

CHAPTER ONE

INTRODUCTION

This is the study on **Creative Shifts in Poetry Translation**. This section of study consists of background of the study, statement of the problem, objectives of the study, research questions, significance of the study, delimitations of the study and operational definition of the key terms.

1.1 Background of the Study

Today, translation has been an essential part of humans' life. It influences and is being influenced by different languages and cultures of the world. Since language is a social phenomenon, human beings intend to exchange their internal and external circumstances through their language. Although there are so many languages in this world, no any single can communicate completely. So, to share culture and other circumstances all over the world, translation is one of the best means.

Translation is the process of rendering the text of one language into another. In other words, translation is process of changing speech or writing from one language into another language. It is bilingual activity. In this regard, Bhattarai, Adhikari and Phyak (2011, p. 3) write that "Translation is generally considered as a bilingual activity in which the meaning of a piece of language is rendered into another". They further state that it is more denominated by the culture than the language. Culture shapes language and language shapes reality (p.7). So, it is also called bicultural activity. It has a great role to develop the intercultural communication and understanding among people within a country and across the country. In this regard, Bergess (as cited in Bhattarai et al. 2011, p. 67) writes, "Translation is not a matter of words only: it is a matter of making intelligible a whole culture." Likewise, Hervey and Higgins (1992, p.28) state, "Translating involves not just two languages but a transfer from one culture to another". Therefore, translation is not a complete rendering of

meaning rather it always remains degree. Likewise, Grauberg (as cited in Bhattarai et al. 2011, p.4) focusing on the bilingual character of translation, writes:

General assumptions about translation are based on the notion that a source language text can be rendered into the target language in such a way that the surface meaning of the two texts will be approximately the same and the structures of the source language will be preserved so far as is possible without seriously distorting the structures of the target language.

Translation is complex process in which both linguistic structure and meaning of the two languages are preserved. We have thousands of languages around the world that we speak partly or wholly to share ideas. These all languages are unique in their nature because all languages have their own grammar, structures, vocabulary, style, and features. They are different from one another in terms of their language patterns. So, translation is an important tool and medium to exchange the messages and ideas among those languages.

Therefore, translation process has become essential for all linguistic groups to share the information in the fields of; education, trade, economy, politics, commerce, law, sports, communication and international relationship as well.

Translation includes both literary texts and non-literary texts into an account. Non-literary texts are always objective in nature, which include technical texts and academic texts e.g. newspaper, magazines, brochures etc. Literary texts are descriptive and narrative texts which include fiction, drama, poetry and prose. Literary texts are always subjective in nature. In this regard, Nida (1964, p. 145) states:

All sorts of communicative activities involve subjective relativity of human interacting and all sorts of creative works, including literature, require the highest degree of it i.e. subjectivity, intuition, and innovation. The translator himself is the focal element in translating and his role is central to basic principles and procedures of it.

So, translation is inherently an art. It is because of this fact, only the person with artistic sensitivity can translate literary texts. Poetry translation is creative work. The translator uses his\her own intuition and innovation in translating the source language (SL) into the target language (TL). He\ She uses various techniques to bridge the gaps between two languages.

To sum up, translation is concerned with the language and culture of source and target text. Translation is not only the process of transformation of the language. So, translation is both linguistic and cultural activity. A good translator must be both bilingual and bicultural. In this process, at least two languages are involved although intra-lingual or inter-lingual translation to replace the messages or ideas conveyed information by the author. Translation is always oriented to the degree of equivalent between SL and TL text.

Similarly, translation is concerned with the nature of text, theories, philosophy, purpose and the target readership. It means translation is transfer of one culture to another. . It does not only require the sound knowledge of languages but language. In this regard, translation also requires a difficult art and skill in safe guarding spirit and content of the both science and art.

1.2 Statement of the Problem

Since, Translation is bicultural and bilingual activity, the quality of translation depends upon the linguistic and cultural knowledge of the both SL and TL texts that a translator possesses. In this regard, Bhattarai.et al. (2014, p. 72) state that “a good translator must not only be a bilingual but a bicultural by knowledge.”

Translation is not simply rendering of meaning but it is the transfer of meaning being aware of both linguistic and cultural phenomenon. It is not so uncommon for the translator to come across two or more TL words for the single SL word which the bilingual dictionaries might treat as synonyms. However, they cannot be used interchangeably in all contexts because of contextual, connotative and emotive meaning they carry along. It is why there occurs “translingual lexical ambiguity” (Adhikari, 2004, p. 42). Translating literary texts become hardly possible if the translators do not have knowledge of both SL and TL culture. It is believed that the meaning of the text is largely shaped by the culture, a translator should be aware of the cultural meaning of the text. The degree of the gap between SL culture and TL culture plays a significant role in translation. Without understanding cultural influence in the text, translation becomes hardly possible. So, both linguistic and cultural factors need to be kept in mind by the translator while translating the text.

Translators may face the linguistic, aesthetic, and socio-cultural problems and therefore gaps occur. When the translator translates expressions in literary texts like poetry, they face four major problems related with ideas, ecology, behavior, and products. Translating a single text into different versions of text by translation practitioners is challenging task, there may be the personal reflection of the translators. In this way, translators are as the justice creators. They should be loyal to the both texts; but in case of literary text, translation is subjective rather than objective. Nida (1964, p. 145) says, “There is no stable objective way of explaining exactly how a translator makes ‘a mental leap across the chasm between the source situation and on the target situation’”. However, in case of translation being translators should not loss the intended meaning of the source text. Various procedures can be applied to overcome the problems. Maintaining creative shifts in literary translation is one of the challenging tasks, since literary translation is subjective. However, it can be maintained by applying various ways, i.e. procedures and shifts while translating the text. But the situation is different since, as far as I concerned in

the Department of English education T.U., Kirtipur, no research have been found regarding creative shifts in poetry translation. Therefore, I was interested to conduct a research on "Creative shifts in poetry translation".

1.3 Objectives of the Study

The objectives of my study were as follows:

- i. To identify the ways of maintaining creative shifts in poetry translation
- ii. To find out the procedures and shifts frequently occurred in the poetry and
- iii. To suggest some pedagogical implications.

1.4 Research Questions

The present study has addressed the following research questions:

- i. What are the ways of maintaining creative shifts?
- ii. Where and how the translators make changes or shifts in translation?
- iii. What are the most frequently occurred ways in translating poems?

1.5 Significance of the Study

Since, this study was conducted aiming to identify the ways of maintaining creative shifts in poetry translation, it will provide the ideas about various procedures and shifts to maintain creative shifts in the concerned field. It will also provide the useful information about the shift(s) occurred frequently at various level, namely; structural level, unit level, class level and intra-system level in the poetry. Since, this study also be focusing upon translators' subjectivity, intuition, and innovation; it will be helpful in making literary translation effective by using various procedures to compensate the gaps. Therefore, it is expected to be significant to all those who are directly and in directly involved in translation in general and more particularly to students,

teachers, syllabus designers, material producers, textbook writers, guardians as well as other interested readers. . It will be useful for the journalists and news agencies for the transformation of news from both (SL and TL) linguistic communities along with their culture.

1.6 Delimitations of the Study

This study was limited to the ways of maintaining creative shifts in poetry translation. Similarly, it was limited to find out the frequency of each shift in the poetry “Standing Alone” in English version. The population of this study was both SL text and TL text of the poetry. Similarly, I collected only forty stanzas from the poetry. So, this study was limited to secondary sources only. As this study was limited to survey design, I analyzed and calculated the data using only observation technique.

1.7 Operational Definitions of the Key Terms

The terms in this study refer to:

Creative Shifts: In this research, the term ‘creative shifts’ refer to the shifts or changes that occur in the process of translation through translators’ translational creative activity.

Creativity: Creativity refers to the quality or power of creating something new. In this research, it refers to the ability of the translator to perceive the SL text in new ways without distorting the original flavor.

Culture: Culture means certain traditions and customs that a society follows from generations to generations. In this research, it refers to the cultural words, values, norms and assumptions of both SL and TL text.

Procedures: In my research, procedures refer to the ways of maintaining creative shifts in translation.

- Shifts:** In this research, shifts refer to the changes at various levels, namely; structural level, unit level, class shift and intra-system level. Moreover, they also refer to creative shifts.
- Source language:** The source language is the language being translated from. In this research, it refers to the Nepali language.
- Target language:** The target language is the language being translated to. In this research, target language is English language.
- Translation:** A process of rendering the text of one language into another. It is both bilingual and bicultural activity.
- Ways:** In this research, ways refer to the procedures and shifts that a translator adopts to maintain creative shifts and improve translational creativity.

CHAPTER TWO

REVIEW OF THE RELATED LITERATURE AND CONCEPTUAL FRAMEWORK

Basically, I reviewed the related literature for the theoretical basis of this study. Literature reviews helps the researcher to be familiar with the existing knowledge in the area of the study. According to Creswell (2012, p. 376), “Literature review is a summary of journals, articles, books and other documents that describes the past and current status of information on the topic of your research”. This chapter includes the review of related theoretical literature, review of empirical literature, implications of the study and conceptual framework.

2.1 Review of Related Theoretical Literature

Basically, the researcher reviews related literature for the theoretical basis of his/her study. A theoretical framework guides the researcher to work on his topic by exploring the ideas about the topic of his/her study through the reviewing of different texts, theses, articles, and so on. After reviewing the articles, books, and theses, a number of theories have been developed from different literature is sorted under the main themes and theories. It includes the following topics.

2.1.1 Translation and Translation Studies

Human beings are involved in the act of translation, since the inception of language and beginning of human civilization. Translation has been an essential part of human communication. According to Riccardi (as cited in Bhattarai et al., 2014, p. 76) “translation scholarship has a long history and tradition, but the way in which translation has been dealt, which has often changed over time, influenced by the literary, historical, and philosophical background in different periods.”

Etymologically, the term *translate* is derived from the Latin word *translatus*, it is also the combination of two words *trans* + *latus* in Latin term. Here, the *trans* means *across, beyond through and changing thoroughly*. Similarly, *latus* means *borne and carried*. In this way, *translate* means to carry or the across through another language or beyond other language. So, it is the process of changing text or message from one language to another. According to Tiwari (cited in Bhattarai et al. 2011, p. 188), “Translation is the combination of words. /*trnas+ lation*/ meaning to make away that is *Anubad*. It is the cultural activity concerned with the knowledge of various cultures, traditions, politics, philosophies, economics, religions, education, medicine, trade and so on. It is the medium of exchanging our ideas and to update us in every field”. So, translation is the process of rendering and changing the message, ideas and thought from one language to another in certain context and situation.

Translation is simply defined as the process of changing something oral or written in one language into another. It is creation into a target language expending upon the source language. Since two languages are involved in every piece of translation work, a translator stands as a mediator between two languages. According to Newmark (1981, p. 7), “Translation as 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”(as cited in Bhattarai et al., 2014, p. 67).

Since translation is bilingual activity, a translator should have knowledge of at least two languages (Bhattarai et al., 2011, p. 5). They further state that translators’ role is to bridge the gap between two distinct languages i.e. they have to look for bridging the communication gap between SL readers and TL readers, who belong to different speech communities by using different strategies.

According to Catford (1965), focusing upon translation as a bilingual activity, defines translation as the replacement of textual material in one language (SL)

by equivalent material in another (TL), (as cited in Bhattarai et al., 2011, p. 5). Similarly, highlighting the linguistic aspect, McGuire (1980, p. 2) States:

Translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that a) the surface meaning of the two will be approximately similar and b) the structure of the SL will be preserved as closely as possible, but not so closely that the TL structure will be seriously distorted (as cited in Bhattarai et al., 2011, p. 6).

The above definition shows that translation is only a linguistic endeavor. The linguistic perspective of translation mainly focuses on correspondence between different aspects (e.g. vocabulary, structure, style) of two languages. In this regard, translators mostly focus on the rendering of meaning conveyed by words, sentences or texts. However, translation is not only a linguistic activity. It is also a cultural activity and something more. In this regard, Nida and Taber (1969, p. 35), focusing upon the role of culture, write, "Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." Here, they focus on both linguistic and cultural aspect of translation.

Riccardi (2002, p. 1) says, " Translation as a cross-cultural transmission of skills forms a bridge a between two speech groups, and is judged by the degree of gratification/acceptance among the audience of the target language." Here, Riccardi focuses on the cultural aspect of translation i.e. cultural factors need to be taken into an account.

Likewise, Bell (1991, p. 5) states, " Translation is the expression in target language of what has been expressed in the source language preserving semantic and stylistic equivalence." In this definition, Bell emphasis on both

linguistic and cultural perspective i.e. a translator should preserve semantic and stylistic equivalence while translating an SL text in TL text.

Therefore, translation is both linguistic and cultural activity. The prime goal of any translation work is to establish a relationship of equivalence between the source text and target text while taking into account a number of constraints. These constraints include context, the rules of grammar of the source language, its writing convention, its idioms and cultures. Translation is not only to transfer the idea or convey the message of source text but also it must be comprehensible to the target readers. So, the translation is not exactly the imitation only, the translator should be creative in some cases for readers' good comprehension being aware of the original flavor. Thus, to be a good translation it equally requires syntactic, semantic, stylistic and text pragmatic comprehension. In fact, translation is not only the representation of the source text but the text of its own.

On the other hand, translation studies is the study of various issues in any translation activity. It is a discipline which contains the elements of social science and humanities. This studies deals with the systematic study of theory.

James S Holmes's seminal paper 'The Name and Nature of Translation Studies' (1991) set out to orient the scholarly study of translation. Holmes divides translation studies into two groups: 'pure' and 'applied'. The former is concerned with the descriptive study of translations and translation theories and the latter is about the practical concerns like translator training, translator aids and translation criticism. This has been presented in figure in the next page.

