

TRIBHUVAN UNIVERSITY

Shyamal's *Abhagi Karnel* as the Transcreation of Marquez's *No One Writes to the Colonel*

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Abstract

In Shyamal's *Abhagi Karnel*, a Nepali translation of *No One Writes to the Colonel* by Gabriel Garcia Marquez, the translator has adopted various procedures like addition, substitution, paraphrasing and literal translation to prove dynamic and semantic equivalence rather than formal equivalence. While translating the novella, the translator has reinterpreted the source text carrying socio-cultural and political assumptions. Here, the translator displays his fidelity towards the source text in many cases, but sometimes, fails to carry the sense carried by source language presenting in target language. The translator's ideology has also played important role to maintain the ethics of difference in the translation. Through the analysis of different translation procedures, this research aims to bring out the reconstructive and interpretative aspect of translation on the surface.

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I. An Introduction to Translation

Translation has especially gained popularity in the discussion of cross cultural texts. It plays prominent role for cultural exchange. In the study of comparative literature translation can't capture the complete essence of one language to another since it is a bilingual as well as bicultural activity certain gaps between language and cultures are inevitable. Though, translation entails much violence, it makes us familiar with the texts and culture of other part of the world and other part of the world with our texts and culture. The translated text of *No One Writes to the Colonel* into Nepali *Abhagi Karnel* by Shyamal has maintained artistic difference with the original piece by Gabriel Garcia Marquez. The translated version in Nepali is not total equivalence and substitution. In fact, it has transgressed the source text to translated text. While translating the narrative the translator reinterprets the source text carrying socio-cultural assumptions. That is why it can be taken as new writing or creative writing.

It is very difficult task to trace out the exact time period of beginning of translation. It is as old as human civilization. In the past, translation was merely taken as a means of communication among the members of different linguistic communities. Before Second World War translation was viewed on a narrow sense and was just as an instrument, cultural, political aspect of translation were left behind. But in the modern time, it has been introduced as a separate discipline of study.

While talking about the definition of translation, there is no agreement. The concept of translation has undergone a sea change over the years. Despite the fact that there are many kinds of translation such as literal translation, literary translation, technical translation and cultural translation. Popularity and importance of translation have been increasing rapidly nowadays. It has been almost essential for the universalization of knowledge and unity of different linguistic or cultural

communities. Scholars have defined translation in various manners. Susan Bassnett, by appropriating some other scholars, writes about the definition of translation:

Theodore Savory defines translation as an 'art', others, such as Eric Jacobson defines it as a 'craft'; whilst others, perhaps more sensibly, borrow from the German and described it as a science. Horst Frenz even goes so far as to opt for 'art' but with qualification, claiming that 'translation is neither a creative art nor an imitative art, but stands somewhere between the two. (14)

That is to say, translation with equal speed of the original is not possible. There must be the manipulation in translation due to the lack of cultural equivalent words, political changes, power relation and the like. Translation has become a compulsion in this multiethnic and multicultural world. At the moment, translation is not taken as mere substitution and replacement but a reconstruction or transcreation.

It is obvious that translation has been defined in various ways. Universally agreeable and complete definition cannot be found yet. Govinda Raj Bhattarai Presents his view on importance of translation in his *Introduction to Translation Studies*:

Why man translated literary texts have manifold reasons; inherent in the nature of language, of arts and of creativity and external as politics, economy and culture words and sentences themselves need to be translated. The original remains permanent wrapped in language which is obsolescent very soon. This calls for intralingual reinterpretation and when language itself is foreign, transcreation of the text through interlingual translation becomes an urge. (16)

Thus, human beings must be bilingual in the present era which is possible only through the translation. The major element that is sought in translation is the

equivalence of sense and message that is carried by translated text from the original one. It means to say, word -to- word translation is not sufficient since there is a possibility of creating conceptual gap. So, sense must be the primary factor to be located while translating a text. Ignorance of the sense equivalence may lead translator to mistranslation. That's why sense and the content should not be violated while transferring meaning from source to target language text.

Focusing on the same matter, Bijay Kumar Das in his *A Handbook of Translation Studies*, cites Dr. Johnson and A.H. Smith as "change into another language retaining the sense or to translate it to change into another language retaining as much as of the sense as one can" (1). Emphasizing on the meaning while translation, Bijay Kumar adds;

If language has been described by linguists as patterned behaviors, the translation is an operation performed on two language : the source (SL) and Target language (TL). Translation is the transference of meaning from source language to the target language. Since meaning is not much difficulty in non-literary translation. But his difficulty arises when we are engaged in translation of literature. (3)

It is observed that how the meaning is conveyed in the translated text not distorting the meaning of original text but such application is difficult in literary text. It is to say, structural coherence do not possess major role in translation. The main concern is to transfer the sense, lexical or grammatical appropriateness are less evaluated.

Translation carries cultural importance. To translate actually means to transfer a culture of source language text to target language text. Translation is not only a bilingual activity but also a bicultural or cross-cultural activity. By focusing on, Anuradha Dingwaney asserts:

Translation is one of the primary means by which texts written in one or another indigenous language of the various centuries arbitrarily grouped together under the third or non-western world are made available in western metropolitan language. However, translation is not restricted to such linguistics transfer alone. Translation is also the vehicle through which 'third world cultures' (are made to) travel transferred or borne across to and a reculturalized by audience in the west. (2)

That is to say, translation is a vehicle through which culture travels from one language to another searching equivalence of response rather than equivalence of form. Similar words in target and source language does not necessarily evoke or express same sense. Rather, one should analyze the cultural or contextual background and ideas reflected in those words. A translator is always influenced and dominated by socio-cultural and political assumptions. By focusing on the target language reader's comprehensive capacity translator gives independent status to the translated text.

Anuradha Dingwaney does not take translation merely a matter of matching sentences in the abstract. In the course of translation one culture encounters and interacts with the 'other' or another culture where 'space' or betweenness are inevitable. Anuradha Dirgwaney argues:

The culture and texts, being translated should ideally, constrain this move, compelling the translator and her product to enter into a subtly dialectical interaction with the source through which 'difference' is both mediated and recorded, not sacrificed or appropriated. The complex tension characterizing between-ness allows the translator to achieve this subtly dialectical interaction. (8)

She views that translation is an act of dialectical interaction .The translator does not completely appropriate or surrender to the source text nor avoids fidelity . By using his cognitive imagination and reinterpetative power translator accomplishes his duty. Dialectical understanding of both cultures is essential for it.

Translation transmits the cultural meaning and importance. To translate means translating culture of source language because exact word -to- word translation cannot be done due to conceptual gap between source language and target language. Despite the fact that there is difficulty and complexity of cross cultural and historical interpretation, Theo Hermans defines translation as the companion and the instrument of cross lingual, cross-temporal and cross-cultural interpretation. He clarifies:

There is a problem of grasping and gaining access to concepts and discursive practice, including concepts and practices of translation in language and culture other than our own. This is a problem of hermeneutics, of understanding and interpretation, secondly, the cross lingual and cross-cultural study of concepts and discursive practices including concepts and practices of translation, involves resource to translative operation. (85)

As the present world is multicultural and multi-lingual world, total equivalence is impossible in translation. Different socio-cultural and political assumptions differentiate understanding and interpretation. That's why he prioritizes multiple meaning and interpretations refusing the logocentric concept in translation.

With the arrival of new critics and post-structuralists, the concept of translation has acquired a new dimension. According to Bijay Kumar Das:

The structuralists believe that a work can be peeled off to express a void at centre and that makes translation difficult. Derrida and his followers have placed an absence of meaning. They say that words

carry with them no definite meaning but they are characterized by an indeterminacy of meaning. Hence, the new theories of criticism have made the act of translation difficult. (22)

Obviously, language has plenty and indefinite meaning while translating a text from one language to another; inbetweenness is there because of individual perception. Conceptual understanding creates gap where absence of meaning takes place.

