

Tribhuvan University

**Translation of Shakespeare's *Romeo and Juliet* in Nepali: A Work of
Transcreation**

**A Thesis Submitted to
the Central Department of English, Tribhuvan University,
in Partial Fulfillment of the Requirements for the Degree of
Master of Arts in English**

**By
Baikuntha Khanal**

**Central Department of English
Kirtipur, Kathmandu
May 2010**

2010

– Baikuntha Khanal

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Faculty of Humanities and Social Sciences
Central Department of English

Letter of Recommendation

Mr. Baikuntha Khanal has completed his thesis entitled "Translation of Shakespeare's *Romeo and Juliet* in Nepali: A Work of Transcreation", under my supervision. I hereby recommend his thesis be submitted for viva voce.

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Supervisor

Date: May 2010

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Letter of Approval

This thesis entitled "Translation of Shakespeare's *Romeo and Juliet* in Nepali: A Work of Transcreation", submitted to the Central Department of English, Tribhuvan University, by Baikuntha Khanal has been approved by the undersigned members of Research Committee.

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Abstract

Translation is an act of cultural exchange, it is -more than mere substitution and replacement from one language to another. In fact, it is governed by a principle of indeterminacy, ~~where~~ uncertainty and subjectivity ~~is embedded~~. Instead of surrender and total imitation of the source text, it is taken as literature ~~three~~ because of the intuitive ~~forces~~ and ~~application of~~ creative imagination of the translator being at work. In Shiva Rijal's *Romeo Julietko Prem Katha*, ~~w~~hich is a Nepali translation of *Romeo and Juliet* by Shakespeare. The translator has adopted ~~the~~ procedures like addition, deletion, paraphrasing, literal translation and transliteration to prove dynamic and semantic equivalence rather than formal equivalence. While translating the stories the translator reinterprets the source text carrying socio-political and cultural assumption. That's why total equivalence is impossible. Here, the translator questions the system of finding closest approximation of word but gives priority to reconstruction and reinterpretation where loss of meaning is inevitable because of cultural and conceptual gap. So, it is taken as creative writing because of independence status and reincarnated form of original writing which has made the Nepali version more intuitive and idiomatic.

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Abbreviations

SL : Source Language

TL : Target Language

RJP : Romeo Juliet Ko Prem Katha

R&J : Romeo and Juliet

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Acknowledgements

I would like to express my sincere gratitude and deep respect to Mr. Til Prasad Poudel, lecturer at Patan Multiple Campus and research guide of Central Department of English, for his scholarly guidance, enlightening ideas, valuable suggestions, inspiration and affection that helped me to bring out my thesis on time in this form.

I feel deeply indebted to my Guru Balram Adhikari, Lecturer of Mahendra Ratna Campus, who provided me invaluable advice, guidelines and encouragement. I owe much more than I can express in words.

I am extremely grateful to honourable Gurus Prof. Dr. Krishna Chandra Sharma, Dr. Shiva Rijal, Mr. Tara Shrestha, Mr. Pushpa Acharya and all my teachers for enlightening me in various subjects and providing me cooperation, and guidelines to carry out this research.

My very sincere thanking goes to my dear friend Ms. Chandrama Neupane for supplying necessary materials memorable advices, affection and encouragement. Likewise, I am also thankful to my dear friends, parents and relatives who directly or indirectly assisted me to complete this thesis.

At last, I am ever indebted to Mrs. Samita Aryal for her immense support, encouragement, affection and precious advices. Without the constant support and encouragement of my wife, the task would never have been accomplished on time.

19 May, 2010

Baikuntha Khanal

I. General Introduction to the Translation of *Romeo and Juliet*

The main objective of this research is to justify the issue of transcreation or rewriting which has been applied in the translation of *Romeo and Juliet* from English to Nepali by Shiva Rijal. The principle of literal translation, which indicates word to word correspondence can be adopted in translation but the present researcher tries to show that the translation of *Romeo and Juliet* in Nepali by Shiva Rijal is not mere transference, substitution and total equivalence but, in fact, it moves away from source text to translated text. That's why it is taken as a new writing or creative writing.

It is obvious that language has innumerable importance and plays a key role in translation. In other words, without languages, there is no existence of translation which proves the essentiality of languages in the world. Language is the most powerful, convenient and permanent means of communication which is highly developed and frequently used. Human beings express their feelings, opinions, desires and emotions to others by using it. Therefore, it is a special gift for human being and a vehicle for human hidden thoughts and a medium of mutual exchange of ideas and feelings as well.

Talking about the origin of translation, there is uncertainty because it is as old as human civilization. Despite the fact that there are many kinds of translation such as literal translation, technical translation, literary translation, mechanical translation and cultural translation, there is no single definition of it. Popularity and importance of translation have been increasing rapidly nowadays. It is essential for the universalization of knowledge and unity of people. Not only this, translation has been employed extensively as a more powerful and indispensable vehicle for disseminating

knowledge and information. In this multi-ethnic and multi-lingual world, there is no any third option, either to translate or die. At the moment it is not taken as mere substitution and replacement but literature three.

It is clear that translation are defined in various ways. No particular and exact definition cannot be found yet. According to Balaram Adhikari:

Translation is an act of rendering the sense or equivalent of a word, an expression or an entire work from one language to another language.

This can be crudest and simplest definition. However, any attempt to define translation exhaustively becomes difficult, if not possible, when we come to the problem of equivalence as its focus. (1-2)

That is say, Translation carries cultural importance. To translate means to transfer a culture of SL because word to word translation is impossible due to conceptual gap between SL and TL but there should not be violation of sense or content of SL.

Translation carries cultural importance. To translate means to transfer a culture of SL test to TL test. On the basis of cultural translation, Anuradha Dingwaney says:

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

Thus, translation is not only the manipulation of lexical and grammatical units. It is a vehicle through which culture travel from one language to another language Searching equivalence of response rather than equivalence of form. Since translator is influenced and dominated by socio-cultural and political assumption, they focus upon TL reader that gives independence status to the translated text.

Disagreeing with the viewpoint of literal translation. He argues:

No term is exclusively translatable or exclusively untranslatable. It is a question of lack of one-to-one correspondence and/or equivalence between the source language and target language resulting in a lacuna and hence loss in meaning. Translators have to welcome such inevitable gap and any loss incurring from it and have to mould their translations accordingly. (36)

He further advocates that no full equivalence can be achieved. For him, complete translation is practically impossible. Because of lack of one-to-one correspondence there is inevitable gap and loss of meaning.

Nida views translation from socio-linguistics and TL reader oriented perspectives. He defines:

Basic to any discussion of principles and procedures, translation is a thorough acquaintance with the manner in which meaning is expressed through language as a communication code—first in terms of the parts which constitute such a code, secondly, the manner in which the code operates and thirdly, how such a code as language is related to another code. (cited in Adhikari, 5)

He holds the view that more than a process of matching surface forms by rules of correspondence, translation is rather a more complex procedure involving analysis,

transfer and reconstruction. In 'An introduction to translation studies' G.R. Bhattarai says:

Translating is primarily an act of transforming message from one language to another or into some other dialects of the same that are distanced by time or space, the activity interfaces variegated factors at least ten⁶ each capable of influencing the other. (2)

For Bhattarai, to get word to world translation is impossible because of cultural gap but it is essential and inevitable for the survival of the language and text. He further says that depending upon western translators alone is to misinterpret mistranslate and distort the original text.

Supporting to the post-structuralist like Jacques Derrida, and Paul De Man, he writes in *An Introduction to Translation Studies*.

Post-structuralism mainly through the pioneering views of Jacques Derrida and Paul De Man has presented a radical reconstruction of translation theory and has liberated translation from so many inescapable grips of dichotomies and binary features as well as the logocentric stereotypes that have been falsely nutrutred down from Plato. They have questioned the very concept originality and authorship. (25)

Post-structuralist gave liberty to translation and translator from the grips of dichomies and logocentric stereotype and question the concept of originality and authorship.

Disregarding the traditional notion that translation is the mere task of substitution or transference from SL text to TL text. Bapuji argues: (1994)

The meaning and scope of translation becomes very narrow, restricted, incomplete and misleading if we perceive and define translation as an

autonomous scholarly activity of rendering a text from one language into another. (Quoted in Balram's technical, 7)

He means that there is no absolute reflection but it is approximate and independent. But in the name of independence and original status, it should not distort the essence of the original text.

According to New mark, transference plays a vital role in translation. He says ~~91981~~ "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language (Quoted in Bhattari's Introduction to translation studies, 3)

Walter Benjamin, to some extent, stands next to Nida's view of deconstruction and reconstruction. For him, translation is neither source oriented nor target oriented. He opines:

Since translation gives the original a second life in some way it is the afterlife of a text and this does not imply a postmortem so much as a contribution of life. Just as the manifestations of life are intimately connected with the phenomenon of life without being of importance to it. a translation issues from the original-no so much from its life as from its after life (72) .

He argues that to translate a text is not to translate mere words but cultures which is original, independent and second life. Translation is a bilingual activity as well as cross-cultural. It is more than mere substitution or transference of SL text. Anuradha Dingwaney clearly supports:

The translator can not merely search for equivalent words in the target language to render the meaning of "source". Rather, the translator must attend to the contexts ("a world, a culture) from which these words

arise and which they, necessarily, evoke and express. Thus, it seems entirely appropriate that translation theory and practice has, in recent years, turned to both 'source' and target cultures as something to be studied before the translation of a work can proceed (1)

There are various types of translation such as literal, sense translation, transference, substitution, paraphrasing etc. To seek total equivalent between SL text and TL text is vain. But there should be closest possible semantic approximation between SL and TL terms without distorting the original meaning of SL terms. Sujit mukharjee says:

A translator who is not the author of the original is likely to be much more respectful of the original and strive to produce closest approximation he can in translation. While the author who translates his own work is likely to take under liberties with the original while translating in the hope of improving upon the original. What the author, translator has to offer may depart so far from the source that the reader is not given access to the original. (27)

It has no total fidelity to the SL text but the translator edits the original text by sorting out its positive and negative aspects. Here, Mukharjee further says, "My translators are best critics [. . .] Also translation undresses a literary work, Shows it ins its true nakedness. An author may fool himself his own langauge but many of his shortcoming become clear to him in another [H-Language](#). Translation tells the bitter truth" (28).