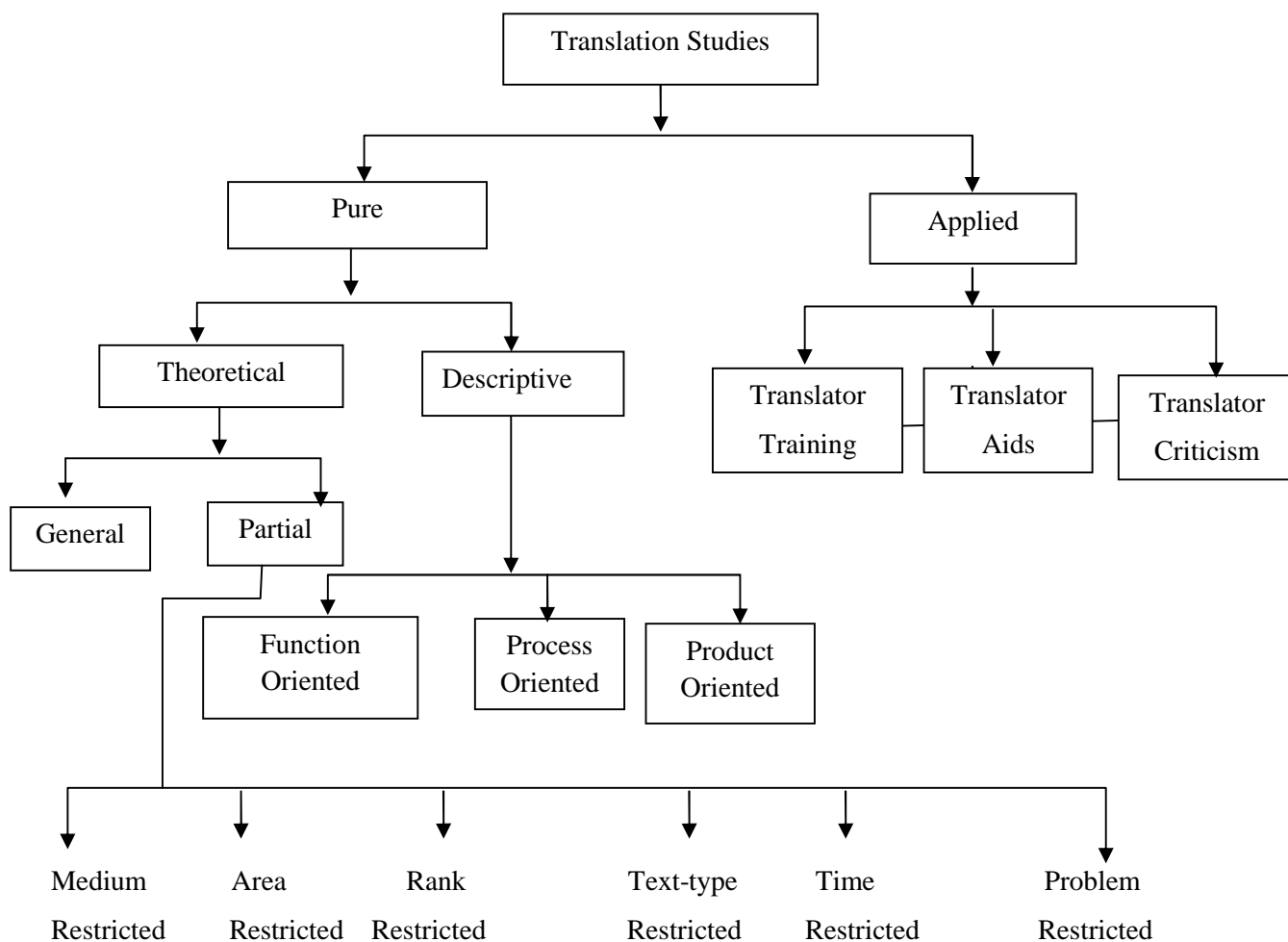


Figure 1 Holmes's Map of Translation Studies (Munday, 2008, p. 10)

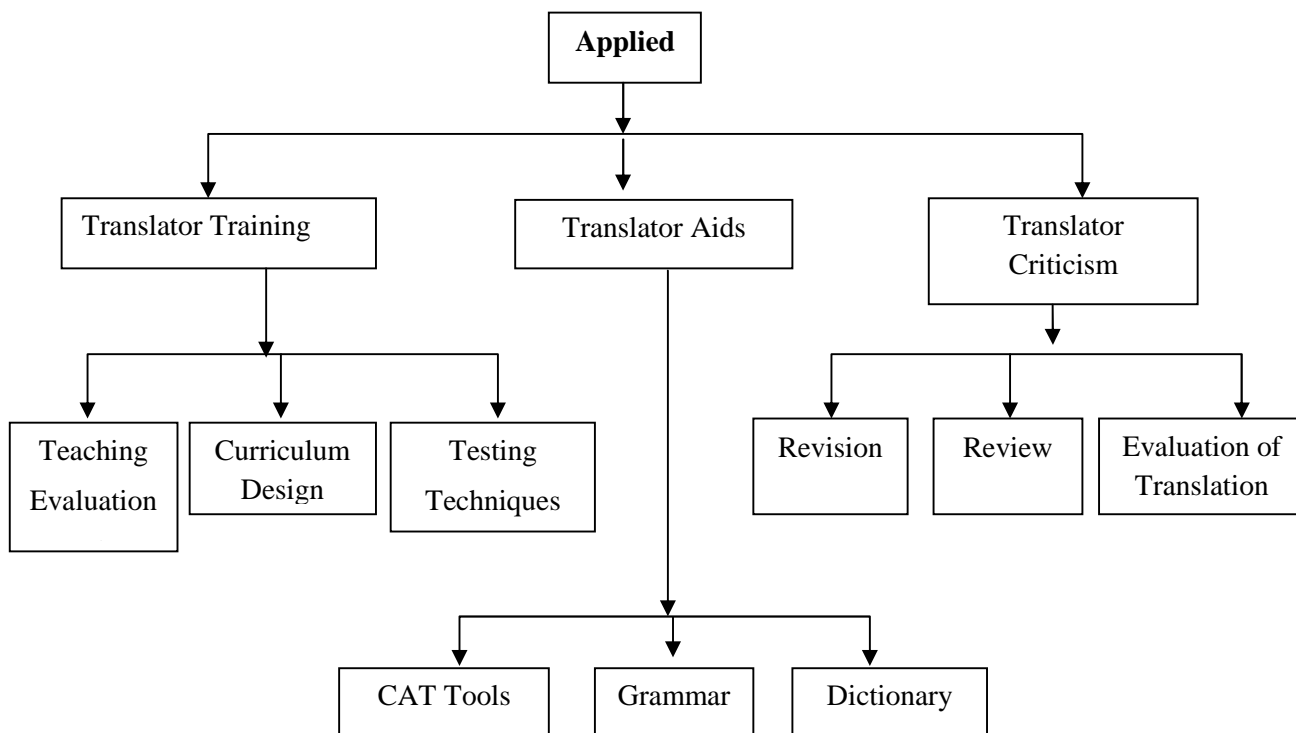


Figure 2: The Applied Branch of Translation Studies (ibid.p.12)

Holmes also uses two terms i.e. translating and translation in which the former refers to translation process and the latter to its product. Translation process is invisible cognitive strategy whereas product is visible, which can be compared to 'iceberg'.

Therefore, translation studies borrow many ideas from the fields like comparative literature, computer science, history, linguistic, philosophy, philology, semiotics, and terminology. These all prove the scope of translation studies is a vast ocean. This is only translation studies through which the world culture is transmitted. It denotes the process of linguistic transformations or other activities in a given culture.

2.1.2 Translation theories

This is only the translation that revitalizes the distinct languages. By and large, translation is not only a linguistic activity. Awasthi, Bhattarai and Khanya (2011, p. 15) write:

Although translation is primarily a linguistic activity, all translation theories are not linguistics. Since translation is an interdisciplinary field of study, the development in other fields of study e.g., literature, philosophy, culture, religion, stylistics makes a great contribution to the development of translation theories.

In fact, theories provide a general picture of translation being interdict capillary discipline, translation goes beyond linguistic activity. Here, translation theories are discussed in brief:

2.1.2.1 Philological theories

Philological theories of translation are generally concerned with the stylistic features and rhetorical devices. These theories of translation are primarily

concerned with the translation of literary texts. In this regard, Birslin (1976) writes “The philological theories deal with corresponding structures in the source and receptor languages and attempt to evaluate their equivalences”. They do not simply look at whether the TL forms are equivalent to the SL forms. They look at all kinds of stylistic features and rhetorical devices in SL text and look for their equivalent pair in TL text. Similarly, Newmark (1988, p. 7) writes that “ translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations, ever since countries and languages have been in contact with each other.”

This clearly shows that we cannot avoid the role of culture in translation as the people from different parts of the world come into contact for various purposes. Moreover, the language used by people from diverse cultural backgrounds is also shaped by the culture (as cited in Bhattarai et al., 2011, p. 16).

2.1.2.2 Linguistic Theories

In general, linguistic theories of translation are automatically said to be the studies of linguistic structures. These theories are basically based on the comparison of the structures of the source language and the target language rather than on a comparison of literary genres, stylistic features and culture. Linguistic theories are based on both deep structure and surface structure of a language. The translator and researcher have to be much more critical while translating a text through this theory. There are some underlying structures in language which translators need to adopt.

To be more concise, linguistic theories of translation are based on corresponding structures of the both (SL and TL) languages. The linguistic theories show that the translation is not only the search of equivalent words phrases, and sentences. At the deeper levels of structure study, these theories search the symbolic and contextual meaning of the language so; the translator has to think of structure as well as contextual meaning of an utterance.

2.1.2.3 Sociolinguistic Theories

The sociolinguistic theories of translation refer to communication theory rather than to a specific linguistic theory. Awasthi et al. (2011, pp. 17-18) write:

In socio linguistic theories of translation the basic model is communication within the context of interpersonal relations, the model for such activity must be a communication one, and the principles must be primarily sociolinguistic in the broad sense of the term.

To conclude, the translator must be aware of the extra-linguistic factors like social contexts while translating the SL text into TL one. They have to take appropriate use of language in different contexts as serious as accurate use. Similarly, they have to think about making the translation more communication friendly which needs adjustment not only in linguistic meaning but also in culture as well as pragmatic meaning of the text.

2.1.3 Translation as a New Writing

The idea of translation as a new writing is developed by Sujit Mukherjee (1981) in his book 'Translation as Discovery'. This idea focuses on the creativity of the translators. So, translation is an art which recreates something new. Mukherjee (1981, p. 81) says that 'triumph of a translation will depend largely on the extent of its appropriation into the translator's own culture'.

Similarly, Bhattarai et al. (2011, p. 21) write:

While creating translation as a unique text, translators use their own words, phrases, and sentences to reflect the meaning of the SL text. The TL cultural frame of reference is adopted for making the translated text more natural and TL reader friendly. Since TL readers find the text in

their own linguistic and cultural contexts, they do not find the text as translated one rather they find it as an original one.

It is crystal clear that translation is a creative writing. There is no necessary to present the exact style of the source language author. That means there can be space for new writing in order to make translated text different from the original text. So, while translating translators do not always limit themselves at ST rather they try to adjust meanings of ST in their own language and culture. Viewed from this angle, translation is literature in itself. A translator is not bound around the source text only. She/he creates something new in the target language. Thus, the original work is renewed through the transcribing process. This is easily accepted as we regard translation as a new writing with the advent of translation; it is established as 'Literature- 3'. In this regard, Tirumalesh (1989, p. 1) proposed that translation is neither literature 1(TL) nor 2 (SL) but it is literature 3, a different literature on its own. Here, he focuses on translator's creativity. Similarly, Nida (1964, p. 233) writes "Satisfactory translation that involves relatively radical alternation result in a 'new birth in the new tongue". This clearly shows that translation is a separate entity should be recognized, which can be said as a new writing.

2.1.4 Translation vs. Transcreation

Translation and transcreation are related processes but they are not identical. Generally, translation is defined as a process wherein translators rewrite a text from one language to another. They preserve the terminology, tone and quality of the material. Since two languages and cultures are involved, translation is called bicultural and bilingual activity. According to Wilss (1981, p. 83) defines "translation as a transfer process which aims at transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of TL". The translators in translation process assemble or reorganize the source text. It is very simple process at surface level. In this

sense, translation is the process of rendering the message of one language into another.

On the other hand, transcreation which is made up of two terms i.e. 'trans' and 'creation', is to transform creatively from one language to another that is 'Anurachana\Anusrijana (Tiwari, as cited in Bhattarai et al., 2011, p. 125)'. So, transcreation is the modification of the copy in the spirit of the original message. Transcreators are not just simple translators rather they are writers who start with a creative brief. In this regard, Mukherjee (1981, p. 83) states, "whether one translates or transcreates the original work is renewed by being rendered into another language. This is the least we may expect when we regard translation as a new writing".

Similarly, Tiwari (ibid) states that "to be a good translator, knowing the two languages is not enough. A literary and creative blend of mind is essential". In this sense, translation is regarded as contextual transcreation of a text.

Translator goes between two phenomenon i.e. SL culture and TL culture.

Translator has to recreate the text in such a way so that it will be comprehensible to all levels of readers. For this, translator uses a simple, clear style and language which offers an unbiased philosophical perspective and presents the theme of the original text.

2.1.5 Literary texts

A literary text is a piece of written materials, such as a book or poem that has the purpose of telling a story or entertaining, as in a fictional novel. Its primary function as a text is usually aesthetic, but it may also contain political messages or beliefs. Given the nature of literary translation, Gachechiladze defines it as "the reflection of artistic reality of the original. There can be no absolute reflection, it is always approximate" (as cited in Bhattarai, 2011, p. 225).

Similarly, literary translation functions on what Billet (1978, p. 17) has called "pleasure first then truth" principle.

From the above definitions, we can say that translators should possess creativity to translate literary texts. The literary writers exploit linguistic and cultural resources to communicate their ideas to readers. Interpretation of a literary text is subjective and varies considerably from person to person, and so does its translation. So, there is always the possibility of approximation in translation. The function of literary text is to entertain readers first.

Literary texts are like the umbrella term of various genres. Literary translation can be divided into four main genres: fiction, poetry, drama and prose. Here, my concern is to focus on poetry translation. Since poetry is one of the subdivisions of literary texts and the study is in relation to poetry translation, it needs to be defined separately.

2.1.5.1 Poetry: Form and Meaning

According to Perrine (1963), even the primitive people have used poetry and it has been written and listened to by different people. He states (1963, p. 553) "The poet, forms his/her own store of felt, observed or imagined experiences, selects, combines and reorganizes". So, the poet deals with his/her deep experiences in his/her poetry.

What makes poetry distinctive from prose is the fact that Poetry contains both literary and musical features. It consists of a combination of metaphor, simile, imagery, symbol, allegory and even narrative story line, etc.....Also denotation or direct meaning and connotation or indirect meaning, both assist to form the sense of poem. According to Deedari (2005), the poet should go beyond the plain literal meaning or denotation of a poem's world if s/he wants to catch the whole meaning. Hence, if the readers do not pay enough attention to the words' connotation they miss great deal. The linguistic norm is completely deviated in poetry. The poetic language does not follow the grammatical rules. The sentences are incomplete and unsystematic regarding the grammatical rules in poetry. Below is a list of different elements linked to the form of poetry.

I. Denotation and Connotation

According to Perrine (1963, p. 732)), each word has 3 pairs: sound, denotation and connotation. Sound means the combination of tone and noise produced by lips. Denotation means dictionary meanings of a word. Connotation is the meaning beyond its denotative meaning or it is an implied meaning. The poems in which most of the words have the connotative meaning and the dictionary meaning of words cannot be helpful enough to convey the poet's feelings.