The translator has to make balance between close fidelity to the original and utter freedom from it. The indeterminacy of words and the elusive nature of language create "betweenness" or cultural gap in translation. Mary N. Layoun says:

Translation as carrying "across" and "between the difference bring with it's obligation not least of all to what might be the distant, the unplotable, the incomprehensible and it bears with it a charge. Not only for translators and those from whom they come but also for those to whom they come. Translation, then, is always an interpretation and intervention, even in the most literary of instances. (53)

As translation is a bicultural activity, it swings between two cultures. Indeterminacy of words create cultural gap. Impossibility of total rendering of source language text in target language text provides interdependence and freedom. That's why, it is defined as interpretation as well as intervention.

The translation activity is guided by certain discourses and ideologies which are imprinted in the translation strategies used by the translator. In the contemporary Anglo-American culture, the translator is mostly guided by fluent discourse where the translator takes resources to the domesticating method which produces the illusion of transparency. According to Lawrence Venuti illusion of transparency is:

A translated text whether prose or poetry, fiction or non-fiction, is judged acceptable by most publishers, reviewers and readers when it

heads fluently, when the absence of any linguistic or stylistic peculiarities make it seem transparent, giving appearance that it reflects the foreign writer's personality or intention or the essential meaning of the appearance, in other words, that the foreign text-the translation is not in fact a translation but the original. (Invisibility 1)

Such a illusionistic effect of fluent discourse is mostly found in domesticating method. Such domesticating method adopts the foreign text as per the values, beliefs and representations that pre-exist in the target language, always determining the production, circulation and reception of texts. Venuti asserts, "Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with the text that will be intelligible to the target language readers" (18).

While translating a text, the translator uses power and politics. It means he avoided total equivalence and reinterprets it in his own way. Then, naturally the translated text gets independence and freedom which causes new writing and transcreation. The power manipulation can't take place not only from the colonizer alone, the writers from colonized respond to the dominating power by rewriting or translating their text so as to make them fit into "image" of colonized by colonizer.

Mahasweta Sengupta remarks:

"The tyranny and power of these images' construed by the colonizer can only be grasped fully if one examines translation of "native" works done by the colonize and see how pervasive colonial hegemony is. By formulating an identity that is acceptable to the dominant culture, the translator selecting and rewrites only those texts that conform to the target culture's "Image" of the sources culture, the rewriting often involves intense manipulation and simplification for the sake of gaining recognition in and by the metropole. (34)

When the translators get freedom to add, delete and to re-code it, the translated text enriches with subjectivity, power and politics of translator where there is neither fidelity to the source language text nor total equivalence is possible but the translator imposes his/her power in the text. Douglas Howland writes:

An interpretative perspective largely shared among these authors is that the colonial powers forced their subjects to 'translate' their local language. Socially or culturally into the terms of the dominant colonial power. Two key concepts in this approach are representation and identity, because the colonial power control representation and force it's subject to use the colonial language, it is in a position to construct the forms indigenous and subject identity. (47)

It means to say, empowerment in the translated text seeks possible closest approximation of the source language text and gets its independent status. We can say it as new writing or transcreation.

When the passage have been paraphrased, summarized and in many cases omitted, without being total equivalent. Translator can rewrite the original by adding, subtracting or paraphrasing where he finds it necessary in another language. In *Translation as Discovery* Sujit Mukharjee writes:

I think from proper translation by exercising such freedom without, however achieving the status of transcreation. A translation must necessarily be true to the original and act as a kind of lens, a viewing medium, though which the original may be scrutinized when necessary. (149)

With the development of post structuralism, the way of looking to translation has been changed. Eventhough, liberty is there, translator should follow sense translation. He should be true to the original text. Ralf Klopfer argues :

It is the duty of the academic analyst of literature and culture, who must of course have a large amount of the linguist in him, to grasp and reconstruct the many and various cultural systems and their dynamism both as a aspect of all embracing phenomenon of culture and as they are concretized and created in individual work of art. (30)

It indicates that total departure from the source text leads towards mistranslation. So, ignoring all futile struggle for findings equivalence between two unique linguistic system, we should prioritize semantic unity of the text which gives second life to the translated text.

Different countries and places have the different culture and the homogeneity of people in this world differ from each other. A word which has multi-meaning may carry different sense. So, according to the nature of cultural elements to be translated, the translator uses several strategies to fulfill the less incurred in between the cultures. Regarding the cultural differences, Burton Raffle expresses a similar view:

The differences and among cultures are not simple mechanics, are not mere difference in the words by which the identical phenomenon are described. These phenomena are not fixed and unchanging; the world is in fact perceived differently by different people and their language and literature people and their languages and literature express these differences. The literary translation can neither ignore nor fully capture those differences. Again, his (the translators') job lies in balancing of those and all other claims laid against him. (158)

Raffle means to say, there are always some significant cultural aspects of the source text which are inevitable as well as unavoidable that can't be reproduced in another language.

A translated text neither captures the whole cultural tastes nor it ignores in totality Sujit Mukharjee asserts, "the triumph of translation will depend largely on the extent of its appropriation into the translator's own language and the degree of its domestication into the translator's own culture" (8). The translated text should be oriented to the target readers, it has to catch the taste of target readers without eradicating the cultural existence.

The research project has been divided into three chapters. The first chapter includes introduction to translation as well as introduces the title of the research referring that translation is not mere transference, substitution or total equivalence but reconstruction or transcreation which gives different analysis and interpretation. To prove the issue this research takes the ideas of different theorists like Anuradha Dingwaney, Lawrence Venuti, Sujit Mukharji, Douglas Howland and so on. The second chapter contains textual analysis of the selected texts at different level like dialogue, metaphorical expression, idiom and proverb and so on to find the issue of new writing or transcription in the translation of *No One Writes to the Colonel* in Nepali version by Shyamal. The concluding section of the research will be included in the third chapter.

II. Shyamal's *Abhagi Karnel* as the Transcreation of Marquez's *No One Writes to the Colonel*.

Gabriel Garcia Marquez's novella *No One Writes to the Colonel* (1958) is the artistic depiction of a veteran soldier's miserable life full of poverty and scarcity as well as his struggle against governmental apathy. The novel was originally written in Spanish and translated into English by J.S Bernstein. *Abhagi Karnel* of Shyamal is no doubt a translation of it. It reflects the hostile attitude of the state mechanism upon an individual who has sacrificed his prime youth in the service of the nation. The retired colonel's, protagonist of the novel unyielding struggle against reckless attitude of the state is the central theme of the novel. Shyamal, the translator and famous Nepali poet has tried his best to produce the same effect on the readership of translation as was obtained on the readership of original. When we go through the translated text in Nepali, we can see the inevitable conceptual gap between source language and target language which makes this work more artistic. The translator has selected words in his own way to make it easier. While translating title, idioms and proverbs, dialogues, metaphorical expressions as well as many colloquial and cultural terms, there is interpretation of the message encoded in original text instead of replacement of textual materials. Such violation in the process of translation using intuitive perception makes the translation less science and more art where personalization and cultural colour is dominant.

