

## **Chapter I: Introduction**

Laxmi Prasad Devkota was born in 1909 in Dillibazar, Kathmandu in a cultured Brahmin family. On the day he was born fell the great festival of Hindu, “Laxmi Puja” (a festival of lights) and his parents seeing this as an omen, decided to name him after the goddess. Indeed, it was an omen, but of different kind. In the Nepalese context, Laxmi is seen as a bitter rival of Saraswoti, the goddess of education and learning. Saraswoti is displeased if a person is wealthy. On the other hand, Laxmi is not inclined to grant favors to those whose main pursuit is learning. As it turned out, the rivalry between the two goddesses was played out in Devkota’s life. Devkota’s father Tilmadhav Devkota was a learned scholar, a musician and a poet of the time. He could compose poetry in both Sanskrit and Nepali languages. In this background Laxmi Prasad Devkota grew up. In his childhood, when he was only five years old he used to read and memorize the verses written by his father. At the age of ten, he understood the troubles and tribulations of the world and came out with powerful couplet in Nepali, “Brother, Know this world is an ocean of sorrows / Not be proud, one day we have to die” (My translation. qtd. in Bandhu 9).

At the time Devkota was born, the country was ruled by the Rana Oligarchy. The Rana administration was not enthusiastic about educating the masses, so the permit to study was a privilege. Devkota’s family went through a lot of trouble to enroll him at Durbar School, the only school in the country. Devkota wrote his first poems at school. He is said to be a quiet student who preferred reading and writing. He proved to be an excellent pupil. He married at the age of fifteen while at school. After graduating from school with high marks, Devkota enrolled in the science program at Tri-chandra College and began to read English poetry. Writers of the Romantic era were a particularly strong influence on Devkota and he incorporated

some of their themes in his work. He completed his intermediate of science degree and switched to Arts. He received his Bachelor's Degree in arts in 1929 and went to Patna, India and was impressed by the libraries he saw there. He and his friends then wrote a letter to the Rana prime minister requesting permission to open a library in kathmandu. Since the administration took a dim view of providing uncensored information, Devkota and his friends were put in prison. They were released after paying heavy fines.

In 1931, Devkota went back to Patna on scholarship hoping to study English for his master's degree. But seats were not available so he studied for the Bachelor of law degree instead. After he received the degree, he returned home and felt the first shocks of poverty that would trouble him for the rest of his life. Despite tutoring to supplement his earning, sometimes fourteen hours a day, financial problems never left him. *Muna Madan* was among the creations of this time. The book challenged Sanskrit scholars who dominated the Nepalese literary scene. While these scholars determined good poetry as those following the Sanskrit form, *Muna Madan* was based on the jhaure folk tune. The book received recognition from the Rana and a significant purse of Rs.100. The mid-thirties were a terrible time for Devkota his mother, father and a two-month old daughter died within two years. Devkota was never a smoker at school or college, but when he learned to smoke, he became a chain smoker. He was exceedingly nervous and began to complain that everything hurt him. His brothers were worried enough to put him in a mental hospital in Ranchi, India for five months in 1939.

In 1943 Devkota was selected to represent writers in the Nepal Bhasanuwad Parishad, a state organization that acted as a censorship board. He wrote a lot during this time and tutored for long hours. He wrote his first epic, *Shakuntal*, in three

months. It is said that Puskar Shumsher Rana challenged him to write another epic in thirty days and Devkota responded by handing him the manuscript of his second epic, *Sulochana*, in ten days. Both epics are considered among the best works of Nepalese literature. Most of his work was unconventional. He had a habit of inventing new words to suit his poetic requirements. At times his more conservative colleagues resented his taking so many liberties with the language. Devkota became a professor at Tri-chandra College in 1946. he left Nepal without any obvious reason and worked in exile in Benaras, India. He was editors of Yugbani, an opposition paper. He wrote *Pahadi Pukar*, a book that addressed people's poverty in Nepal. The Ranas invited him back to the country. After the democratic movement was successful, he helped publish *Indreni*, a bilingual journal and was a part of the influential Royal Nepal Academy. Financial troubles followed him throughout these years. Part of the problem was his generous nature. He gave money to people who came to him.

Even as he was having financial worries, he was getting high appreciation and by 1957, he had become minister of education though he was not an active politician. At this time he suffered from what doctors at first thought was gastric ulcer. By 1958, cancer was diagnosed and since Devkota did not have enough money. His salary was held back by the Royal Nepal Academy for visiting the former USSR, as a representative of writers without informing the king. King Mahendra gave him Rs 5000 after complaints in the local papers and the Indian Embassy provided air transportation for him to go to India for treatment. Three inches of cancerous color was removed. Devkota knew before his death that the end was approaching and stayed up late into the night to continue his writing. There was much pain towards the end of his life and perhaps this explains his bitterness. Even though everyone appreciated him, Devkota died in 1959 in sorrow, thinking that he achieved nothing.

Devkota's literary works are marked by flow variety of style and subject matter, critical and relevant thought, powerful imagination and compassion for the living. He is a prolific writer who experimented with every form and genre of literature. Furthermore, he has contributed significantly to Nepali children's literature too. He has also translated many of his own works as well as those of his contemporaries into English. His is the first Nepali writer to produce a significant bulk of poems, essays, and plays written originally in English. The views expressed by the contemporaries of Laxmi Prasad Devkota also shed light on his greatness, talent, and place in the Nepalese literature. According to the playwright Balkrishna Sama, "Devkota was born three time into literature- first with *Muna Madan*, second with *Shakuntal* and at last with 'Pagal'. He will remain immortal" (My translation. 142). Similarly, Rahul Sankritayan, an Indian scholar observes Devkota as:

The beginning of Nepali poetry can be traced from the middle of the nineteenth century. What poetry accomplished between the sixteenth and twentieth centuries, that is in four centuries, Nepali poetry has had to accomplish in one century. But for the shortness of this period it should not be considered that Nepali poetry is immature. Its living example is great poet Laxmi Prasad Devkota in whom we find not only the totality of Panta-Prasad-Nirala but also the author of Priya Pravas, the Indian poet Hari Audh, in his fullness. In other respects too, he is truly a great whose compeer Indian literature has not yet produced. (My translation. 196).

Devkota demonstrates his intellectual depth and achieves full height as extraordinary romantic poet in the history of Nepalese Literature. He is the greatest Nepali poet ever born on this earth.