For him, translation is new writing or creative writing which shows its true nakedness with genuine criticism. Some distortion or readjustment may happen but total violation/violence should be neglected

With the development of knowledge in translation, most of the philosopher accept that the translator should have creative intelligency and they should understand the context and culture. Translator have the rights to give uniqueness and newness to their translation rising up the state from literal translation. In other words, they have rights to omit and to add with criticism and creativity.

Sushan Basnet-McGaure rightly observes that:

"Translation involves more than replacement of lexical and grammatical items between languages and as can be seen in the translation of idioms and metaphers, the process many involved discarding the basic linguistic elements of the SL text so as to achieve popovic's goal of expressive identity between the SL and TL texts. But once the translator of determining the exact nature of the level of equivalence aimed for being to emerge. (quoted in Bijay Kumars, 5)

The translator has to make balance between maintaining close fidelity to the original and after freedom from it. Sri Aurobindo is in favor of taking liberty with the original. He states that "A translator is not necessarily bound to the original he chooses, he can make his own poem out of it, if he likes and that is what generally is (quoted in Bijay Kumars, 58). The main task of the translator is to maintain balance ignoring total fidelity and total departure with the original text. Focusing upon its theme, he is allowed to use any equipments in translation.

It is process of analysis, interpretation and creations which leads to a replacement of one set of linguistic resources and values for another. It is an act of adjustment and compromising exercise. Peter Newmark in his well known piece "The theory and practice of translation' opines "each act of translation involves some loss of the original meaning and this 'basic loss of meaning is on a continuum between over

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translation and under translation" (quoted in Bijay Kumars, 2). Translation is an activity of compromise and readjustment where freedom and creativity are possible. Instead of total fidelity with the SL, the translator uses creative imagination and interoperates the text in his own way. Where loss meaning is inevitable.

Agreeing with the view of Peter New mark, Horst Frenz accept translation as art with mauticulturation. He says "Translation is neither a creative art nor an imitative art, but stands some where between two" (quoted in Bijay Kumar, 2). On the one hand, the translator gets liberty and do reinterpretation. On the other hand, he is not allowed to go away from SL but close approximation and fidelity is necessary.

With the arrival of new critics and post structurilist, 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 center and that makes translation difficult. Derrida and his follown have placed an absence of meaning. They say that words carry with them no definite meaning but they are characterized by an indeterminary of meaning. Hence the new theories of criticism have made the act of translation difficult. (22)

It is clear that the 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.

For Bijay Kumar, it is a creative writing disregarding the traditional notion that it is a mere rendering of source langue text into target language text. He posits that:

The concept of translator as creative writing can be better understood. If we examine the job of self translators and trans creators. Self translators and bilingual writers take liberty with the original writing and write indifferent way in the target language. (61-62)

The famous tragedy '*Romeo and Juliet*' was written by William Shakespeare in 1594 which was first published in 1992 in English version. It has great impact upon the modern people and succeed to touch the human heart. Dr. Shiva Rijal has translated it in Nepali version in 2006 to increase access for Nepali reader which helps them to understand the value of sacred and undying love. The purpose of the present researcher is to justify the issue of trans creation or creative writing in the Nepali version of *Romeo and Juliet*..

The title of the great tragedy was given with the name of hero and heroine of drama who are, in fact, most famous literary representative of intense romantic love. Because of influence and fertility, this tragedy is one of the most important work in the history of the world's drama. Shakespeare has added direct physicality, lively movement, dramatic colour, intense vitality and a diversity of modes of eloquence in poetry and prose to what formerly was relatively ineart.

'Romeo and Juliet' is a perfect love story which gives significance of undying, sacred and devoted love. It shows the enmity of so-called high family of montagues and capulets ends with the death of intense romantic lover *Romeo and Juliet*. The play offers a different conception of manliness. One is which the relationship with a woman is characterized by loving mutuality, not lustful force and the relationship with other men is constructive and peaceful rather than voilent. This play helped the modern view to triumph over the older view, which was that the choice of partners should be made by the older members of the families concerned.

Romeo and Juliet itself anticipates these later skeptical appraisals of romantic love. The Freudian emphasis on romantic bankers which impede the union of Romeo and Juliet. An anti-romantic commentator remark that the uncompromising amatory idealism of Romeo and Juliet is one of the factors leading to their deaths. It is thought that in Romeo and Juliet such skepticism is associated with a hedonism, a pleasure grasping attitude, which is often entertaining but is sometimes aggressive, male chauvinistic and destructive. Now we can conclude that it is a supreme drama of love: the love of life implicit in the love of language.

Romeo and Juliet deals with two teenaged lovers in Verona, Italy, who are caught in a bitter feud between their families, the Montague and the Capulets. Romeo, a Montague and his friends are uninvited guests at a masked ball given by the Capulets. At the ball, Romeo meets Juliet, a Capulet and fall in love. The next day the couple are secretly married by Friar Lawrence. Returning from wedding, Romeo meets Juliet's cousin Tybalt, who tries to pick a fight with him but Romeo refuses to fight his new relative. To defend the Montague's honour, Romeo's friend Mercutio accepts Tybalt's challenge. As Romeo attempts to part the young men, Tybalt stabs Mercutio at death. In revenge Romeo then fights and kills Tybalt. As a result of the death of Tybalt, Romeo is exiled from Verona.

Juliet's father tries to force her to marry her cousin Paris, unaware that she is already married. To allow Juliet to escape from her father's demand, Friar Lawrence gives Juliet a drug that puts her in to death like sleep for hours. The friar sends a messenger to the exiled Romeo to tell him of the drug but the messenger is delayed. Romeo hears that Juliet is dead and hurries to the tomb where she has been placed. There, he takes poison and dies by Juliet's side. Juliet awakens to find her husband

dead and stabs herself. The discovery of the dead lovers convinces the two families that they must end their feud.

David Daiches has identified the themes of the drama: *Romeo & Juliet*:

The picture of the two ideal young lovers discovering their love only to be appear by circumstances into premature death is not profound tragedy. It has no meaning other than to present the glory of true love and the fatuity and futility of those hatreds and conventions that destroy it but it is sheer bad luck rather than either the fatal feud or Capulet's sudden impulse to marry off his daughter to Paris immediately that finally brings on the tragedy. (265)

He argues that the whole story takes about the deep, devoted or sacred love of 'star crossed lover with tragic end. For him, death of the lover in early age is not the main issue of tragedy but control over the Juliet or ignorance of her desire by the parents is the real cause of tragedy.

Romantic love in this new way becomes individualized and has nothing to do with cultural constraints of the advice of mentors. Clifford Leech praises the romantic story of *Romeo and Juliet* and talks about significant and notable characteristics. He argues:

In his earlier years, Shakespeare was capable of making us see a dramatic situation from different angles, as when he presented a love story in *Romeo and Juliet* and made us see it romantically with the lovers themselves and realistically through the eyes of Mercutio and Juliet's nurse, or as when he gave us the view points of Rosalind and Jaques and made us feel that each was a valet. Now in his maturity, his

plays have come to possess cosmic implications and dualities are therefore more numerous and of deeper significance. (73)

That is to say Shakespeare is a great scholar and notable dramatist who is capable to provide any dramatic situation. Every dramatic situation is able to attract our attention or to steal our heart. *Romeo & Juliet* is a dramatic story with ideal love but we can interpret it with different point of view. He is appreciable writer who gets cosmic praise because of deep scholarship and convincing ideas.

Brook appreciates the romantic idealism of lovers which heals a longstanding rift between their families. He says:

Romeo and Juliet has retained its popularity on the stage, through frequently given, until quite recently in improved version. This popularity rests firmly enough on the romantic idealism of the lovers and the earthly comedy of the Nurse and old Capulet. (250)

He realizes that such type of love pits them against their parents, society, friends and ultimately brings them the possibility of exile, but the experience of love gives each of them the strength and desire to pursue their love against the odds and makes them willing to die for love.

For Henry W. Wells and H.H. Anniah Gowda, *Romeo & Juliet* is not tragic drama. He posits:

A tragedy like '*Romeo and Juliet*' is a closer to the eastern stage. The ill-fated lovers die and the two houses of faction come together.

Shakespeare exploits tension in love and hate and achieves spiritual relief of the end. It is not the tragedy of violent delights" leading to violent ends. (141)

Romeo and Juliet can not be taken as tragedy eventhough there is premature death of devoted lovers because such tragic death narrows the wide gap of two families and get spiritual relief. That's why it is a comedy with the collapse of enmity, instead of death.

Explaining the issue of romances and sentiments of the lover, in "An approach to Shakespeare Henry VI to Twelfth Night" Derek Traversi says:

The language which prevails in this speech and through the greater part of the entire episode, is at once plainly expressive, even an indulgence of sentiment, and in terms of romantic love, expressive of true devotion, entirely from the superficial self-centered attitude which have prevailed almost up to this moment, in Romen's decharation of his love for Rosaline. (124)

He runs eyes through language where expressive and romantic words have been used loaded with devoted and deep love. On the other hand, the dialogue used by Romeo is not more fake but true devotion. So this romantic love story proves itself with natural and loving expression.

The present researcher develops three chapters to justify the main argument of this thesis. In the first chapter, the researcher introduces the title of the research and statement of the problem referring that translation is not mere reproduction, transference, substitution and total equivalence of the SL text into TL text but a reconstruction, rewriting and transcreation which gives different analysis and interpretation. There is a hypothesis that there is no equivalence and fidelity between SL text to TL text which gives new life to translated text. This is known as transcreation and new writing. The second chapter talks about the methodology with the theoretical modality which will be used to prove the facts observed in the text in

question. The underlying facts will be discussed by using the tools such as translation of culture, or multiculturalism, manipulation of power and politics, translation as transcreation and literal translation us cultural translation, translation as Itieratl-3 and hybridity. For this, the major theorists will be Lawrence Venuti, Sujit Mukharjee, Anuradha Dingwaney, Eugene Nida, and T.V. Tirumalesh.