As an instance, in the following example the meaning of the word "house" is not its denotative meaning. It has connotation to the poet's life which has been full of difficulties:

"No enjoyment in this painful life;

The house resided only on the sand and fog!"

II. Meter

Meter of a poem is its rhythmical pattern. This pattern is determined by the number and types of stresses, or beats, in each line. Perrine (1963, p.739) states, "in all great poetry, meter works intimately with other elements of the poem to produce the appropriate total effect." So, meter can beautify the poem and provide the emotional effect. In the process of the translation, the translator may render the same meter in the target language to make the appropriate translation. Poetry in the form of blank/free verse doesn't have fixed line length; but some of the lines have special meter which is specific.

III. Rhythm

Rhythm refers to the way of composing poem. The rhythm of lyric is different from with the rhythm of sonnet. Likewise, the rhythm of epic is different with the rhythm of elegy. Rhythm is significant in poetry because poetry is emotionally charged and intense. Barney (2008, p. 27) mentions, "One of the functions of poetic rhythm is to give a poem unity," Thus, the same unity can

occur in the translated version of a poem to draw the reader's attention to what happens in a poem.

IV. Rhyme

Generally, rhyme means the occurrence of the same or similar sounds at the end of two or more words. The rhyming scheme is the main feature of poetry. Generally, poetry is composed in verse. To make the verse systematic the rhyming patterns must be used. For example, 'done' is rhyme with 'cone' 'Kite' is rhyme with 'bite', etc. Abrams (1993) writes:

In English versification, standard rhyme consists of the repetition, in the rhyming words, of the last stressed vowel and of all the speech sounds following that vowel: late-fate; follow-hollow. End rhymes, by far the most frequent type, occur at the end of a verse-line. Internal rhymes occur within a verse-line. (p. 273)

So, the repetition of words or sounds at the end of a poem's line will beautify the poem and some scholars believe that it works as a memory device.

V. Versification

Versification is the system of rhyme and meter in poetry. It actually is the art of making poetry. Brogan (1993, p. 986) explains, "The four functions of verse forms are: attract attention, to pleasure the ear, to make meaning denser, and to make speech worth remembering.

All of the above mentioned elements of poetry exist in the verse form but the musical elements like rhythm and rhyme are absent in the verse. In poetry both form and content are of a great importance and the translator should save both of them to some extent. The content of the poems are too abstract and imaginative. So, the task of the translator will be more difficult.

2.1.5.2 Meaning of Poetry: Figurative Language

Figurative language of poetry means an obvious departure from what readers of a poem catch as the standard meaning of words, or the standard order of words, in order to achieve some special meaning or effect.

I. Metaphor

In Abrams' (1993, p.246) word in a metaphor, a word or expression that in literal usage denotes one kind of thing is applied to distinctly different kinds of thing, without asserting a comparison. So, metaphor happens when one thing is spoken of it was something else. On the other hand, metaphors refer to a way of comparing something without using the words 'as' and 'like', e.g. 'that man is a snake'. Following example shows the great talent in the application of metaphor to make poems more abstract:

"One must lives as long as anemone blooms."

The word anemone in this line means every live entity not just a special type of flower.

II. Imagery

One of the dominant elements of poetry is the usage of images by a poet. They express their feelings or experiences by means of various images. Perrine (1963, p. 599) says, "Imagery may be defined as the representation through language of sense experience". Thus, imagery can be defined as sense experience. In the poetry, the element of imagination is too strong.

III. Prosody

Abrams (1993, p. 247) writes that Prosody signifies the systematic study of versification in poetry, that is, a study of the principles and practice of meter, rhyme, and stanza forms. Sometimes the term "prosody" is extended to include

also the study of speech Sound, patterns and effects such as alliteration, assonance, euphony, and Onomatopoeia.

IV. Personification

According to Abrams (1993, p. 99), “Another figure related to metaphor is personification, or in the Greek term, prosopopeia, in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes of feelings”. Thus it means giving human traits to nonhuman or abstract things. In the following example the poet gives an animate feature to an inanimate element “Death”: Death sometimes picks sweet basils!

V. Simile

It is a figure of speech in which two things are compared using the word "like" or "as" to draw attention to similarities about two things that are seemingly dissimilar, e.g. ' my love is like a red rose'. Perrine (1963) emphasizes the distinction between simile and metaphor is that in the latter the comparison between two things is implied by a literal term but in the former that comparison is expressed by the use of words such as seems, than similar to and etc. Here is an example to show the art of using different figures of speech especially in poetry.

In this line "love" is compared to the voices of far distances:

And love is the sound of distance

the sound of distances immersed in ambiguity.

VI. Metonymy

This is a figure of speech in which one word is substituted for another with which it is closely associated. Some significant aspects or details of an experience are used to represent the whole experience. Perrine (1974, p. 615)

asserts, "metonymy is the used of something closely related for the thing actually meant." Below, there is an example to show the situation of metonymy. In the following lines the words "precious gift" as an equal term for oblivion or ignorance. For example: "Your remembrance makes the world full of sorrow and oblivion is a precious gift!"

VII. Irony

Abrams (1993, p. 135) proposes that, "In most of the modern critical uses of the term irony, there remains the root sense of dissembling or hiding what is actually the case; not, however, in order to deceive, but to achieve special rhetorical or artistic effects". So, irony is a situation, or a use of language, involving some kind of discrepancy. It implies the opposite of what is said. In the following example the unique application of irony can be sensed:

I can see the path in the darkness

I am full of lanterns!"

In the above example, the world path, darkness and lantern are in the state of irony since they convey the opposite of their real meaning.

According to all of the above mentioned explanations and examples, it can be concluded that poems have an especial figurative language, and the meaning of words are somehow abstract. But, language is mingled with a great power of imagination from the language of everyday. Music and tune are very important features of poetry. All kinds of poetry are composed with the special types of music and tone. The music and tune makes the poem sweet and hearty. Thus, due to the above mentioned features the poetic language is unique and different use and other texts

2.1.6 Poetry and Translation

Poetry is one of the genres of literature. It deals with the expression of thought, feelings, emotion etc. As poetry contains metaphoric expressions, personification, simile, phonological and semantic cohesion, rhymes etc, translation of poetry becomes complex. Shedding light on the complexity of literary translation, Dingwaney (1996, p. 3) based on Fanon's opinion writes:

Language cannot be isolated from the world or culture within which it is embedded. . . Fanon's remark suggests that, in seeking to transport words (and sentences and texts) from one language to another, the translator cannot merely search for equivalent words in the target language to render the meaning of the source. Rather, the translator must attend to the contexts (a world, culture) from which these words arise and which they necessary evoke and express.

This is to say translation is a cultural practice. It is an act of cross-cultural communication. Since culture is the mirror of the society, translators must attend to the contexts to make translation comprehensible to the target readers. While translating literary texts, translators must have the lens and sense to deal with the SL norms and TL norms, SL culture and TL culture, SL setting and TL setting, SL tradition and TL tradition, and TL readership as well.

Robert Frost says, "Poetry is what is lost in translation", draws our attention to the complex relationship between translation and poetry. To make translation target readership friendly, translators use creative brief. Poetry translation involves cognition, discourse, and action by and between human and textual actors in a physical and social setting. Poetry translators are concerned to interpret source poems' layers of meaning to relay the interpretation reliably

and/or to create a poem in the target language which is readable and enjoyable as an independent literary text.

2.1.7 The Nature of Creativity

Creativity is the state or quality of being creative. It is the act of turning new and imaginative ideas into reality. It is characterized by the ability to perceive the world in ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions.

There are a number of different approaches one can take to understanding creativity. Lubart & Sternberg (1995) states, "our investment theory of creativity is a confluence theory according to which creative people are those who are willing and able to buy low and sell high in the realm of ideas". Here, buying means pursuing ideas that are unknown or out of favor but that have growth potential. often, when these ideas are first presented, they encounter resistance, The creative individual persists in the face of this resistance and eventually sells high moving on to the next new or unpopular-idea.

Under the investment theory, Sternberg (2006, p. 88) writes, "Creativity requires a confluence of six distinct but interrelated resources". They are: Intellectual skills/ abilities, Knowledge, styles of thing, Personality, Motivation and Environment.

Three intellectual skills are particularly important. The syntactic skill is to see problems in new ways and to escape the bounds of conventional thinking; the analytic skill is to recognize which of one's ideas are worth pursuing and which are not, and the practical- contextual skill to know how to persuade of-to sell other people on-the value of one's ideas.

Knowledge about a field can result in a closed an entrenched perspective, resulting in a person's not moving beyond the way in which he or she has been problems in the past. Knowledge thus can help or it can hinder creativity.

Thinking styles are preferred ways of using one's skills. In essence, they are decisions about how to deploy the skills available to a person.

Personality does matter in creativity. The individual must decide how to respond in the face of the nearly omnipresent environmental challenges that exist. Parts of the environment are determined by who is doing the evaluating. One can decide to overcome obstacles, take sensible risks, and so forth, Motivation is a driven force. Intrinsic, task focused motivation is also essential to creativity. Sternberg (2006, p. 89) writes, "Motivation is not something inherent in a person. One decides to be motivated by one thing or another". The person is being motivated by the things they are interested in. Finally, one needs an environmental that is supportive and rewarding of creative ideas.

2.1.8 Translational Creativity

Creativity is a concept that has been written about extensively in the literature about translation. Translation is often considered to be a creative activity. It is recreative linguistic activity but the context bound reproduction of a given text. Adhikari (2010, p. 57) writes "translation turns out to be an act of creativity within captivity". The translator is bound to demonstrate his/her inventiveness within the captivity of the given text. Similarly, Wilss (1996, p. 166) states:

Nevertheless, translation activity as a manifestation of a translator behavior does exist, and it is, as any type of creativity, a dynamic notion. The dynamic aspect of translation creativity reveals itself not in original text production, but in the skill to develop, in simultaneous confrontation with a source text and a target code, decoding and encoding strategies.

Likewise, Neubert (1997, p. 17) states "Translational activity as a derived creativity. It is not created from nothing; it is woven from semantic pattern taken from another text, but the threads, the TL linguistic form, structures, syntactic sequence is new".

So, translational activity itself is an art. It goes beyond the literal translation and aims to reproduce the meaning in relation to contextual, semantic, cultural, and pragmatic properties. Even, the translation of any item varies the root or threads seem to be different in translation. Translation reproduces the same ideas in such a way it recreates the new structures, syntactic sequence, and linguistic forms without losing its original flavor. Translational creativity involves creative mechanism that helps to determine systematic constraints between the SL and the TL, finding a particular rendering that fits is rarely the result of one to one correspondence.

The investigation of translational activity has made considerable progress. The measurement of creativity, however, has remained a great challenge. A number of steps have been accomplished in translation research to conceptualize, i.e. identify and characterize translation creativity. More specific work on related aspects such as inspiration, intuition or incubation is beyond the scope. The translators apply different procedures along with their intuition and creation to compensate gaps and maintain creative shifts in translation.

2.1.9 Ways of Maintaining Creative Shifts in Translation

Creative shifts is a psychological phenomenon most often experienced by individuals when undergoes new experiences. Since translation is creative process, it obviously involves the cognitive part of translator.

Translating is more of a Creative process. Every time translators do a translation, they create a unique piece of work. Adhikari (2010, p. 5) writes "translation turns out to be an act of creativity within captivity". So the translator is bound to demonstrate his/ her inventiveness within the Capacity or the given text. To maintain cognitive shift in the translation, the translators form a unique combination of knowledge, experience and technique-when translating the ST into the TT. Similarly, Bayer-Hohenwarter (2011, p. 665) states, "cognitive shifts can be considered as important manifestation of translation creativity". Fluency and flexibility play a key role in transcreation

and hence cognitive shifts. Guilford (1950, p. 457) defines "Fluency as the ability to produce a large number of ideas per unit of time and flexibility as the ability to change set." The translators generate a large number of ideas in the brain while rendering the texts and recreate the ideas and set according to the flexibility of the TL readership without distorting the original flavor of ST. Flexibility, as a manifestation of translation creativity, helps the translators in maintaining cognitive shifts and hence transcreation.

Bastin and Betancourt (2005, as cited in Bayer, 2011, p. 667) define shifts as paraphrase and new creations as opposed to literal translation. Paraphrases refer to all cases where deviations from literal translations are made by a translator in order to preserve the idiomaticity of the target text. New Creations refer to all cases where the translators make more extensive changes, for example, by changing grammatical Categories, restructuring or adapting the text. Since creative shifts are the terms that relate to the understanding, they play a key role in a translator's emotional state and actions (behaviors).

Bayer (2011, p. 669) states:

Translators, for a skopos-adequate translation, may, and sometimes depart from cognitively less effortful literal translations that only involve re-coding the ST structure word-by-word and resort to more effortful strategies that involve conceptualizing the ST meaning beyond what is visible through the ST wording. Such effortful and hence "creative" strategies result in more abstract, more concrete target texts or target texts that are "different" in some way. Ideally, the communicative function is preserved.

He further writes "After centuries and decades of literal-versus-free discussion, it is beyond dispute that translating involves the production of non-literal target

texts that can still be perfectly skopos-adequate and that skopos adequacy sometimes even necessitates non-literalness, i.e., shifts that depart from the ST wording but not from the ST meaning, hence “cognitive shifts”(p. 667).

Here, ways refer to the procedures and shifts that a translator adopts to maintain creative shifts in translation. Translation is a change in form. So, translator is forced to make changes or shifts when translating the SL text into the TL text. I adopted the following procedures and shifts.