In fact, translation is a process of analysis, transfer and reconstruction. So, it is said, serious literature is difficult to be translated. Translation of *No One Writes to the Colonel* in *Abhagi Karnel* by Shyamal has created cultural and conceptual gap taking liberty from the source text. Though, one language does not capture the concrete and final meaning of another language but without the help of language translation process is impossible. when we read the Nepali version *Abhagi Karnel* we

can see many glimpses of translator's personal and intuitive interpretation. English proverb "beggars can't be choosers" (32) is translated as '*magante lai ke ko dudh bhat*' (37). Such as, some cultural categories like 'drumming' as '*madal thoke Jastai*', 'half pound of corn' as '*ek mano makai*' 'walking around the holi sepulcher' as '*Katro bokera bhautariye Jastai*' are the illustrations of sense translation or semantic approximation without distorting the primary meaning of source language terms . Because of personal response, interpretation, personalization, cultural translation, reconstruction and dynamic equivalence, the translated version is not mere replacement but a creative writing.

The title of the novel *No One Writes to the Colonel* has been translated as *Abhagi Karnel* adopting semantic equivalence without lexical correspondence. The translator has challenged the full accurate representation and literal translation with his creative imagination, has created a logical and conceptual gap between original and translated text. The title of the translated text *Abhagi Karnel* makes the target reader very clear about the subject matter of the text. In the source title, there is not clear indication about the pathetic condition of the retired colonel, protagonist of the novella, due to extreme poverty and scarcity. But, while translating the text, the translator has interpreted the message encoded in the original text with taking liberty but at the same time being fidel to it. By reading the title *No One Writes to the Colonel*, we, the target readers would not have understood whether it is pathetic story of a veteran soldier of Columbia or something else. But when we go through the title *Abhagi Karnel*, it is very easy to understand us that the novella embodies bitter narrative of an unfortunate army personnel, the retired colonel. The translated version in Nepali clearly provides hint about the sorrowful and unfortunate condition of the `colonel. The old man whose only one son has been killed in civil war, who is doomed to wait for his due pension to solve his hand to mouth problem for fifteen

years, whose life partner is dying of asthma and the same old soldier who is neglected by the society as well as state authority, is really an unfortunate person. He broke his bone for the nation but the state rewarded him with such pathetic and meaningless life. The literal translation of the original text becomes “*Karnel Lai Kasaile Pani Chithi Lekhdainan*” but while translating the text, the translator has given preference not to closeness of word value but closeness of meaning. While translation, the translator has adopted the techniques like addition, deletion, paraphrasing, defining and literary translation. By so doing, the translator does not merely surrender to the source text rather makes his writing more artistic which has been chosen by his creative intelligence. Furthermore, it makes the translated text a reincarnation of the original text.

The translator always focuses to target readers or the translation is always target oriented. As translation is a creative and analytical process the translator must not forget about the essence of the source text. Cock fighting ceremony' is one of the unique feature of Columbian culture which has been paraphrased in comprehensive way to make the context understandable for Nepali readers. This evidence shows that there is a gap and space between source language text and target language text which is because of cultural translation, recreation and new writing. The real translator requires an intuitive and aesthetic reaction and application of creative imagination. But it must be kept in the mind that distortion of the originality of the source text might not take place. Because translation is not all together a new creation, it always carries logical relationship between original and translated text.

The characters depending upon his/her culture use colloquial language which is very difficult to find out it's correspondence. So, translation of dialogue is quite complex task compared to narrative description. While translating dialogue the cultural inadequacy creates space and cultural gap between source language and target

language. It is a meta text not only because it imitates the source text but because it differs from source text. The translator either cannot find the equivalent of source language text or target language cannot capture the actual sense of source language that creates the conceptual, literal as well as cultural gap. These gaps are resulted from the lack of intimacy of the translator which brings difficulty to concretize meaning of the source language. So, while translating dialogue literal translation is not properly adequate to present the essence of original text.

same way, intonation, pitch, stress and manner of speaking can not be properly reflected in target language text which play vital role in dialogue if translator's concentration goes towards word to word translation, stress, pitch, manner and intonation are left behind which causes mistranslation and reconstruction as well. In the course of translating dialogue, proverbs, slangs, colloquial expressions and some culturally rooted terms are difficult to translate because there is no one to one correspondence between two individual cultures. Even though, there remains certain fidelity and faithfulness towards source language text, the difference between source language text and target language text brings a shift of expression. This 'shift of expression' makes the translation more creative and adds newness.

As above mentioned, in the translation process of *'No one writes to the colonel'*, the translator has faced difficulties in colloquial language, in tone and manner which creates 'shift of expression' between source language text and target language text. *"Eai phuchcha ho, yes bastu lai herna chhada ta, yesta bhale tira dherai heryo bhane yinle risayera pakheta phat phatauchhan"* (3) is the translation of "stop looking at that animal, rooster wear out if you look at them so much" (3). In the translated dialogue *'Eai Phuchcha ho'*, the address to children gives the taste of colloquial Nepali language whereas such address to the children is not given in the source text. Addition of the very address has made clear that to whom it is told.

Likewise, 'wear out' is translated as '*risle pakheta phatphataunu*' where is no word to word correspondence. By paraphrasing it the translator has given it proper sense.

Though there is no exact correspondence between them, it has been translated with translator's individual perception and creative imagination.

Similarly, "don't be naïve, colonel, we're too old now to be waiting for Messiah" (13) is translated as "*Bachha jasto kura nagarnus na karsab, Kohi uddharkarta autari aaula ki bhani parkhine hamro bela gharkisakyo kya!*" (15). Here, the word 'naïve' is translated as '*bachcha Jasto kura garnu*' which is also an example of paraphrasing. 'naïve' means 'lacking experience, wisdom and Judgment'. Childhood is the age full of naiveness, mostly children possess this quality. Similarly, 'Messiah' is translated as '*uddharkarta autari*' that proves the translation is creative. 'Messiah' is a religiously inclined term, it refers to 'the promised deliverer prophesied in the Hebrew bible' or Jesus Christ is regarded Messiah by Christians. But the target reader may not understand the actual meaning of the very term. So, the translator rendered it as '*uddharkarta autari*', which is coloured with the notion of Hindu mythology. It is Hindu belief that when sin, injustice and impunity pervades the society then the almighty God appears in a 'form of avtar' or incarnation to restore peace and justice. This expression of Doctor is full of frustration and agitation towards his previous belief on God. Instead of 'we're too old now' '*bela gharkisakyo kya!*' reflects his agitation towards colonel's hopeful remark in better way. Despite the difficulties, while translating cultural and religious terms the translator has used his sense to make it understandable for target readers.

Moreover, "Life is a breeze the way you tell it" (50) is translated as "*Timi Jiwan Sarai Saral Chha bhane Jasto gari kura garccheu*" (59) is no other than paraphrasing. The word 'breeze' means gentle wind which is metaphorically used here to compare with the easiness or pleasantness of life. The very translation carries the

essence of the expression in simple way. Such as, "Not every body was as lucky as you to be a colonel at the age of twenty" (25) is translated as "*Tapaiko Jasto bis barsh kai umerma karnel huna paune bhagyamani koi maikalal thiyen*" (29). The word '*maikalal*' has been added in the translated text to emphasize on the achievement of colonel at his early age. '*maikalal*' is colloquial Nepali word borrowed from Hindi, it implies to the power of masculinity. This indication of masculine power in the translated text has been manipulated from the male dominated assumption of Nepali culture. In our culture great achievement of a man is measured in relation with his brevity or masculine power. This makes us clear that instead of replacement or equivalence of words, interpretation, analysis and individual perception has been applied to make it vivid.

Obviously, translation of dialogue is very difficult job. Though the translator has tried to capture all the essence of the dialogue in terms of manner, tone and meaning but actual tone of the source text dialogue has not been captured in the translated text. "My wife wants me to ask you if we threw boiling water on you at our house"(13) is translated as "*meri shrimati le malai hamile hamro gharma tapaiko tauko ma tato paani khanyathyaun ki bhanera sodhnuhola bhanthin*" (11). This literal translation fails to internalize the humorous tone and ironical meaning of the source language text. In the very dialogue, the colonel ironically expresses his wife's desire for frequent arrival of the doctor in their home. But the translated dialogue lacks such humorous and ironical effect in target language. The tone of that very irony is not possible to capture in the meaning of '*tato pani khanyaunu*'. The conception of the Source Language text and perception of the target language text may differ. So, some of the English colloquial and typical tones like sympathetic, ironical, satirical, and humorous can not be rendered in Nepali language.