### 1.1: Devkota and his Poetic Features

Devkota's lyrics seem to bear the influence of English poets, especially the English romantics such as William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelly and John Keats. As with other romantics, man and nature are the main sources of inspiration for Devkota's shorter poems. He is a great visionary and revolutionary poet of all the times. He has composed many lyrical poems, long poems, epics, essays, translation, criticism and what not. His best known works among his readers and critic include *Muna Madhan* (a folk epic, 1935), *Shakuntal* (a classical epic, 1945) and *Savitri Satyavan* (a verse play, 1940). Durga Prasad Dahal and Bhojraj Dhungel in the book *Nepali Kabita Ra Kavya*, point out the poetic features of Laxmi Prasad Devkota. They write:

Laxmi Prasad Devkota is a forerunner of Romanticism in Nepali literature. He is a natural poet whose craftsmanship lies in analyzing the triangular relationships among Man, God, and Nature. He equally personifies the Nature. Fresh depths of thought, daring flights of imagination, exquisitely original use of language and fast composing capacity characterize the works of Devkota. Being a visionary as well as revolutionary poet, he advocates for humanity and justice and denounces the earthly pleasures, pride, power and property in his poems. He can equally compose poem in a classical meter, Jhaure, and free verse with a simple and rustic language to express his feelings, emotions and experiences. (My translation. 67-68).

The researcher will go on explaining the outlined poetic features of Devkota and also try to find out the hidden and unexplored features. Undoubtedly, Devkota is a

forerunner of Romanticism in Nepali Literature. In the words of Govinda Raj Bhattarai, Devkota deviated from the classical trend simply because “Classical period followed the rigors of grammar, refinement of creation and the use of classical metrical rhythm. There was discipline and restriction. This period gave high priority to the theme of religion, spiritualism, and moral values”(51). This period was led by one of the forerunners and the representatives Lekh Nath Poudyal. Devkota adopted “free verse” instead of metric verses in his poetry to reflect the real conditions of society. Devkota’s “Garib” (Beggar) and “Purnimako Jaladi” (The Sea on a Full Moon Night) can be regarded as the manifesto to Romantic Movement in Nepali poetry. He sings of poor:

You call me Poor?  
 You won’t find one so rich in content  
 Anywhere in the World  
 No greed for luxuries, nor enslaved of it  
 Sweet and juicy is my labor. (My translation.1-5)

Devkota establishes the triangular relationships among Man, Nature and God. As a lover of Nature, he worships each and every objects of Nature whether it be tree, water, stone, cloud and so on. He gets lost in the serene of beauty of Nature and urges his readers not to spoil the tranquil situation and to keep the natural beauty as it is in his *Muna Madan*. Ananda Shrestha translates:

Do not touch a rose my friend, through lovely it may be,  
 Though greedy eyes be tempted, wild don’t ever be.  
 A thing of beauty created, jewel of the eye it will be,  
 A flower blessed with smile of God, touched sure dead will be. (117-20)

Devkota is a fast composer who can compose on any theme, at any time. Composing *Shakuntal* (an epic) in three months, *Sulochana* (an epic) in ten days, *Muna Madan* (a long narrative poem) in four days, *Kunjini* (a long narrative poem) in a single night and *Tusar Barnan* (a short narrative poem) in a single night speak volume about the creative potential of Devkota. According to Chandra Bahadur Shrestha, “Devkota visited Darjeeling in 1952 and was asked to tell something about Darjeeling and in response he instantly and continuously recited the poem that he had composed in English, on Teesta River”. (114). Devkota was already moved and enchanted by the beauty of Teesta. He flows like a strong current of river Teesta itself. Devkota recites:

Like the flow of God’s own music in her Green fine flow,  
Like the current of all life going to the sea,  
Like the gift of everlasting snows,  
Like the depth of soul known,  
Sweetening and nourishing  
World’s Sweet, Teesta floweth free (1-6).

Krishna Gautam in his *Devkotako Prabandha Kavya* argues that, “In a Nepali Literary tradition, Devkota’s long narrative poetry is a great achievement with its Jhaure spirit” (13). Devkota’s greatness lies in his simplicity of language, clarity of thought and brings the marginalized voice and ethnicities in the mainstream of society. Devkota loves and admires the voices and dialects of people. He works as a gardener who weaves the different scattered flowers, of different castes and creeds in a single thread of humanity. He introduces Jhaure and Bhote selo in a literary mainstream. His love towards rustic dialects and Jhaure meter gets reflected in a preface to *Muna Madhan*. Devkota states:

May it bloom, may it spread, let it to spring arrest,  
Though it is a Jhaure, Gentlemen, look not with hate.  
Nepali seed, Nepali grain, a song Nepali to its taste  
Soaked with sweet and sound, Nepali in its best. (My translation. 5-8).

Devkota gives less importance to material achievement. Rather, he denounces the earthly pleasure, pride, power and property. Its exemplary proof is the poem “Prasnotar” (Question – Answer) and *Muna Madan*. “Prasnotar” as the title suggests is in a question-answer form, the poet first asks the questions and later supplies the answer. He asks:

What is great in the world?  
Sweat and Rationality  
What aim should be taken?  
To fly and touch the Moon one. (My translation 13-16)

Muna denounces the material self as:

Dirt of the hand's a bag of gold, what use of it in kind?/ It's better to  
eat nettles and greens with a peace of Mind. (36-37)

Devkota was highly influenced from the British Romantic, especially William Wordsworth. In the “Preface to the Second Edition of Lyrical Ballads,” Wordsworth philosophizes his poetic principles and theories that, “The principle objects, then proposed in these poems was to choose incidents and situations from common life and to relate or describe them throughout as far as possible, in a selection of language really used by men” (438). This is rightly applicable to the works of Devkota. He also chooses “incidents and situations” from common life. The researcher finds humanitarianism as the only “ism” that rightly suits to Devkota's poetry. Undoubtedly, Devkota is an advocate of humanity and justice. He revolts against



corruption, injustice and domination that are rampant in society. For him there exists only one race : race of humanity. For that, Madan – a Kshatriya protagonist of *Muna Madan*, touches the feet of Bhote- a lower caste hierarchy, boldly revolts against the existing caste system, and also stands as an exemplary figure of humanity. Ananda Shrestha translates it as:

Though by caste a Kshatriya, with love your feet I touch/ For in heart  
lies greatness, not in caste as such. (249-50)

Devkota experienced many troubles and tribulations throughout his life. Personally too, he was shocked by the death of his son, on the one hand. On the other hand, socio-politico scenario of the country was not good. Humanitarian poet expresses his strong resentment and revolutionary zeal in the poem titled “Pagal” (The Lunatic). One can find the chaos of the post-revolution days. Devkota says:

When man regards man as no man,  
Then gnash my teeth and grind my jaws,  
Set with the two and thirty teeth,  
Like Bhimsen’s teeth, the terror striking hero. (130-33)

For those interested in reversing or at least improving the situation, he said, there was no sense in visiting a shrine or a temple and paying homage to a god or goddess housed therein. He advises them instead to attend to the service of their fellow men. Devkota says:

Which temple, O pilgrim are you headed for?  
To which temple would you go ?  
Rather return back, and clasp the feet  
Of afflicted human beings  
Apply ointment to their burning wounds. (My translation. 41-45)

The researcher will discuss five different translations, by different translators of Laxmi Prasad Devkota's "Pagal". Devkota wrote it in 1953 and he himself translated it into English as "The Lunatic" in 1956 being the first translator. Despite the poet's own translation, the researcher will discuss Michael Hutt's translation of the poem titled as "Mad", David Rubin's as "Crazy", Taranath Sharma's as "A Crackpot I am", and Murari Madhusudan Thakur's as "The Lunatic". Laxmi Prasad Devkota's major writings incorporate the themes of love, humanity and justice. His characters undergo a great mental suffering and social traumas. Therefore, the main objective of this research is to give a comparative readings to the different translations of the poem "Pagal" and to find out the lost and gained portion of the original one.

