

TRIBHUVAN UNIVERSITY

Selection of Equivalent Images: Giri's *Karagar* and Hunkins's Translation *The Prison*

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

By

Ramchandra Khatri

Central Department of English

Kirtipur, Kathmandu

February 2007

Acknowledgements

I acknowledge my indebtedness and a deep sense of gratitude to Mr. Puspa Acharya, my supervisor and lecturer at the Central Department of English, Tribhuvan University for his invaluable guidance, encouragement and instructions to prepare my thesis in this form. His help in correcting and offering the techniques for my thesis writing is adequate and without his guideline and assistance from the very beginning, it would have been difficult to complete my thesis on time. He is the one I would like to thank once more for his immense help.

I am also indebted to Dr. Arun Gupto, lecturer at the Central Department of English, who co-operatively encouraged and provided the necessary materials for my thesis even at the time of deadlines he had before him. I wish to express my sincere gratitude to Mr. Saroj Ghimire, respected teacher of Tribhuvan University for his additional support in my thesis writing.

Last but not the least I cannot forget Dr. Banira Giri, author of the novel I selected for my thesis. Giri helped me encouraging and providing the necessary materials for the thesis. I am also thankful to my dear friends, parents and relatives who directly or indirectly assisted me to conclude this thesis.

Ramchandra Khatri

February 2007

Abstract

Language is not merely a graphic representation of the objects; it also denotes the whole embodiment of society, culture, religion and the way of life with the use of certain images. In Ann Hunkins' rendering of Banira Giri's *Karagar* into *The Prison*, the word-images and its sense related to the Nepalese culture, religion and society have been blurred with more loss and less gain. While translating the vivid imageries in the characters, settings, dialogues, onomatopoeias, similes, metaphors, proverbs, idioms and symbols of the novel, the translator has obliterated the literal images to preserve the sense, the sense to preserve the literal image and also both sense and image of the source text have been blurred. The translated version of the novel can not be called to have properly represented the source text when the images come under consideration.

Abbreviations**Abbreviations****Full form**

K

Karagar

P

Prison

CONTENTS

Chapter- I: Introduction	Page No.
Banira Giri, <i>Karagar</i> and <i>The Prison</i>	1-9
Chapter- II: Translation	10-23
Translation of Serious Literature	10
Translation and Third World	12
Manipulation of Images in Translation	15
What are the Equivalent Images?	20
Chapter- III: <i>Karagar</i> and <i>The Prison</i>	24-48
Text in Translation	24
Settings	28
Dialogues	31
Characters	33
Onomatopoeias	35
Metaphors	38
Similes	40
Symbols	42
Proverbs	44
Idioms	46
Chapter- IV: Conclusion	49-50
Works Cited	

I- Introduction

Banira Giri, *Karagar* and *The Prison*

Banira Giri is widely recognized poet and novelist both in Nepal and outside Nepal. She was born in 1946 as a sixth child in a well-to-do family of Indraraj Giri and Janakidevi Giri in Kharsang, a place surrounded by the natural beauties located in Darjiling district of West Bengal, India. Though her childhood name was Satyadevi, she became popular with the name, Banira Giri in the field of literature and academics. Giri's primary education began from Scot Mission School at Kharsang where she remained a brilliant student from 1950 to 1955. When her mother died in 1952, the seven years old girl was studying at her primary level. She joined at St. Joseph School, Kharsang in 1956, from where she passed her S.L.C. after three years. A turn to choose a career came before Giri with the beginning of her college life. Her father had wanted his son, Banira Giri's elder brother, to make a doctor but considering it impossible, he transferred his dream upon his daughter. Banira Giri began to study science and passed her I.Sc. with biology. After the death of her father in 1962, she studied humanities and in 1965 she passed B.A. from North Bengal University. In the same year, she came to Kathmandu and joined in Tribhuwan University and passed her M.A. in Nepali. In 1985, she did her PhD in modern poet Gopal Prasad Rimal's narrative epic that made her the first Nepali woman to do Ph.D. in Nepali literature.

Dr. Giri is also a recipient of many awards and prizes for poetry and fiction writing. In 2002, she received the 'Creative Award' for poetry from Sikkim, India. She was also nominated as Member in the 'Board of Directors', by B.P. Koirala India-Nepal Foundation. South Asian Magazine *The Boss* had chosen Giri as one of the top fifty personalities of Nepal in 2004 as per reader's choice for her creative oeuvre. Her works have been translated into several languages of the world and the works have become popular in India, Pakistan, Bangladesh, USSR, USA, Netherlands, Japan and France. Critic D.B. Gurung, in his article, writes: "Banira writes about woman; her predicaments, her dilemma, and the injustice she

suffers in the society. But she is neither a diehard feminist, nor is she a narcissist when she talks high about women” (4).

A successful poet and a novelist, Giri began her career in poetry in 1957. *Euta Jiundo Jangabahadur* is her collection of twenty-three poems that was published in 1974. After three years in 1977, another collection of her poems, *Jiban Thayamaru* appeared. *Mero Abiskar* is her well-recognized long poem published in 1984. Except these renowned collections of poems, she has many miscellaneous verses published in papers and magazines. Giri often raises the feminist issues like female domination and female suppression in her poems. Rhetorically, she makes use of cultural images, metaphors and symbols to satirize the contemporary social situations and follies. Suppressed revolutionary desire of female, evils of Nepalese society, existential struggle of the characters, realism and surrealism are the thematic contents in her poems. The following lines from her long poem, *Mero Abiskar* marks the theme of frustration and struggle for existence of a female protagonist: “I never imagine death in my life/ and never think of the last moment in my beginning” (My trans., qtd. in Dahal and Dhungel 137). These lines also demonstrate the existential struggle of a female character who discovers her right place in society even though the society is full of meaninglessness, frustration and hopelessness.