Similarly, "*Kapal Korera ta janus*" (5) is the translation of "comb your hair" (3). The expression in source text is order but the translated expression embodies the tone of request. Colonel's wife's order to her husband for being smart seems usual in English culture. But, the same order of wife to her husband seems unusual in Nepali culture because they generally do not show equal behavior to their husbands. The tone of expression of order and request obviously varies according to the nature of culture. Tone, mode of expression and meaning are distinct from culture to culture, society to society and language to language. So, while translating dialogue literal translation may not give direct and concrete meaning to target language readers.

Translation is universally defined as an autonomous scholarly activity of rendering a text from one language to another is incomplete concept. For post structuralists, as translation is a radical reconstruction of source language and a kind of liberated activities, the translator should deconstruct and reconstructs the source language text. By adopting this, the translator has raised from the position of absolute translation. "he felt pure, explicit, invincible at the moment when replied 'shit!" (69) is translated as "*usle tetibela bisuddha, spast, aparajit mahasus garyo Jaba usle Jawaph ma yeti matra bhanna skyo "Thukka ran ..."* (82). In the response to his wife's disgusting question colonel answers 'Shit' . The Nepali translation '*Thukka randi*' has no correspondence with 'Shit' . 'Shit' literally means faeces as well as it is a slang word of English which gives foul meaning. His wife's unexpected behavior made the colonel use such foul word to express his disgust and annoyance. The translator deliberately leaves the word '*randi*' incomplete since it is a vulgar word used for women which means a 'whore'. At the ending scene of the novel his wife's unexpected action makes the colonel lose his patience. Then such disgusting vulgar word comes out through his tongue. There is no glimpse of 'shit' in '*thukka randi*'. Neither it is literal translation nor it gives exact meaning which we get in target language text.

Here, the translator has taken drastic liberty, has reconstructed the text questioning the concept of originality and authorship. Due to fidelity of the translator to sense or content of the source language, it is taken as creative writing.

Since translation is a bilingual activity as well as cross-cultural. The translator has paraphrased the original seeking closest approximation without distorting the primary meaning. "*Ghadi ko poka ma madal thoke Jhain thokdai u ek chin maun basyo*" (41) is the translation of "then he kept silent drumming on the package" (35). '*Madal*' is a typical Nepali musical instrument which is different to drums. Tempo, pause and rhythm of '*Madal*' cannot completely represent act of drumming. Same way, 'package' is paraphrased as '*ghadiko poka*' that makes the readers clear what is the package of. In source text drumming on any object being silent indicates colonel's mental state which is full of dilemma. But, '*Madal thoke jastai*' and '*maunata*' naturally don't match to each other. '*Madal thoknu*' gives romantic sense with fast bit, where 'seriousness' or '*maunata*' lacks. The translation in target language fails to capture the exact mood of colonel at the moment. Though, the translator has tried to convince the target readers using culturally inclined words but that seems mismatching. Due to cultural and conceptual gap culturally rooted words are difficult to translate or to give original sense in the process of translation.

Obviously, every culture has their own distinct identity and practices. If the language is based upon the cultural translation process, it becomes difficult to include all the concrete meaning of any source text. The use of same language items may be different from another culture. Since the translation process is bilingual it involves at least two cultures. The use of dialogue may not be translated in another one in accurate way. The translation of "it's like walking around with the holy sepulcher" (34) as "*yo ta kaatro bokera bhautariye Jasto bho*" (40) is an example. Here '*Kaatro*' does not carry exact meaning of 'holi sepulcher'. In our Hindu Nepali culture '*katro*'

refers to the 'piece of white cloth used to cover the dead body' whereas sepulcher means 'a small monument or room built with stone in which the dead person is laid or buried'. If so, how the target reader understand the actual meaning of the dialogue? On the one hand, literal translation fails to capture the cultural meaning of source language, on the other, if the translator tries to translate the source text in cultural way he must be popular with both cultures. Due to the differences in each cultures, the translator tries to translate the source text with his own creative imagination without distorting the essence of meaning.

Translation is not merely a matter of matching sentences in the abstract. The translator has to translate as a perfect reader, interpreter, mediator, thinker and communicator. If the translator fails to acknowledge the source language completely translation becomes incomprehensible for target readers. "*yestai garera ta pandhra barsa bityo, aba ta khasi pareko bhale ko katha jasto lagna thalyo*" (29) is the translation of "it's been that way for fifteen years, this is beginning to sound like the story about the capon" (25). This is an example of literal translation which is rarely intelligible for the target readers. What is the story of capon? How the colonel's worthless waiting for his due pension resemble to the story of capon? Target readers can't get the idea. The story of capon may be familiar story of source language but literal translation fails to carry the essence of it. Similarly, "when the corn is gone we'll have to feed him on our own livers" (10) is translated as "*Makaisakai sakiye pachhi afnai kalejo khuwayera palnu ta parla?*" (11). 'Feed on won livers' metaphorically carries the sense of annoyance of colonel's wife towards her husband's strong determination for keeping –up the fighting rooster. But, the translated dialogue in Nepali sounds unusual because it lacks the exact sense of disgust and annoyance which is in the source text. Translation does not mean replacement by available target

terms. The translator should replace it with intelligible and cognitive psychology and philosophy.

Furthermore, while translating the dialogue the translator has to select the words concretizing the meaning of source text. As it is viewed that translation is an activity of rewriting or creative writing, the translator have right to omit, to add and to give strangeness to the translation, Here, the translator has tried to give colloquial colour in the dialogues in terms of manner of speaking, tone and meaning by using different procedures of translation like addition, deletion, paraphrasing and so on. "colonel! wait I'll lend you an umbrella"(5) is translated as "*Karsab, parkhuns parkhanus, ma ek chin lai chata diunla*" (6). It is Nepali colloquial tradition to add 'sab' to the prestigious people as a sign of respect while addressing i.e. '*doctorsab*' '*Karsab*' , '*Hakimsab*' . Degree of respect and humbleness much intensified in Nepali language whereas English is a bit informal. Repetition of '*parkhanus*' and addition of '*ekchhin lai*' properly signify the eagerness and hurried mood of the speaker to help the colonel. Next,

Source text - "Nothing about the veterans? " she asked. (13)

- "Nothing" said the colonel. (13)

Target text - "*Bhupu haruka lagi kei susamchar rahenachh ta?*" (16)

- "*Kei rahenachha budhi*" *Karnel le bhanyo.* (16)

Here , '*susamachar*' and '*budhi*' are added in the translation to make it more easier and comprehensible for target readers. On the one hand, it erases confusion, on the other hand, it gives newness and reconstructs the original text which is the sign of transcreation.

Likewise, many cultural and colloquial words and expressions are translated in Nepali context. "Good morning colonel" (61) has been translated as "*Namaste Karsab*" (73). The manner of salutation and address are totally different in English

and Nepali language. '*Namaste*' cannot be exact translation of 'good afternoon', because it is not time based like afternoon. Such as , the translator has rendered many cultural and religious words in his own way which is a prominent feature of cultural translation. 'Pound' has been translated as '*Mano*', rag as '*Pagadi*', sepulcher as '*Kaatro*', wooden chest' as '*Madus*' , wooden soled slipper as '*Kharau*' etc are some illustrations which carry cultural importance. By so doing, the translator has interpreted the source text with his creative imagination and has given newness to the translation. Such reconstruction of the source text is possible due to intuitive and aesthetic recreation and the application of creative imagination.