The third chapter includes the textual analysis of the selected texts through the application of theoretical tools, to meet the soul objective of this research which is to find out the issues of new writings or transcreation in the translation of Romeo and Juliet in Nepali version by Shiva Rijal. The concluding section of the research will be included in the fourth chapter.

II. Cultural Translation and Transcreation

Translation and Multiculturalism

It is generally accepted that language and culture are inextricably interwoven. Eventhough there is no any single definition of culture, it is a consensus that without language, translation is impossible whereas in the absence of translation, there is no concrete existence of language. According to Balaram Adhikari:

Culture can be defined as a complex network of knowledge, beliefs, arts, morals, laws, customs and other capabilities and habits acquired by man as a member of society. Language is a cultural phenomenon through which this abstract nexus is materialized, articulated and gets continuity. Language is the products and active participant of culture.

A culture is regarded as a communal unique and subjective. (35)

He means that translation as translating as culture. In other words, to seek total equivalence and mere substitution is a foolish act. That's why translation is a cross-cultural communication which straddles between two cultures.

Disagreeing with the literal or word-to word translation, is Dr Bhattarai in *On translating the stories of conflict and wars* argues:

There are for, instance, each of such festival is observed during different time and season of the year, each is connected with different food, dress, rituals, and deities, the role of male and female, the children and old. A very wide milieu gives meaning to such cultural concepts, not only words. These can not be explained in exact words to the target audience. They receive only a small fragment, a glimpse of the total unless they are participants in the source culture atmosphere.

Translating such concept of culture and philosophy is a vain effort"
(245).

Although it is an cross cultural activities, for him it is too difficult to translate one culture to another culture exactly. It is certain that there is culture gap between them.

Peeter torop takes translation as a mixtures of cultures. For him, cultures are combined in it where multiculturalism gets birth. In 'Translation as translating as culture' He writes:

Cultural has its own sign system or languages on the basis of which the members of the culture communicate. Thus, one possibility to understand a culture is to learn the languages of the culture, the sign systems operating within the culture. The language of culture are however apt to change and their signs are ambiguous. (593-603)

In fact, there is a problem of grasping and gaining access to concepts and discursive practices, including a concepts and practices of translating in languages and culture other than our own, this is a problem of understanding and interpretation.

Anuradha Dingwaney in 'Introduction: Translating "Third World Cultures" Clarifies:

However, to say that translation can be (and often) is a form of violence and to recognize that can be (and often are) tainted by power, time and the varieties of different cultural needs, is not to say that translation should therefore, be scuttled. The fact of the matter is that translations are one of the primary means (not the only means, to be sure) by which cultures travel. (4)

Translation is not merely a matter of matching sentences in the abstract. The space or between where the self or one culture encounters and interacts with the 'other' or another culture. Anuradha Dingwaney supports this view arguing:

The cultures and texts, being translated should ideally, constrain this move, compelling the translator and her product (translation) 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)

He views that translation is an act of dialectical interaction. The translation neither surrenders with the SL text nor avoids fidelity.

Translating a literary text into another language means to break them, separate them, find another. For him, some distortion or change is natural in translation. Raffel forwards his viewpoint about poetic translation as:

Poetic translation therefore is an art, not a science and much of the art is concerned with choosing. Choosing what to put in, what to leave out and what shape to give the work as a whole, what tone. (22)

For Raffel, translation is defined as reinterpretation and free work. Translation is an art where playing with the language with cognitive imagination is possible. He gets liberty to add and to omit that's why translated text gets independent and original status of its own.

Taking translation as reinterpretation and free work, Lawrence Venuti supports poststructuralist. For him:

Translation is post structuralist's view can be a text in its own right that is 'never quite faithful and always somewhat free, It never establishes an identity, always a lack of supplement and it can never be a transparent representation, only an interpretative transformation that exposes multiple and divided meaning in the foreign text and displaces

it with another set of meaning equally multiple and divided" (as cited in Bhattarai, 26)

Venuti posits the view that translation is literature three because of departure from tradition. Since it has not total equivalents and faithfulness. It established its own individual identity and status which releases it from subordinate and secondary position.

G.R. Bhattarai says that rendering of the SL text into TL text is somehow difficult. He looks translation beyond eye of technical translation. For him, the translator is a bundle of unpredictable aptitude, ability and experience. He argues in 'an introduction to translation studies:

As translation involves more than writing, the translator should qualify as a perfect reader, interpreter mediator, thinker and communicator.

Critics have rightly observed that the translator should be enough for a linguist and literary critic so that he is able to judge all the patterns of the original text. (66)

He believes that total substitution and rendering of words in another language is not enough in translation. The translator should have cognitive imagination, knowledge for criticism and reinterpretative power. Dialectical interaction and understanding of both cultures are essential in it. Creative and critical viewpoint should be associated with transition.

Focusing to its concept rather than mere word's equivalence he says:

Word should not be considered as the ultimate unit not should we concentrate on translating words alone, one should locate the context of words and their shades and colours, infinite possibilities of their being 'changed with' a different meaning and make an attempt to

transfer that sense delicately otherwise mistranslation and bad translation will surely result. (35)

Language is an expression of culture which influences the way of speaker's perceive the world. If language influences thought and culture, it means that ultimate translation is impossible. Translator in the search for effective equivalent goes through an inner struggle like the scientist in his experiments. Adhikari, Balaram defines translation as an encounter of multiculturalism in his thesis:

To translate a particular piece of literary writing which is a gestalt embedded in a cultural or historical matrix, is to uproot the cultural elements from the one cultural and to transplant them into another alien culture and the chances of their survival are subject to various social-cultural and political factors along with the translation approach and procedures adopted by the translator. (13)

Hence, with the help of subjectivity and intuition, the translator brings cultural elements of SL text and transplants in target culture because of socio-cultural impact. Such free identity of translated text can be taken as rewriting.

In the "Predicament of ideas in culture: Translation and historiography"

Douglas Howland defines translation:

Translation is no longer a simple transfer of words or texts from one language to another, on the model of bilingual dictionary, or the bridging of language, differences between people. Rather than a straight forward operation performed on words. Translation has become a translingual act of transcoding cultural material-a complex act of communication. (45)

For him, translation as translingual act of transcoding cultural material, not mere transfer of words or texts from one language to another.

Culture is a both possible and impossible to translate in another language. The degree of its chosen to its source culture and the extent to which the meaning its source to be retained is very much determined by the purpose of translation. To support this argument, Ivir writes:

Faced with an element of the source culture which is absent from the target culture, the translator relies on different procedures that enable him to convey to members of the target culture to content of that particular element. When the target culture lacks a given element (object, concept, social, institution, pattern of behaviour etc.) its language will normally lack of an expression for it and it is the translator's task to find an expression in the target language that will adequately convey the missing element to speaks of that language.

(quoted in Adhikari unpublished thesis, 36)

Since the translation is an activity of analysis, reconstruction and creative writing, target language can not carry old culture of SL term due to conceptual gap. It has indefinite and absence of meaning that's why his purpose should be find out an expression in target language not form.

Despite of the fact that there is difficulty and complexity of cross cultural and historical interpretation, he defines translation as the companion and the instrument of cross-temporal, cross-lingual and cross-cultural interpretation. Theo Hermans clarifies as:

There is a problem of grasping and gaining access to concepts and discursive practices, including concepts and practices of translation in

languages and cultures 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 recourse to translative operations. (383-384)

In this multicultural and multilingual world, total equivalence is impossible, different socio-cultural and political assumption, differentiates understanding and interpretation that why he discards the logocentric concept in translation but he gives priority to multiple meaning and interpretation.

To define translation as a cross-cultural activity, Hermans further says:

This thick translation as a form of translation studies, has the potential to bring about a double dislocation of the foreign terms and concepts, which are probed by means of an alien methodology and vocabulary and of the describer's own terminology, which must be wrenched out of its familiar shape to accommodate both alterity and similarity [. . .] Thick translation should be able to counter the flatness and repulsiveness of the prevailing jargon of translation studies and their structuralist heritage, and foster instead a more diversified and imaginative vocabulary. (386)

In the name of closest possible approximation both linguistic and cultural between the source language text and target language text, translator may lead towards mistranslation. It is due to the lack of carefulness and sufficient commanding in SL and TL culture, context and LlanguageG, inappropriate term selection and carelessness. In 'translation as discovery', Sujit Mukharjee writes:

A bad translation is often the result of poor language control as it is the result of poor understanding of the original work .It does not hurt the translator as much as it hurts the publisher but it can damage the author almost beyond redemption. (134)

It is obvious that full accurate translation or total translation is impossible because there is cultural interchange cultural interpretation, and reconstruction. There is no metalanguage to hold the invariant of translanguing and transcultural comparison. Inter-subjectivity and freedom play a vital role in translation. Rolf Kloepper and Ph. Shaw in "Intra and Inter cultural translation says:

Good translations serve the study of literature as a reconstruction of the mechanics of cultural systems via aesthetic communication. From the manner in which everyday or literary texts for various reasons and in various epochs are translated one can with relative ease, decipher the respective cultural systems and their dynamics. Translation as one of the links with cultural influence control can and must therefore, one again become an object of literary studies. (36)

For them, translation means transcription and transliteration where the translator deconstructs then reconstructs the SL text in to TL text with creativity and criticism. Disregarding formal equivalence, they strongly desire for dynamic equivalence.

For Greg Nielsen, inter subjectivity is mediated through communicative reasoning rather than a transcendental subject. He explains:

Transculturalism is introduced as a third term that refers to this mixing to exchange of nalles. Ethnographers have used the terms transculturation to indicate how particular dominated groups choose

elements from the cultural products that are produced and disturbed by dominant culture. (805)

Transculturalism and multiculturalism remain at the heart of translation. In this process, one culture crosses the boundary of its own and mixes with another culture. Since it is a compromise and readjustment, give and take process is natural in translation. Some elements will be left out to make TL reader clear where absence of meaning occurs.