In this chapter I would like to briefly summarize the poem, so that it will be easier in the textual analysis. The poem "Pagal" (The Lunatic) is an autobiographical poem, where the poet Devkota confesses his anger, mental breakdown and also revolts and satirizes against the Rana oligarchy, spiritual barrenness, and so-called intellectual society of the time. Divided into seven stanzas each stanza brings, in the words of Shreddhar Lohani and Rameshwor Adhikari, "A different aspect of the speaker's character : confidence, abnormality, imagination, sensitivity, rebellion, aggression, anger and awful majesty. The poem is at once a very modern expression of the deepest personal feelings of the poet and a surgical exposure of the hollowness of the so-called intellectual aspirants of the time" (332). Written in a half century earlier, the poem still seems relevant to today's socio-political scenario. In the same line of argument, Anita Dhungel comments that, "the poem is not only the story of a supposedly mad man but also that of a society full of unqualified intellectual

aspirants. The whole poem is a kind of educative text not only to the people of Devkota's time but also to people of all times" (20).

"Pagal", undoubtedly is the supreme example of Devkota's later poetic compositions. Showing the pre-dominance of feeling and emotion in the poem, Shailendra Kumar Singh observes:

The publication of "Pagal" (The Lunatic) marks a distinct transformation in Devkota's poetic sensibility. A painter and worshipper of nature has now become a social commentator. A thorough romantic who sought the solutions of life's problems by evading them by indulging in the world of fantasy is now determined to face them and react to them as a realist, although his realism is loaded with layers of philosophical implication, as this poem, which concerns with the crisis of values, rampant at the social and individual level, deals with an unusual vision of life of the poet. The scope of his vision transcends the geographical boundary and encompasses the whole of humanity, the local concerns merging with the universal concerns, which heightens the effect of the poem, giving it a tremendous strength (33).

Humanitarian poet Devkota has expressed his strong resentment and revolutionary zeal in this poem. Here, Devkota confesses his anger, mental breakdown and also revolts and satirizes against the Rana oligarchy, spiritual barrenness, and so-called intellectual society of the time.

Devkota's major writings incorporate the themes of love, humanity, and justice. His characters undergo a great mental suffering. Therefore, this study tries to investigate the loss and gain made in the different translated versions, translated at the

different time periods. The aim of this research paper is to explore the significance of multiple translations of the same poem. This researcher has adopted Translation Studies as a tool to analyze and interpret the text.

## **Chapter II: Translation: How to do it?**

Etymologically, “Translation” is an anglicized form of a Latin word in which “trans” means “across” and “lactum” means “to carry”. In other words, it is an art of carrying across the matter of one language into another language. The language from and into which translation is done are called “Source Language” (SL) and “ Target Language” (TL) respectively.

The study of translation is constantly expanding in a world that is experiencing an explosion of translated texts unparalleled in human history. New courses on translation, theory of translation and translation studies are being introduced at university level all over the world. Translation is an emerging discipline. The question of what is translation remains unanswered sometimes. It is very difficult to define translation objectively. Even translators and translation experts cannot define what translation exactly is. Some define translation as a linguistic activity, some as an art, skill, craft and means of communication and so on. We can say, where there is

language there is translation. We simply translate our ideas, thought, imagination through our language. Translations is the only way to break the cultural, linguistic, contextual and physical barriers between two communities.

Defining translation is not an easy task. There are numerous factors that make translation difficult to define. In a general understanding, translation is the process of changing something that is written or spoken into another language. *Encarta Concise English Dictionary* defines “translation” as a “word, phrase or text in another language that has a meaning equivalent to that of the original”. It is quite difficult to trace the exact time period of beginning of translation. However, it is an age old practice because it developed along with the evolution of language since the dawn of human civilization. In the past, translation was just a means of communication among the people from different linguistic communities.

Many scholars have made an effort to define translation from different perspectives. Catford defines translation as, “The replacement of textual material in one language by equivalent textual material in another language” (qtd. in Phyak, 4). Similarly, New Mark states that, “Translation is a craft consisting in the attempt to replace a written message or statement in one language” (7). In translation there are two different parts: Source Language (SL) and Target Language (TL). It is worth to quote Will, who opines translation as, “A transfer process which aims at the transformation of a written SL text into an optimically equivalent TL text and which requires the syntactic the semantic and the pragmatic understanding and analytical processing of the SL (qtd. in Phyak, 3).

## 2.1 Requisites of a Translator:

A translator should have knowledge of at least two languages. A translator role is to bridge the gap between two distinct languages that is the translator has to

establish the communication between people from two distinct speech communities by minimizing the gap between them. A translator should possess different qualities and reflect a particular attitude towards the original. Tek Bahadur Karki in his “The Tongues of Translation” quotes Nida as saying:

The translator must understand perfectly the content and intention of the author whom he is translating. The translators should have a perfect knowledge of the language from which he is translating and an equally excellent knowledge of the language into which he is translating. The translator should avoid the tendency to translate word for word, for to do so it to destroy the meaning of the original and to ruin the beauty of the expression. The translator should employ the forms of speech in common usage. Through his choice and order of words the translator should produce a total overall effect with appropriate “tone”.

Metaphrase, or word-for-word and line by line rendering. Paraphrase in which the author work is kept in view but only the sense rather than words are followed. Imitation, in which the translator takes the liberty of varying both the words and the sense and also leaving both if he or she feels the spirit of the original requires it. (52-53)

Nida further argues that, “there are legitimate and illegitimate paraphrase. The literal word-for-word translation cannot be justified purely by calling it a “Translation”. There are literal, blind and biased translation and excessively free translations all of which are to be rejected” (qtd. in Karki, 53).