Metaphor is a departure from the literal use of language which serves as an elliptical simile, in which it involves an implicit comparison between two desperate things. So, translation of metaphorical expression is quite complex task because the translator should understand source culture and target culture completely to accomplish it . Since it is an implicit or hidden comparison neither replacement nor paraphrasing is easy to use. The use of metaphor in source culture may not be same in the target culture. The lack of understanding of source culture and target culture may result meaningless translation. Therefore, translation basically requires translator's well familiarity with socio-political, cultural and linguistic tradition of both source language and target language.

In the same way, other forms of figurative languages like simile, images, conceits are also identified as metaphorical expressions. Multiculturalism has it's own language, which is really difficult to represent in another language. Conception and perception are not same while translating any text. The functional and structural differences between two languages compel the translator to adopt the process of literal translation, replacement and deletion while translating metaphorical expressions. In

the Nepali version of *'No one writes to the colonel'* the translator, forgetting the essence of metaphorical words has rendered in his own creative way.

The metaphor 'freak' (9) has been literarily rendered as *'nun khayeko kukhura Jasto* (11). Metaphorically, freak means 'a person, animal or plant with physical abnormality', likewise, *'nun khayeko kukhuro'* refers to the ugliness and clumsiness of a person or animal'. Here, colonel's wife ironically expresses her dislike to the fighting rooster to whom colonel regards a precious Jewel. This translation has maintained the fidelity to the source language text. Though, it does not give drastically contrasted meaning, the symbolic assumption can be different between source language text and text language text that creates conceptual gap and space. "If you feel like singing, sing it's good for your spleen "(15) has been translated as *"geet gauna man lagya bhaye gaau na ta ! timro jyan lai pani ramrai hunchha"* (18). Here too the word 'spleen' has been metaphorically translated as '*Jyan*'. It is an example of interpretation with cognitive imagination. There we can't see overlap between two language rather it has carried the sense of content in better way.

Likewise, a metaphor 'Cast-iron-stomach' (38) has been rendered as '*ati baliyo pet*' (46) "you're lucky because you have cast-iron-stomach". The implicit meaning is broad but implied one is limited. 'Cast-iron-stomach' metaphorically means 'healthy and strong body free from any disease'. Sabas's this expression shows this pessimism and agitation towards this own degraded health condition and praise of colonel's healthiness despite poverty and scarcity. Such as, "Above his head a mysterious system of little metal rods opened" (4) has been translated as *"Tesko tauko mathi rahasyamayi kisim le dhatuka musina suira haru ughriye"* (4). Here, the word 'metal rods' is metaphorically used but the translation is literal one. 'little metal rods' metaphorically means the painful remembrances of the colonel which he had spent with his wife and dead son Augustine. The context of umbrella pinches him mentally

and emotionally. But, the target reader misunderstood by '*tauko ma dhatu ka masina suira ughrinu*' because it can't express emotional loss and rupture of the colonel's thinking capacity.

Another, "*grihayuddha skiye pachhi lagbhag sathi barsha samma karnel le makho pani marena bas jindagi kurera bitayo*" (1) is the rendering of "since the end of the last civil war- the colonel had done nothing else but wait" (1). To understand and translate it correctly, the translator should be familiar with both cultures. 'Had done nothing' is metaphorically translated into '*makho pani marena*'. In Nepali culture '*makho pni namarnu*' implies 'not doing anything worthy to do' or 'inability of doing any meaningful work'. Eventhough, it is the transference of language into another gap and space occur between two languages which causes loss of meaning. "You have got zeros in the brain" (51) has been translated as "*timro dimag to gobar ganesh nai chha*" (60). The word '*gobar ganesh*' metaphorically means 'one lacking smartness' or 'being idle'. Though, it gives us understandable meaning, the readers may be misled because of unfamiliarity with another culture. That's why we can say that whether it is substitution, borrowing or literal translation, they can't represent the source text completely.

In the source text "that's a bad sign it means that you're beginning to resign yourself already" (42) has been translated as "*yo apasakun ko sanket ho, yesko matlab tapain le rajinama dine sur garnu bho*" (50). Here, the word 'resign' has been used to refer 'giving up the patience' or 'renounce of previous hope and belief'. But the translator has literally translated it as '*rajinama*'. Here, colonel's wife intends to his husband's patience for getting his due pension and his hope of getting huge amount of money after winning in cock-fighting. So, the meaning of the translated text is not same as we know in the original text. Similarly, "waiting for little coloured birds" (46) has metaphorically indicated to the couple's 'yearning for little-little happiness and

dreams which are still unfulfilled'. But, it has been rendered as "*sasana rangibirangi chara haru lai parkhanu*" (54). This is just a literal translation which does not capture the figurative use of language.

A simile is the most common device of metaphorical expression. It is a explicit comparison between two unlike entities. In simile, comparison or resemblance is explicitly reflected by the words 'like' or 'as'. Two objects or images can be easily connected in terms of meaning as in: 'My love's face is like fullmoon'. It is an explicit comparison of a fair and lovely complexion of a girl' and 'fullmoon' indicated by the word. Literal translation, deletion and substitution procedures are applied while translating similes.

The simile "it's something like a ringing but without bells" (39) has been translated as "*nabajne bhanti jasto*" (46) which is literal translation. It is used to compare with 'hollowness' or 'monotony' of Sabas's life despite his huge wealth. But, the very translation cannot capture the complete metaphorical meaning of the source text. Conception of translator and perception of the target language reader may not match which creates gap or space. Another simile, "I must look like a parrot" (5) has been translated as "*Ma ta suga jasto po dekhine bhaye*" (6). In the same way, '*timi ta lampuchhre jastai dekhinchhau*' (21) is the translation of "you look like a magpie" (10). Here, the colonel compares his unmatched and jocular appearance with parrot. The image of 'parrot' and 'magpie' can be differently understood in different cultures. In Nepali culture parrot is not taken as something strange or unmatched. That's why absolute reflection is impossible in simile translation.

The simile in source text, "every time when I put them on I feel like a fugitive from an asylum" (10) has been translated as "*jati bela ma e jutta lagunchhu kunai saranarhi shibir bata niskya chhu ki jasto lagchha*" (12). 'Fugitive from an asylum' presents the image of miserable condition of black fugitive slaves brought to Europe

and America from Africa. But, the target Nepali readers may not comprehend it. To understand it correctly readers should be familiar with both cultures. Otherwise, how can they comprehend about fugitive from an asylum, his situation and get-up? Thus, perception of the target readers may not match to the conception of the translator. Literal translation of expression leads the target reader not to understand the meaning of source text but to make more confused.

While translating, some figurative uses of language are translated in roundabout way whereas they demand more sharp and clear interpretation. Otherwise, it makes the target readers confused and obstructs to capture the essence of the expression. "I've always said that your clock keeps time with the buzzards"(15) has been translated as "*Jahile pani maile tapain ko ghadile afno time giddha sanga thyakkai milaucha bhanne garya haina ra?*" (10). Here, how the target readers understand the relation between 'time' and 'giddha?', may be there is any relation of buzzards with time in source culture but we are not familiar with it . The very expression is translated in roundabout way which is difficult to understand the target readers. Such as, "we're not getting anything out of their putting us away on a shelf as they do with Indians" (24) has been translated as "*Yin lai shelf ma rakhera hamle ke payeun? Indian harule jasto kei payenau*" (28). Here, the target readers hardly know that what did the Indians want or what they didn't get. The target readers are unfamiliar with simile 'as they do with Indians' as well as how does colonel's struggle resembles to the situation of Indians. Therefore, the literal translation of metaphorical expression can't completely bring out the essence of original and creates more or less cultural- conceptual gap as well.