2.1.9.1 Procedures

Those strategies that lead to the target text (TT) elements reflecting the nature of the ST without reproducing its linguistic structure are as *creative ways*. There are various procedures of translation given by different scholars. These procedures can help to maintain creative shifts. Pellatt (2006, p. 52) uses addition, substitution, permutation, reduction as opposed to the non-creative use of ‘ordinary’ language as indicators of creativity. For Ballard (1997, p. 90), the most important procedures, which even go back to Cicero, are “addition” and “omission”. More precisely, however, he speaks of shifts in hyperonymic or hyponymic relations and changes in the degree of explicitness and searches for the triggers of such changes (e.g., register, polysemy, euphony). Another categorization, undertaken by Bastin and Betancourt (2005, p. 219), comprises *paraphrases* and *new creations* considered as creative procedures as opposed to non-creative literal versions. Ivir (1998, p.144), defines the translator’s creativity as “his/her ability to choose a strategy that will suit the context of situation in which the translational situation takes place”. Ivir (1988, as cited in Adhikari, 2004, p. 26) has suggested the following procedures focusing on the translation of cultural terms:

- a. Borrowing
- b. Defining
- c. Literal translation

- d. Substitution
- e. Lexical creation and
- f. Deletion

To maintain gaps and creative shifts in translation, both (SL and TL) languages and cultures should be taken into account. A translator needs various procedures for compensating gaps and maintaining creative shifts in translation. Different scholars have presented different procedures to maintain gaps and creative shifts in translation. Here, the following procedures are presented.

i) Borrowing /Transference

This is one of the easiest and frequently used ways to compensate gaps in translation in which the translator borrows the same SL item to bridge the gaps in TL. This technique is also known as ‘Transference’. Cultural words are often transferred to give color in translation. Once the concept is borrowed and entered to the target language, it can be used frequently in all the contexts and collocations in which it is used in the source language. So, this procedure helps to maintain creative shifts in translation. For example;

SL terms (Sanskrit)	TL terms (Nepali)
<i>m t</i>	m t (<i>m</i>)
<i>pit</i>	Pit (<i>buv</i>)
<i>dhartī</i>	dhartī (<i>pirthvī</i>)
<i>agni</i>	agni (<i>go</i>)

ii) Literal Translation

Literal translation is the common way to bridge cultural and lexical gaps. The translator exactly translates as it is done in the ST. For example;

SL Terms (Nepali)	TL Terms (English)
<i>majd r sanga han</i>	organization of labours
<i>svatantra bidy rthi y niyan</i>	free students union

<i>ketĩ</i>	girl
<i>sr ya</i>	sun

iii) Definition/paraphrasing

In this procedure, the translator replaces SL Terms by short definitions or paraphrasing. Newmark (1988, p.90) states, "Paraphrasing is an amplification exploration of the meaning of a segment of the text." This process is a form of explanatory, expansion equivalence. Since, it makes the concept clear in the target language; it also helps in maintaining creative shifts in translation. For example;

SL Terms (Nepali)	TL Terms (English)
<i>dasai</i>	the greatest festival of Nepalese
<i>gundruk</i>	the national food of Nepalese
<i>Pras d</i>	edible things which are taken as a gracious gift of the god

IV) Substitution

Substitution is a procedure in which a word in the source language is substituted by similar type of word from target language as they do have same importance in both languages even though those concepts might be different. This procedure helps to attain or maintain the total linguistic and cultural transparency between SL and TL. When the translator substitutes the words, they maintain creativity and thus, creative shifts in translation. For example:

SL Terms (English)	TL Terms (Nepali)
Basket	<i>oko</i>
cap	<i>opi</i>
sister	<i>bahinĩ</i>
stream	<i>nadin l</i>

v) Lexical Creation

In this procedure, a translator coins new words. It is done when a concept in the target language does not have similar concept as it is in the source language. Therefore, a translator uses his/her creation or intuition in translating the SL words. For example

SL Terms (English)	TL Terms (Nepali)
Computer	<i>sus nkhya</i>
Internet	<i>antarj l</i>
Calculator	<i>ganak</i>

Vi) Addition

Addition is very necessary technique in the translation of the implicit element of culture .In this procedure, the translator gives additional information of the culture terms of the SLT by suitable addition from the cultural context available in the TL. For e.g.:

SL Terms	TL Terms
<i>dharti</i>	<i>mother land</i>
<i>dubo</i>	<i>dubo grass</i>
<i>oko</i>	<i>weaker basket</i>

vii) Deletion/Omission

In this procedure, a translator deletes or omits some items which are not worth in translation. For example;

SL (Nepali)	TL (English)
<i>h t mukh jo na ka hin</i>	It is difficult to survive
<i>khai na pai ch l ko opi lai</i>	No pain no gain

viii) Sense Translation

Sense translation is sought to capture the functional of the original by devising a TL domestic pattern of discoursing and thinking. The sense-for- sense approach frees itself from linguistic constraints form and denotation in favor of a more functional perspective that has its roots in sociology and psychology (mainly viewing language as psycho-social behavior).Translator adds something more in the TL to make its readers able to understand the SL context and meaning. The sense can be equated with the interpretation. For example;

SL (Nepali)	TL (English)
<i>h t mukh jo na ka hin</i>	It is difficult to survive
<i>khai</i>	I wonder/I don't know
<i>uso ta malai</i>	If truth be told

The discussion above shows that there are different procedures while translating the SL into TL. Translation is the process of maintaining the nearest equivalent text from one language to another whether it is written or oral. Though gaps occur but it is the translator who can fulfill those gaps and maintain creative shifts by employing above mentioned procedures. So, no translation is successful unless and until the translator bridges the gaps and maintains translational creativity by adopting those procedures.

2.1.9.2 Translation Shifts

Translation is basically a change of form. When the form of language is translated, it is referring to the actual words, clauses, sentences, and paragraph and so on, which are spoken or written. In translation, the form of the source language is replaced by the form of receptor target language. So, there always occur shifts in the process of translation.

Translation shifts refer to the shifts or changes that occur in the translation process through translator's translational activity. In this regard, Nida (1964, as

cited in Venuti, 2000: p, 126) states that “there can be no absolute correspondence between two languages since no two languages are identical. Hence, it can be concluded due to no two languages are identical, shifts may occur”. Likewise, Catford (1965, p. 73) states that shifts mean the departures from formal correspondence in the process of going from SL to TL”. In other words, the changes that the translation undergoes in its attempt to attain equivalence with the SL can be called shifts. The same notion of shift is also discussed by Vinay and Darbelnet (1995, as cited in Shuttleworth and Cowie, 1997, p. 346) albeit under a different label, i.e. transposition. They state “transposition is occasioned by the translation process and can be specified in terms of changes with respect to the original changes”. This is a change of one part speech or written for another without changing the sense. In *Translation Studies*, Munday (2001, p. 55) states that “shift is, small linguistic changes occurring in translation of source text”.

As translation shifts occur due to the syntactic and cultural differences between two languages, a translator must be bicultural and bilingual. Technically, a translator has to know the equivalency and the shift of meaning in translating the source language to the target one. The role of the translator stands as the most recognizable factor. The majority of optional shifts taking place in translation can be attributed to the differences between the original writer and the translator as two text-producers. However, the impacts of these differences are usually suppressed by the literary norms of the TL and the norms of the translation activity itself. More important is the translator's relation to the text given. This relation is neatly described by Popovic (1970, p. 80) as follows:

It is not the translator's only business to 'identify' him with the original; that would merely result in transparent translation. The translator also has the right to differ organically, to be independent, as long as independence is pursued for the sake of the original, a technique applied

in order to reproduce it as a living work... Thus shifts do not occur because the translator wishes to 'change' a work, but because he strives to reproduce it as faithfully as possible and to grasp it in its totality.

Popovic's statement reminds us of many factors, which affect the translator's adoption of a particular style in rendering a particular text into another language. One of these factors is the literary norms that may differ in the SL and TL. The another point is that some languages may have much more highly developed aesthetic and rhetorical patterns than other languages, which gives the translator more freedom to choose the way he/she likes in expressing the original message.

The notion of shift is an important concept in translation studies. However, shifts have not yet been dealt with extensively and systematically in corpus linguistics. The investigation of shifts has a long-standing tradition in translation studies.

Vinay and Darbelnet (1995) working in the field of comparative stylistic developed a system of translation procedures. Some of them are more or less direct or literal, but some of them are oblique and result in various differences between the source and target text. These procedures are called *transposition* (change in word class), *modulation* (change in semantics), *equivalence* (completely different translation, e.g. proverbs), and *adaption* (change of situation due to cultural differences).

The actual term shift seems to originate in Catford`s (1965) 'A Linguistic Theory of Translation', which analyses language as communication, operating functionally in context and on a range of different levels (e.g. phonology, graphology, grammar, lexis) and ranks (sentence, clause, group, word, morpheme). Catford (1965) makes an important distinction between formal correspondence and textual equivalence According to him shifts are of two major types: *Level shifts* and *category shifts*. A level shift would be something

which is expressed by grammar in one language and lexis in another. Here, I have basically focused on the Catford's category shifts for my study.

I .Category shifts

Category shifts are the changes brought about in the various parts of a text, viz. sentences, clauses, phrases, words etc. Category shifts are further subdivided into: structure shift (a change in clause structure), class shift (a change from one part of speech to another), unit shift or rank shift (the translation equivalence in the TL is at different rank to the SL) and intra-system shift (the translation involves selection of a non-corresponding term in the TL system). Catford (1965) also makes a distinction between unbounded and rank-bound translation. What are intended by rank are the different levels of the text, from sentence to morphemes. Unbounded translation is free and the equivalence between SL and TL is set up at whatever rank that is suitable for the translation. This part accounts for shifts happening at the SS level in terms of four theoretical categories.

The subtypes of category shifts are described below:

a) Structural shifts

These are amongst the most frequent category shifts at all ranks in translation; they occur in phonological and graphological translation as well as in total translation. In grammar, structure-shifts can occur at all ranks. This is the most common form of shifts and to involve mostly a shift in grammatical structure. For example;

Example-1

SL: *R jnit le h mr j vanl prabh b p rcha*

TL: Our lives are influenced by politics.

Example-2

SL: *g rho huncha man r khna aruko*

TL: It is not easy to content others.

Here, in the first example the SL sentence “*R jnit le h mr j vanl prabh b p rcha*” is in active voice which has been translated as “*our lives are influenced by politics*” in the TL. So, there occurs the structure shift from active into passive. Similarly, in the second example the positive SL sentence “*g rho huncha man r khna aruko*” has been translated as negative sentence “*It is not easy to content others*” in the TL. So, there occur the structural shifts from positive construction into negative construction.

b) Unit shifts or rank shifts

By unit-shift we mean changes of rank i.e. departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in TL. In other words, these are shifts when the translation equivalent in the TL is at a different rank compared to the SL. Rank here refers to the hierarchical linguistic units of sentence, clause, group, word, and morpheme. For example;

SL: *tim yedekhi mal kehi y d nabhaeko m tra hunuparcha*

TL: I must be oblivious since you come to my life.

In the example above, the SL phrase “*kehi y d nabhaeko*” has been translated into a word “*oblivious*” in the TL. So, there is the shift from phrase to word. Moreover, the three words of the SL are shifted into a single.

c). Class shifts

We define a class as ‘that grouping of members of a given unit which is defined by operation in the structure of the unit next above.’ Class shift, then, occurs when the translation equivalent of a SL item is a member of a different

class from the original item. These comprise shifts one part of speech to another. For example;

SL: *khapera phu gh m- jhari*

TL: enduring the incessant rain, the scorching sun.

In the SL above, words “*gh m*” and “*jhari*” have been shifted in to adjective phrases “*the incessant rain*” and “*the scorching sun*” in the TL. There occurs the shift from one class to another, i.e. noun to adjective phrase.

d). Intra- system shifts

We use the term intra-system shift for those cases where the shift occurs internally, within a system; that is, for those cases where SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system (Catford, 1965, p. 146). For example;

SL: *dekhchu sa dhai*

Anek prastithim

Maile phnai

Anek rup

TL: In varied circumstances

I have witnessed

So many different faces

Of my own.

Here, the SL singular words “*prastithi*” and “*rup*” have been translated as plural words “*circumstances*” and “*faces*” in the TL. There occurs the shift from singular in to plural.

In the present study, I observed the changes at various levels, namely; structural level, unit level, class level and intra-system level. For this, I adopted the Catford’s model of category shifts.

2.1.10 An Overview of the Poetry "Standing Alone"

The poetry "Standing Alone" is a new innovation and arrival to human beings. It has been composed by Nabin Prachin in Nepali versions. It has been translated into English versions by Bal Ram Adhikari.

The very poetry is the collection of forty-four poems. The poetry starts from the title "That Someone" and ends at the title "My Last Wish". As if written in the style of primordial mantra, the lines of poems seem to have been woven after feeling the music of each word. With each line the pressure of feeling keeps mounting until the last line that leaves indelible impression on our hearts. The poet is maintaining the powerful technique that moves us beyond the mind's constant. He is also maintaining healing practice that allows us to experience inner calm and deep relaxation. Every line of this awakens our intuition and connects us to spirit like Vedic Mantra. For example:

May a story begin
All at once
May we run into a friend
All at once
May we like something/someone
All at once
All at once.....
All at once.....
All at once.....

This style is new to us. Poet's creation and translator's transcreation are mysterious process. Translator enters at the point from where the poet leaves. Poems start from the abstract and become constant at the concrete level of language. This brilliant poet writes like Zen poets accumulating primordial sounds in meditation. I am deeply impressed by its beauty.

2.2 Review of the Related Empirical Literature

Only the review of theoretical literature is not enough. We can get some ideas from the researches which are conducted before. Translation is now-a-days a very lucrative field for the researcher because of its close attachment with daily life. Various research works have been carried out in the Department of English Education regarding the translation of English into Nepali and vice-versa. Similarly, various researches have been done regarding the shifts in translation abroad. Some of them are reviewed as below:

Wagle (2004) carried out a research on "Multiple Translation of Muna-Madan from Cultural Perspective". The objectives were to find out and compare the techniques employed in translating culture word in English version of Muna-Madan and to find out the frequency of the different technique of translation of cultural terms. Data were collected from the primary and secondary source. All the cultural terms found in the translated version of Muna-Madan were selected by using non-random sampling procedure. The tool of data collection was observation. He has found 18 techniques of translating cultural terms. Among them literal translation and couplet-triplet-quadruplet were most widely used techniques for translating religious and cultural and cultural terms.

Akbari (2006) carried out the research entitled "Structural shifts in translation of children's literature". The researcher sought to investigate different types of structural shifts while translating children's literature from English to Persian with the aim of delving into the act of message transfer from the source text to the target audience. To do so, the researcher gathered empirical data based on the stylistic comparison of the source text and the target text sentences from ten children's literature publications. These shifts were categorized under three subcategories including 'addition and deletion', 'sentence-bound word order' and 'tense'. The results of her study showed that the most frequent structural shift used in the translation of such texts was 'sentence-bound word order'.

Bayer (2011) conducted a research entitled, "Creative Shifts as a Means of Measuring and promoting Translational Creativity". The aim of this study was to find out how the translators apply creative shifts to measure and promote translational creativity rather than the reproductions of the source text. The researcher adopted experimental design. Sixteen units of analysis from 4 experimental texts translated by 11 students of translation and 5 professional translators were analyzed. The results of this sample analysis reveal that there are clear differences between student and professional behavior and that a certain trend for the development of creative competence can be established.

Moreover, these results do not only point to a methodologically interesting approach for analyzing complex cognitive constructs, but they also provide a valuable starting point for pedagogic research and applications.

Sarahi (2013) carried out the research entitled "The application of Catford's shift strategy in the translation of Brochures advertising personal care products from English to Persian". This study intended to find the realization of Catford's shifts in the Persian translation of brochures advertising personal care products. The aim of this was to find which types of shifts the translator used when compared with Catford's shift category. To this end, a set of thirty English- Persian pairs of personal care advertising brochures were selected randomly and compared. The results showed that among the selected sets, unit shifts is the most frequent type of shift with 38.08% of occurrence. The second frequent type is class shift with 28.76%, then, intra-system shift with 24.35%, structural shift with 4.92%, and finally level shift with 3.89%, respectively. It also showed that shifts are inevitable in some places in the translation process and this is because of the different nature of languages and variations that exist among them, so the translator is forced to deviate from the source text.