Critics have rightly observed that the translator should be enough of a linguist and literary critic so, that he is able to judge all the patterns of the original text. In A

Translation Manual, Manjushree Thapa points out some requisites of a translator. She writes:

When translating literary writings, the translator must pay attention to two aspects of the original text: its subject matter and its style. The translator must read through the entirety of the original text before starting to translate it. Translators must have a thorough comprehension of the original text, and they must enjoy full literary command of the language into which the original text is being translated. It is essential that translators consult dictionaries, technical resource books and specialists to locate the exact meanings of rare, unusual or technical words. (3-5)

## 2.2 Importance of Translation

The importance of translation is increasing day-by-day. It has helped to bring cohesion in our multilingual and multicultural society. There is no other way out despite translation that bridges the gaps between two language and two cultures. It is only through translation, that linguistic interactions are possible such interactions create a bond of understanding among people. Translation is also a proper meaning for young language to grow and flourish into full-fledged one. It fills up a great gap in intercultural communication which has the major function of broadening one's horizon. To shed light on the importance of translation. Theodore Savory opines that, "Man has ever felt an urge to break the barrier of ignorance by means of translation" (qtd. in Bhattarai, 57). The store house of knowledge and skills accumulated from around the world since time immemorial is available before us only through translation. We would be able to read neither *Bible*, *Ramayan*, *Mahabharata*, *Geeta*

nor Karl Marx, Maxim Gorky, Albert Einstein etc in Nepal. Therefore, Congrat Butlar rightly describes the translators as the “heirs of all the cultures of the past”(11) only because translators have made them available to us. In the same work he presents a glimpse of how a nation is enriched through literary translation. He says:

“English- speaking world could have no Greek epics, nor Bible or Cervantes, on Tolstoy, Dostoevsky, no Flaubert, or Balzac, nor Proust, he Goethe, no Neruda, or Beckett-without translators. Foreign readers would remain ignorant of contemporary American, Canadian, British, Irish and Australian writers and American and other English speaking readers could not read the works of contemporary writer-without translators” (qtd. in Bhattari, 11).

The force of globalization which is found to be strong enough to demolish economic, political, and geographical barriers, does not entertain linguistic barriers either. In practice, linguistic barriers can be broken only through translation. Given the force of globalization on the one hand and lack of other practical measures to break linguistic barriers on the other, circumstances made it appear that translation is obligatory or inevitable. Translate or Die, that is untranslatability means death of cultures, languages, knowledge and ultimately sufferings of people which may even lead to human catastrophe. International trade, formation of global culture, functions of law courts and hospitals, meetings of interactional and global organizations are possible only because of translators.

To sum up, translation inculcates in men some greater values such as knowledge, truth and beauty. The greatest achievement and contribution of translation is thus to import to man the knowledge about a varied world of literature which



consequently inculcates in him love for cultural contact, sense of beauty, fraternity, peace and harmony.

### 2.3 Scope of Translation Studies

Undoubtedly, translation works as a bridge between two different languages and also contributes to spread out and preserve the knowledge that humanity has acquired at various epochs and adds to the growing store of world knowledge. It is a versatile means of communication in transferring knowledge, truth, culture, ideas, beliefs and so on. Without translation we would have no *Bible*, *Kuran*, *Vedas*, *Upanishad*, *Mahabharat*, *Ramayan*, *Geeta* etc. people think and form ideas and transfer, in another word translate, in the form of language. Thus, the scope of translation is growing day by day. Other disciplines or areas of study that are connected to translation studies is called scope of translation studies. To show the scope of translation studies Prem Bahadur Phyak observes that, “The scope of Translation Studies is very broad in such a way that we cannot limit it. Almost all linguistic enterprises are surviving with translation, we are in the state of translate or die” (15). Although we cannot limit the scope of translation studies, some major scopes that are connected to it are: literature, culture, linguistic and language teaching, religion and history, political and business world and science and technology.

In this sub-chapter, I would like to briefly introduce some of the scopes that is in one or other way connected with translation studies. According to Riccardi, “Translation Studies was first applied to the works of group of scholars engaged in studies on literary translations”(qtd. in Phayk, 15). Literary translation is the oldest practice in the translation studies. Different genres of literature – poem, essay, drama, and story are made popular by translating them into several language . It is translation that helps in expansion of literary works in the world. It is not only a linguistic

activity but also a cultural activity. Cultural translation is new area of interest in the field of translation studies. Cultural translation is a concept used in cultural studies to denote the process of transformation in a given culture. Juliane House writers, “language is viewed as embedded in culture such that meaning of any linguistic item can be properly understood only with reference to the cultural context enveloping it. Since in translation ‘meaning’ is of particular importance, it follows that translation cannot be fully understood outside a cultural frame of reference” (92).

Translation is not merely a matter of matching sentences in the abstract but of learning to live another form of life and to speak another kind of language. It plays a crucial role in transferring religious thoughts, beliefs and ideas. The history of translation shows that translation was at first, a crime, then a slavery and then the subordinated task. Translation is also done to transfer knowledge of history. The books on old civilizations, history etc are translated into various languages. It is only the contribution of translation that we are familiar with histories of other countries.

#### 2.4 Translation Evaluation

Multiple translation, a number of renderings of the same text into a single target language is not very common and is not very rare as well. Being validated by new theories of translation, it appears as a lucrative source of developing one’s linguistic ability, achieving deeper and wider understanding of important texts, gaining skills in translation and setting criteria or translation evaluation and translation criticism. The main purpose of this researcher is to define, explain and illustrate the multiple facets of multiple translation in this sub topic.

In the words of Govinda Raj Bhattarai:

More than two versions of the same text in translation into a single target language may be regarded as multiple translation. In multiple

translation different translators translate same text. In multiple translation every translator is independent, new, different, resourceful and is not exact copy of the original. Every piece of translation is equally good, however, the readers or the evaluators distinguish from the bad one (72).

We have multiple translations of different religious and philosophical books like. The *Bible*, The *Ramayan* and The *Geeta*. Similarly, we find multiple translation of Laxmi Prasad Dekota's poem titled "Pagal"(1953). For example Devkota's own version (1956), David Rubin's own version (1980), Murari Madhusudan Thakur' version (1998), Tara Nath Sharma's own version (1999) and Michael Hutt's version (2004).

Translation is a process in which reading and determining the meaning of the source text is a primarily. A translator must comprehend the text thoroughly. However, he or she perceives and interprets the text differently, and their perceptions and interpretation are reflected in their translation. Therefore multiple translations enable the readers to explore the various possible interpretations of the text and increases their understanding of the text because every nook and corner of the text receives light in one version or another. If one's purpose is to translate the same text, he must read the multiple versions to rectify his or her rendering. Reading of multiple translation is beneficial to literary critical in order to make fairer criticism.

Translation is a technique of learning a second language or a foreign language. The use of multiple translations in language learning has more advantage. Language ideas often face serves limitation of choices in expressing ideas in target language and when they see how same ideas or things are expressed differently, they can develop flexibility in their use of language. For Neubert, "Translation involves variable tasks

that make specific demands on the cognitive system of the translator's and translational competence enable translators to cope with language, subject and transfer competence" (qtd. in Phyak,122). From this view, translation has pedagogical value since it is useful for teaching difficult language structure of second language. For that a language teacher selects aspects of language and structure which are difficult for student and links with mother tongue.