Bakhtin's concept of dialogism helps explain transcultural exchange on the discursive plane. According to Bakhtin:

To live means to participate in dialogue [. . .] In this dialogue a person participates wholly and throughout life. Each person invests his/her "entire self in discourse and this discourse enters into the dialogic fabric of human life into the world symposium. (Quoted in Greg Nielsen, 806)

Here, Bakhtin's theory of intersubjectivity and of the dialogic nature of the utterance might help balance an overemphasis on reason that may argue centers Habermas's analysis. For him, the diversity of speech in language and the stratification and divisions of communicative competence are seen as centrifugal and centripetal forces.

The translator has to make a balance between maintaining 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. To indicate it as an act of interpretation and intervention, Mary N. Layoun says:

Translation as carrying "across" and "between" the different brings with it obligation-not least of all to what might be the distant, the unplottable, 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 an intervention, even in the most literary of instances. (53)

It is believed that language swings between two cultures. Indeterminacy of words create inbetweenness and cultural gap. Lack of total rendering of SL text in TL text. Provides independence and freedom that why it is defined as interpretation intervention and literature three as well.

The relationship between manipulation of power and creative writing

While translating a text, the translator use power and politics. It means he avoids total equivalence and reinterprets it in his own way. Then, naturally the translated text gets independence and freedom which causes new writing and transcreation. Translation often operate under various constraints and that these constraints include manipulation of power relation aim at constructing an image of the source culture that preserves or extends the hegemony of dominant group. These image construct the notions of the other culture and formulate an identity of the source culture. At the same time Anuradha Dingwaney Says:

The power and ability of the west to construct a canon that valorizes certain writers and texts while excluding others is not restricted to what western readers are encouraged to read or even what counts in terms of representations of the 'Third world in the west 'Rather this power moves out in every widening circles to affect what various "Third World" readers themselves come to see as apt representation of their own and other non-western cultures. (4)

The power manipulation can take place not only from the colonizer alone, the writers from colonized respond to the dominating power by rewriting or translating

their texts so as to make them fit into 'image' of colonized by colonizer. Mahasweta Sengupta argues:

"The tyranny and power of these images" constructed by the colonizer can only be grasped fully if one examines translation of "native" works done by the colonized 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 source 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 omit, add, and to-recode it, the translated texts consist of subjectivity, power and politics of translator where there is neither fidelity to the SL text nor total equivalence is possible. But he/she imposes his/her power in the text. Douglas Howland writes in 'The pre-dicament of ideas in culture: Translation and Histiriography':

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

That is to say empowerment in the translated text seeks possible closest approximation of the SL text and seeks independence of its own. When it gets its

independent status, we can say it as a new writing and perfect example of transcreation.

Translation as discovery or new writing

Disregarding the traditional notion of full accurate representation and total equivalence, it is viewed that translation is an activity of rewriting or creative writing. Such type of translation is freer form of translation, probably closer of translation, probably closer to copy writing. Translator here, gets total freedom the text including his subjectivity. Beyond the concept of literal translation, the translators have rights to omit, to add and to give strangeness to the translation. Bijay Kumar Das argues:

As a critic deconstructs (decants) the text and then reconstructs (recenters) it, so a translator decodes an SL text and then recodes it in the target language. If criticism has become creative, for it not only interprets the text but extends the meaning of it, then translation is creative for recreates an SL text in a new way in the target language.
(58)

He views that transcreation means recreating an SL text in the target language taking absolute liberty with it and yet being fidel to it. Instead of imitation of sl text, the translator at first deconstructs then reconstructs with subjectivity and intuition. He further says:

Translation has become creative-thanks to the concept of transcreation and transliteration. Therefore, the translator has out growth the concept of being taken as a render of an SL text into a TL text and become a creator. (65)

He assumes that translation is an reincarnation of original text where wide departure from the original text take place. Excessive divergence from the original makes the translator creator, not imitator.

G. Gopinathan "in *translation, Transcreation and culture. The evolving Theories of translation in Hindi and other modern Indian languages* argues:

Transcreation can offer the best possible solution for the problems of culturally oriented literary text. Transcreation in this context can be understood as a rebirth or incarnation of the original work. It can be defines as an aesthetic-reinterpretation of original work suited to the readers/audience of the target language in particular time and space. This reinterpretation is done with a certain social purpose and is performed with suitable interpolations, explanations, expansions, sumerising and aesthetic innovations in style and techniques. (3)

For him, the translator enters into the sole of the original author and then he himself becomes creator. It certainly demands an intuitive and aesthetic recreation and the application of creative imagination.

It is not merely a surrender to the original work and replacement by the available target terms. The translator should replace it with intelligence and cognitive psychology and philosophy. But negligence and surfacial knowledge of the translator may lead to misinterpretation, distortion and, over-under interpretation. Sri Aurobindo argues:

The mind of man demands, that new ideas shall be presented to him in words which convey to him some associations with which he should not feel like a foreigner in a strange country where no one knows his language nor he theirs. The new must be presented to him in terms of

the old, new wine must be put to some extent in new bottles. (quoted in Gopinathan, 14)

When the passages have been paraphrased, summarized and in many cases omitted, without being total equivalent, it is defined as transcreation. In translation as discovery Subject Mukharjee writes:

Though the process of translation the text many have achieved in independent status. If so, then it could be reviewed as an autonomous text and its worth assessed regardless of whether it may be found but then we are no longer judging a translation. (59)

Translation, sometimes is not like translation because of its freedom and independent status. Translator can re-write the original, adding or subtracting where he finds it necessary in another language.

To define translation as new writing Mukharjee again explains

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, through which the original may be scrutinized when necessary. (149)

With the development of deconstructionists, the way of looking to translation has been changed. Even though liberty is there, translator should follow sense translation. He should be true to original text. Rolf Kloepfer argues in "intra and intercultural translation":

It is the duty of the academic analyst of literature and culture, who must of course have a large amount of the linguistic in him, to grasp and reconstruct the many and various cultural systems and their

dynamism both as aspects of the all embracing phenomenon of culture and as they are concretized and created in individual works of art. (30)

Apart from the concept of 'shadow' or 'mere copy of an original work', the translation rises up from the state of 'a slave' to 'owner' by getting its independent status. It is taken as literature-3 because there is no total fidelity and correspondence, but gets free identity it is released from subordinate and slave position. Lawrence Venuti says:

What makes the foreign text original is not so much that it is considered the coherent expression of authorial meaning but that it is deemed worthy of translation, that it is destined to live what Benjamin calls an 'afterlife' (überleben) in a derivative from translation (quoted in Bhattarai, 25)

It indicates total departure from the SL text leads towards misinterpretation and mistranslation. Ignoring all the futile struggles for finding equivalence between two unique linguistic system. We should prioritize semantic unity of the text which gives second life to translated text.

Supporting to Lawrence venuti, Derrida strongly forwards his viewpoint about translation, He says:

A growth in the original which will complete itself in enlarging itself [. . .] and if the original calls for accomplement, it is because at the origin it was not there, without fault, full complete, total, identical to itself (quoted in Bhattarai, 25)

Thus translation is defined as new writing and transcreation because it is taken as a second life or second birth with its independence status. It is often taken as literature three.

III. Transcreation of *Romeo and Juliet* in Shiva Rajal's translation in '*Romeo Juliet Ko Prem Katha*'

Romeo and Juliet, one of the heart touching tragic drama of Shakespeare, is written in the form of story as Tales from Shakespeare by Charles and Mary Lamb. The translation '*Romeo-Juliet Ko Prem Katha*' of Shiva Rijal is no doubt a translation from the story of it. It reflects the importance of sacred and undying love, parallelly rich people create conflict to expose superiority, traditional culture of big feast and death of ideal lovers collapse the enmity of two chief families of Verona, capulets and montagues. Instead of replacement of textural materials, the writer's prime focus is to produce the same effect on the readership of translation as was obtained on the readership of the original. While translating source language text, lack of conceptual accuracy or conceptual gap between source language and TL language is inevitable eventhough not desirable which makes this work as a perfect example of transcreation. While translating of little, idioms and proverbs, metaphorical expression and dialogue, the translator has interpreted message encoded in original text instead of replacement of textural materials. That's why intuitive response and perception makes the translation less science and more art where personalization and culture are deeply rooted.

Translation is in fact a process of analysis, transfer and reconstruction. Translation of *Romeo-Juliet* in *Romeo-Juliet Ko Prem Katha* has created cultural and conceptual gap because the translator is inclined to dynamic equivalence by taking liberty from the source texts. E.g. "Nikai Pahileko Kura Ho" Personal and intuitive interpretation of source text by the translator creates third space between SL text and TL text which gives sense translation or semantic approximation without distorting the primary meaning of source language terms. Because of personal response,

perception, interpretation, personalization, cultural translation, reconstruction and dynamic equivalence, the translation of Shiva Rijal is not mere replacement or substitution but a creative writing or rewriting. So the work can be understood as a rebirth or reincarnation of the regional work of Charles and Mary Lamb.

Translation of the title

The title of the drama '*Romeo and Juliet*' has been translated as '*Romeo-Juliet Ko Prem Katha*' adopting semantic equivalence without lexical correspondence as an essential component of a paraphrase translation. Challenging the full accurate representation and literal translation, the translator, with his creative imagination, creates a logical gap relationship between original and translated text. The translator here reconstructed the source text with personal and intuitive interpretation, not distorting Nepali version as '*Romeo Juliet Ko Prem Katha*' makes the target reader very clear about the subject matter of the text. In the source text, there is not any indication of love story in the title but the translator has interpreted the message encoded in original text with taking liberty but at the same time being fidel to it. By reading the title *Romeo and Juliet*, we, the target reader, would not have understood whether it is a love story, comedy tragedy or something else. But when we go through '*Romeo-Juliet Ko Prem Katha*', it is very easy for us to know that it is a love story with tragic end.