Paraphrasing is a striking translation procedures in which target language interprets the meaning of the source language terms using different words for making it more comprehensive. The translator attempts to give descriptive or functional

equivalence of source language terms in the process of translation. For this, semantic context has been kept at the centre. While translating '*No One Writes to the Colonel*' into Nepali version, the translator seeks for equivalence between source language and target language text without lexical correspondence. The major purpose of paraphrasing technique is to make the target reader clear and understand about the source language text. Interpretation and explanation are the key points of paraphrasing which leads the translated text towards reconstruction and re-writing. Words, phrases and sentences may be paraphrased by giving explanation, interpretation and footnote.

In the act of paraphrasing, the words of source language are replaced by the words of target language. That is why, it is easier to understand for the target readers. "on the wall opposite the clock, there was a picture of a woman dressed in tulle, surrounded by cupids in a boat laden with roses" (3) has been paraphrased into translation as "*ghadi jhundyaiyeko bhitta ko arko tira bhitta ma mada lahayeko gaawn lagayeki ek mahila ko tasbir thiyo jasko woripari prith bhumi ma dunga, prem ki devi ra gulaph ka guchhja haru bhariyeka thiye*" (3). The translator has replaced 'a woman dressed in tulle' as '*mada lagayeko gawn lagayeki mahilla*' which are not same but makes it easier to understand. And, 'cupids' has been paraphrased as '*prem ki devi*'. In fact, cupid is male Roman God of love but the translator has rendered him as female goddess. Maybe the reason, delicate subject matters like love and affection are regarded more close to female in our culture. Another, "the colonel felt the sinister month again in his intestine" (2) has been translated as "*Karnel le pheri afno andra bhundi nai thartharaune jaado mahina suru bhayeko thanyo*" (2). Here, the 'sinister month' has been substituted with '*Jaado mahina*'. The word sinister means evil or harmful. If the word would not be paraphrased, it would have been ambiguous for the target readers that about which month it is talking about. Paraphrasing makes the target reader's concept clear.

Likewise, "*Nau mahina samma uniharule ek ek daam chutthai gari gari kharcha gare afnai lagi ra bhaale ka lagi chhutyayera*" (22) is the translation of "For nine months, they had spent that money penny by penny parceling it out between their needs and the rooster's" (18). The translator has added the phrase '*chutthai gari gari*' to make it easier to understand about the condition of financial crisis in the colonel's household. As penny is the smallest unit of English currency can't be exactly translated. It is substituted as '*ek ek daam*' which is typical Nepali term. This substitution makes the target readers more clear about the economic scarcity of the couple midst of the dim light of hope. Similarly, " I don't know what they see in such ugly rooster" (9) has been translated as "*yesto lure ra kurup bhale lai unerle ke sochya chhan kunni, maile ta kei bujhya chhaina*" (11). In this dialogue the adjective 'ugly' has been replaced with '*lure ra kurup*'. The word '*lure*' means thin and weak, it is added here to emphasize on the hatred of colonel's wife's to the fighting rooster. By adding, explaining and substituting the source text the translator aims to focus upon the understanding of target readers.

Furthermore, "shut up, this afternoon we'll be rolling in money" (37) has been paraphrased as "*Haa . . . chupo lagnus tapain, aja sanjha hami sanga paisai paisa hunchha*" (30). Here difference in the manner of speaking can be seen clearly. '*Haa . . . chhupo lagnus tapain*' maintains the taste of colloquial Nepali manner of speaking. And, 'rolling in money' has been paraphrased as '*paisai paisa hunchha*' to make it easier by analyzing the dialogue. Same way "you're identical to the little quaker Oatsman" (50) has been translated as "*timi thyakkai tharra . . . kaapdai gareko phuchche ghansi jastai chhau*" (60). '*Thyakkai*' is added into the translation to provide more intensified sense and 'outs man is substituted as '*ghansi*' by applying sense translation. "You can't eat hope" (43) has been rendered as "*aasha khayera ta bachna sakinna kyare*" (51). Addition of the phrase, '*bachna sakinna kyare*' makes our

understanding clear which lacks in the source dialogue. In fact, there was no need to add the words which are not in source text. But the translator has added the phrase to make it easier to understand and to give more reliability and newness.

Sometimes colloquial dialogues of source text may become difficult to translate with their same meaning due to the unavailability of exact words giving same meaning. At that time, the translator uses paraphrasing to make understanding easier. "Goddamn it, colonel"(35) has been rendered as "*Hatterika karsab, thukka saala!*" (42). It is a fine example of paraphrasing without distorting the essence of meaning. The translator has paraphrased the dialogue keeping the target readers at the centre. 'Goddamn' is a English colloquial term especially used to express anger or frustration, there is no exact equivalent word in Nepali. The very translation in Nepali also carries the same feeling of anger as the original dialogue. Another, "Don't be silly, colonel" (35) has been rendered as "*ke Jhalla kura garya karsab*" (44). Here, 'being silly' has been rendered as '*jhalla kura garnu*' which means talking nonsense. Talking nonsense is symptom of silliness so this paraphrasing is more clear.

Likewise, "the colonel answered from his revolutionary's cot" (14) has been translated as "*Karnel le afno krantikari kaalko (Patyayera sano parna mille palang) batai jawaf diyo*" (16). 'Revolutionary's cot' has been paraphrased by explaining it inside the parentheses. Here too the translator aims to give more clear sense to the target readers through explanation. "He wore a ring with a black stone next to his wedding band" (30) is translated as "*biheko aunthi lagaune aunla sangai ko aunla ma usle kalo pathar bhayeko aunthi lagayeko thiyo*" (46). The target readers may not understand the meaning of 'wedding band' so the translator paraphrased it as *bihe ko aunthi lagaune aunla*" where as the indication of finger is not there in original text. If it is not paraphrased the target readers may not understand the meaning of 'wedding band ' due to the cultural differences in marriage ceremony.

Next, "*Hamilai thaha chha ni January ma bhale judhai hunchha, tes pachhi ali badhi mol ma yeslai huttyai dinuparla*" (12) is the translation of "we already know that there will be fights in January. Then we can sell him for more" (10). 'Sell' has been rendered as '*huttyaidinu*' which do not literally correspond to each other. But it has been substituted to capture the equivalent mood and manner of speaking of the colonel. It apparently displays his indifference forwards the rooster. "Trying to stuff his voluminous belly into his riding breeches" (53) has been translated as "*afno bhyatta pareko jangha lai saikal chadhda lagaune janghe ma milaune kosis gardai sabas le bhanyo*" (63). Here, 'riding breeches' is rendered as '*saikal chadda lagaune janghe*' by paraphrasing the words. It gives the sense which type of riding it is. Thus, the translator has used the feelings of paraphrasing in so many places to make the terms and dialogues of source text more easier to comprehend for the target readers.

Addition is one of the striking translation procedure which gives newness and strangeness to the translated text not rendering word to word equivalence but adding something to the source language text. As translation is a cross-cultural activity it is meaningless act to search for absolute replacement. Addition is essential in translation to impress and attract the attention of the target language readers. By applying this procedure, the translator gives some newness and creativity in the target text which is the indication of reconstruction or transcreation. The translator adds words, phrases and sentences to avoid the confusion and to give impressive and clear knowledge to the target language readers. Some images, culture, context may be different for target language and source language readers. By giving explanation the translator makes easy to comprehend for target language readers to fulfill the gap between source language and target language text.