Translation is a young discipline and growing everyday. The name of very discipline is not yet unanimous due to which different scholars have used different terms such as translation studies, Translation Theory, Translatology etc. There is no such hard and fast rules set for the evaluation of what is good or bad translation. Multiple translations being diverse may help to develop certain of translation evaluation which can gradually be redefined and can later be used to evaluate even single version. Multiple versions help a translator to tackle with translation problems. For example, a word of cultural significance poses a hindrance to translators. They can compare and contrast with multiple translation and look at how these problems are dealt with. It creates new options. Multiple translations show that a wide range of techniques can be employed in translation depending upon the contexts. Therefore, translators can acquire skills in using different techniques appropriately, if they study multiple translations.

## 2.5 Loss and Gain in Translation

The issue of whether translation is 'loss' or 'gain' is an ongoing and unending debate in Translation Studies. Loss and gain is a concept in translation. In common parlance, there is both loss and gain in translation. The researcher believes that the debate of loss and gain is like an hypothesis-which may be right and wrong. Literature is a representation of life, which it imitates through the medium of language. To quote

Bhattarai again, he observes as “A mirror image of the beliefs, thought, religion, superstition and philosophy of life. Translators have to bear in mind that in literary translation there is some degrees of loss which is natural and inevitable” (68). It means translating literary texts is practically impossible and yet unavoidable activity. It is the gaps or voids that obstructs between two worlds that create rendering difficult. Gaps in translation means that certain terms or words are completely absent in one language and thus the transfer of meaning or message becomes difficult.

Translators have to find adjustment bearing the fact in mind that in literary translation especially, some degree of loss is inevitable. Literature, mainly poetry suffers a lot because the gap here is very wide. A translator is not free from his own limitation as his job demands going to technical lacunas and other reasons. Karki states Gibert Murray as saying, “Poetry, if it is to live in another language must be translated by a poet” (56). It means a non-poet cannot catch the essence, sense and beauty of the original text.

### Chapter III Loss and Gain in Translating “Pagal”

Translation, the conversion of the written source language text into the target language text, is most probably not a choice but an obligation, an urgent need or a means of interlingua communication. It has played a crucial role to promote cohesion, fraternity and togetherness among the people across the globe. Therefore, it is very common to find the renderings of the different types of texts into different target languages. In this chapters, the researcher will discuss five multiple translations, by different translators of Laxmi Prasad Devkota’s poem, “Pagal”. In doing so, he will also bring the original Nepali poem in order to make a comparative and contrastive

studies with translated English versions. Originally written in Nepali in 1953, Devkota himself translated it into English as “The Lunatic “ in 1956 being the first translator. Despite the poet’s own translation, the researcher will also discuss David Rubin’s translation of the poem. “Crazy” (1980), Michael Hutt’s as “The Mad” (1997), Murari Madhusudan Thakur’s as “The Lunatic” (1998), and Taranath Sharma’s as “A Crackpot I am”(1999). It is a firm belief of the researcher that the readers obviously complain about what is lost in translation despite the fact that something gained is overshadowed and overlooked. In this chapter, I will make a comparative study among all different translations so that it would be easier to investigate the lost and gained portion made in the multiple translated versions, which were translated by different language speakers, who belonged to different caste and culture, at different time periods.

Before going to textual analysis, I would like to make an effort to explain what led Devkota to write the poem, which is revolutionary in tone. Many writers and critics are of different opinions. However, the worth mentionable here is that of Bishnu Raj Aatraya, who writes, “Indian poet and scholar, Rahul Sankrityaan came to Nepal during 1953 where he knew a lot about Nepalese socio-political, cultural and literary background. An admirer of Devkota, he once wrote an article in which Devkota had been called both “Mahakabi” (great poet) and “Pagal” (The Lunatic) at once. Infuriated Devkota after reading the article sat down with pen and papers and poured out the feeling and emotions which later on resulted into “Pagal” poem (My translation, 75).

At the opening lines of first stanza, Devkota addresses Rahul Sankritayaan by referring the word “sathi”. It reads:

Surely my friend, insane am I/ Such is my plight (1-2)

The third and fifth stanzas are also related with Sankritayaan, it goes:

Brains you have, my friend,  
But the heart is mine, (31-32)  
You are strong prose,  
But I am liquid poetry (34-35)

In the fifth stanza, Devkota writes:

Your highly learned men are my big fools.  
Your heaven is my hell,  
Your gold, my iron.  
Friend, your piety, my sin.  
Where you feel yourself clever,  
There, there,  
I find you stupid innocent. (91-97)

To quote Aatraya again, here the words “timi” (you) and “timro” (yours) should be understood in relation with Janaklal Sharma and Rahul respectively. At first Devkota wrote the statement “your highly learned Rahul is my big fool” (78) and showed it to Sharma. Later, on the advice of Janaklal Sharma Devkota agreed to remove it. Rahul and Devkota practiced their hands in both prose and poetry. However, Rahul and Devkota mastered in prose and poetry respectively. Here, “brain” symbolizes prose whereas, “Heart” symbolizes poetry. Because poetry springs out from heart in the form of poetic art. (My translation, qtd. in Aatraya,79)

The researcher will go on making a comparative study of multiple titles of translations. Devkota, who translated his own poem “Pagal” into English as “The Lunatic” never appears throughout the poem. In the original text, the poem is entitled “Pagal” and the same term appears for six times and at three places, it is replaced by

the term “Bahula” which is an equivalent to “Pagal”. But in the translated poem, “The Lunatic” is replaced by the term “insane”. Nowhere in the poem the word “Lunatic” appears. So, the title of the poem fails to justify the body part of the poem, which is a loss in translation. Rather it is replaced by the terms, “insane”, “crazy”, “crack”, “frenzied”, “mad” and “moonstruck”. In the translated version, instead of lunatic, there appears “insane”, “crazy”, “crack”, “frenzied”, “mad” and “moonstruck” for six, two, two, one, one, and one times respectively. There is a mismatch between the title and body part of the poem. Similarly, Thakur’s “The Lunatic” never matches with the content of the poem. Rather he uses terms like “insane” for six times, “mad” for five times, “crackpot” for one time and “crazy” at once. He fails to retain the sense. Rubin uses “crazy” as an equivalent to Nepali “Pagal” and retains the title to some extent. He uses “crazy” for five times and “insane”, “lunatic” and “mad man” at once. Taranath Sharma’s title is the longest and looks ugly. Devkota never mentioned who really mad was. He chooses title in such a way, as if it was Devkota, who was mad. He uses the words “crackpot”, “crazy” and “lunatic” for two times. Hutt uses “mad” for seven times, “insane”, “lunatic” and “maniacs” at once. He retains the title of the poem.

“Poetic Quality” as Encarta Concise English Dictionary defines is, “Having qualities usually associated with poetry especially in being gracefully expressive, romantically beautiful or elevated and uplifting”. If to judge on the basis of poetic qualities, Devkota’s translation as well as Thakur’s translation sounds more poetic than other. The poem flows smoothly. The first four lines of the second stanza itself are better in Devkota’s and Thakur’s translation. Devkota translates:

I visualize sound !