As a novelist, Banira Giri has written three well-known novels. *Karagar* is her first novel written in 1978. After seven years of her first novel, she wrote *Nirbandha* in 1985. *Sabdatit Santanu* is another popular novel among Nepalese and non-Nepalese readers written in 1999. Like her poetry, theme of realism, surrealism and existentialism are the subjects of her novels.

Banira Giri often employs the poetic features and narrative tones in her novels. She picks her characters from the Nepalese society and places them in her novels. Most often, Giri’s characters are introverted and through the psychology of the characters, she exposes the social follies and weaknesses of Nepalese society. In this sense, psychological realism is also the significant subject in her novels. The characters, most often the female ones, struggle

for their existence to find their place in society and they seem victorious in their existential struggle. However, at last, the victory and the sense of existence of the characters end in void and nothingness. The unnamed female protagonist of *Karagar* finds her place in society when she meets a married man as her true lover, with whom she becomes physically and spiritually attached. The meaningless life of the female protagonist starts again with the death of her “Adam,” the married man. When he dies, society does not give her the right to be a widow because she had not been wearing “*sindur*,” “*pote*” and bangles, the license of a married woman in Hindu culture. The female protagonist realizes that she could not have the free existence even if she had got that right because she had to live her remaining life as a widow wearing white clothes.

The unnamed female character of her another novel, *Nirbandha* faces the same plight. The female protagonist is quite determined to revenge her father for his domination and exploitation to her mother. To establish her own free existence in society, the protagonist of *Nirbandha* henpecks her innocent husband for which sex becomes her tool. When she gets victory over her husband, symbolically upon the whole male patriarchy, she seems successful in her purpose however it does not last long. With the death of her husband, she has to live the rest of her life wearing white clothes as a mark of a widow. Both of the novels seek to show the social systems and customs, rules and regulations that have been constructed from the perspective of the males which have been the obstacles against the free existence of women. These lines spoken by the female protagonist of *Nirbanda* clarify the theme: “[. . .] but my male patriarchy, like a shadow of a ghost, follows me and takes me far from him” (My trans., qtd. in Karki 159). The above lines expose how the male patriarchy compels the female character to revolt.

So, both of the novels, *Karagar* and *Nirbandha* show the existential struggle of female characters in male society. Giri’s first novel *Karagar* seems to be the background of her second novel, *Nirbanda*, though each of the novels has perfect theme, plot and character

development. Gita Karki in her thesis on *Karagar* gives the existential hints in the following lines:

The female protagonist of *Karagar* is a conscious woman for her rights and liberties. From her early childhood, she lives a different life from the commons and involves herself in the existential struggle. The protagonist, a woman from the middle-class family, finds no one who can really appreciate her beauty and her education. In other words, her life has been absurd and to avoid this absurdity, she has made study as her pastime. (My trans. 90)

To deliver the theme of absurdism and existentialism, this novel has made use of poetic structure as critic D.B. Gurung writes that *Karagar* “is a prose in a tight pod, dispensing a poetic structure without rhymes and rhythms. [. . .] I am in a jumble whether to call it a novel in a technical term, or still poetry! I end up confirming it as a ‘poetic prose’ in the strongest assertive sense” (4).

Likewise, Giri’s *Sabdatit Santanu* is another well-known novel that has also made her the winner of *Sajha Puraskar* in 1999. This novel is rich for its regionality. Regional culture and regional language of Bastipur, Terai have been beautifully portrayed in this novel. This novel attempts to show how the nature and human life are closely interlinked. The plot of the novel develops with the natural description of Bastipur and the descriptive details of the nature and geography seek to show the relation between the male character Santanu and his village Bastipur, symbolically the relation between nature and human being. The novel is full of images with vivid descriptions of nature, culture and geography of Terai region. Gita Karki quotes the line to justify the theme:

The green ear of rice plants and the snaky path. In the far off, Chure mountain and even farther the beautiful sight of Himalayan ranges comes upon the eyes and when the eyelids happen to drop nearer, there can be seen Khuttikhola....and walking continuously an enormous tree stands in front of you. (My Trans.154)

Banira Giri's *Karagar* is the story of a woman who has very few choices in a male dominated society and it exposes the women's issues. The unnamed female protagonist of the novel, sometimes addressed as Hewa, is a daughter of middle class family living in Kathmandu and is also a center of attraction in the family. The protagonist is a single daughter of her parents and the youngest sister of her two brothers. The protagonist has her parents who are conscious for the education and schooling of their children. So, they start her education with the beginning of auspicious day of *Basanta Panchami*. The protagonist nostalgically remembers the first day of her schooling; her mother had put a red apple in her hand and marked red *tika* on her forehead. The red *tika* and the red apple had isolated her from the students in the class. In spite of the family's support, the protagonist gets well educated; passes her masters degree and PhD and becomes a section officer. The protagonist's parents die while they were on the pilgrimage in Badri Kedarnath, two of the most revered destinations for Hindu pilgrims. After the death of her parents, the happy life of the protagonist shatters down and her happy world breaks into three fragments-"W," "O," and "RLD," symbolically the protagonist and her two brothers. Shortly after the death of her parents, her eldest brother opens an envelope in which he gets his father's will written before the pilgrimage. In the paper, her father had divided the wealth for his survivors, including his daughter. The protagonist assumes that her father must have the presentiment of his death before he set for the Badri Kedarnath. Later, the survivors of the family take the paper of will to the lawyer and give it legal value.

The protagonist was already in her marriageable age but her brothers for the greed of her allocated property delay her marriage; the female protagonist discovers it later. At first she thinks her brothers are looking for the best husband for their dear sister. Even after the ten years of her parent's death, her brothers cannot marry her to any suitable man. Then the unmarried protagonist begins to feel isolation. She desires to break the lonely prison of isolation. She leaves her home to stay at rent in Kamalpokhari from where she can reach her

office in thirty minutes. Her brothers and their in-laws occasionally meet her there. The clever protagonist understands their affection toward the share of her property.