Another striking fact that justifies the translation of *Romeo and Juliet* as '*Romeo-Juliet Ko Prem*' is an epitome of transcreation in a sense the translator himself has accepted it as are writing and translation. At the first page, he has written, rewriting and translation. It indicates that his translations is not merely surrender to the original work but it is a rebirth or reincarnation of the original work. -While translating, the writer has adopted the technique like, addition, deletion, paraphrasing,

defining and literary translation. That's why it is crystal clear replacement and substitution of the original text, he has translated the text with creative intelligence giving preference not to closeness of word value but closeness of meaning.

The translator has inclined and focused to target reader or target oriented. His inclination towards intelligibility in the TL. Eventhough masterpieces of Shakespeare and important places and character of Romeo Juliet have not been written, in the writer has included all the things on the front page of the translated text. Moreover, he ~~has explain~~ has interpreted it as a world wide famous tragic drama. There evidence show that there is a space between SL text and TL text which is because of cultural translation recreation and new writing. Instead of only replacing one language with another, the translator demands an intuitive and aesthetic recreation and application of creative imagination. Transcreation is not all together a new creation because there is always a logical relationship original and translated text at the same time it reads like a new creation.

Translation of Dialogue

Translation of dialogue is quite complex task in comparison to short story, essay and other writings. The character, depending upon his/her culture use colloquial language which is difficult to find out its correspondence. The main problem for the translator is suffer from the sense of inadequacy because he can't do word-to-word translation and less possibility translate source language term item by item reflecting its primary senses. That's why translation of dialogue creates space and cultural gap between SL ~~text~~ and ~~TL~~TL ~~text~~. It makes the translated text and meta text, a text about a text. It is a meta-text not only because it imitates the source text but because it differs from source text. On the on hand, translator either can not found the correspondence of SL ~~text~~ or that TL ~~text~~ can not cover the sense of SL ~~text~~

which creates cultural and conceptual gap. On the other hand, manner of speaking, stress, pitch and intonation cannot be reflected in TL text which play vital role in dialogue. Because of translator's concentration to word to word translation, manner, stress, pitch and intonation are lost which causes mistranslation, cultural translation and reconstruction as well. Eventhough there is certain fidelity and faithfulness towards SL text, the difference between the source text and target text brings a shift of expression. This shift of expression makes translation 'new writing or creative writing'.

As above mentioned, while translation 'Romeo and Juliet', the translator has faced the difficulties in colloquial language, in tone, in manner which creates 'shift of expression' between SL text and TL text. "He might see her Rosaline and seeing her, compare her with some choice beauties of Verona, who (he said) would make him think swan a crow" (130) translated as "Bhojma Rosalin Lai Dekhe Pani Aru Sundariharuko Bichma Rosalinlai Hansko Bathanma Kagko Rupma Paune Chhau" (5) is an example. Here, the translator beyond ~~literal~~ iteral translation, has focused on paraphrasing with deletion and addition to make target reader to comprehend it without distorting primary meaning. There is no 'feast', 'Verona' in original text but he has added in translated text. To 'his swan to crow' is translated as 'Hans Ko Bathanma Kag' which is clearer than the SL text. 'Swan' and 'Crow' carry one cultural significance for SL reader where as they carry another cultural significance for TL reader. 'Hans' can be taken as beautiful and 'Kag' is taken as 'Ugly' in TL text which creates conceptual gap.

Similarly "He had worn a mask when was young and could have told a whispering tale in a fair lady's ear (130)" is translated as "Jawan hundama pani yasi gari mukundo lagayara ramri bhandda ramri mahilaka bichma gayara thatta ramailo

gartheni ganthe" (6). It shows fidelity to SL because it captures the sense and content of SL but 'ganthe', which is colloquial language, is only added in TL. How can the translator translates " a whispering tale" as 'Thatta ramailo'? There is no correspondence between them because the translator, with creative imagination and individual perception, has translated the text. 'Thatta ramailo' is idiom for TL reader which can't take the literal meaning of 'Whispering tale'.

One of the irremediable gap occurs due to the inability of the translator to comprehend the culture of SL text. "Maile yo pabitra mandiralai choyara ashudda to parina? Ma yo sundar mandirko lajalu bhakta hun ra yadi chhuda pap lagne ho vane ma mwae khayar prayashchit garna chahanchhu" (8) is the translation of 'calling it a shrine which if he profaned by touching it, he was abusing pilgrim and would kiss it for atonment" In a SL, it is mere statement, not use of question mark but putting questions mark brings diversion in meaning. 'Shrine' and 'Kiss' is translated as 'Sundar mandir and mwae' where cultural gap is inevitable and can not be understood completely. It is also a perfect example of paraphrasing. "Your devotion shows by far too mannerly and too courtly, saints have hands, which pilgrim many touch but kiss no (131) has been translated to 'He Asal bhakta, Timro shradda ra bhaki atinai mijasilo rahes, timilai thaha chhaina? Kunai mandirma gayara debi-debatako hat, pau sparsha garna painchha, bardan magna painchha tara mwae khana vane kahilan paidaina" (RJP 8) Paraphrasing the SL, the translator's main intension is to attract the attention of TL that's he has put heart teaching langauge taking liberty with SL. We cannot find "Hey good devotee" "Timilai thaha chhaina?" "Bardan magna painchha" in SL but he has focused upon sense translation instead of literal translation. 'too mannerly and too courtly' do not indicate the meaning of 'mijasilo' which means good,

cooperative, and light hearted in TL. It is obvious that their work is an example of creative writing.

Moreover, 'Have not saints lips and pilgrims too'? and "Ay, lips which they not must use in prayer. (131) are translated as "Kina debi debatako oth. hudainan ra, jasto un laimaya garne chahane vaktaka hunchhana" and kind nahunu oth sabaika hunchhan tara vajan gaunako lagi matra, yasari jathavabi mwae khan chahi abashya nai hoina" (10-11) respectively. Nepal it translation of former one makes us clear by explanation. "Jasto unlai maya garne bhakataka hunchan" (8) in an translation of "Pilgrims too" (130). Which makes us clear that instead of replacemene tor equivalenet of words, interpretation, analysis and individual perception has been applied. In letter, 'Yasari jathavabi mwae khana chahi hoine' is not in SL but to make it vivid, the translator has written in TL.

Following the view of post structuralist, as translation is a radical reconstruction of SL and a kind of liberated activities, the translator also has reconstructed the SL text. (Ahe me" (132) is translated as " he vagwan yo ke hudai chha" (15)- here neither it is a literal translation, not it gives exact meaning which we get in TL text. There is no glimpse of Vagwan and K hudai chha in SL but the translator taking 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 SL, it is taken as creative writing or new writing rather than mistranslation.

It is universal that to define translation as an autonomous scholarly activity of rendering a text from one language into another is narrow, restricted incomplete and misleading concept. By adopting this concept, he has raised from the position of absolute translation, 'O speak again, bright angel for such you appear being over my head, liked a winged messenger from heaven whom mortals fall back to gaze upon' (R

& J 132) is translated as 'Kati mitho chha usko swar jati sune pani sunau-sunay lagne, aha! kati ramri chhe Juliet manau swargabata varkharai matra yas lokma orlieki pari jasti ustai hutiharako ke tagesh julietko tyo dibya anuhar herirahan? Baishalu premiharu murchhit hunu ke ber? (15-16) This Nepal itranslation which reflects the beauty of Juliet is spell bounded and she is noticed as nymph of heaven. How can we understand 'winged messenger' as nymph of heaven. For Nepali reader, she is elegant, beautiful like nymph, who is supposed it differently and happens cultural gap. 'O, Romeo, Romeo, wherefore art thou Romeo? Deny the father and refuse thy name, for my sake or if thou wilt not, be but my sworn loe and I no longer will be a capulet (132) is translated as "kasto charko nam timro Romeo" Timi kaha chhau hola yati kher, timilai thaho chha, timile malai pauna timro jat, parihar tyagna sakchhau? Tara bastabma Vanne ho vane time mero premi hau, yo nai timro nam ho ra jat pani. Aba aru nam ra jat kehi pani huna sakdaina timro. Ma pani timro premika vayara afno nam ra jat birsana chhanchhu (16). Since translation gives the original a second life. Here the translator has also give second life to the original by interpreting with liberty 'father' and 'name' are translated as 'Jat ' and 'Paribar' respectively which is really incomprehensive because there is no correspondence between them.

Since translation as bilingual activity as well as cross cultural, the translator has paraphrased the original seeking closest approximation without disporting the primary meaning. "Nam matrai to honi Gulbablai, Aru namle bolaya pani Usko sundaratama kunai paribarthan aauchha ra? (17)? is the translation of 'he bade her call him love or by whatever other name she pleased, for he was no longer Romeo, if that name was displeasing to her" (132). The 'Rose' in Nepali context gives cultural importance because it is taken as a 'token of love' with fragrance. But no 'Rose' in original. He has added to this because the translator tries to convince the target reader.

The 'Rose' may not be taken as a token of love in all country which creates cultural gap too.

For the translator, translation is new writing or creative writing which shows its true nakedness with genuine criticism. "Alack, there is more peril in your eye than in twenty of their swords. Do you but look kind upon me" (132) is translated as "Malai jyanko kunai prabaha chhaina, timro aakhako herai mero lagi timro afantako tarbar vanda bis guna chhakakilora dharilo lagchha. Tesaile malai premle hera, ma tiniharukio tarbaar khapna sakchhu tara timle malai tiraskar gareko vane khapna sakdina (18). Here- 'Alack' does not give meaning as interpreted in TL but it is a mere interpretation of the translator. There is only 'look at me with love' but not 'Tiraskar gareko vane khapna sakdina'. It is because of intuition and creative imagination which gives the glimpse of new-writing.