Wulandari (2014) carried out the research entitled "The analysis of translation-shift of the English noun phrase used in The Garfield "Takes up Space" comic. The aim of this study was to analyze translation shifts of the English noun

phrase in the Garfield “takes up space” comic .The researcher used a descriptive qualitative method. Based on the data, 100 clauses which have 106 ranks shifts of noun phrases found in the data. The first category in phrase to phrase downward rank shift; there are 49 phrases or 46.2 % in this type. The second category is phrase to phrase upward rank shift; there are 28 phrases or 26.4% in this type. The third category is phrase to word downward rank shift; there are 26 phrases or 24.5% in this type. The fourth category is word to phrase upward shift with 2 phrases or 1.9%. The last category is phrase to clause upward shift; there is 1 phrase or 1% in this type. Moreover, the researcher found the rank shift category based on Catford’s frame work used in bilingual comics “Garfield takes up space”. Based on the data, the most dominant category structure shift with 59 phrases with 55.7%; the second level is unit shift with 23 phrases with 21.7%, the third level is intra system shift with 16 phrases with 15.1%, furthermore the forth level is class shift with 8 phrases or 7%.

Although above reviewed research theses are related to find out cultural gaps and techniques in translation, no research has been done to identify the ways of maintaining creative shifts in the case of the poetry (Standing Alone) in the education department. My research was different than other researches carried out in the field of translation because it studied about the ways of maintaining creative shifts and frequency of each ways used in poetry translation.

2.3 Implications of the Review for the Study

After reviewing all above research works (theoretical and empirical), I got concrete ideas and information about my proposed study. From the study of Wagle (2004), I got ideas about techniques employed in translating cultural words in English version. Moreover, I also got ideas about how to find out frequency of the different techniques of translation of cultural terms. Likewise, from the study of Akbari (2006), I got the ideas about how to investigate different types of structural shifts, i.e. what to be analyzed in the structural

shifts. Likewise, from the study of Bayer (2011), I got ideas about how the translators apply creative shifts to measure and promote translation creativity rather than the reproductions of the source text and procedures of maintaining creative shifts as well.

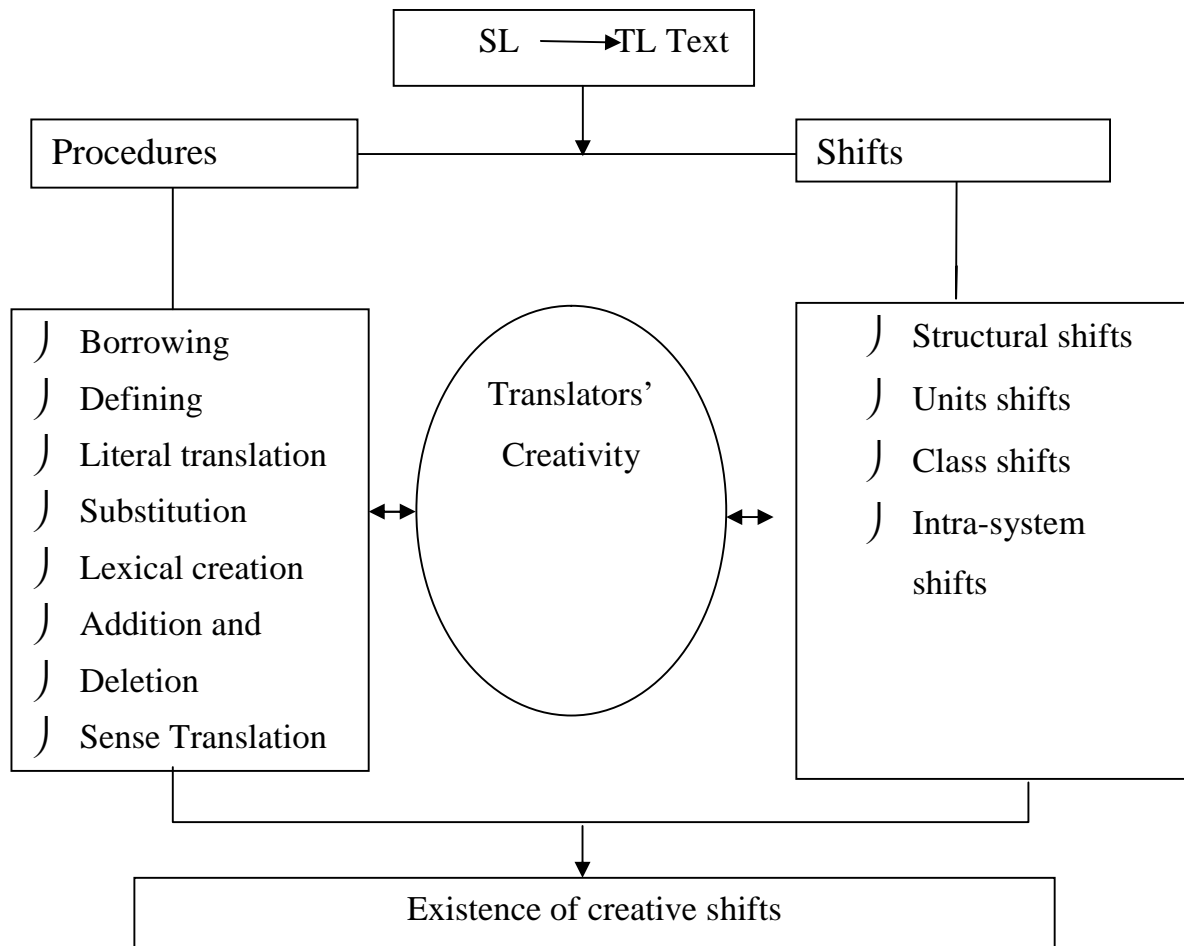
Similarly, from the study of Sharahi (2013) and Wulandari (2014), I got the ideas about how to investigate catford's category shifts, namely; structural shift, unit shift, class shift, and intra- system shifts in the translation. Moreover, from the study of Wulandari, I got the ideas about downward shift and upward shift that occur in the translation.

Likewise, Newmark (1981, 1988), Riccardi (2002), Cartford (1965) and Munday (2008) have an important and memorable role to my study. They helped me to review the theoretical knowledge about translation and translation studies. Not only this, it has broadened my horizon of knowledge for my research study and also helped me to develop conceptual framework.

Being based on their opinion; I came to prepare the procedures. Most of them have used observation tool and I have also used this one. It is under the survey design. Likewise, I came to understand that reading and re-reading of both versions highly supported my research work. Last but not the least; I came to understand that there are different ways of maintaining creative shifts.

2.4 Conceptual Framework

The study on "Creative Shifts in Poetry Translation" was based on the following conceptual framework:



CHAPTER THREE

METHODS AND PROCEDURES OF STUDY

This chapter contains design of the study, population, sample and sampling strategy, research tools, sources of data, data collection procedures, data analysis procedure and ethical considerations.

3.1 Design of the Study

I adopted survey research design to complete my study. Survey is the most commonly used method of investigating in educational research. It is a superficial study of an issue of phenomena. Survey research in education can be carried out either by a group of research or by an individual. Creswell (2012, p. 376) writes, "Survey research designs are procedures in quantitative research in which investigators administer a survey to a sample or to the entire population of the people to describe the attitudes, opinions, behaviors, or characteristics of the populations".

Similarly, Nunan (1992, p. 140) says:

The main purpose of a survey is to obtain a snapshot of conditions, attitudes and events at a single point of time. Surveys are most commonly used descriptive method in educational research, which are form large scale investigations to small scale attitudes.

In survey, research data are collected at a single point of time aiming to obtain overview of a phenomenon, event, issue or a situation. Survey addresses the large group of population. Sampling is the must to carry out the investigation. The sample should be representative of the study population as a whole. The finding of survey is generalizable and applicable to the whole group. In other words, surveys are used mostly in large scale researches where a huge

population is required to be included in research. With its much application, survey research is a popular and widely used design in the field of education.

From the above discussion, we can conclude that survey is the important research designed in the field of educational research. It is the best design to find our attitudes, beliefs, options and so on. My study was based on survey design because survey is such a design where the researcher samples a small population and tries to generalize its findings to the entire population.

3.2 Population, Sample and Sampling Strategy

All stanzas of both versions (Nepali and English) of the poetry "Standing Alone" were the population of my study. Forty stanzas of the poetry were the sample for my study. I adopted purposive non-random sampling strategy for collecting the required data to fulfill the objectives of my study.

3.3 Research Tools

To collect the required data, I selected the data after reading the both version of texts. So, Observation was the data collection tool for the study.

3.4 Sources of Data

I used only secondary sources of data for my study. Forty stanzas of the poetry were the data for my study. Moreover, the related books of Catford (1965), Newmark (1981), Ivir (1998), and Bhattarai (2011) and journals, articles and reports were sources of data for my study.

3.5 Data Collection Procedures

I collected the forty stanzas of both (SL text and TL text) from the poetry. Then I read both versions of the poetry. To find out cultural words, I re-read the text of both versions and underlined the terms from the poetry. Then I checked each

translated stanzas in English version regarding the application of category shifts and procedures. Finally, I calculated the frequency of each occurred ways.

3.6 Data Analysis and Interpretation Procedures

The collected data were analyzed and interpreted descriptively. I compared the SL text and TL text of the poetry “Standing Alone” to maintain creative shifts. The facts have been shown in the tables.

3.7 Ethical Considerations

Before collecting the data, I got permission from my supervisor for the betterment of my study. I followed the rules and norms of research. I was careful of the citation of the sources. I took only required data and information. I did not go against of my supervisor while analyzing and interpreting the data. I took account of the source language text, the writer’s and translator’s cultural expression and identity as well.

CHAPTER FOUR

ANALYSIS AND INTERPRETATION OF DATA

Analysis and interpretation is the focal point of the study, which deals with the analysis and interpretation of the data collected from the respondents. This study also deals with the analysis and interpretation of data

4.1 Ways of Maintaining Creative Shifts

This section has included the procedures and shifts, which are the ways of maintaining creative shifts in my study. Under this, the procedures, namely; literal, borrowing, definition, addition, lexical creation, substitution, omission, and sense translation, have been presented with their frequency (counts and percentage) and examples (including both SL and TL). Similarly, Catford's model of category shifts including structural shift, unit shift, class shift and inter-system shift with their frequency and examples has also been presented. Moreover, the four shifts with their sub-units as criteria have also been presented.

4.1.1 Frequency of Procedures

The table, which has been given in the next page, demonstrates the frequency of procedures of maintaining creative shifts in poetry translation. Moreover, each of them is comprised with counts and percentage.

Table 1

Frequency of procedures

S.N	Ways	Total	Percentage
1	Borrowing	12	6.67%
2	Defining	3	1.67%
3	Literal	96	53.33%
4	Substitution	11	6.11%
5	Lexical creation	3	1.67%
6	Addition	20	11.11%
7	Deletion	6	3.33%
8	Sense	29	16.11%
Total		180	100%

. The result reveals that in most of the stanzas, the way i.e. literal translation is highly occurred with counts 96 or 53.33% of total, followed by sense translation with counts 29 or 16.11% of total. Similarly, the ways; addition, borrowing and substitution comprised with counts 20 or 11.11%, 12 or 6.66 % and 11 or 6.11 % of total are occurred for maintaining creative shifts respectively. Likewise, deletion occurred with the counts 6 or 3.33 % of total.

The result also shows that the least occurred way of maintaining creative shifts is lexical creation with counts 3 or 1.66% of total. In the similar way, another least occurred way definition with 3 or 1.66% of total.

The data shows that in most of the cases of maintaining creative shifts in the poetry translation; the ways like literal, sense, substitution, addition, and borrowing are occurred frequently, whereas the ways like lexical creation ,defining ,and deletion are rarely occurred. To put it in a nutshell, procedures have been graded as literal translation, sense translation, addition, borrowing, substitution, deletion, defining and lexical creation in total hierarchical order.

4.1.1.1 Examples of Various Procedures of Maintaining Creative Shifts in Poetry Translation

Here, various examples have been presented under each procedure with their stanza, line number and contextual meaning (CM). Similarly, stanza number indicates for both versions and line number indicates the line of each version separately where terms are occurred.

A. Sense Translation

The shifts that occurred through sense translation have been presented below:

Example 1

are! (SL: stanza 20, line 1)

mero arirm bhaejastai stanle

saharsa bag eko thiyo

j van tap m

How come you forgot? (TL: line 1)

Your life was irrigated

With the breast like mine

are! = *how come you forgot?* (CM)

Example 2

uso ta mal (SL: stanza 29, line 1)

If truth be told (line 1)

uso ta = if truth be told (CM)

Example 3

a ha (SL: stanza 28, line 2)

Sorry (TL: Line 2)

a ha = Sorry (CM)

Example 4

kahile dekh u chau hau (SL: stanza 34, Line 1)

tyo h ris l gd

bh gyam ni m nche

When will you introduce me to that lucky one, (TL: Line 1)

The beguiling one.....

kahile dekh u chau hau = When will you introduce me (CM)

Sense translation is sought to capture the function of the original by devising a TL domestic pattern of discoursing and thinking. It has its root in sociology and psychology. The above presented examples show that the SL terms: “*are!*”, “*uso ta*”, “*a ha*”, and “*kahile dekh u chau hau*” have been translated as “*how come you forgot?*”, “*if truth be told*”, “*sorry*” and “*when will you introduce me*”. The translator could use the terms like; ‘*he ! You*’ for ‘*are*’, ‘*excuse or no*’ for ‘*sorry*’ and so on for others, but the translator used the different TL terms corresponding to ST terms to maintain and focus the sense of the SL writer. Similarly, they capture the sense and function of ST context, where shifts have been employed to achieve equivalence at the pragmatic level. Here, the translator has thought from the writer’s point of view to put terms and convey the real sense or meaning of the ST and its patterns. Therefore, it maintains changes or shifts in the process of translation. It shows that there is the relation between psychological and sociological perspectives or thinking of the translator in the sense translation activity; so, the translator’s psychological and social perspectives affect the translation activity.

B. Literal Translation glossed with literal meaning.

The shifts that occurred through literal translation have been presented in the next page.

Example 1

hi e (SL: Stanza15, Line 1)
nalag bhitri bastra

I ambled around (TL:Line 1)

Without putting any under clothes

hi e = ambled (CM)

Example 2

dh ko pani ta yu huncha (SL: Stanza 1, line 1)

“Even a *storm* has its life, (TL: Line 1)

dh , *yu* = storm, life (CM)

Example 2

mer kaviti pa hirahek (Stanza 29, Line 4)

tap k

camkil kh

Your sparking eyes (Line 3)

That are reading my poems now.