I hear the visible !



And fragrance I taste !

And the ethereal is palpable to me ! (3-6)

Thakur thus, states:

I see sound !

I hear the visible !

And fragrance I taste !

the ethereal is palpable to me ! (3 -6)

Rubin writes:

I see sounds,

I hear sights,

I taste smells,

I touch not heaven but things from the underworld, (3-6)

Hutt translates:

I see sounds,

hear sights,

taste smell,

I touch things thinner than air, (3-6)

Sharma renders the lines as:

I see sounds

I hear scenes

I relish scents

I touch things thinner than the sky (3-6)

Here, Devkota and Thakur have retained the singularity of the poem. Whereas, other three translators have added 's' and changed into plural form which is not there in translation. It is only Thakur who retains the punctuation marks, that is an

exclamation mark. Devkota by using the exclamation marks wanted to surprise and shock the readers by “visualizing sound”, “hearing the visible” and “tasting the fragrance” in the original, is lost in translation because the use of full stop mark snatches the expressive power of exclamation marks like: surprise, joy, anger and shock. Rubin and Hutt replaces the exclamation mark with comma whereas, Sharma omits the punctuation mark. In the fourth line, Rubin’s mistranslation is noticeable. In the original, the line reads as:

aakash bhandha patalaa kuralai chunchu (6)

Rubin translates as:

I touch not heaven but things from the underworld, (6)

Here, in the poem, Devkota is talking about “Patalaa” (thinness) and “Aakash” (sky). However, Rubin uses equivalent term like “heaven” and “underworld”, which is indeed a mistranslation and absolutely a false translation. The famous Sapir-Whorf hypothesis of linguistic determinism and linguistic relativity justifies the inevitability of gap and loss in languages and meaning loss in translation. Whorf argues that, “We see nature through the eyes of language. So, we dissect the linguistic system in our minds” (Crystal 405). He further argues that different people do not perceive the picture of the universe similarly, unless their linguistic backgrounds are similar. It implies that different speakers will view and perceive the nature of the world differently because their linguistic structures have presented the shape, size, colour, and speed of objects and events differently. Rubin misreads the word “Patalaa” as “Patal” which is a false translation. “Patalaa” means “thinness” not a “narag” (hell). Basically, Rubin is a translator of Hindi, he misinterpreted the word as he knew it, but it has got different meaning in Nepali.

In the last line of second stanza, Devkota writes:

juneli ganga-kinar chal aucha tinko bhasa

Devkota renders as:

Their language laps the moonlit Ganges shore, (21)

Hutt translates:

Their language comes in ripples to the moonlit Ganga's shore, (21)

Rubin writes:

Their language comes in ripples to the moonlit Ganges banks, (21)

Sharma as:

Their speech rushes out to the riverbank (21)

And Thakur translates as :

To rivers's moonlit bank, ripple on ripple, (21)

“Ganga” bears the cultural significance however it is lost in Thakur and Sharma's translation. Devkota, Rubin and Hutt retains the purity and sanctity of holy river Ganga in their translations.

In the third stanza, all the translators have done a translation wonderfully. They have retained the originality of the poem by preserving the mythological reference. In the original poem, the lines go:

timi gulablai gulab sibaya dekha santainau,/ ma usma helen ra padmini  
paunchu, (33-34)

Devkota thus, translates:

To you a rose is but a rose,/ It embodies Helen and Padmini for me.  
(33-34)

Rubin renders as:

A rose is just a rose to you-/ to me it's Helen and Padmini. (33-34)

Sharma translate:

To you a rose is just a rose/ but I see in it Helen and Padmini (33-34)

Hutt:

You see a rose as a rose, and nothing more,/ But in it I see Helen and  
Padmini. (33-34)

Thakur:

You cannot see in a rose/ Anything but a rose,/ But I find Helen and  
Padmini in it. (33-34)

In the fourth stanza, the researcher notices the different skills of translators,  
Devkota in "Pagal" writes:

ma magko thandima  
tarako seto prathamik raap tapera  
basireheko thinye,  
duneyale malai tarangi bhahe !  
bhasmewor bata pharkanda saat din  
tolayeko dhekhhera  
bhoot lageko bhane !  
yek sundarika kesema  
samayeka tusarako  
pahila chirka pareko dhekhhera  
ma tin din runda,  
mero aatmalai buddhale chunda  
malai chatayeko bhane ! (55-67)

Devkota translates:

In the frigid winter month,  
I basked in the first white heat of the astral light.  
They called me crazy.  
Back from the burning-ghat,  
Blank-eyed I sat for seven days,  
They cast their eyes on me and called me one possessed.  
Shocked by the first streak of frost on a fair lady's tresses,  
For a length of three days my sockets filled and rolled;  
For the Buddha, the enlightenment, touched me in depths,  
And they called me one distraught. (55-67)

Hutt translates:

In the cold of [the month of ] Magh  
enjoying the first white warmth of a star,  
I was sitting:  
the world called me a drifter,  
For seven days after my return from Bhasmesvara,  
they saw me staring blankly:  
they said I was possessed by a ghost.  
When I saw on the hair of a beautiful woman  
Time's frosts'  
first marks falling  
I wept for three days:  
the Buddha was touching my soul,  
but they said that I was raving !(55-67)

Rubin translates:

In the cold of the month of Magh  
I sat  
Warming to the first white heat of the star.  
The world called me drifty.  
When they saw me staring blankly for seven days  
after I came back from the burning ghats  
they said I was a spook.  
When I saw the first marks of the snows of time  
in a beautiful woman's hair  
I wept for three days.  
When the Buddha touched my soul  
they said I was raving. (55-67)

Sharma writes:

In the cold month of January  
When I sat warming myself  
in the primeordial white heat of the stars  
the world called me hypersensitive  
when they saw me staring blankly for seven days  
after I returned from the cremation grounds  
they said I was possessed  
when I cried for three days  
because the Buddha touched my soul  
after I saw the first streaks of time's frost  
on a beautiful woman's hair

they said I was a raver. (55-67)

And Thakur renders the lines as:

In the freezing cold of January,  
I was basking in the first white heat  
Radiating from the star !  
Back from the cremation-ground,  
I sat blank-eyed for seven days,  
They looked at me and called me possessed !  
Brought on by age  
Among a beautiful women's tresses,  
When for three days I wept,  
For the Buddha's soul had touched me  
To the depths,  
They called me distraught ! (55-67)

Both Rubin and Hutt have retained the original Nepali term “magh”. However, Devkota, Thakur and Sharma have not retained the specific month of magh, rather they have replaced with the terms “winter month”, “freezing cold of January” and “cold month of January” respectively. One important loss that is noticeable in all translations except Hutt, is a cultural significance of the place named “Bhasmeswora”. Devkota replaces it with the word “burning ghat”, Rubin pluralizes it by adding “s” and makes “burning ghats”, Thakur with “cremation ground”. Hutt is the only one translator who retains the original word, which is a gain from the cultural perspective. According to Hindu Mythology, the “burning ghat”, is named after Lord Shiva, whose other name is Bhasmeswora- the God of Destruction. Hutt has justified and simplified the translation by explaining the references in a footnotes, which is indeed a gained

portion of translation. Hutt explains it as “the name of the ghat just downstream from the temple of pashupati near kathmandu where the Hindu dead bodies are cremated. Devkota’s eldest son Prakash died in 1952, aged eighteen: this may be a reference to his funeral” (157).