In her neighborhood, the protagonist sees the suicide of a couple who had taken Potassium Cyanide and this incident does have the immense effect upon the protagonist. Question of life and death hovers round in her mind. The suicide of happy couple enshrouds all in strangeness-their birth, their marriage and even their death- is all life's absurdity. D.B. Gurung adds: "This is also a story of family alienation caused by greed, aspirations, hypocrisy and immensely lovelessness" (4).

The unmarried protagonist becomes close with a married man who also finds his existence upon the protagonist. They join the way two streets join with no awkwardness and they don't feel the least shame about it. The married male often comes to her room and they share everything there.

One day, the lovebirds set out for Trisuli, a popular picnic spot some distance far from Kathmandu valley. While returning, they live in a hotel at Dak Bangalow in Kakani. There in the hotel, the protagonist presses tightly against her lover and without any preamble requests symbolically to her "Adam" to eat the forbidden red apple. In another word, the protagonist wants to have a baby from him to break her lonely and narrow prison of silence. But, her partner denies her saying that her lonely prison is more wide and peaceful than that of his.

After few days, the news of her Adam's death in an accident shatters her dreams, desires and hopes. With the death of her lover, the protagonist knows that her dream to have a baby will never be fulfilled. She realizes that the word "destiny" is circling over her like a giant hawk that will tear the pieces of flesh from her body and the question of what he is to her disappears and another question who is she to him comes. Though the protagonist has the options to live the life of a widow, she does not have "*sindur*" and "*pote*" to claim herself a widow of her "Adam." The protagonist realizes that it is only suicide that can give her emancipation and total freedom. Thus, the story ends with the death of the protagonist's

lover, her Adam. In the novel, Giri has employed the poetic images related to the Nepalese culture, religion, society, nature, female domination and psychology of characters.

The culture described in this novel is mostly a religious one. The parents of the protagonist go to Badri Kedarnath for the pilgrimage with the faith in Hindu religion. Badri Kedar is a religious site where Hindu lords Shiva and Vishnu are worshipped. The eldest sister-in-law of the protagonist often goes to the famous temples of Kathmandu valley such as Guheshori, Bhadrakali, Dakchhinkali and Bankali with the hope of having children. Such examples of religious culture can be found in the text that signifies the strong faith of the Nepalese in Hindu religion and culture.

As a psychological novel, it exposes the inner feelings and psychology of the unnamed protagonist and other characters. Through the psychology of characters, the novel exposes the evils of male society, which also adds the theme of realism in this novel. The unnamed characters have been indicated by the pronouns and the suitable tags according to their gestures and behaviors. Observing their activities and psychologies, the novelist persistently expounds the philosophical ideas, mingling myths and dreams. This novel also addresses a gamut of contemporary issues like intimacy, sexual harassment and the practice of labeling women. A review published in *Kathmandu Post* writes quoting translator Hunkins: "The main character is an independent woman negotiating for her own space in society" ("After"). Set in Kathmandu city and some of its surrounding locales to capture the democratic era after 1950, this novel also shows the environment, culture and habits of middle class Kathmanduites of that time.

Dr. Ram Dayal Rakesh praises the novel for its unique style. Banira Giri, according to Rakesh, has introduced an extraordinary style of narration in *The Prison*. Likewise the novel can be compared with Parijat's *Sirish Ko Phool* for its poetic expression, ideology and story plot. *The Prison* of Banira Giri, claims Madan Mani Dixit, has left behind Parijat's *Sirish Ko Phool* at every step like in story, poetic expression, establishing powerful human characters

and ideology, as well as equally powerful liberated woman character, a character which did not need even a name, but strongly made an impact in the heart of the readers.

The novelist has executed a big crafty game to take the readers by surprise; the language is deceptively simple that has immense effect upon the reader's mind. The images have been taken from nature, culture, religion, in short, from the Nepalese society.

Ann Hunkins, an American translator and also a litterateur has rendered Giri's *Karagar* into English as *The Prison*. In the process of selecting the equivalent images of the source, the translated version of the novel marks the manipulation from two levels; original meaning and the literal meaning i.e. in the level of content and in the level of form. Literal or word-for-word translation of the original metaphors, proverbs and symbols of the source text has preserved the source images and their literal meanings but the essence of the original has happened to be blurred. The cultural differences and gaps and even the lack of the adequate knowledge in Nepalese culture, the translator has simplified and denuded the cultural varieties and categories that has directed the work of translation in cultural loss. For example the literal translation of the idiom "*tuppi pakranu*" (K 37) as "grab their hair locks" (P 64) preserves the literal meaning but it cannot deliver the metaphoric essence to the target culture readers. For the equivalent effect of this image, the translator could either look for another image in the target culture with similar meaning or she could have elaborated its meaning somewhere in endnotes or footnotes to make this idiomatic phrase descriptively equivalent. The translator has also deleted and mistranslated some of the cultural categories for the lack of equivalences in the target culture. The homogeneity of Nepalese cultural images have been domesticated, homogenized and harmonized in *The Prison*.

Translation is not always loss but it is also a gain. What is achieved through the translator's attempt to get the equivalent images of the source is a gain. The translator has also focused to the senses while translating the images of the source metaphors, symbols, dialogues, onomatopoeic words, settings, characters, idioms, proverbs and other cultural categories of the source text. In such cases, the cultural meanings and essences have been

delivered no matter the literal images and literal meanings have been dropped with little loss. The rendering of the idiom “*pakhura surkanu*” (K 27) as “ready for a fight” (P 52) avoids the literal translation and to deliver the source meaning, the translator has focused to the senses.

In short, Hunkin’s translation marks more loss and little gain. In the process of translation, the translator has excluded, omitted and also mistranslated the original images, which are mostly supposed to be the unfaithful techniques in translation. The technique of exclusion and deletion expose the fact that the “First World” scholars do not select those cultural images and texts, which do not match with their culture. However, the translator seems to have been attempted to make her images equivalent with the source images by elaboration, description and transliteration.