Camkil = sparking (CM)

Example 4

ya h phohor ph lne kukur ho (SL: Stanza 16, Line 1)

ya h pis b pherne gadh ho

The one who throws garbage here is a dog. (TL: Line 1)

The one who urinates here is a donkey.

Phohor = garbage (CM)

The word for word translation approach has its roots in linguistics and philosophy, namely in structural and semantic correspondences, where one to one correspondence among the items in the structural and semantic systems of any pair of languages is assumed to play a key role in translation activity.

However, literal translation is also influenced by the subjectivity since poetry translation assumes the personal reflection of the translators in translation. The translators use the term accordingly.

Therefore, in the aforementioned examples the SL words or lexical items “*hi e*”, “*dh*”, “*yu*”, “*camkil*” and “*phohor*” have been literally translated as “*ambled*”, “*storm*”, “*life*”, “*sparking*” and “*garbage*” respectively to maintain the original flavor and contextual meaning of ST. The SL term ‘*hi e*’ could be replaced by the term ‘*moved*’. Similarly, the term ‘*dh*’ could be replaced by the term ‘*whirlwind*’, ‘*yu*’ by ‘*age*’, ‘*camkil*’ by ‘*shining*’, ‘*twinkling*’, ‘*brightening*’ and ‘*phohor*’ by ‘*rubbish*’, ‘*trash*’, ‘*dirt*’ and ‘*filth*’ but the translator has used particular terms according to the context which are of his choices and there is no loss of lexical meaning. Moreover, the translator has used his own creativity to make interpretation of the text which is correspond to the SL original flavor. Similarly, the translated items show the semantic correspondences to ST items. Therefore, literal translational is also one of the ways of maintaining creative shifts in poetry translation.

C. Substitution

The shifts that occurred through substitution have been exemplified below:

Example 1

ja t

au ko r t jastai j vank y dharu (SL: stanza 33, Line 2)

At this hour!

Carrying these memories akin to moonless nights, (TL: Line 2)

u = moonless nights (CM)

Example 2

are!

(SL: stanza 20, Line 3)

mero arirm bhaejastai stanle

saharsa bag eko thiyo
j van tap m

How come you forgot? (TL: Line 2)

Your life was irrigated

With the breast like mine

saharsa bag eko = irrigated (CM)

Example 3

g rho huncha s ccai (SL: stanza 12, Line2)

man r khna aruko

Indeed ! (TL: Line 2)

So hard it is to content others

man r khna = content (CM)

Example 4

mero k nm bajne re iyo (SL: stanza 40, Line 7)

phusphus idincha

mal mero auk t

The radio whispers (TL: Line 6)

My level in my ear.

auk t = level (CM)

Example 5

hi e (SL: Stanza15, Line 1)

nalag bhitri bastra

I ambled around (TL: Line 1)

without putting any under clothes

bhitri bastra = under clothes (CM)

Here, the SL terms “*au*”, “*saharsa bag eko*”, “*man r khna*”, “*auk t*”, and “*bhitri –bastra*” are substituted as “*moonless nights*”, “*irrigated*”,

“*content*”, “*level*”, and “*under clothes*” respectively as they do have same importance in both languages even though those concepts might be different. The translator has substituted the words to maintain or make sense in TL text as it is in ST text. Moreover, the translator has done so in order to make the text reader friendly without losing meaning of the source text.

D. Addition

The shifts that occurred through addition have been presented below:

J nal (SL:Stanza 9, Line 1)
irband ban une
timr sapan
pheriyo ki
hol ajhai ustai?

I wonder- (TL: line 1 and 3)
 Do you still dream of
 Wearing crescent moon
 the dream?

I wonder (Term added in TL)
J n =crescent moon (CM)

Example 2

keh datharu (SL: stanza 11)
kahilyai napheri d rahechan

I see! Some habits (TL: Line 1)
 Never change.

I see! (Terms added in TL)

Example 3

Ma kati alchi chu (SL: Stanza 24, Line 2)
 What a *lazybones* I am (TL: Line 2)
Alchi = lazybones (CM)

Example 4

kasar parkhado ho (SL: stanza 36, Line 2)

bagarle barkh

How can *stonybanks* wait for the rains? (TL:line 2)

Bagar = stonybanks (CM)

Example 5

bagarm chu ek (SL: stanza 37, Line 3)

Left on the *sandybank* (TL: Line 4)

Bagar = sandybank (CM)

Here, in the given examples, the clauses “*I wonder*” and “*I see*” are used additionally though it is not necessary according to the textual pattern of the SL. But the translator has done so to give the contextual meaning. Similarly, the SL words: “*J n*”, “*bagar*”, and “*alchi*” have been translated as “*crescent moon*”, “*stony banks/sandy banks*” and “*lazybones*” respectively to give additional information of cultural terms of the SL by suitable addition from the cultural context available in the TL. It is meant that the translator adds grammatical elements to transfer the intended meaning. So, there occur shifts.

E.Borrowing

The shifts that occurred through borrowing have been illustrated below:

Example 1

dekhchu sadhai (SL: stanza 2, line 2 and 4)

dhy nm l n st paghi

ubhieko

tyo eklo m ne

I see a *mane*..... (TL: line 1 and 3)

Standing lonely in front of a *stupa*

m ne, st pa = mane, stupa (CM)

Example 2

J nal (SL: stanza 9, line 2)

irband ban une

As the *sirbandi* (TL: line 4)

irband = *sirbandi* (CM)

Example 3

phnai avat rko (SL: stanza 18, line 3)

Their own *avatar*. (TL: Line 4)

avat r = *avatar* (CM)

Example 4

hol jhai !! (SL: stanza 23, line 4)

Like *holi!* (TL: Line 4)

hol = *holi* (CM)

Example 5

jalkumbh k ph l jastai musk n (SL: stanza 33, Line 5)

And with the smile like that of *jalkumbhi* (TL: Line 4)

jalkumbh = *jalkumbhi* (CM)

Here, the SL terms “*m ne*”, “*st pa*”, “*irband*”, “*avat r*”, “*hol*”, and “*jalkumbh*” have been translated exactly the same in the TL without leaving even a single letter from each. Although there is no change in pronunciation, the shifts can occur in the mind of the readers when they read the cultural words of the SL. It shows the psychological shifts in the readers. Since borrowing creates specific stylistic effects, it makes the TL readers closer and familiar to the SL cultures.

F. Deletion

The shifts that occurred through deletion have been presented in the next page.

Example 1

alabid , (SL: stanza 8, line2)

mero priya s th

Goodbye! Dear friend. (TL: Line 2)

Mero = 0 (TL term deleted)

Example 2

au ko r t jastai j vank y dharu (SL: stanza 33, Line 2)

Carrying these memories akin to moonless nights. (TL: line 2)

J van = 0 (TL term deleted)

Example 3

sappai-sappai ba ulera tim (SL: stanza 33, line 8)

pheri kahilyai napharkane gar

bas j nai l gd

You are about to leave forever...(TL: line 1)

Sappai- sappai = 0 (TL term deleted)

The translator omits the terms which are not necessary or worth in translation. Here, the terms: “*mero*”, “*j van*”, and “*sappai-sappai*” have been omitted as they are not worth, but they give sense according to the context. For example, the SL term “*mero*” hasn’t been translated as the TL term “my” even though it gives meaning when the both (SL and TL) chunks i.e. “*alabid ! mero priya s th*” and “*Goodbye! Dear friend*” are read. Similarly, deletion also makes shifts in structure, for example, the SL “*alabid ! mero priya s th*”, which has four words, has been shifted into three words “*Goodbye! Dear friend*” in the TL. Therefore, deletion also brings shifts or changes in the translation.

G.Lexical Creation

The shifts that occurred through lexical creation have been presented below:

Example 1

ek patak bhakk niera roau l (SL: stanza 7, line 5 and 6)

tim ra ma

We would *cry our hearts out* once again. (TL: line 4)

bhakk niera roau l = cry our hearts out (CM)

Example 2

kasar parkhado ho (SL: stanza 36, line 1 and 2)

caut r le parde

How can the chautari manage to wait for a *wayfarer*? (TL: line 1)

Parde = wayfarer (CM)

Sometimes, the translator has to coin new terms when they are not found in TL context. Here, the SL terms: “*bhakk niera roau l*” and “*parde*” have been translated as “*cry our hearts out*” and “*wayfarer*” respectively. They have been coined as new ones, which are called lexical creation. Moreover, two SL terms have been shifted into four TL words. So, lexical creation is also one of the techniques to maintain shifts or changes in translation.

H.Defining

The shifts that occurred through definition have been exemplified below:

Example 1

tyo eklo m ne (SL: stanza 2, line 4)

I see a *mane*, a prayer wheel. (TL: line 1)

M ne = a prayer wheel (CM)

Example 2

ha mero devad kavi s th ? (SL: stanza 34, line 6)

.....dear DevDas, the lovelorn poet. (TL: line 5)

devad = lovelorn poet (CM)

Example 3

tya h (SL: stanza 26, line 2)

ma m tra

sadhai r mro thiyo

There I saw (TL: line 2)

It was only *ma*, I,

That was forever beautiful

Ma = I (CM)

Sometimes, the translator has to define the SL terms which are not understood by TL readers. In the above examples, the terms: “*m ne*” and “*devad*” has been defined as “*a prayer wheel*” and “*the lovelorn poet*” respectively. Similarly, the term, “*ma*” has been defined as “*I*” to make the TL readers able to understand the SL contextual meaning. Therefore, defining is also one of the ways to maintain creative shifts in poetry translation.

4.1.2 Category of shifts: Ways of Maintaining Creative Shifts

Under this, shifts, i.e. structural shift, unit shift, class shift and intra-system shift with their sub-types; have been presented with their frequency (counts and percentage).

4.1.2.1 Structure Shifts

Structural shifts occur in grammatical structure in the sentences, clauses and phrases. These shifts can occur at all ranks. The following table shows the structural shifts.

Table 2
Frequency of Structure Shifts

S.N.	Category of structure shifts	Total	Percentage
1	Voice shifts	2	3.63%
2	Negation-affirmation shifts	1	1.82%
3	Tense shifts	7	12.73%
4	Word- arrangement shifts in phrases	45	81.82%
	Total	55	100%

The presented table shows the structure shift focusing on only voice shifts, negation-affirmation shifts, tense shifts, and word-arrangement shifts in phrases that occurred in poem translation. The data reveals that the highly occurred shift is word -arrangement shift comprised with counts 45 or 81.82% of total, whereas tense shifts occurred with counts 7 or 12.73% of total. Similarly, voice shifts occurred with counts 2 or 3.63% of total which is in the third position, whereas the least occurred structural shift is negation-affirmation shifts comprised with the counts 1 or 1.82% of the total. In total hierarchical order, structural shifts have been graded as word-arrangement shifts, tense shifts, voice shifts and negation-affirmation shifts.

I. Examples of structural shifts

Under this, voice shifts, tense shifts, negation-affirmation shifts, and word-arrangement shifts have been illustrated with their SL and TL.

A. Voice shift

The shifts that occurred through ‘Voice’ have been exemplified below:

Example 1

SL: *saharsa bag eko thiyo* (Active voice) (Stanza, 20)

TL: your life was irrigated (Passive voice)

Example 2

SL: *Uso ta* (Stanza, 29)

TL: If truth be told,

In the SL text the active voice “*uso ta*” is translated into passive voice in the TL text as “*if truth be told*”. There is a shift of structure which occurs from active to passive voice. Moreover, the two words ‘*uso ta*’ is shifted into four words ‘*if truth be told*’ which indicates addition in the translation. Similarly, the active sentence “*saharsa bag eko thiyo*” is translated into passive “*your life was irrigated*”.

Translation strategies

1. Syntactic strategy: changing the sentence structure, namely, from active form to passive voice;
2. Pragmatic strategy: fewer words, namely the shorter SL construction ‘*uso ta*’ is shifted into longer words ‘*if truth be told*’.

B. Negation- Affirmation shift

The shifts that occurred through negation-affirmation have been illustrated below:

Example 1

SL: *nibhna dinu hu daina*

TL: we should keep the lamp burning. (Stanza 1)

Here, the negative construction, “*nibhna dinu hu daina*” of SL text has been translated into negative construction “*we should keep the lamp burning*”. So, there is shift in structure from negative to positive form. Moreover, the three words are shifted into six words.

Translation strategies

1. Syntactic strategy: altering the level of addition from negative to positive;
2. Pragmatic strategy: fewer words, namely the shorter statement '*nibhna dinuhu daina*' is translated into longer one "we should keep the lamp burning".

C. Tense shift

The shifts that occurred through tense have been presented below:

Example 1

SL : *ban*

p rdar ak

pachy u daina

ta l

tero

k lo

ch y le

TL: Be transparent

So that your own dark shadow will not follow you (Stanza 22)

Example 2

SL: *ghumirahancha*

uh pra na

aithan banera

har r t!

TL: Every night

I feel suffocated by the same question

That keeps churning up in my heart. (Stanza 27)

Here, in the first example the SL word “*pachy u daina*” indicates the simple present whereas the translated phrase “*will not follow*” indicates the simple future tense. So, obviously there is the structural shift in the TL. Similarly, in the second example the SL word “*ghumiranca*” indicates the present perfect continuous tense whereas the statement “*I feel suffocated by the same question*” indicates simple present in the TL.

Translation strategies:

-) Syntactic strategy: altering the sentence structure
-) Pragmatic strategy: changing the single word into longer in the TL, for example- “*pachy u daina*” into “*will not follow*”.

D. Word-arrangement shifts in phrases

The shifts that occurred through word-arrangement in phrases have been presented below:

Example 1

SL:.....*ud u cha*
tap ko j vanko s rya

TL: *the sun of your life rises*..... (Stanza 21)

Example 2

SL:*t r harule bharioko k muni*
sa jhirachechu ekohoro

TL: *under the starry sky*

I am pondering over.....(Stanza 3)

Here, in the example- 1 above, the SL phrase “*tap ko j vanko s rya*” has been translated as “*the sun of your life*” in the TL. The SL phrase has the structure Pr+Np, whereas the TL phrase has the structure NP+PP. So, there is the shift in the structure. Similarly, The SL phrase “*t r harule bharioko k muni*” has

been translated as the phrase “*under the starry sky*” in the TL, where the former has the structure ‘NP +VP+PP’ and the later one has the structure ‘Prep+Dtr+AP’. As a result, there seems the structural shift.

Translation strategy

Syntactic strategy: altering the level of word arrangement.

4.1.2.2 Unit shifts

Unit shifts are simply defined as changes of rank. For example, if words are shifted into sentences, it is unit shift. The table below shows various rank unit shifts with their frequency.