In the last four lines, Devkota misses to translate the term, “Time”, which results in meaning loss of the whole line. In the source text, Devkota means the first mark of a whitening hair of a fair lady. But when the word “Time” is missed, the frost means the literal frost. Thakur replaces the term “Time” with “age” which is also an indicator of time and to some extent retains the sense of the poem. Hutt has retained and justified the line by capitalizing the initial letter of “time”, whereas, Rubin and Sharma give less importance by using small letter “time”.

In the fifth stanza of source text, Devkota writes:

maile nawabko madiralai khoon bhaneko chu,  
chimeki randilai laas bhaneko chu !  
rajalai garib,  
sikandharlai maile gali diyako chu !  
mahatma bhanaudhako ninda gareko chu ! (83-87)

Thus, Devkota translates:

I have called the Nawab’s wine all blood,  
And the courtesans all corses,  
And the king a pauper  
I have denounced Alexander the Great,  
And I have deprecated the so-called high-souled ones. (83-87)

Rubin writes:

I called the Navab’s wine blood,



the painted whore a corpse,  
and the king a pauper.  
I attacked Alexander with insults,  
and denounced the so-called great souls. (83-87)

Hutt translates as:

I have called a prince's wine blood,  
a local whore a corpse,  
and the king a pauper,  
I have abused Alexander the Great,  
poured scorn on so-called 'great souls', (83-87)

Thakur writes:

I've called the rich nawab's wine 'blood',  
And the neighbour, a prostitute, a 'corpse',  
The king, a poor man !  
I've heaped abuse on Alexander the Great,  
The so-called Mahatmas I've deprecated, (83-87)

And Sharma translates as :

I have called the nabob's wine blood  
the painted whore a corpse  
and the prince a pauper  
I have insulted Alexander the Great with bad words  
and denounced the so-called great souls (83-87)

A proper name is the name used to one special person, place, geographical term, institution, festival, religion etc. Proper nouns are unique and property of source language context and culture. In most of cases, proper noun cannot be translated. How

can we translate Hindi name Sikandhar into English ? There is no way to translate except transfer of sounds. Translation of “sikandar” as “Alexander the Great” creates problem in translation. Because of differences in sound system between source language and target language. Sometimes there is also loss of sounds and the loss of sounds distorts conceptual and cultural background of proper nouns. Indeed, it sounds peculiar and indigestive for target language readers. Theoretically speaking, proper nouns are untranslatable. There is no naturalization between “sikandhar” and “Alexander the Great”. In this respect, Newmark’s remarks are worth quotable here. He says:

The basic distinction between proper nouns and cultural terms is that while both refer to persons, objects or processes peculiar to a single ethnic community, the former have singular references, while the latter refer to classes of entities. In theory, names of single person or objects are outside languages, belongs if at all, to the encyclopedia not the dictionary, have, no meaning stated, no meaning or connotations, are therefore, both untranslatable and not to be translated. (89)

In Devkota’s, Sharma’s and Rubin’s translation the term “neighbor” is missing. Thakur adds an adjective term “rich” in front of Nawab which is not there in original. It is only Thakur who retains the term “Mahatma” in his translated text, whereas, Devkota replaces it with “rajakumar” (prince)-although prince is a male member of a royal family who is not king. One significant satirical meaning is lost in the translation of the word “baal” in the fifth stanza where there is a line:

timro vishwa, mero baal ! (99)

Hindi word “baal” is an equivalent to that of English “hair”. Here, Devkota translates thus:

Your universe to me is but a hair. (99)

Here, “baal” symbolizes vulgarity and used in a derogative term writes Aatraya (78). But the same word is used in a derogative terms in the Indian context, so the intended pun is lost in all the translations because of the replacement of the source word. Devkota uses Hindi like “nawab”, “madira”, “khoon” whose English equivalents are “prince”, “wine”, and “blood” respectively. The line is loaded with satirical tone however, its effect is lost in translated text. Hutt is the only translator, to replace source word “Nawab” with “prince” and clarifies in the footnotes as, “whether this refer obliquely to Nepal’s Rana rulers, or may simply be intended to demonstrate Devkota’s democratic and egalitarian leanings, perceived by others as evidence of his insanity” (159).

The sixth stanza is longer than first stanza and shorter to other rest stanzas. Here, Devkota mixes both Nepali and Hindi words together in the same line, in order to satirize and revolt against his Indian contemporary Rahul Sankritayan. The lines read in original as:

ya hunla mein ainchatana !/ ya hunla mein diwana !/ sathi !mein  
diwana(109-11)

Devkota translate the lines as:

May be I am a squint/ Or that I am a crack, friend/ Just but a crack.  
(109-11)

Hutt as:

I must be either out of control/ or else I must be mad:/ My  
friend, I am mad! (109-11)

Sharma translates:

Maybe, I am squint-eyed/ or just wild/ yes my friend, wild I am. (109-11)

Rubin translates:

Am I squint-eyed,/ or just crazy ? Friend, I'm crazy. (109-11)

And Thakur translates as:

Maybe I'm squint-eyed !/ or perhaps a crackpot !/ O friend, I'm insane  
! (109-11)

In the seventh line of six stanza, “Yahunla” in Nepali means “I may be” and “mein diwana” used in the eight and ninth line means “I am crazy”. The combination between Hindi and Nepali words make new phrase. “I may be crazy”. The effect and impact of this joining together of Hindi and Nepali words in a single line is lost in all translations. The exact sense of the lines can only be felt by those readers who understand both Hindi and Nepali. Even Thakur being a Hindi speaker fails to do so. Although he has made an effort to retain the punctuation mark.