It is argued that translator have the rights to give strangeness and newness to their translation avoiding absolute transference. Following this a concept the present translator with his criticism and creativity, has given newness and strangeness to the SL text. "Love direction me, I'm no pilot, yet wert thou as far apart from me, as that vast shore which is washed with the farthest sea, I should venture for such merchandise" (132) is translated as "Timarai premie doryayo, malai timi samma pugna kun bato januparchha thaha thiyana tara jaba maile manmanai sodhen timile nai malai yahamma lyayau" (18). Here, "Malai timisamma pugne kun bato janu parch" is an translation of "I'm no pilot". Neither there is correspondence, nor gives clear and accurate meaning 'pilot' can be taken as a person who flies plane, but not as a master of way. It creates in betweenness between them, that's why it is difficult to stand. Eventhough there is 'merchandise', 'farthest sea' in SL text, but there is no any indication of it in translated text. It is transliteration and interpretation.

In translation, there is loss of the original meaning and basic loss of meanings on a continuum between over translation and undertranslation 'vagwan kai kasm khanuparthyo ta (21) is the translation of 'She stopped him beginning him not a swear" (R & J 133). Here, we can find gap between SL and TL text. How can 'not to swear represent 'Kasam Khanu parthyo ta'? In Nepali context vagwanko kasam khani means to be true or to show he/she is right but 'swear' means only to promise' for something. The SL reader couldn't find out the meaning of 'Vagwan'. So loss of meaning is inevitable in translation which is not imitative art.

As mentioned above, translation is not merely a matter of matching sentences in the abstract. The space or betweenness where the self or one culture encounters and interacts with the other or another culture. The translator is translated as a perfect reader, interpreter, mediation, thinker and communicator. "He has slain Tybalt but would he also slay himself, slay his dear lady, who lived but in his life? the noble form of man, he said, was but a shape of wax when it wanted the courage which should keep it form" (136). The Nepali translation of the dialogue as 'La bhaigo, timile Tybalt lai maryau, aba timile yati nakare pani U farkera aaune wala chhaina, tara arko kur k khyal rakha vane, timile afulai maryau vane arko ek janalai pani marne chhau tyo ho Juliet. Euta bahadur manche vaneko mainbatti jasti shidha abichalit bhayara jindagi banchirahanu parchha ra arulai pani bachne asha dieerakhhu parchha" (36). The translator, instead of matching the words from target text and source text, taking total freedom, has interpreted the text with his subjectivity .He has translated with deletion, addition and interpretation. 'la bhaigo' is an informal language which gives a sense of acceptance that is added in translated text. "Timile jati nakarechaina' is an interpretation with cognitive imagination. Arulai pani banchhe asha dekhaunuprchha can not be reflected in the original text (source text) but as a

deconstructionist, the translator has decoded the SL text and has recoded it its target language. He recreates the SL text in a new way in the target language.

For the present translator, translation is not full accurate representation and total equivalence but an act of rewriting or creative writing. That's why avoiding literal translation, he has interpreted the text with creative imagination and given strangeness to the translation. Reconstruction of the SL text is possible due to intuitive and aesthetic recreation and the application of creative imagination. In fact, translated text of Romeo and Juliet can be taken as second life with its independence status and literature three.

Translation of metaphorical expression

Metaphor, simile, conceit and images are infact, figurative language. They are often identified as metaphorical expression. 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 disparate things.

While transiting the metaphors, the translator, on the one hand has fidelity with the source on the other hand, he has interpreted the text intuitively. It is quite complex task to translate metaphors because the translator should understand the source culture and target culture completely. Since it is an implicit or hidden comparison, Neither replacement nor paraphrasing is possible. Translator's immaturity and lack of knowledge about TL and SL culture may result in mistranslation or meaningless translation. Multicultural has its own language, its own conception and symbols, which is really difficult to represent in another language. Since its nature is cultural specific. One striking point is that translation requires the translator's well familiarity with socio-political, cultural and linguistic traditions of both SL and TL. The structural and functional differences between two language

compels the translator to adopt the process of literal translation, replacement and deletion while translating metaphors.

The metaphor 'his swan a crow' (130) has been literary rendered as 'Hans ko bathanma kag' (5). Here, there is implicit comparison between crow and Rosalin, and other beautiful girls and swan. It is literal translation where the translator has fidelity to SL text. Even though it is a literal translation, the symbolic meaning can be different between SL and TL text that creates conceptual gap and space. "The exceeding beauty' (131) a metaphor which is translated as 'Dhaphapi baliraheko anuhar' (6) is an interpretation with cognitive imagination. There is not overlap between these languages that's why but it is not taken as mistranslation because it has hit at the had of sense of content.

Similarly, 'a shrine' (131) has been translated as 'Pabitra mandir' in the line (18) "Calling it a shrine, which if he profaned by touching it". It is obvious that implicit and implied meaning is provided to 'Juliet' as a shrine. She is taken as 'a shrine' because she is profaned and sacred like a shrine. It is the process of substitution which produce conceptual inaccuracy differentiating translated text from source text.

Another metaphor 'he was a blushing pilgrim' (131) has been translated as "ma yo mandirko lajalu bhakta huh" (9). Implied meaning is given as mandirko lajalu bhakta" to Romeo. In other words, there is implicit comparison between lajalu bhakta and Romeo. Here, the TL reader may not know what characteristic the blushing pilgrim has. It is difficult to find any measuring rod/word to represent in another language. It is an indication of departure from source text which justifies creative writing or new writing.

A simile is a comparison between to unlike entities. Metaphor which involves in a implicit comparison or resemblance where as. In simile, resemblance is explicitly

reflected by the words 'like' or 'as' eg "my love is the like red-red rose" .It is the explicit comparison of love and rose indicated by the word literal translation, sense translation, deletion and substitution the procedures are used while translating simile.

The simile 'like a rich jewel worn by a black moor' (131) has been translated as "Euta kalo manchheko ghanthima pahiriheko ati chamarkdar mahango gahana jhai" (6) Which is literal translation. The translator has translated 'a rich jewel' to 'chamarkdar mahango gahana'. But how the TL language completely represent the SL language. Conception of the translator and perception of the TL reader may be different which create space or gap between them. another simile "like a snowy dove trooping with crows" (131) has been rendered as "Hiu jastai seto parewa kagharu bich nachdai thiin" (6-7). Here, Juliet is explicitly compared with Hiu jasto seto parewa". This is also a literal translation but 'Hiu jasto seto parewa". This is also a literal translation but 'Hiu jasto seto parewa' and 'Kag' are images which can be understood differently in different culture. 'dove' is either a symbol of 'peace' or 'symbol of beauty' that's why absolute reflection is impossible in Simile translation.

The Simile "like the light of the sun in the east" (132) has been translated as "purba kshitijbata udairahoko surya jhai tejilo" (15). In this substitution and sense translation, Juliet's face is compared with the light of the sun in the east. In the morning, the light of the sun in the east is really bright, which is compared with Juliet's face but individual perception, recognition and Understanding may be different on the basis of different culture.

The translator has translated the Simile "Like a winged messenger" (132) from heaven into Nepali version as "swarga bata jhareki pari jasti (22) which is infact a substitution- Juliet is compared here with a nymph from heaven. TL reader may not know what qualities she deserve? That's why there is loss of meaning without

distorting its sense or content. Translation of Simile is not an actually of surrender of the translator to the SL text but he has reconstructed the text with creative imagination. "For her bounty was as infinite as the sea and her love as deep" (R & J 133) a Simile, has been translated in target language as "Timi pratiko mero maya mahasagar jastai farakilo ra gahiro chha" (22). It is an interpretation of the writer. Instead of mere writing as sea, he has explained the sea as 'farakilo' and gahiro. The interpretation shows the he is Fidel with the source text in terms of sense but opinion and imaginations are embedded there. Which shows the glimpse of creative writing.

The Simile in source language 'as a young girl of her bird" (133) has been translated in Nepali as "goli lageki chari jhai" (28). To understand and translate it correctly, the writer should be familiar with both culture. Otherwise how can we comprehend that "goli lageki chari" and her situation. Even though it is the transference of language into another, gap and space occur between two language which cause loss of meaning. That is a sign of re-writing. "As the night before some great festival seems to an impatient child" (134) a simile in source text has been rendered as "Euta balaklai eukai chad bhanda agadiko rat bitauna dhau-dhau pare jhai" (28). it is word-to word translation but it is difficult to know all the people what sort of state the children has at night before festival. Even though it gives us meaning the reader will be misled because of unfamiliarity with another culture. In this case we can say that whether it is substitution, literal translation and borrowing, they can't represent the source text completely that's why it is re-creating process. 'A serpent heart hid with a flowering face' (ROJ 136) a simile, its substitution is "Herda ramro tara bisalu sarpo jasto" (35). 'Sarpa' can not give one Single meaning to all culture understanding of 'Sarpa' and serpent for source reader can not be the same because of conceptual gap and it's meaning. here the translator has neither imitated nor created

the text but it stands between two. That's why we can justify that it is and perfect example of creative writing or reconstruction.

Translation of Proverbs and Idioms

Proverbs and Idioms are brief witty saying in the form of short Phrasal or sentential expression. 'Word to Word' translation of proverb is a quite complex job in translation. Since it is based on socio-cultural and linguistic norms they are ubiquitous in time and place. It is indirect impersonal and it avoids the impression of subjective judgment which minimize the threat to the users in day to day communication. It is significant to ensure the valuable fact about the life and world and persuade the listeners. It is distinct from culture to culture, society to society and language to language. While translating proverbs, either literal translation or substitution may not give direct and concrete meaning to TL reader, that's why the translator shows provide allusion, footnote and example to make TL reader comprehend. It proverbs and idioms are the collection of words which gives different meaning in fact. it is useful to draw the attention of the listener. it is defined as powerful forces which changes the attitudes and conviction of the reader. If the people share same geographical location, socio-cultural and linguistic norms, it is easy to understand the meaning of proverbs and Idioms otherwise the translator has to give explanation, allusion and foothotes which discloses socio-cultural value of the SL text. Proverbs are communal, cultural and language specific that's why meaning, cultural function and images may differ.