Table 3
Frequency of Unit Shifts

S.N	Unit shifts	Total	Percentage
1	Clause to phrase	0	0%
2	Phrase to word	4	5.63%
3	Word to phrase	50	70.42%
4	Phrase to clause	14	19.71%
5	Word to sentence	3	4.22%
	Total	71	100%

The table above shows the unit shifts that occurred in the poem translation. Here, the most frequently occurred unit shift is word to phrase unit shift with counts 50 or 70.42% of total, followed by phrase to clause unit shift comprised with counts 14 or 19.71% of total. Likewise, phrase to word and word to sentence unit shifts occurred with counts 4 or 5.63 % and 3 or 4.22 % of total respectively, whereas there is no occurrence of clause to phrase shift.

I. Examples of unit shifts:

Under this, Phrase to word, Word to phrase, Phrase to clause and Word to sentence shifts have been illustrated with their SL and TL.

A. Phrase to word shift

The shifts that occurred through changing phrase into word have been illustrated below:

Example 1

SL: *ya h pis b pherne gadh ho*

TL: the one who *urinates* here is a donkey. (Stanza 16)

Example 2

SL: *kat -kat harai j ne*

TL: that *disappears* (stanza 37)

Example 3

SL: *.....bepat hune sapanaharu.*

TL: I am pondering over the dream

That *vanishes*. (Stanza 3)

In the above examples, the SL phrases “*pis b pherne*”, “*harai j ne*” and “*bepat hune*” are translated as single words “*urinates*”, “*disappears*” and “*vanishes*” in the TL text. The phrases, each of them containing two words, are shifted into single words.

Translation strategies

Pragmatic strategy: deleting information, namely, the two-word phrases are translated fewer into single ones.

B. Word to phrase shift

The shifts that occurred through changing word into phrase have been exemplified in the next page.

Example 1

SL: *dekhchu sadhai*
dhy nm l n st paghi.....

TL:standing lonely *in front of stupa*. (Stanza 2)

Example 2

SL: *an y s-*
TL: *All at once...* (Stanza 4)

Example 3

SL: *ma kati alchi chu tim bin .*
TL: what a lazybones I am *in your absence*. (Stanza 24)

Example 4

SL: *Prithivijhai*
Fann...fann.
TL: *Like the earth*. (Stanza 30)
Round and round

In the above examples, the SL words, “*stupa-aghi*”, “*an y s*”, “*timibina*” and “*pirthivijhai*” are translated as phrases, “*in front of stupa*”, “*all at once*,” “*in your absence*” and “*like the earth*” in the TL. Furthermore, single SL words are shifted into more than one word. There is the unit shift from word to phrase.

Translation strategies:

Pragmatic strategy: adding information according to the SL context to maintain the original sense.

C. Phrase to clause shift

The shifts that occurred through changing phrase into clause have been exemplified below:

Example 1

SL: *nibhna dinu hu daina*
tyatinjel ujyalo

TL: *We should keep the lamp burning,*
Till the storm is over. (Stanza 1)

Example 2

SL: *acel m nche*
dham dham

TL: *These days*
Men are busy
In making their own(Stanza 18)

Example 3

SL: *mal i*
cu ldai mero stan
ph lna man l gcha.....

TL: *I feel like tearing off my breasts,*
And throwing them as..... (Stanza 19)

Here, the SL longer phrase “*nibhna dinu hu daina*”, which has no subject and object, is translated as a clause “*we should keep the lamp burning*”. Similarly, the phrases “*acel m nche dham dham*” and “*mal i cu ldai mero stan*” are translated as clauses “*these days men are busy*” and “*I feel like tearing off my breast*” respectively. There is the unit shift from phrase to clause.

Translation strategies

Pragmatic strategy: adding information, namely, from phrases into clauses, for example; the phrase “*nibhna dinu hu daina*” may not give the sense about what is to be kept burning in the TL context. So, the term “*the lamp*” in the clause “*we should keep the lamp burning*” makes it clear.

D. Word to sentence shift

The shifts that occurred through changing word into sentence have been presented below:

Example 1

SL: *are!*

mero arirm bhaejastai....

TL: *How come you forgot?*

Your life was (Stanza 20)

Example 2

SL: *ha ! mero devad kavi s th ?*

TL: *Tell me, dear Dev Das, the lovelorn poet? (Stanza 34)*

The words “*are!*” and “*ha !*” in the SL above are translated into sentences “*How come you forgot?*” and “*Tell me.*” So, there is unit shift from word to sentences.

Translation strategy

Pragmatic strategy: adding information and maintaining appropriateness according to the context.

4.1.2.3 Class shifts

Class shifts occur when the SL items are changed into other classes in the TL, for example, changing noun into adjective. Moreover, this comprises shifts of

one part of speech to another. The following table demonstrates the frequency of class shifts.

Table 4
Frequency of class shifts

S.N.	Class shifts	Total	Percentage
1	Adjective to adverb	1	10 %
2	Noun to verb	3	30 %
3	Verb to noun	4	40 %
4	Adjective to noun	2	20 %
	Total	10	100 %

The above table demonstrates the class shifts that occurred in the poem translation. The mostly occurred class shift is “verb to noun” shift with count 4 or 40 % of total, which is followed by the “noun to verb” shift with counts 3 or 30 % of total. Similarly, adjective to noun shift with counts 2 or 20 % occurred as the third, whereas the shift: adjective to adverb is the least occurred shift comprised with count 1 or 10 % of total.

I. Examples of class shifts:

Under this, adverb to adjective, noun to verb, verb to noun/gerund, adverb to noun and adjective to noun shifts have been illustrated with their SL and TL.

A. Adverb to adjective

The shifts that occurred through changing adverb into adjective have been presented below:

SL: *acel m nche*
dham dham
phnai avat rko.....

TL: These days
Men are *busy* in making... (Stanza 18)

Here, the word “*dham dham* ” is translated as “*busy*” in the TL. There is class shift from adverb to adjective.

B. Noun to verb

The shifts that occurred through changing noun into verb have been illustrated below:

SL: *vi v s garnus ???*

TL: should I *trust*? (Stanza 28)

Here, the word “*vi v s*” is translated as “*trust*” in the TL. So, there is class shift from noun to verb. It occurs due to syntactic difference between two languages. Moreover, two words are shifted into three words in the TL.

C. Verb to noun

The shifts that occurred through changing verb into noun have been presented below:

SL: *kar tirnu n garikko kartavya ho*

TL: *paying tax* is the duty of a citizen.(Stanza 35)

The example above shows that the word “*tirnu*” is translated as “*paying*”. The word “*paying*”, as gerund, gives the sense of noun when it comes with the phrase “*paying tax*”. So, there is the shift from verb to noun.

D. Adjective to noun

The shifts that occurred through changing adjective into noun have been exemplified below:

SL: *th h cha tim l*

ma kati alchi chu

tim bin

TL: as you know

what *a lazybones* I am

in your absence(Stanza24)

Here, the word “*alchi*” is translated as “*lazybones*” in the TL. There is the class shift from verb to noun. Moreover, there is the addition in the word “*lazybones*”.

4.1.2.4 Intra-system Shifts

These are the shifts that are occurred internally in both SL and TL, which approximately correspond to each other, for example, changing singular into plural.

Table 5
Frequency of Intra-system Shifts

S.N.	Intra-system shifts	Total	Percentage
1	Singular –plural shift	11	22.45%
2	Plural- singular shift	2	4.08%
3	Articles shift	36	73.47%
	Total	49	100%

The table above shows that shifts occurred highly in articles which have contained the counts 36 or 73.47% of total, followed by singular-plural shift comprised with the counts 11 or 22.45% of total, whereas the least occurred shift regarding intra-system shifts is plural-singular shift comprised with only the counts 2 or 4.08% of total. Moreover, the data shows that singular-plural shift is almost six times more than plural-singular shift.

I. Example of Intra-system shift

Under this, singular-plural shift, plural-singular shift, article shift and Of-Case shift have been illustrated with their SL and TL.

A. Singular-Plural shift

The shifts that occurred through changing singular into plural have been illustrated in the next page.

Example 1

SL: <i>aho!</i>	TL: Alas!
<i>man una sake</i>	if we could celebrate
<i>j van pani</i>	Our <i>lives</i>
<i>hol jhai !!</i>	Like holi!! (Stanza 23)

Example 2

SL: <i>acel m nche</i>	TL: These days,
<i>dham dham</i>	Men are busy in
<i>phnai avat rko</i>	making <i>robots</i> ,
<i>yantram nab</i>	Their own <i>avatars</i> . (Stanza 18)
<i>ban u daicha</i>	

From the analysis of the data above in the stanza 23 and 18, it is found that the singular nouns “*j van*”, “*yantram nab*” and “*avat r*” in the source language text are translated into plural nouns “*lives*”, “*robots*” and “*avatars*” respectively. Therefore, it can be said that there is an occurrence of translation shift in this data in which singular nouns in source language are translated into plural nouns in the target language. There is no loss or gain of information in this translation.

B. Plural-Singular shift

The shifts that occurred through changing plural into singular have been presented below:

Example 1

SL: <i>t r harule bhariako k muni</i>	TL: under the starry sky
<i>sa jhirachechu ekohoro</i>	I am pondering over the <i>dream</i>
<i>mal har madhyar t byu jh era</i>	that vanishes
<i>bepat hune sapanaharu</i>	waking me up
	Every midnight. (Stanza 3)

Example 2

SL: *t sabai* TL: Any of them could have been
y tr k uttam visarjan huna sakte The best finality to my
journey.(Stanza 32)

Here, in the data above, the plural nouns “*sapanaharu*” and “*y tr k*” in the SL text are translated into singular nouns “*dream*” and “*my journey*” in the TL text. So, there is the shift from plural noun to singular noun. Moreover, there is no deletion of sense.

C. Articles shift

The shifts that occurred through articles have been exemplified below:

Example 1

SL: *dh ko pani ta yu huncha*
TL: Even *a storm* has its life. (Stanza 1)

Example 2

SL:*pirthivijhai* ! TL: Like *the earth*. (Stanza 30)

From the above examples, it is found that the words “*dh*” and “*pirthivi*” in the SL text have no articles in them, though they are translated as “*a storm*” and “*the earth*” in the TL text, where articles are found to be important determiners.

4.2 Frequency of Shifts in Total

To find out the shifts that occurred frequently, the frequency of each category shifts has been presented in the table in the next page.

Table 6
Frequency of shifts in total

S.N.	Category shifts	Total	Percentage
1	Structural shifts	55	29.73%
2	Unit shifts	71	38.37%
3	Class shifts	10	5.41%
4	Intra-system shifts	49	26.48%
	Total	185	100%

The table above shows the frequency of each shift in total. The highly occurred shift in the poetry translation is the unit shifts of all which comprise 71 counts or 38.37% of total, followed by the structural shifts with the counts 55 or 29.73% of total. Likewise, intra-system shifts occurred with the counts 49 or 26.48%, whereas class shifts with counts 10 or 5.91% are the least occurred shifts among all. In total hierarchal order, shifts have been graded as unit shifts, structural shifts, intra-system shifts and class shifts.

CHAPTER FIVE

FINDINGS, CONCLUSION AND RECOMMENDATIONS

This chapter deals with the findings, conclusion and recommendations of the study. On the basis of analysis and interpretations, the findings of the results, conclusion of the research have been made and some recommendations have been forwarded in this chapter.

5.1 Findings

The main concern of my study entitled “Creative Shifts in Poetry Translation” was to identify the ways of maintaining creative shifts in poetry translation. This study also aimed to find out the frequency of each way occurred in the translation. After the rigorous analysis and interpretation of the collected data, the following major findings have been derived.

- i) It is revealed from the study that in most of the cases, the ways like literal(53.33%) , sense(16.11%), , addition(11.11%), borrowing (6.66%) and substitution (6.11%) are frequently occurred ways, whereas deletion (3.33%), defining(1.66%), and lexical creation(1.66%) are the least occurred ways that maintains creative shifts in translation.
- ii) Regarding procedures or ways, literal translation is highly occurred translation in most of the stanzas with counts 96 or 53.33% of total. This translation has been seen in almost all the stanzas.
- iii) The result shows that there is the relation between psychological and sociological perspectives or thinking of the translator in the sense translation activity; so, the translator’s psychological and social perspectives affect the translation activity. Sense translation is one of the best means that gives a reader pleasure and original flavor of the SL.

- iv) The types of translation shifts occur due to the shifting of grammatical unit as well as linguistic changes occur between SL and TL.
- v) The result reveals that word-arrangement shifts in phrases with counts 45 or 18.82% of total are the highly occurred shifts regarding the structural shifts.
- vi) Regarding unit shift, it is also found that word to phrase shifts with counts 50 or 70.42% of total is the most frequently shifts regarding unit shifts. There is no occurrence of clause to phrase shift in this study.
- vii) Regarding the frequency of category shifts the study implies that unit shifts are highly occurred shifts comprised with counts 71 or 38.37% of total counts 185.
- viii) It can be also found that pragmatic strategy plays pivotal role in maintaining creative shifts in poetry translation. It helps the translators in translating SL into TL without distorting the original flavor of the SL.
- ix) Under category shift it is found that structural shift, unit shift, class shift and inter-system shift that a translator is forced to make, play a key role in maintaining creative shifts in poetry translation.
- x) It is found that articles shifts with counts 36 or 63.15% of total are the most frequently occurring shifts regarding intra-system shifts.
- xi) The result under the class shifts shows that verb to noun shift comprised with the counts 4 or 40 % of total is the most frequently occurred shifts in poetry translation.
- xii) Since both languages (Nepali and English) are different syntactically, creative shifts are being made in translation.

- xiii) Although translation is not a form of synonymy, it is possible to translate words and sentences from one language into another in numerous corresponding sentences which are synonyms of one another.

5.2 Conclusion

This study entitled “Creative Shifts in Poetry Translation” attempts to identify the ways of maintaining creative shifts in poetry translation. This study was based on the various procedures and shifts at various level i.e. structural, unit, class, and intra-system level to maintain creative shifts in poetry translation. From this study, it can be concluded that various procedures i.e. literal, substitution, borrowing, lexical creation, definition, deletion, sense and addition play pivotal role in maintaining creative shifts. Among all literal translation is the most frequently occurred translation in this study. Moreover, the translators adopt these ways according to the SL context to maintain both the original flavor of ST and creative shifts. Similarly, the shifts at various levels, namely; structural, unit, class and intra-system, that a translator forced to make in translation, help to maintain creative shifts. Psychologically, the occurrence of these shifts reflects the translator's awareness of the linguistic and non-linguistic discrepancies between the SL and TL. It can also be concluded that pragmatic strategy plays pivotal role in maintaining creative shifts in poetry translation. It also helps the translators in translating SL into TL without distorting the original flavor of the SL. Translators try to reproduce the meaning in relation to contextual, semantic, cultural, and pragmatic properties, as a result there occurs creative changes or shifts in translation. Translation reproduces the same ideas in such a way it recreates the new structures, syntactic sequence, and linguistic forms without losing its original flavor.