II- Translation

Translation of Serious Literature

“The translation of serious literature and authoritative statement,” writes Newmark, “is the most testing type of translations” (162). In the translation of serious literature, basic articulation of meaning (the word) is as important as the sentence or lines in poetry. The translator’s effort to make word, sentence and text cohere requires continuous compromise and readjustment. Newmark quotes Buhler's expressive function of language where content and form are equally important in serious imaginative literature and authoritative statement of any type whether political, scientific, philosophical or legal. Newmark defines four-point scale from lyrical poetry through the short story and the novel to drama as serious literature.

Poetry is the most personal and concentrated serious literature of the four forms in which a unit, the word has greater importance than in any other type of text. Bhattarai, in his Ph. D thesis entitled *In Other Words: Sense Versus Word as Unit of Literary Translation*, writes borrowing the ideas from different scholars: “The activity of translating poetry has often been evaluated as “most testing,” “difficult,” “almost impossible,” and “impossible” (55). In the translation of poetry, the translator may drop the precious order of rhyming scheme despite his/her attempt to get closest possible equivalents. The translator may

reproduce idiosyncratic figurative meaning in the poem; or even s/he may distort the concrete images and the settings of the poem in the process of translation. So, in a poem, a translator has to decide whether the expressive or the aesthetic function of a language is more important. Focusing upon the original metaphors, Newmark writes, “The original metaphors have to be translated accurately, even if in the target language culture, the image is strange and the sense it conveys may only be guessed” (168).

From a translator’s point of view, the short story is the second most difficult serious literature but here s/he is released from the obvious constraints of poetry-meter and rhyme- whilst the varieties of sound effect are likely to play a minor role in short story. According to Newmark line is no longer a unit of meaning in short story. The translator can spread his/her version of translation a little longer than the original one. He/she can supply the cultural glosses for descriptive equivalence.

Novel or fiction is different from short story in terms of formal and thematic concentration. Dialogue becomes more important in fiction and certain characteristic features are attached behind the names of characters in novel or fiction. The fiction translator should keep in mind one thing that is the characters and numerous tags behind them. For example, the tag for Dicken’s character, Holden Coulfield’s “phoney” is worth quoting. And these key tags have to be foregrounded in translation of fiction. Newmark, concentrating in this matter, writes:

For key words, translators have to assess their texts critically; they have to decide which lexical units are central and have more important function and which are peripheral, so that the relative gains and losses in translation may correspond to their assessment. (I realize that many translators will claim they do all this intuitively, by instinct, or by common sense, and they do not need translation theory to make them aware of relative importance). (171)

Hence, Newmark proposes the critical study of the source text for the best translation of fiction as Sujit Mukherjee referred the “closest and highest” level of reading of the source culture text (139).

The main purpose of translating a play is normally to have it performed successfully. "Therefore," writes Newmark, "a translator of drama inevitably has to bear the potential spectator in mind" (172). Further, the translator of drama works under certain constraints unlike the translator of fiction. The drama translator cannot gloss, explain puns or ambiguities or cultural references, nor transcribe words for the sake of local color. Whilst a great play may be translated for the reading public's enjoyment and for scholarly study as well as for performance on stage, the translator should always assume the latter as his main purpose. There should be no difference between acting and reading version and he should look after readers and scholars only in notes. Nevertheless, he should where possible, amplify cultural metaphors, allusions, and proper names rather than replace the allusions with sense.

Thus, content and form, key words and phrases, styles and rhetoric all should be preserved while translating the serious literatures. Bijay Kumar Das in his *A Handbook of Translation Studies* quoting G.E. Wellworth's assertion rightly says that in a literary translation, "what is required is the re-creation of a situation of cohesive semantic block in the new language in terms of the cultural setting of that language" (5).

Translation and Third World

Translation has higher importance in the multicultural and multilingual countries like India, France, Canada and Nepal. It is also important in "Third World" context. Anuradha Dingwaney, to valorize its importance, writes: "Translation is one of the primary means by which texts written in one or another indigenous language of the various countries arbitrarily grouped together under the "Third" or non-West that are made available in the western metropolitan languages" (2). However, translation is not restricted to such linguistic transfers alone; translation is also the vehicle through which "Third World" cultures are made to

travel-transported or "borne across" to and recuperated by audiences in the West (Dingwaney 2).

The importance of translation can be defined from two levels: national and international. Nationally, it helps improving good relations among neighboring countries and establishes a national identity. Translation foregrounds the exotic, hidden and old things and makes them new. The well-known dictums 'translate or die' is very true in this context. Translation makes any work of art or literature new and alive; otherwise, it becomes old and dies. Kumar Das rightly says borrowing Amitav Ghosh's lines who writes: "In a country as multilingual as ours, unless you have really good translations, you are doomed" (80). For Dingwaney translation is an "enabling means for studying other cultures" (5). To highlight the importance of translation, she writes, "[. . .], if we are not to be locked or secured within the bounds of our own culture, [. . .] then translation is both important and necessary" (4).

In global level, translation brings the readers, writers and critics of one nation into contact with those of others, not only in the field of literature, but in all areas of human development: science and philosophy, medicine, political science, law and religion etc. Bhattarai, in his *An Introduction to Translation Studies*, to highlight the importance of translation, quotes Congrat-Butlar's lines:

English speaking world could have no Greek epics, no Bible, or Cervantes, no Tolstoy, Dostoevsky, no Flaubert, Balzac, or Proust, no Goethe, Heine, Mann, or Hesse, no Neruda or Beckett (a rare self-translator)- without translators. Germany could have no Milton or Wordsworth; France no Edgar Allan Poe or Whitman; the Soviet Union no Shakespeare, or Coleridge; Italy no Faulkner, or Hemingway, or Bellow- without American, Canadian, British, Irish and Australian writers, and American and other English speaking readers could not read the works of contemporary writers- without translators. (11)

Thus translation makes a culture global and provides and spreads knowledge globally. It also brings new trends in literature.