The proverb 'Eutai myanma dui tarbar nataunu' (1) is an Nepali proverb to make them clear that as the two swords can not be remained within a 'myan' these two families also do not remain quiet but fight for their superiority. The another proverb 'his swan a crow' (130) has been rendered as 'Hans ko bathan ma kag' 95). This mere

substitution or literal translation of SL text. 'Swan' and 'crow' may have different images in English and Nepal reader may take 'Hans and Kag' differently. Though it is substitution and share same images, the symbolic meaning in deeper level may be different which creates gap between them. While translating from one language to another, and from one culture to culture, there is absolute gap in their images and symbol in socio cultural base. English proverb "he bade her call him love or by whatever other name she pleased, for he was no longer Romeo, if that name was displeasing her" (131) is a paraphrased proverb which has been translated as " Nam matrai to ho ni gulab lai aru nai namle bolaya nani usko sundaratama kunai parabirtan aauchha ra?" (17). The translator has used paraphrasing technique which is not a surrender to the SL text but by deleting and adding, he has given a strangeness there- "The rose' is not in SL text but he has used "Gulab' is translated text which has universal meaning. Instead of rendering, it is a paraphrase of SL text.

The translator has only used such proverb in translated text though that can not be seen in the SL text. He has focused to sense or content translation that's why the proverb in Nepali "Shubha kamma kina abera" (27) has been applied to indicate that 'don't do late to good work'. Sense translation of SL text is a recreation writing because instead of seeking equivalent word, the translator, with his cognitive imagination and intuition, has translated the text.

The striking proverb 'Hatyalalai marnu kanunko sewa garnu ho' (34) has been taken in Nepali translation of Romeo and Juliet. Though that proverb is not there, focusing to sense translation the translator has added this proverb to make Nepali reader complete the clear. It is written in the SL text that "Montague pleading for her child's life and arguing with some justice that Romeo and done nothing worthy of punishment in taking the life of tybalt" (135). BY putting that proverb the translator,

has replaced the saying of Montague in a concrete form. To capture the sense of SL text, he has used that ~~is~~-proverb which is a sign of creative writing or rewriting. Similarly, another Nepali proverb "Dukhiko man jhan dukha khojehha (5) is the translation of 'Mischief is swift to enter into the thought of desperate man" (139). They have similar meaning and cultural function despite the different images they employ. Instead of literal translation "desperate soul seeks more desperation" the Translator has employed substitution procedures without total equivalent term. Meaning is same but not equivalent words. It is taken as a piece of rewriting because there is no surrender of TL text to SL text but a kind of interpretation being fidel with sense translation of SL text.

The idiom 'Shanti khalbalinu' (2) is an translation of 'disturbed the happy quiet of verana's street' (130). Its literal translation may be 'veronako khushi ra shanta galliharu ashanta chhan' despite it carries contextual meaning of SL text, it may not have same effect on TL reader. Since "Shanti khalbalinu" is not a correspondence of source text, we say that there is space and conceptual gap between SL and TL text. Another striking idiom in Nepali is 'Maraula jhai garnu' (7) is an substitution of 'would have struck dead' (131). The literal translation of English may be "marna sakthyo". But in Nepal it means that Tybalt, with full of rage, attack Romeo as if he would kill him. Eventhough it is literal translation or substitution, 'maraula jhai garnu' can be understood differently. It questions the one to one correspondence or equivalence between the SL text and TL text. While translation, there is a gap and loss of meaning where is the sign of reconstruction or rewriting.

Similarly, another striking phrase "hear my prayer" (131) has been translated in Nepali idiom as "Manko kura bbijhu" (11). It is really difficult to show correspondence between them. This translation is an interpretation with cognitive

imagination and intuition. The literal translation of it would be "mero bintisuna" but it has been translated as Manko kura bujhnu. It means that to understand at a first glance without telling anything. There is uncertainty because the translator has involved in the process of analysis, transfer and reconstruction.

A phrase "missed him" (131) has an Nepali translation in Idiom as "Kulelam thoknu" (12). It is neither a substitution nor literal translation that's why there is not correspondence between SL and TL text. "Kulelam thokhu", in Nepali, means to be escaped but 'missed' can be understood as 'thinking of him in his absence' or 'leave him'. The TL reader will be confused since norms, values and culture of English and Nepali are different. In betweenness gets birth in the process of translation.

Fall back (132) is an English idiom has been rendered as "Murchhit hunu" (16). As a Nepali reader we understand it as 'pachadi dhalnu or pachadi khasnu'. But it is translated as Murchhit hunu. In Nepali, It means there may be pain and suffering mentally and physically but intolerable. It is a surprise how can we understand 'fall back' as 'murchhit hunu'. That's why the translator has adopted deconstructionist view that it is a radical reconstruction of, translation theory and has liberated TL from SL text.

One of the inevitable and irretrievable loss in translation of idioms occurs due to the translation's inability to comprehend the SL and TL language, culture and images completely. 'To swear' is an English idiom which has Nepali translation as "Vagwan bhaknu" for Nepali reader. To swear means 'to promise' to proof right or wrong. 'Vagwan vaknu' is also in deeper level, a promise but there is no correspondence between Vagwan and swear. Highly focus is given to sense translation instead of substitution and literal translation. It is independently translated

which gets second both or life. Because of irretrievable gap between SL and TL text, there is conceptual gap for the TL reader.

Instead of an autonomous scholarly activity of rendering a text form one language to another translation. It is an activity of semantic approximation without distorting the original meaning of SL term. An English phrase "in a sort of wonder" (134) has Nepali translation as "tin chhak parnu" (24). For us, Tin Chhak Parnu means "Achhamvit hunu" or "Nahunu parne kura hunu" but sort of wonder signifies only a surprise or small wonder that's why comprehension of SL text and TL text may be different. It is not a reflection or substitution but interpretation which shows its true nakedness with genuine criticism.

The translated text of Romeo and Juliet has no fidelity to the SL text. An English phrase relate the origin of it (135) has been rendered as (Sabistar Bhannu" in Nepali idioms. It touches semantic approximation without distorting the meaning of SL text but eh is not necessarily bound to the original he chooses. "Sabistar bhannu" for Nepali reader, means to say from beginning to end but 'relate the origin of it' may be understood as "tell about its beginning only". There is not possibility of similar meaning and concept between SL and TL because it is an act of adjustment and compromising exercise. For the translator, translation is neither a creative art nor an imitative at but stands somewhere between two. Translation is an bi-cultural activity where gaps are inevitable which are the proofs of creative or new writing.

Addition

Addition is the striking translation procedure which gives strangeness and newness to the translated text not rendering word-to word equivalence but adding something to SL text. Addition is essential in translation to impress and attract the attention of the TL reader that cannot be seen in SL text but added in translated text.

Since it is a cross cultural activity. It is a foolish act to search for absolute replacement. By applying this procedure, the translator do not surrender to the SL text but takes liberty from it only being Fidel to sense or content which are the indications of reconstruction or transcreation.

The translator has added words, phrases, sentences and even paragraphs to avoid confusion and to give clear, impressive and crystal knowledge to TL reader. 'Nikai pahileko Kura ho" (RJP 1), "Eutai Myanma dui tarbar naataya jhai" (RJP 1). "Romeo Ekhai thiyana, usko pir marka bujhi dine uska sathinaru thiya" (RJP 2) are the examples of addition. Focusing upon its content and sense translation, sometimes he uses phrase, idioms, proverb and whole sentence with his creative imagination, and interpretation and intuition. Proverbs and whole sentence avoid monotony of the TL reader and give energy to go through this. Neither it is total imitation nor total creation it remains in between of them. Because of bi-cultural activity, total cultural equivalent term or literal term is impossible, where addition is necessary.

Images, culture and context may be different for TL and SL reader. By giving explanation in brackets, the translator makes easy to comprehend for TL reader to fulfill the gap between SL and TL text. "Tyas samayama italima kapadako naram nukundu lagayar kunai nimantrit vojma janu euta manya sanskar thiyo" (5). As a TL reader, we would not know about the culture of Italy but the translator avoids our confusion and makes us clear about the culture of Italy where invited people are allowed to wear mask but not in our Nepalese culture.

~~Simialrly~~ Similarly, "Budha capulet lai tyo chhakar bare ke thaha" (6) is an example of addition which gives us knowledge that capulet couldn't know Romeo when he went on masked at that party. In other words, we the TL, reader can easily understood that Romeo went and deceived him, due to the intention to see Rosalina.

Being Fidel to content, he has taken liberty and interpreted intuitively which gives second life to the translated text. Not only a phrase, idioms and proverbs, the whole sentence has been added here to make us clear. "Yasari capulet ra mantague paribarebeeckho baimanashyata ragat bhayar nasha nashama bagdai gairaheko thiyo ra najanido yasko shikar doshro pusta bhairaheko thiyo" (7) with the addition, TL reader are crystal clear that the enmity of Montague and Capulet was flowing through the blood which would teach to develop enmity for next generation. It shows a deep and an avoidable enmity of them that's why we easily comprehend the context and story of it.

Translation (It) is not merely a matter of matching sentences in the abstract but an activity of giving strangeness or newness to the translated text either by comparison or interpretation. "aundama afno pothisanga bas basiraheko valelai jattiko garo hunchha gunda chhodera aadha ratma niskanu tyo vanda pani garo bhairaheko thiyo Romeo lai" (23) is an example of addition of comparison. With this, we know that the terrible situation of the lovers at the time of departure like the couple of birds. Since we are the TL reader, we understand the situation of Romeo and Juliet with the help of analogy of couple birds. "Subha Kamma kina aber bhane jhahi sait pani tehidinako jurechha, sanyog po thiyoko" (27) is an addition. The translator has kept the TL reader at the center has translated the text to make them clear about it. The TL reader understand that the marriage between Romeo and Juliet was a good work. By the word 'sait', we know that there should any rituals to be done at the ceremony of marriage which is useful in Nepalese context too.