The final stanza is the longest and the most difficult part of the poem. The first three line seem very complex in structure due to use of alliteration. Devkota creates alliteration in the source text as:

nirlajja netritwoke neeras rasanako/ randiko naach hera !/ jana-  
adhikarko dandaloko bhanch hera ! (112-14)

All the translators have made an effort to bring equivalence with the original, however, they fail to deliver the weight these lines carry. Devkota has changed the order of the syntax and missed the terms “whore” and “tasteless” while undergoing translation, so the meaning is lost. Devkota translates:

Look at the strumpet-tongues a dancing of shameless/ leadership!/ At  
the breaking of the backbones of the people's rights !(112-14)

Thakur translates as:

Look at the shameless leadership,/ It's tongue wagging mechanically/  
Like a whore's dance ! (112-14)

Hutt writes as:

Look at the whorish dance/ of shameless leadership's tasteless tongues  
!/ watch the breaking of the back of the people's right !(112-14)

Rubin translates:

Look at the withered tongues of shameless leaders,/ the dance of the  
whores/ at breaking the backbone of the people's rights. (112-14)

And Taranath Sharma renders as:

Look how like the prostitutes/ employing their parched tongues/ the  
shameless leaders dance (112-14)

Devkota in the source text shows his poetic skills by bringing the elements of alliteration and rhyme. And this is reflected in the first three lines of the seventh stanza, where the first line has excessive alliterative use of “r” and “n” sounds: nirlajja, netritwoko, neeras, rasanko, randiko, naach. The phrase “naach hera” rhymes with the phrase “bhanch hera”. This use of alliteration and rhyme is lost in all the translations. According to Lawrence venuti, “Translators can never entirely avoid the loss that the translating process enforces on the foreign text, on its meanings and structure, figures and traditions. And translators cannot obviate the gain in their translating, the construction of different meanings, structures, figures and traditions and thereby the creation of textual effects that go far beyond the establishment of a lexicographical equivalence to signify primarily in the terms of the translating language and culture” (219).

All translators have retained the mythical figures in their translations. The translators keep intact the proper nouns without any change which is a gained portion of translation. For example, Gorgons, Dadhichi and Bhimsen have no any equivalent terms in English and Nepali. The loss of meaning often repeats in line thirty eight in Hutt's translation. The original lines read:

prakop ko lal-lal aankhakaalla dalla,/ phanaka ghumera yek daballe, ma  
(137-38)

Hutt misinterprets and mistranslates the term "dabal" as:

red with fury, I roll my eyeballs./ rapidly round like a rupee coin, and I  
(137-38)

Here, Hutt uses "rupee-coin" as an equivalent to Nepali word "dabal", which is a false translation. In the context of the poem, Devkota means the "rolling" of eyeballs. Both coin and rupee are monetary term. Hutt goes on making blunder even at footnotes. He explains it as, "ekdabal meaning a rupee coin probably because it represents two mohars" (161). Similarly, Rubin also does a false interpretation in line number 127. He translates the word "aanteko" as an equivalent to "daring", which is lexically correct, but in this context, the poet means to "ready". In the source text, the lines go:

jaba bhagle mriga khana aanteko dekchu, sathi !(127)

Rubin translates the line as:

When I see the tiger daring to eat the deer, friend, (127)

This reminds the researcher of what Rubin says about translating Nepali poems. He says:

The translator of Devkota must confront a multitude of formidable problems. There is first of all the unpredictable originality of the poets

mind and the frequent obscurity of his diction. Then there is Devkota's enormous vocabulary, with words slipped in from Newari, Tamang, and even Tibetan to say nothing of a great number of dialect words from various parts of Nepal (55).

Thakur and Rubin have done a nice job by retaining the word "chakora" in the second and seventh stanza respectively. The term "chakora" appears two times in the poem but in the second stanza when the same word appears, Rubin translates it as "moonbird" whereas, Thakur as well translates it as "moonbird" when the same word appears in the seventh stanza. Rubin explains "chakora" as, "a fabulous bird said to subsist on moonbeams" (152). However, Devkota, Sharma and Hutt have translated it as "moonbird" without mentioning any reference to it. Devkota does not provide any reference to what he writes in Nepali. Rubin explains only four terms, "Ranchi", "Dadhichi", "Bhimsena", and "chakora", whereas, Sharma and Thakur explains only one term "Bhimsen" and "Ranchi" respectively which is not enough to foreign readers. The translation done by Hutt has clarified the source and explained in a footnote, which is a gained portion in translation. This kind of explanation, this researcher believes, helps in bridging the gaps between two unknown languages and cultures and it is a gain for the target language readers.

Taranath Sharma, in the introduction of the book accepts the difficulties faced at in translation process. He writes:

Translation, in general, is a very hard task. It is an attempt to transfer not only the ideas of the first language to the target language but also the motives, feelings and cultural background embedded therein. Not only in poems, but in prose as well the nuances of the original language cannot always be easily transmitted. Poetry in Nepali

requires, almost a super human intellectual acrobatic to render it into another language. There are countless words in Nepali in which sound suggests the sense and equally numberless grammatical forms which have no near equivalents in any other language. Then there are cultural complexities and historical prejudices standing as great stumbling blocks to the poor translator who has really hard time to overcome.

(10-11)

Devkota employs poetic licence while translating his own poem. Poetic licence as Dictionary of Literary terms and literary defines is “The liberty allowed to the poet to wrest the language according to his need in the use of figurative speech, archaism, rhyme, strange syntax etc. but this liberty depends on the end justifying the means” (681). Devkota is the only one translator who takes maximum liberty while translating his own poem. Being a poet in English too, Devkota manipulates the syntactic order of the poem and adds and omits words in order to make his translation fitting in the target language. Manjushree Thapa on the importance of poetic licence says that, “Literary translator has to take some artistic license in her work. This is what gives her freedom; this is what gives her an identifiable style of her own as a translator without exercising some licence, the translator convey the original text’s style” (19).

While making a comparative study of multiple translations, this researcher has reached at a conclusion that, obviously there is more loss than gain in translation. Devkota being the first translator of his own poem, takes maximum liberty and he is the only translator who does not provide any reference to what he translates into English from Nepali. It is only Hutt who has clarified the source and explained in a footnote, which is a gained portion in translation. What this researcher believes is that



this kind of explanation helps in bridging the cultural and linguistic gaps between two unknown languages and cultures.

#### Chapter IV: Conclusion

The researcher believes that the issue of whether translation is loss or gain is an ongoing and unending debate. Obviously, there is “loss” in translation whether it is on loss of culture, aesthetic, language, social norms and values, time, mental effort and so on. On the other hand, translation is a “gain”. Since it helps to understand people from different language and cultures. Translation fills up a great gap in

intercultural communication which has the major function of broadening one's horizon. Translation being a process to carry out one language and culture into another language certainly include loss. And absolute transfer of meaning of a language and values of culture is almost impossible. It is worth to quote Yam Bahadur Kshetry here, he says:

'loss and gain' is a concept in translation. The simple meaning of this concept is that there is some loss and there is also some gain in translation. Although a translator always tries to maintain the principle of equivalence between the two languages. (SL and TL), the translated version is not exactly the same with the original. In anyway, we have to accept the principle that sameness cannot exist between the languages. Then, it is quite natural that there is loss and gain in the translation process. There is not only loss in translation but also gain in this process. (53).

To sum up, loss and gain in translation is just like the two faces of a coin that symbolizes two facets of life and creation. There is pleasure and pain, truth and falsehood, failure and success etc.