Translation theorists have defined translation from colonial and post-colonial perspectives, in other word, "First World" and "Third World." Translation had been a part of colonial discourse ('Orientalism') from the late eighteenth century British efforts to obtain information the people they ruled. The colonizers, the West, also known as the "First World," created the negative images against the non-West, the "Third World," such as they define themselves as "White" and "Man" being opposed to "Non-European" as "blacks" and "women" in their translation. Dingwaney calls it a "politics of translating ('Third World') cultures" (1).

The specific exercise of colonial power, generally the power of the West, seeks to constitute the "Third World" as an object of its study. It had been a reliable tool in colonial period and now has been in post-colonial epoch. The "First World" or "the colonizer used translation as a means to oppress the colonized and the colonized used translation to maintain the indigenous culture and tradition" (Das 85). In colonial period, the power holder nations like Britain, France and the USA translated the text of indigenous cultures and countries. Translations done by the colonial countries resulted in distorted images and manipulated meanings as Mahasweta Sengupta has rightly defined, "The translators of the colonial period distort the original image and establish a new one" (34). In the translation of non-Western cultures, languages and images, it is imperative that translators/ethnographers make their power and privileged their vantage point evident. That's why Dingwaney says, "Before translation can be defined as an enabling means for discussing cross-cultural 'Third-World' text, one must examine its potential pitfalls- the 'violence,' for instance, with which most self-conscious and thoughtful theorists and practitioners of translation associate it" (1-2).

The term post-colonial is sometimes used for the academic activities done in the "Third World" academia. The "Third World" intellectuals shared the same feelings and have similar experiences under their colonial rulers, especially the west, known as first world countries. These intellectuals have tried to subvert the colonial subjectivity- the West at the center, the "Third World" at the margin. The literary activities carried in these countries have

various similarities in their attempt to spread lights on their national subjects that were marginalized in the writings of “First World” scholars. bell hooks in "this is the oppressor's language/ yet I need it to talk to you: Language, a place of Struggle" writes:

Unable to find such a place in Standard English, we create the ruptured, broken unruly speech of the vernacular. When I need to say words that do more than simply mirror and/or address the dominant reality, I speak black vernacular. There, in that location, we make English do what we want it to do. We take the oppressor's language and turn it against itself. We make our words a counter hegemonic speech, liberating ourselves in language. (77)

What hooks calls for is that “Third World” can use the hegemonic language to hit on the bull’s eyes. The third world readers can preserve their own images; they can use and render the hegemonic language in terms of their convenience. Thus, the importance of translation comes even in the side of the oppressed.

Translation is power and it bridges the cultural and linguistic gap between two languages. It is a means to propagate religion and culture. The Authorized Version of *Bible* influenced and converted millions of people into Christianity in the British colonies. In spite of the sincere translation of *Bible*, readers can still trace out the original sense and images. Hence, translation can be taken as power and it is linked with national identity. Translation has some serious pitfalls is without question. Whether dominant "First World" culture will interact equitably with "Third World" cultures or whether it will compel them to assimilate to its own value systems is significant not merely for the discursive mapping of such a "collision of cultures" (Dingwaney 8) but also, and more importantly for the way it affects the lived realities of those who have been oppressed by virtue of their "Otherness."

Manipulation of Images in Translation

Every culture has its own types of images and cultural habits because the human perception, cognition and their behaviors are determined by the linguistic codes and conducts. The word-images found in one culture may not be accessible in another culture. In a well

known example of "Whorf-Sapir" hypothesis, one may find several words for "snow" in the language of an Alaskan tribe but only one word for "bird," "airplane" and "aviator" in Hopi, since in both cases common experience of the world is segmented according to prevailing interests and needs. How "reality" appears is then reflected in language and, reciprocally, affects how the world is perceived. Adams and Searle write "Moreover, the relation between two different languages, as each may shape a different 'thought world', presents an obvious commensurability: if fundamental concepts differ, it is not certain that adequate translation can be made" (48).

In spite of the cultural differences, many attempts of objective and adequate translation end in manipulation of original images, in other words, there is either loss or gain in translation. The power holder culture, especially the West, manipulates those images for his benefit. To clarify how the "Third World" text and cultural images are manipulated, Sengupta writes:

The texts are rewritten largely according to a certain pattern that denudes them of their complexity and variety; they are presented as specimens of a culture that is "simple," "natural," and in the case of India, for example, "other worldly" or "spiritual" as well. Such a rendition clearly justifies the colonizer's "civilizing mission" through which the inherent superiority of the colonizer's culture is established. (34)

Hence Sengupta clarifies how the colonizers create their own "images" to generate tyranny of westerner's hegemonic power. The discursive parameters of the dominant power are such that they restrict the entry of the text that does not fit into their idea of the "Other."

In translation, loss and gain are widely discussed terms as well as gaps between source language (SL) and target language (TL) are closely associated with these. Borrowing the ideas from Newmark, Bhattarai writes, "gaps in translation are classified into various types-as lexical, structural, cultural, pragmatic or supralinguistic etc and various dimensions such as ecology, material culture, social organization, mythic pattern, linguistic structure etc.

The gaps relatively may be large, small or nil" (Introduction, 58). As Bhattarai writes, the cultural gap in translation is the fundamental one. The Bengali poet Rabindranath Tagore, Nobel Prize winner, knowingly translated his works that shows how he manipulated and denuded the complexity and variety of his source images in favor of the hegemonic culture, the "West." To confirm the hegemonic taste of the "West," Rabindranath distorted his own original images and translated his lines "How do you sing genius [guni] / I listen with amazement" as "I know not how thou singest, my master! / I ever listen in silent amazement" (qtd. in Sengupta, 41).