Similarly, the proverb, "haytaralai marnu kanunko sewa garnu ho" (34) has been used in translated text of Romeo and Juliet. By this, TL reader know that even though Romeo slained Tybalt, who had already killed Mercutio, is not worthy of

punishment because he killed Tybalt, who was a murdered. This proverb proves that Romeo was not murdered but follower of law. Now, we understand the context where Romeo has taken our sympathy. The translator, being field with semantic approximatiton, has added the whole paragraph which is the perfect example of creative or new writing. "Romeo paunako lagi kada bhanda kada jokhim uthauna pachhi nohatne mansaya julietle rakhin: yisabai yojana julietle aate pachhi matra safal hun sakthe" (47) is an example of addition of whole paragraph. It talks about the master plan of frior Lawrence which gives us knowledge about the plan of them. If the translator had not added to this paragraph, the reader couldn't have understood the exact plan and they would be like a thrown and neglected things into a dark corner. That's why addition procedure should be adopted by the translator keeping TL reader at the center. One the one hand, it erases confusion, on the other hand, it gives newness and reconstructs the original text which is the glimpse of transcreation.

Paraphrasing (Paraphrase)

Paraphrasing is a striking translation procedure in which target language interprets the meaning of the source language term, using different word in order to make it easier to comprehend. For this, semantic context is at the center. Here, the translator attempts to give descriptive or functional equivalence of SL terms. While translating Romeo and Juliet into Nepali version, the translator searches for semantic equivalence between SLt and TLt without lexical correspondence. It is unavoidable in the process of translation when there is a lack of lexical correspondence in SL text. The mean purpose of the paraphrasing is to make them clear and understand about SL text. Interpretation and explanation are at the heart of paraphrasing which leads translated text towards reconstruction and re-writing.

Paraphrasing may happens of word, phrase and sentence, giving explanation and footnote. "The two chief families in Verona were the rich capulets and montagues" (130) has been paraphrased into translated text as "Italyko Verona bhanne shaharma nam kahaliyaka madhyebata pani dui pariwar chhannu parda 'montague' ra 'capulet' bhanne khandan haruko ham aauthyo' (1). If there was not paraphrasing, the TL reader would neither understand the 'verona' nor rich family "montageue and capulet" when TL reader go through this, (TL text), they understand Verona as a city of Italy and 'montague and capulet' as chief families of Verona city.

Similarly, he would think his swan a crow' (130) has been paraphrased as "Vojma Rosalinelai dheke pani aru sundari haruko bichma Rojalina lai hanso bathanma kagko rupma paune chha" (5). It is too much clear for TL reader when they go through the paraphrasing sentence of SL text. The above sentence puts us in a dark place and we are unknown if it because there is no any clearance who is swan or crow? What situation would compel him to think so? But paraphrased sentence is like a sun in a sense that they are participating into the parties where beautiful ladies will be presented and Romeo's Rosalina can be seen as a crow among other beautiful ladies. "Maile yo pabitra mandirlai chhoyara ashudda ta parina? Ma you sundar mandir ko lajalu bhakta hu ra yadi chhunda pap lagne ho vane ma myai khayar prayaschit garna chananchhu" (8) is Nepali paraphrase of English dialogue of "calling it a shrine, which if he profaned by touching it, he was a blusing pilgrim and would kiss it for atonement" (131). The translator has centralized his work on the behalf of TL reader to make them understood and clear. Metaphor 'a shrine' has been used to Juliet by Romeo. "Would kiss it for atonement" cannot give any clear concept but 'Pap lagne ho vane ma myai khayar prayaschit garna chhanchhu' touch the heart of the TL reader and swayed by the language.

Another striking/notable example of paraphrasing is "Kina debi debatako oth hudainan ra, jasto unlai maya garne bhaktaka hunchhan" (RJP 8) of "Have not saints lips, and pilgrims too?" (8). Translated text carries the sense of SL text but there is a total liberty from SL text. With the creative imagination and intuition, the translator has interpreted the text keeping TL reader at the center to make them crystal clear. We understand that pilgrim love the god very much but that meaning can not be achieved in SL text. "Ay, lips which they must use in prayer" (8) has been paraphrased as "Kina nahunu ooth sabaika hunchhan, tara bhajan gaunako lagi matra, yasari jathavawi mwai khana chhahi abashya nai hoina" (10-11). What does 'ay' mean? We can't understand this. We get mere information from that sentence is lips are useful to the pray of god but in the TL text, we get knowledge about the meaning of 'ay' as acceptance of Juliet everyone has lips. Another clear fact is that there is an explanation of SL sentences as 'lips are only for prayer, not for irrational and unreasonable kiss'. But lips are not useful for irrational and unreasonable cannot be understood in SL text but only in TL text. While translation, the cultural equivalent is impossible that encourages the translator to adopt the paraphrasing producers to erase the confusion and contradiction of SL text for TL reader.

The English phrase 'like the light of the sun in the east' (132) has been paraphrased as " Purba kshijbata udairheko surya jhai tejilo" (15) There is no any difference of meaning but 'kshitija' and 'Udairheko' are paraphrased term. Now, TL reader think that Juliet was as bright as sun which rises in the east. This simile shares the characteristic between the sun and Juliet. That's why we easily understand it. "Kati mitho chha usko swar jail sune pani sunau lagne aha" (15) is a paraphrase of 'O, speak again bright angle' (132). By the SL phrase, we understand by swayed by heart touching language which means she has sweet or melodious speaking and crazy to listen tirelessly. Expression of happiness can be understood.

Translation is a form of violence and it can be tainted by power time and varieties of different cultural needs. It is an art concerned with choosing-choosing what to put in, what to leave out and what shape of give the work .The English dialogue "he bade her call him love or by whatever other name she pleased, for he was no longer Romeo, if that name was displeasing to her" (132) has been translated as 'Nam matrai to ho ni, Gulablai Aru nai namle bolayo pani usko sundaratama kunai paribartan aauchha ra?' (17). Putting the metaphor 'Gulab' to associate with 'Romeo'. The translator has paraphrased it gulablai arunai namle bolaya pani usko sundaratama kunai paribartan aauchha ra. It means t hat whether the name of Romeo is changed or not, he is no one else but Romeo himself. That 'Gulab' is a metaphor which helps the TL reader to comprehend it easily but it is an interpretation of SL text.

———Similarly, 'Bhagwan kai kasam khairahanu parthyo ta' (21) is a translation of 'not to swear' (133) which is, in fact paraphrasing. In the SL text, there is no any sign of 'god' and 'khairahanu parthyo'. But by paraphrasing it, the translator has used 'god' because for Nepali reader, swear is directly related with god. That's why the translator has used god to indicate swear. The last but not least example of paraphrasing is that 'Nuwai dhuwai shiddai jap dhyan gardai thiya" (23) is a paraphrasing translation of 'up at his devotion' (134). TL readers don't understand what devotion is? What are the things that should be done in devotion? They are in confusion until they read the translated text, but when they go through TL text, it is understood that it is a prayer or mediation upon the god after bathing .In Nepali culture, gap or devotion is possible or happened after bathing. The meaning of 'devotion' is clear after reading the TL text. Paraphrasing is a translation procedure where the translator seeks possible approximation of t he SL text and seeks independence of its own. Because of its independence status, we can justify this work as a perfect example of transcreation or rewriting.

IV. Conclusion

Romeo and Juliet, one of the popular tragic dramas of Shakespeare, is written in English literature. ~~When~~ Charles and Mary Lamb ~~have produced~~ the tragic drama of Shakespeare as in the form of story titled "Tales from Shakespeare"; the translator Dr. Shiva Rijal ~~has~~ picked up 'Romeo and Juliet' text from anthology and has translated it into Nepali. While translating dialogue, metaphors and simile, idioms and proverb, title, the translator has employed various translation procedures like paraphrasing, addition to show translated text is not total equivalent of SL text or replacement but it is a reconstruction, rewriting and second independent life of the SL text.

In the process of translation, the translator has taken away to the translation from the state of 'a slave' to 'owner' by getting its independent status. It is taken as literature-3 because there is not total fidelity and correspondence but it has free identity and it is released from subordinate and slave position. He has employed many translation procedure like literal translation, substitution, addition, deletion and paraphrasing to justify it is transcreation or literature three. The translator has attempted to give independent status and free identity of its own. The title 'Romeo and Juliet' has been translated as 'Romeo Julietko Prem Katha' using paraphrasing procedure having closest semantic affinity. The dialogue 'ay me' (132) has been translated as 'He bhagwan yo ke hudai chha' (15) It is a procedure of functional equivalent. Similarly the metaphor 'his swan a crow' (R & J 130) has been literally translated as 'Hansko bathanma kag' (5) an idiom 'kulelam thokhu' (12) is an translation of 'missed him' (131) where substitution has been used. 'Nikai pahilako kura ho' (1) can not be seen in the original text where addition procedure has been employed. At the same time, 'The two chief families in verona were the rich capulets

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and montagues" (130) has been translated as " Italyko Verona uhanne shaharma ham kahaliyaka madhyebata pani dui puriwar chhanu parda 'montague' ra 'capulet' bhanne khandan haruko nam authyo " (1) using paraphrasing procedure.

Whatever technique the translator has employed with the intuitive forces and application of creative imagination, it can be taken as a reconstructing and rewriting of SL text. Since there is no negligence and no surfacial knowledge of the translator .It has neither misinterpretation, distortion nor over-under translation but it is a rebirth or reincarnation of the original text.

The translation, Dr. Shiva Rijal, has entered into the soul of original author and then he himself becomes creator with creative imagination. Without surrendering to the SL text, the translator has taken liberty and interpreted the text keeping semantic or sense equivalence at the center. Dr Rijal has used Nepali culture, images and values to make the TL reader clear and understood because he has translated English culture into his own Nepali culture Even though there is loss of meaning and conceptual gap, semantic approximation, on the one hand prevents it from misinterpretation and distortion, on the other hand justify it as a piece of reconstruction and creative writing.

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