In the Nepali translation of '*No one writes to the colonel*' the translator has added many words, phrases and few sentences. '*Thyakkai barha patak ghanti bajeko*

thiyo' (15) is an example of addition. The sentence is not in source text but the translator has added this sentence to emphasize on the bells rung by father angel to announce the moral classification of films. Same way, the phrase '*chutthai garigari'* (22) is added to focus on the extremely critical financial status of colonel's family. The addition of '*patyayera sano parna milne palang'* (16) is another perfect example of it. Focusing upon it's content and sense translation the translator sometimes uses words, phrases and whole sentences with his creative imagination and interpretation. Because of bi-lingual activity, total cultural equivalent term or literal term is impossible where addition is essential.

Such as, '*saala October ko mahina ma sadhai yestai hunchha'* is other example of addition which gives the knowledge about hatred of the colonel to winter season. Since the poor people lack proper clothes and food to cope winter, it is like a curse for them. '*saala'* , the disgusting word is not there in the source text but the translator has used this word to make easy to understand. The phrase '*bhaale judhai ma baaji thapna'* (11) has been added to explain the particular culture of cock-fighting prevalent in the Columbian society. Likewise, '*prakritik khaddhya bastu'* (18) while explaining about the food preparing in the colonel's kitchen depicts their pitiful way of life. Addition procedure should be adopted by the translator keeping target reader at the centre. On the one hand, it erases confusion on the other hand it gives newness and reconstructs the original text which is the sign of transcreation.

Idioms and proverbs are brief witty saying in the form of short phrasal or sentential expression. They are differently used according to culture. Since they are based on socio-cultural and linguistic norms they are found everywhere in time and place. Proverbs are indirect impersonal use of language and it avoids the impression of subjective judgement which minimize the threat to the users in day to day communication. In other words, we can say that proverbs and idioms are symbolic use

of language based upon socio-cultural values. Since the proverbs and idioms are distinct from culture to culture society to society and language to language neither literal translation nor substitution may give direct and concrete meaning to the target language readers. If people share same geographical location, socio-cultural and linguistic norms, it is easy to understand the meaning of proverbs and idioms otherwise the translator should provide allusions, examples and footnotes to make target reader comprehend. It is useful to draw the attention of the listener or reader. Moreover, it has powerful force which changes the attitude and conviction of the reader. But, as proverbs and idioms are communal, cultural and language specific, the images, cultural function and meaning may differ.

In the source text, the proverb 'Beggars can't be choosers' (32) has been used to show the colonel's concept towards his own as well as his dearest fighting rooster's compulsive way of life where is no space for alternatives. But the translator has rendered it as '*magante lai ke ko dudh bhat*' (37). '*Dudh bhat*' is regarded as a delicious and elitist food in Nepali culture. Those people who have easy access to '*dudh bhat*' without hard labour are thought of being fortunate. Eating delicious is just a dream since they control their fire of hunger by eating the corn mush brought by others for the rooster. So, the translation of the proverb has beautifully carried the meaning and cultural function despite the different images they employ. Another Nepali Proverb '*haad chhala karang ko mala*' (2) is translation of 'scarcely more than a bit of white on the arched, rigid spine' (2). '*Karangko maala*' is not there in the source text but it intensifies typicality in it. Sense translation of source text is a recreation writing because instead of seeking equivalent words, the translator with his cognitive imagination and intuition has rendered the text.

The Nepali proverb '*Nun khayeko kukhuro jasto*' (11) is rendering of 'like a freak' (9). It gives clear indication of the colonel's wife's hatred to the fighting rooster

to whom she thinks a sign of bad omen. There is no literal correspondence between them. But the translator has added this proverb to make Nepali reader's concept complete and clear. The phrase 'to save his skin' (55) is translated as '*chhala jogauna*' (65). In the source text, the phrase indicates to Sabas's act of saving his political prestige and honour. But, the literal translation of the phrase '*chhala jogauna*' does not convey the sense of honor and prestige rather it imply to physicality. Another phrase 'break our backs' (25) which means 'doing extremely hard physical labour' but it is rendered literally as '*Dhad bhachnu*' (30). Through the literal translation we can't get hint of symbolic meaning.

Another idiom "I'm a hard nut to crack" (52) has been rendered as "*yo sajilai galne khalko jyan kaha ho ra!*" (62). Here, 'Nut', a fruit has been rendered entirely different way as '*Jyan*' or body. The word '*jyan*' is used to show Sabas's boasting on his own health though it was degrading day by day. The translation questions the one to one correspondence or equivalence between source language text and target language text. While translating the novel, there is a gap and loss of meaning which leads the translated text not mere transference but transcreation or rewriting.

A Nepali idiom '*dhaturo jharnu*' (22) is the translation of 'to squash' (19). It is neither substitution nor literal translation that's why there is no correspondence between source language text and target language text. '*Dhaturo Jharnu*', in Nepali, means 'to fall down one's pride' or 'scolding severely' but 'squash' can be understood as act of squeeze or force into a restricted space. The target language readers will be confused since norms, values and culture of English and Nepali are different. Inbetweenness appears in the process of translation.

Translation is not only means of rendering a text from one language to another rather it is an activity of rendering semantic approximation without distorting the original meaning of source language term. An English phrase 'grit one's teeth' (31)

has Nepali translation as '*Nishchaya garnu*' (37). '*Nishchaya garnu*' means 'to make sure' or 'to be determined to do something' whereas 'grit one's teeth' signifies 'to resolve to do something difficult'. That is why comprehension of source language and target language text may be different. It is not mere reflection or substitution rather an interpretation with critical mind.

In the translated text of '*No one writes to the colonel*' we cannot find complete fidelity to the source language text. English phrase 'throw up one's hand' (25) has been rendered as "*manko kura mukh ma lyaunu*" (30) in Nepali idiom. It maintains semantic approximation without distorting the meaning of source language text. Actually, 'throw up one's hand' signifies 'indication of one's intensive irritation with raising both hands in the air' whereas '*manko kura mukh ma lyaunu*' refers to 'speak out one's inner thought' there is no possibility of similar meaning and concept between source text and target text because it is an act of adjustment and compromising exercise. For the translator translation is neither a creative art nor an imitative art but it stands between two. As translation is a bicultural activity, space and gaps certainly appear which are evidences of new or creative writing.

Since all features of one culture are not same with another culture, language used in one culture carries different meaning in another culture. Social and religious beliefs, life style of the people as well as locality makes the use of language different. So, translating typical terms from one culture to another is not an easy job. Since the translation process is bilingual target language does not capture the concrete meaning of source language. In the translation of '*No One Writes to the Colonel*' the translator has tried to select colloquial and culturally rooted terms to make it more comprehensible but cultural and conceptual gap has occurred there due to cultural differences. Similarly, the translator has added some typical Nepali words to make the expression more rhythmic, effective and understandable. Addition and substitution of

typical Nepali words may distort the mode of expression and actual meaning of source language text.

'The sun faded' (18) has been translated as '*surya narayan ko tej kam bhayo*' (21). The translator has uplifted the status of the sun as '*suryanarayan*'. According to Hindu Nepali culture 'the sun' is worshiped as a form of the God '*Narayan*'. But in English culture sun is not worshiped like of the Nepalese, it is just regarded as a star. Such way, 'half a pound corn' (9) has been rendered as '*ek mano makai*' (10). '*Manapathi*' are the measuring units to measure the quantity of grain and flour. It is culturally inclined term only used in Nepali culture. '*Kumbhipaak narak*' (57) is the translation of 'Inferno' (48). Though, they both refer to a very horrible type of hell where the sinners are punished severely but mythological as well as cultural gap may obstruct the target readers to internalize the concept. '*Dhindo*' (50) is the translation of 'corn mush' (41). These both words refer to 'thick maize porridge' but the way of preparing is different. Similarly, the word 'rag' (50) has been rendered as '*pagari*' (60) which are not the same. The word 'rag' means just a piece of old cloth especially torned from a larger piece. But, '*pagari*' not only means a piece of cloth wrap-around the head but it is also a symbol of dignity and respect in our culture. The word '*Pagari*' sounds high in the place of 'rag'. There is gap in the semantic essence of these two words' so, the translation of 'rag' as '*pagari*' is creative one.