Hence, the original Bengali word "*guni*" in the first line, which comes back as a refrain when the poem is sung and which, designates someone who is a genius. The meaning can be extended to include the sense of the divine Creator, but the original leaves it ambiguous. In the translation Tagore chose to use the word "master," which certainly alters the tone of the entire poem and establishes a power relationship between the devotee and the 'Almighty.' Thus, the image "*guni*" has become another image; the "master" or it has been manipulated. Likewise, Tagore's another poem "Heart-sky" that is rich in images and metaphors, has been rendered and reduced in the lines ignoring its richness. It does not try to reach anywhere near the complexity of the images of the original. The metaphor of the bird "*chatak*" has been dropped in the translated version.

Tagore, commenting on his understanding of the demands of an English audience, writes, "I believe that in the English version some portions of it may profitably be left out, for I find that English readers have very little patience for scenes and sentiments which are foreign to them" (qtd. in Sengupta, 40). Manipulation of images in translation not only widens the gaps between the source culture and the target culture, but also creates a separate type of power creating image for the "First World" culture known as the West. Once the cultural stereotype of the colonized race as childlike, innocent, and primitive was constructed through translations, the constituent subject could be safely contained within a discursive

domain that did not clash with the more advanced and "civilized" or sophisticated cultures of the West.

Each culture has its own culture specific word-images, which spawns a plethora of words to designate its special language or terminology. Culture specific terms on different communities such as "sport" on English, "wines" and "cheeses" on French, "sausages" in Germans, "bull-fighting" on Spaniards, "camels" on Arabs frequently focus on the culture. Due to the cultural "gap" or "distance" between the source and target languages of such cultural images, a great difficulty always arises for getting the equivalent terms. Newmark defines these cultural categories or images into ecological (e.g., savanna, paddy field, tundra, flora, fauna etc.), material (food items like *gundruk*, cloth items like dhoti, houses and towns like Kampong, transport items like rickshaw), social (rock, *biwa* etc.) and many names of organizations, customs, activities, procedures, concepts, gestures and habits. The images also include political, administrative, religious and artistic cultures. While translating such word-images, the colonizer creates tyranny and power of these "images" and establishes its hegemony. By formulating an identity that is acceptable to the dominant culture, the translator selects and rewrites only those texts that conform to the target culture's "image" of the source culture. The rewriting often involves intense manipulation and simplification for the sake of gaining recognition.

Translators have to find adjustments bearing the fact in mind that in literary translation especially; some degree of loss is inevitable. Das attempts to clarify citing Peter Newmark's idea: "[. . .] each act of translation involves some loss of original meaning and this basic loss of meaning is on a continuum between over-translation and under-translation" (2). Sir William Jones, president of the Asiatic Society of Bengal and a pioneer in Orientalist scholarship, translated Jayadeva's *Gitagovinda* and Kalidasha's *Sakuntala*. Both were enormously popular in England and in Europe and were largely responsible for creating an "image" of India that came to be regarded as an authentic representation of her culture though many scenes, songs, settings had been excluded. Sengupta presents Jones' idea of translation:

After having translated the *Gitagovinda* word for word, I reduced my translation to the form, in which it is now exhibited; omitting only those passages which are too luxuriant and too bold of an European taste, [. . .] the phrases in italics are the burdens of the several songs; and you may be assured, that not a single image or idea has been added by the translator. (35)

So Jones, while working from the premise of cultural superiority and faith in the advanced nature of European civilizations, he not only manipulated the original images but also added his own images, he divided the world into two spheres, where “reason and taste were the grand prerogatives of the European minds,” whereas “Asiatic soared to loftier heights in the sphere of imagination” (Sengupta 34).

From Jones’s translation, Tagore understood the westerner’s taste and transcreated this poem taking much liberty from his own work. Observing Tagore's transcreation, Sengupta writes, “Tagore manipulated his own works to confirm to the ‘image’ of the East as it was known to the English speaking world of West” (34). Generally, Tagore took so many liberties with Bangla original and abridged or otherwise modified the original poems, sometimes even incorporated the changes. Some are only partial translation of the original while sometimes parts of the same original have been used to produce to separate poems in translation.

Whether translation or transcreation or even transliteration, all are the efforts to achieve equivalence or maximum gain however the images and cultures of the original are knowingly or unknowingly manipulated according to the cultural, social and linguistic background and knowledge of the translator. That’s why no work of translation can be untouched by loss as Robert Frost has once said that poetry is what is lost in translation.

Whatever is gained by the translator's struggle to abstract the sense, to maintain equivalence, to bridge the gap is a great achievement. Hans-Ruedi Weber gives a true account of Bible translation from which the readers of translated text got the feel of original Bible text. Weber writes, “For the meditation of the biblical images of life much can therefore be learned from Bible translators who have struggled to find the true equivalence for an ancient

Hebrew or Greek metaphor in the various languages and cultures of today" (211). Despite all shortcomings, translations have been carried out and this will ever continue to be so with the conviction that something still survives in the worst translation. A translator struggles to achieve a maximum gain but he is always accused. Das in this context adds, "If he renders word for word, he will be accused of being unimaginative and dull, if he takes liberty with the original and re-creates it in the target language he will be accused of infidelity and loss his credibility" (97).

What are the equivalent images?

Image, according to *Webster's Third New International Dictionary*, is a mental conception held in common by members of a group and being symbolic of a basic attitude and orientation toward something (as a person, class, racial type, political philosophy or nationality). J.A.Cuddon gives vivid and fuller meaning of image in the following lines:

Image is the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind, and sensory and extra-sensory experiences. An image may also be visual (pertaining to the eye), olfactory (smell), tactile (touch), auditory (hearing), gustatory (taste), abstract (in which case it will appeal to what may be described as the intellect) and kinesthetic (pertaining to the sense of movement and bodily effort). (316-18)

Newmark's definition of image is cultural one. He defines image as the picture conjured by the metaphor, which may be universal, cultural and individual. The words "die," "live," "star," "swim," and even almost virtually ubiquitous artifacts like "mirror" and "table" are considered the universal images. The universal images actually pose no translation problems like individual and cultural images do. However, the cultural theories of translation that have been developed recently, assume all of the universal images as the cultural ones. In another words, every image has it cultural background for its semantic meaning. Individual images are expressed idiosyncratically. For examples, you are *weaving* (creating conversation), his *under life* (personal qualities and private life), he is a *monologger* (never

finishes the sentences) are some examples of individual images. In spite of its idiosyncratic use of language, the individual images create problem in translation.