The noteworthy conclusion of this study is that the phenomenon of 'shift' as the consequence of the translator's effort to establish translation equivalence between two different language-systems: that of the SL and that of the TL.

Shifts work as problem-solving strategies adopted by the translators consciously to minimize the inevitable loss of meaning when rendering a text from one language into another. In transferring the meaning into the equivalent target language, a translator should master how to translate an SL not just by looking up the lexical meaning, but also understanding grammar and linguistics in depth that can assist a translator during the translation process in order to produce acceptable translation/s because every language has its own linguistic characteristics and features and to convey a message, it has its own wording system and form.

5.3 Recommendations

Translation is a complex task, since it requires bilingual and bicultural knowledge on the part of a translator. Shifts are unwelcome arrivals in translation, since perfect equivalence is not possible in literary texts. It is a subjective task. Evaluation of subjectivity in translation is also proved by the fact that there is no universal benchmark to judge the work. However, on the basis of the findings from the analysis and interpretations of the data, some recommendations have been made. These are discussed in the following sub-headings.

5.3.1 Policy Related

Policy refers to a deliberate system of principles to guide decisions and achieve rational outcomes. It justifies a particular course of action or activities of a particular person, institution or a nation. Since effective implementation of policies leads to successful completion of an action, it should be taken into consideration.

On the basis of the findings above, the following policy related recommendations can be suggested.

- i) Though there is not a fixed framework or universal benchmarks for making good translation, it would be better to adopt a flexible

framework, through which the translators can categorize the SL words, phrases, clauses and sentences with their equivalents in the TL.

- ii) As result shows that literal translation, sense translation, substitution and borrowing are the highly occurred ways of maintaining creative shifts, the national level translators can use them in poetry translation to greater extent to make good translation.
- iii) The policy can be made about criteria to measure creative shifts smoothly and dynamically in translations in order to get world-wide credit.
- iv) Since shifts are inevitable in translation, the curriculum can be made about the ways of maintaining creative shifts. For this, the policy can be made giving the importance of languages and their context of use and usage.
- v) The policy can be made about consistency by disseminating a text in one language to the heterogeneous students and translators and making them to translate differently.
- vi) The curriculum development centers can also get benefits from the study as it helps to translate literary texts.

5.3.2 Practice Related

Today, translation has been an essential part of humans' life. It has become one of the best means to share world cultures. From the classroom practice to the actual field of translation, it is highly practiced. From this study, the following practice related recommendations can be pinpointed.

- i) It is suggested to the English language teachers that it would be better to adopt the framework to give the students the knowledge of translation shifts in order to produce the good translation products.

- ii) To make the target language easier and understandable by the readers without losing the original information of the source language, the translator should use a flexible framework of maintaining shifts as equivalents.
- iii) Since shifts work as problem-solving strategies, the students of translation should be given opportunity to practice translation using model of shifts regularly.
- iv) The students and translators should be informed about the different strategies that play pivotal in translation, since translation is not only a linguistic activity.
- v) Since classroom is the collection of heterogeneous group of students, a text in one language can be translated differently into another. As a result, multiplicity in translation can be seen in translators' creation.
- vi) A good translator should be aware of various procedures and category of shifts that occurred in the poetry translation. Similarly, they should be aware of the fact shifts may occur depending upon on the nature of terms.
- vii) The professional translators, translators appointed by the curriculum development center, can utilize this study in their actual practice.

5.3.3 Further Research Related

The present research addressed the ways of maintaining creative shifts in poetry translation. Yet, there is great deal of room for research in this area. More than anything the following studies can be suggested:

- i) Further research can be performed to investigate shifts in the case of non-literary translation.

- ii) Another study can be done to evaluate features such as clarity, adequacy, accuracy or sensibility in the translation text.
- iii) Politics is full of ideologies, persuasive language, symbols and characters, where shifts occur. So, this will be one of the best investigations for the research. For this newspapers and magazines can be taken from the both SL and TL.
- iv) In this study, Catford's model of category shifts was adopted. Changes can also be made in the framework in order to investigate the views of other scholars about translation shifts.
- v) The further research can be done in the same area regarding the fictions like story, novel, and drama. Various procedures and translation shifts can be investigated to show creative shifts in translation.
- vi) This study was only investigated including tense shifts, word-arrangement shifts in phrases, voice shifts and negation-affirmation shifts regarding structural shifts. So, the further research can be done at sentence level focusing on grammatical elements and other shifts like mood shifts, causative to non-causative verb shifts and so on.

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Appendix - I
Source Text

अनुच्छेद १

“आँधीको पनि त आयु हुन्छ
निम्न दिनु हुँदैन
त्यतिन्जेल उज्यालो ।”

अनुच्छेद २

देख्छु सधैं
ध्यानमा लीन स्तूपअघि
उभिएको
त्यो एकलो माने

अनुच्छेद ३

ताराहरुले भरिएको आकाशमुनि
सम्भरहेछु एकोहोरो
मलाई हर मध्यरात व्युँझाएर
बेपत्ता हुने सपनाहरु

अनुच्छेद ४

अनायास.....
अनायास.....
अनायास.....

अनुच्छेद ५

हलुका हुन्छन्
सायद सुखहरु,

अनुच्छेद ६

हुन्थ्यो हुनै एकलासमा
बरु म हराएको भए
हुन्थ्यो कुनै अनकन्टारमा
बरु म अड्किएको भए

अनुच्छेद ७

यदि
कुनै संयोगले
हामी फेरि भेटिएछौं भने
ए मेरो प्रिय शरणार्थी साथी ।
एक पटक भक्कानिएर रोऔंला
तिमी र म

अनुच्छेद ८

अलबिदा,
मेरो प्रिय साथी
अलबिदा ।।।।...

अनुच्छेद ९

जूनलाई
शिरबन्दी बनाउने
तिम्ना सपना
फेरियो कि
होला अभै उस्तै ?

अनुच्छेद १०

निकै ढलिसके पनि

घाम जीवनको
निकै बगिसके पनि
नदि समयका

अनुच्छेद ११

केही आदतहरु
कहिल्यै नफेरिँदा रहेछन् ॥

अनुच्छेद १२

गाह्रो हुन्छ साँच्चै
मन राख्न
अरुको

अनुच्छेद १३

प्रेम अन्धो हुन्छ
र नै पवित्र हुन्छ,
प्रेमीहरु पागल हुन्छन्
र नै महान् हुन्छन्

अनुच्छेद १४

म मौन भएदेखि
उनीहरुले
मलाई बिसिए

अनुच्छेद १५

हिँडे
नलगाई
भित्री बस्त्र

अनुच्छेद १६

यहाँ फोहोर फाल्ने कुकुर हो

यहाँ पिसाब फेर्ने गधा हो

अनुच्छेद १७

आदि-

आदि-

अनेक-

अनेक-

बाँकी कति धेरै तपाइँलाई पनि थाहा छ

अनुच्छेद १८

अचेल मान्छे

धमाधम

आफ्नै अवतारको

यन्त्रमानव

बनाउँदैछ ।

अनुच्छेद १९

मलाई

चुँडाल्दै मेरो स्तन

फाल्न मन लाग्छ

बनाएर ग्रीनेड

यो दुशासन साम्राज्यमा

अनुच्छेद २०

अरे !

मेरो शरीरमा भएजस्तै

स्तनले

सहर्ष बगाएको थियो

जीवन तपाईँमा

अनुच्छेद २१

मेरो

प्रथम रजस्वालाको

रगतमा लतपतिएर

उदाउँछ

तपाइँको जीवनको सूर्य ।

अनुच्छेद २२

बन्

पारदर्शक

पछ्याउँदैन

तँलाई

तेरो

कालो

छायाले ।

अनुच्छेद २३

अहो !

मनाउन सके

जीवन पनि

होलीभैँ !!

अनुच्छेद २४

थाहा छ तिमिलार्इ

म कति अल्छि छु

तिमीविना

अनुच्छेद २५

चाहिन्छ

निकै साहस

ऐना हेर्न

अनुच्छेद २६

त्यहाँ

म मात्र

सधै राम्रो थियो

अनि जहाँ उभिउ पनि

सधै ! capital

अनुच्छेद २७

घुमिरहन्छ

उही प्रश्न

ऐठन बनेर

हर रात !

अनुच्छेद २८

विश्वास गर्नुस ???

अहँ

लाग्दैन मलाई

विश्वास आफ्नै

अनुच्छेद २९

उसो त मलाई

मेरा कविता पठिरहेका

तपाइँका

चम्किला आँखा

सबैभन्दा बढी मन पर्छन् ।

अनुच्छेद ३०

अभै बाँकी

कति होला घुम्न

पृथ्वीभै

फन-फन

अनुच्छेद ३१

सुरु होस

अनायास कुनै कथा

भेटियोस्

अनायास कुनै साथी

अनायास मन परोस्

अनुच्छेद ३२

कोहो/केही

ती सबै

यात्राका उत्तम विसर्जन हुन सक्थे

ती बरु

यात्राका न्यायिक समापन हनु सक्थे

अनुच्छेद ३३

आज ती

औशीको रात जस्तै जीवनका यादहरु

अलिनो समयका सम्झनाहरु

आँसुका तलाउ छोपेर फूलने

जलकुम्भीका फूल जस्तै मुस्कान

पीडाका पहाडमाथि फुल्ने

गुराँसका फूल जस्तै खुसीहरु

सप्लै सप्लै बटुलेर तिमी

फेरि कहिल्यै नफर्कने गरी

बसाइ जानै लागदा

बस नै भन्न सक्छु

तर

जाऊ पनि कसरी भनौँ ?

अनुच्छेद ३४

कहिले देखाउँछौं हौ
त्यो आहारिस लाग्दी
भाग्यमानी मान्छे
यसरी घर पाउँछे
जसले कसैको सृजनामा
यसरी घर पाउँछे
हँ मेरो देवदाश कवि साथी ?

अनुच्छेद ३५

कर तिर्नु नागरिकको कर्तव्य हो
सार्वजनिक स्थानमा धुम्रपान नगरौं

अनुच्छेद ३६

कसरी पर्खदो हो
चौतारीले परदेशी
कसरी पर्खदो हो
बगरले बर्खा

अनुच्छेद ३७

बादलमा बनेका
आकृति जस्तै
बगरमा छुटेका
पाइतालाका डोबहरु जस्तै
बताससँगै मिसिएर
कता-कता हराइ जाने
सुगन्ध जस्तै

अनुच्छेद ३८

अप्टयारा रहदेनन्
उसका लागि अप्टयाराहरु
चुनौतीहरु
रहदैन् चुनौती

अनुच्छेद ३९

हरेक पटक
इन्धन सङ्कटले
चुल्हो निभेसँगै
सल्कन्छौ हामी

अनुच्छेद ४०

उघारेर मेरो खोक्रो आडम्बर
मेरो कोठाको टेलिभिजन स्क्रिन
उभ्याइदिन्छ,
मेरै नग्न तस्वीर
मेरो कानमा बज्ने रेडियो
फुसफुसाइदिन्छ,
मलाई मेरो औकात

Appendix - II

Target Text

Stanza 1

“Even a storm has its life,
We should keep the lamp burning
Till the storm is over”.

Stanza 2

I see a *mane*, a prayer-wheel,
Even lost in contemplation,
Standing lonely in front of a *stupa*

Stanza 3

Under the starry sky
I'm pondering over the dream
That vanishes,
Waking me up
Every midnight

Stanza 4

All at once...
All at once...
All at once....

Stanza 5

Perhaps
Lighter is joy

Stanza 6

If only I had disappeared
In solitude
If only I had been stuck
In a wilderness

Stanza 7

Dear Refugee!
if by coincidence
We ran into each other
We would cry our hearts out
Once again

Stanza 8

Goodbye forever.
Goodbye, dear friend.
Goodbye forever!!!

Stanza 9

I wonder-
Do you still dream of
Wearing the crescent moon
As the Sirbandi
Or
Have you given up the dream?

Stanza 10

The sun of life has gone much down, though
The river of time has flowed much farther, though

Stanza 11

I see! Some habits
Never change.

Stanza 12

Indeed!
So hard it is to content others.

Stanza 13

Love is blind,
That's why it's holy
Lovers are insane
That's why are great

Stanza 14

"They forgot me
Once I took to silence

Stanza 15

I ambled around
Without putting on any underclothes

Stanza 16

The one who throws garbage here is a dog
The one who urinates here is a donkey

Stanza 17

So on and so forth
Like this
Like that
you can recall the rest for yourself

Stanza 18

These days
Men are busy,
In making robots,
Their own avatars.

Stanza 19

I fell like tearing off my breasts
And throwing them as grenade
In the empire of intruders

Stanza 20

How come you forgot?
Your life wash irrigated
With the breast like mine

Stanza 21

The sun of your life rises
smeared with the blood of my first period.

Stanza 22

Be transparent
So that
Your own dark shadow
Will not follow you.

Stanza 23

Alas!
If only we could celebrate
Our lives
Like *holi* !

Stanza 24

As You know
What a lazybones I am
In your absence

Stanza 25

You need a lot of courage
To look at yourself in the mirror

Stanza 26

There I saw
it was only *ma*, I,
That was forever beautiful
And
it was only I
That forever stood capital.

Stanza 27

Every night
I feel suffocated by the same question
That keeps churning up in my heart

Stanza 28

Should I trust??
Sorry,
I do not even trust myself.

Stanza 29

If truth be told,
my dream cherishes
Your sparking eyes
That are reading my poems now.

Stanza 30

How many rotations it has yet to make
Like the earth
Round and round

Stanza 31

May a story begin
All at once
May we run into a friend
All at once
May we like something/someone
All at once

Stanza 32

Any of them could have been
The best finality to my journey
Any of them could be

The fair ending to my journey

Stanza 33

You are about to leave forever
Carrying these memories akin to moonless nights,
The memories of insipid moments
And with the smile like that of *jalkumbhi*
Blooming in the pond of tears
With the joy like that of *rhododendron*
Blossoming at the hill of sufferings
At this hour!
I cannot stop you
I cannot say good-bye to you either

Stanza 34

“When will you introduce me to that lucky one
The beguiling one
Who has dwelled
In your creation so firmly?
Tell me, dear Dev Das, the lovelorn poet”.

Stanza 35

Paying tax is the duty of a citizen
Don't smoke in public places

Stanza 36

How can the *chautari* manage to wait for a wayfarer?
How can stonybanks wait for the rains?

Stanza 37

Like the shapes formed
In the clouds
Like the footprints

Left on the sandybanks
Like the fragrance
That disappears, mingling in the breeze,

Stanza 38

Hardship remains
No more hardship for it
Challenges remain
No more challenges for it

Stanza 39

Everytime
The stove burns out
For want of gas
We start burning.

Stanza 40

Tearing of the façade

Of my vanity,

The TV screen in my room

Shows me my own naked figure

The radio whispers

My level in my ear