During translation the translator has tried his best to show Nepali taste in language. '*Malai pugyo baba!*' (37), the equivalent term of '*baba*' is not there in the source text. Such as, '*kutukutu*' (26), '*bhusukkai*'(9), '*sarasar*'(2), '*thyakkai*' (15), '*swatta*' (45) are some Nepali colloquial words which are imposed in the translation whereas equivalent words for there are not there in the source language text. Some Nepali colloquial words are added in the translation to enhance the feeling of intimacy for target readers. The translator has added typical Nepali address '*maiya*' (28) '*budhi*' (24)

in the expression of the colonel while addressing his wife. These words display love-affection and intimacy of a husband to his wife but such words are absent in the original text. On the contrary, in some places the translator has left few English words as they are because they are difficult to translate. 'Banana fever' (5) , 'begonia' (21), 'clarinet' (37), 'parasol' (44), 'movie' (35) , 'hit rose' (7) are those words which are left unchanged in the translated text because such words do not have exact words in Nepali . By so doing, the translator has tried to protect it from being mistranslated but it may hinder the continuous understanding of the target readers.

Likewise, "By then Augustin's years will be up and we can go to movies" (30) has been translated as "*tetinjel Augustin ko barekhi pani sakiyela ani hami movie herna jaula*" (35). This is also an example of cultural translation. '*Barekhi*' typically belongs to Hindu Nepali culture; it refers to mourning ritual at the souvenir of dead person who belongs to blood-relationship. In the duration of '*barekhi*' involvement in entertainment activity is strictly forbidden in our culture. Many strict taboos are managed regarding several dos and don'ts by our culture, but, in Christianity no such cultural taboos are imposed. Colonel's expression seems influenced by his own voluntary will, no compulsion is there. The translator's substitution '*barekhi*' in the place of 'year' is culturally manipulated to give clearer meaning to the target readers. Same way, 'wooden -soled slippers' (24) is translated as *kharau* (28). Obviously, '*kharau*' is made-up of wood but it also carries cultural as well as religious importance. It is related to religious serenity. Mostly, '*rishimuni*' or '*mahatmat*' use '*kharau*'. A context from '*Ramayana*', famous holy scripture of Hindus, valorizes the cultural importance of it where Bharat puts lord Rama's '*Kharau*' on the royal throne and worships it. Furthermore, 'Holy sepulcher' has been rendered as '*kaatro*' which are totally different to each other. While doing so, the translator has forgotten the source culture, meaning and it's essence. Indirectly, he has imposed his own politics and

rendered English cultural terms into typical Nepali words in his own creative way.

That is why the translated text is new and creative writing.

Though the novel was set in five decades old socio-political situation of Columbia, it is very much resembles to the present socio- political condition of Nepal. Despite the differences in Nepalese and Columbian Cultures Marginalized people's struggle full stories are similar. Common people's struggle to concretize their dream is going as usual in both of these countries. As the story of the novel depicts the negligence of political leaders towards the revolutionary armies of Columbia, in our context too Maoist revolutionary armies are not properly managed. Many Nepalese 'Colonels' of revolutionary army are living in very pathetic condition. So, the novel is still relevant in our context. This may be the reason that Shyamal selected the text for translation. As the nature of translation, no translation is perfect or faultless. Despite of many lapses the translator has accomplished his task in creative way. Moreover, translating the creation of Great Writers of our time like Marquez is certainly a matter of pleasure for target Nepali Readers who have no access in English or Spanish.

III. Translation as Transcreation

No One Writes to the Colonel, one of the novels originally written by Gabriel Garcia Marquez, is translated in English by J.S. Bernstein, the translator Shyamal has translated the English text into Nepali under the title *Abhagi Karnel*. In spite of the translator's endeavor of capturing cultural and literary meaning of the source text, it has not been completely replicated due to two culture's own identity and typicality. In the course of translating title, dialogue, metaphors, idioms, proverbs as well as some culturally rooted words the translator has employed various translation procedures like paraphrasing, addition and substitution to show the translated text is not mere replacement or total equivalence of the source text but it is a reconstruction, rewriting and second independent life of the source language text.

While attempting to draw the source text into target text, the translator's approach is aesthetic which valorizes the existence of difference. In the process of translation the translator has taken away to the translation from the state of 'a slave' to 'owner' by getting it's independent status. There is no total fidelity or complete correspondence but it has got free identity. The translator has employed many translation procedures like literal translation, substitution, addition and paraphrasing to justify it as a reconstruction or transcreation.

The title of the novella *No One Writes to the Colonel* has been rendered as *Abhagi Karnel* applying paraphrasing and substitution procedure without clear lexical approximation. A simile like a freak (9) has been rendered as '*nun khayeko kukhuro jasto*' (10). Similarly, a metaphorical expression 'Above his head a mysterious system of little metal rods opened' (4) has been literally translated as '*tesko taauko mathi rahasyamayi kisimle dhaatu ka masina suira haru ughriye*' (4). 'Then he kept silent drumming on the package' (35) has been translated as '*ghadi ko poka ma maadal thoke jastai thokdai u ek chhin maun basyo*' (41) where paraphrasing

procedure has been applied. Same way, *'thyakkai barha patak ghanti bajeko thiyo'* can't be seen in the source text, addition procedure is used here. Further, many colloquial and cultural Nepali words have been added i.e. *budhi* (24), *maiya* (20), *sutukka* (16), *Sarasar* (2), *Kutukutu* (25), *thyakkai* (15) etc. while translating the source text.

Moreover, the translator with his creative imagination, has replaced many cultural and religious terms. In the source text, many English cultural words have been included but they are culturally rendered into typical Nepali terms i.e. "holy sepulcher" (34), Messiah (13), Pound (9), year (30), the sun (18) but the translation keeping the target reader at the centre replaced these words as *'kaatro'* (40), *'uddharkarta autari'* (15), *maano*(10), *barekhi* (35), *suryanarayan* (21) respectively. Similarly, the word 'rag' (50) has been rendered as *pagari* (60) which is an example of artistic translation. One of the striking proverb 'beggars can't be choosers' (32) has been rendered as *'Magante lai ke ko dudh bhat'* (37). This is also an artistic translation having no lexical affinity. The idiom 'throw up one's hand' (25) has been rendered as *'manko kura mukh ma lyaunu'* (30) where no semantic closeness is found. By employing intuitive forces translator has rendered it in his own creative way.

Same way, *'bachcha jasto kura nagarnus na karsab, kohi uddharkarta autari aula ki bhani parkhine hamro bela gharkisaky kya!'* (15) is the translation of 'don't be naïve, colonel, we're too old now to be waiting for Messiah' (13) where paraphrasing technique is used. Such as, the foul English word 'Shit' (69) has been substituted as *'thukka randi'* (82) where is no semantic approximation between them. Whatever technique the translator has employed with his own creative imagination, it can be taken as reconstructing or rewriting of the source language text. As there is no negligence and superficial knowledge of the translator, it has neither misinterpretation nor distortion but it is a rewriting of the original text.

Actually, perfect translation is not possible in real sense, it is also not a perfect one. Rather it can be taken as a better translation. Even though, there is loss of meaning, conceptual gap and semantic approximation, it does not misinterpret or distort the scenario and has given justice to the source language text.

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