The images like “monsoon,” “tagliatella,” “bull-fighting,” and “wines” are the examples of cultural words or cultural images that pose problems in translation unless there is cultural overlap between the source and target language. Every community has its own culture specific word-images, which spawns a plethora of words to designate its special language or terminology. Culture specific terms on different communities such as “sport” on English, “wines” and “cheeses” on French, “sausages” in Germans, “bull-fighting” on Spaniards, “camels” on Arabs frequently focus on culture. Due to the cultural “gap” or “distance” between the source language (SL) and target language (TL), a great difficulty to find equivalent images always exists.

Newmark defines these cultural categories or images into “ecological” (e.g., savanna, paddy field, tundra, flora, fauna etc.), “material” (food items like *gundruk*, cloth items like dhoti, houses and towns like Kampong, transport items like rickshaw), “social” (rock, *biwa* etc.) and many names of “organizations,” “customs,” “activities,” “procedures,” “concepts,” “gestures and habits” (94-103). His definition of image also includes political, administrative, religious and artistic cultures. Search for the equivalent image should focus the meaning of the original as Nida and Tabler observe that “translating consists in reproducing in the target language message, first in terms of meaning and second in terms of style” (qtd. in Bhattarai, 71).

The concept of translation equivalence (TE) or the question of correspondence between two languages is as old as a problem on translation theory as translation itself. Equivalence in connection with translation was first used by Roman Jakobson in 1959 in his seminal article “On Linguistic Aspects of Translation.” Thus equivalence is the cardinal problem of language and the pivotal concern of linguistics. According to Catford translation equivalence occurs when an SL and TL text or, relatable to the same features of substances.

Many translation theorists define equivalence into perfect equivalence, semi equivalence and zero equivalence. In perfect equivalence, there are interchangeable same concepts in both cultures. For examples, the perfect equivalence of SL term “*surya*” is “sun” in TL. In semi equivalence, the correspondence has one to many and many to one. E.g., “Basket” is semi-equivalence of Nepali term “*doko*.” The word “basket” can have other equivalences too. In zero equivalence, the cultural specific terms have no equivalence and no correspondence between SL and TL. E.g., the Nepalese cultural terms “*janai*” and “*shradda*” have no equivalent images in English. So equivalence connotes the interchangeableness between two images of two cultures. Equivalence is to pose same effect on his readers as the SL author produced on the original readers.

Concentrating on the equivalent images, Weber, executive secretary of the portfolio on biblical studies at the world council of churches focuses upon the readers who can learn many things from biblical images of life because the bible translators have struggled to find the true equivalent for an ancient Hebrew or Greek metaphor in the various language and cultures of today. Weber concentrates various possibilities for getting equivalent images or translating word-images which function as metaphors. A translator should always be sensitive while translating metaphors since metaphors are deeply rooted in culture.

Wherever possible, the form of source metaphors should be maintained while rendering the text from source language to the target language. For example, while translating Jesus' assertion 'I am the bread of life', the translator can render it as, "the bread which procures life" if bread is not the daily food in translator's culture. But, on the whole this metaphor can be translated literally. Many word images are abbreviated metaphors. The implicit evocation of such abbreviated metaphors must be made explicit. If the receptor language has no correspondence metaphor for the one in the source language, translators and interpreters must render the metaphor in the form of a simile with an explicit comparison. If the original metaphor cannot be translated in one of the above ways, one should avoid rendering it in a non- figurative way. Another metaphor, which uses different imagery, must

be found in the receptor language. Above all, the words or images have cognitive and emotive meanings. Much of the emotive meaning is lost in a literal word-for-word translation and it may convey different meanings or no meanings at all. Distortion and rapid transition from the figurative to the non-figurative style should be avoided. Images are given to us to behold and not to dissect.

III- *Karagar* and *The Prison*

Text in Translation

Banira Giri's *Karagar* is a 'poetic novel' that makes use of vivid images related to the Nepalese culture, religion, society, nature, female domination and psychology of characters. As a poetic prose, this novel has been written in tight pod, dispensing a poetic structure without rhymes and rhythms having strong impacts upon the reader's mind. With a deceptive simple language, the novelist has executed a big crafty game to take the readers by surprise. As a serious literature, this novel beautifully portrays the scenes and settings of the Kathmandu valley and its surrounding locales with the effective use of similes, metaphors, onomatopoeias, long and witty dialogues, proverbs and idiomatic phrases related to numerous cultural categories of Nepalese society and Hindu religion.

Karagar has been rendered into English as *The Prison* by American female translator, Ann Hunkins in 2005. Translation of serious literature is the hardest and sensitive job and the work of translation often ends in two relative results either in loss or in gain. Hunkin's rendering of *Karagar* justifies this fact. Hunkins has done a struggle to find the equivalent images of the source text despite the loss and gain to an extent as critic D.B. Gurung has said, "Ann Hunkins did a marvelous job" (4). In an attempt to find the equivalent images of the original metaphors, symbols, dialogues, onomatopoeias, cultural settings and characters, the translated version of the novel bears more loss and less gain of the original. In the process of translation, the meanings of the original have been preserved whereas the literal images have

been lost or blurred. On the other hand, the literal translations of the source images have been delivered but the senses have been obliterated.

The scenes and settings described in *Karagar* signify the geographical location of Kathmandu valley and its surrounding locales, religion of Nepalese society and Hindu culture and also moral conditions of the characters and these have been ruptured in translation. The line “*rundarudain amale koparama whalla banta garin, kalo pitta niskiyo*” (K 27) has been translated as “In the middle of the weeping, she vomited the black bile onto her bedclothes” (P 6) marks the manipulation of the original setting. The translation of “*kopara*” as “bedclothes” is an invalid uniformity of the source word-image. “*Kopara*” is a pan usually made of brass that is used either to hold water for washing hands, feet and face, or to defecate or urinate. This utensil is often used in Nepalese houses by the sick people or the children who can not go out of their home to defecate or to urinate. In the novel, this utensil connotes a pathetic condition of the mother of protagonist’s male partner. The simple translation “bedclothes” cannot represent this cultural essence. “Bedclothes” simply refers to the coverings such as sheets and blankets that are ordinarily used in a bed. In western culture, people do not use such kind of utensils to urinate or defecate, which marks the cultural gap. That’s why, the translator happened to mistranslate this word-image.

Likewise, the translation of “*kaki*” (K 6) as “uncle” (P 26) in English is an example of mistranslation. Both of the word-images mark the different social relations with opposite meanings in Hindu culture. Lexically, “*kaki*” denotes father’s younger brother’s wife, a female, whereas “uncle” is father’s younger brother, the male. The closest and perfect equivalent image of this word-image is aunt. In the process of translation, the translator has also deleted the source-images that do not match with the western culture. Most often, the technique of deletion leads the text in mistranslation. However, this technique is acceptable in two cases; cultural words can be deleted to tackle rhymes or metrical constraints and cultural words, which have very few marginal positions in the text, are deleted.

Similarly, the line “*mano kyanvas ejalabata phuskeko cha-gainele gaundagaundai aphno sur birseko cha*” (K 127) marks the manipulation as “It’s as if the canvas has escaped the easel-or a singer has forgotten the melody as he’s singing” (P 188). Here, the word “singer” is not the closest equivalent word-image “*gaine*.” The source word “*gaine*” refers to the cast of begging singers who are the trained or professional vocalist in folk songs and they use *Sarangi* (a traditional fiddle or bowed stringed instrument) as their musical instrument. The rendered word-image “singer” is directly related to music and it indicates the one who sings especially as a trained or a professional vocalist in different genres of music like pop, folk, rock, modern and classical. “Singer” is more general term, which does not refer to any cast, races or cultures. In other words, all “*gaines*” are “singers” but all the “singers” are not “*gaines*.” In this translation the cultural meaning of the source has been blurred with semi-equivalence. The cultural variety and complexity of the original has also been denuded.

Banira Giri’s *Karagar* also makes use of numerous cultural categories related to Hindu rituals and customs. In the rendering, the semantic meanings of these images have also been blurred. The literal translation of “*katro*” (K 81) as “thin shroud” (P 123) preserves the literal image but cannot deliver the original meaning though both of the word-images denote the same item of clothes. “*Katro*” connotes a kind of thin cloth that is used to cover or wrap the dead body in Hindu culture. But, the simple translation “thin-shroud” cannot bear this sense. In such case of the lack of equivalence, the translator could transliterate and clarify the meaning somewhere in footnotes or endnotes or elaborate it with descriptive equivalence. Likewise, translation of “*pinda*” (P 92) as “leave me alone” (P 138) is an inappropriate translation, which carries only a little sense of the original. The word-image “*pinda*” reminds us the Hindu religion, which is a ball of cooked rice that is mixed with cow-ghee, milk and honey to worship the dead ones by their survivors, sons and grandsons. So, transliteration and elaboration of the image would be the proper solution for the equivalent effect.

The translation of ecological terms of one culture to another is also a hard job since the ecological word-image found in one culture may not be accessible in another culture.

Even if the ecological units are of universal type, they may give different significations and symbolic essence according to the cultures they are available. In the line “*tara bicharo ta masanga buharijhar jastai larakka larkirahanthyo*” (K 25), the ecological word-image “*buharijhar*” has been rendered as “touch-me-not” (P 51). The literal translation of this ecological word-image preserves the literal image, i.e. both of the ecological images signify the same plant, but the symbolic meaning has been ruptured. “*Buharijhar*” is a kind of sensitive plant that lies in the division of mimosa sensitive, having the mauve flower heads and bipinnately compound leaves like that of myrobalan with leaflets and leafstalks that fold and droop when touched. In the Nepalese culture, this plant symbolizes a woman, specially the daughter or sister-in-laws and their passivity, sensitiveness, feminine and coyness. The target image “touch-me-not” does not carry this essence though both of the words refer to the same plant. The western readers simply understand this plant as a shrubby tropical American plant, not as a plant found in our culture with this symbolic essence. To, preserve both sense and image, the translator could elaborate its meaning and make it equivalent with descriptive details.

For closest possible equivalence, technique of elaboration and description may make the translation comprehensible and also clarify the meanings, which are unsaid but understood in the SL culture. Translation of “*kalpabrichhya*” (K 6) marks the elaboration as “wish-fulfilling tree in Indra’s heaven” (P 27) and this translation has preserved the source image and also clarified the meaning as well. “*Kalpabrichhya*,” according to Hindu mythology, is an imaginary tree and it is believed that this tree fulfills the human wishes and desires. It does not exist in the real world, means it exists in the divine world. But this implicit meaning has been unsaid, untold or hidden in the original text and the translator has elaborated and made explicit its meaning for the target readers with the added image, “indra’s heaven.” This denotes the translator’s attempt to make the images equivalent with that of the source culture images. How the translator has selected the equivalent images of the source culture in her translated novel *The Prison* can be defined in the following heads.

Settings

Setting is the background in which a story usually happens. The elements that make setting are: the geographical location in which the action occur (scenery), the occupations and daily way of life of the characters, the time or period in which the action takes place and the general environment of the characters like the religious, moral, social and emotional conditions. In realistic and naturalistic fiction like Banira Giri's *Karagar*, setting plays the role of determining force in the character's lives. Setting gives symbolic meanings too. So, in the process of translation, the setting of the source text and its symbolic meaning should be preserved. In the process of translation, the translator cannot have replaced the equivalent images that are within the setting of the original text.

The line "*kuhiro chyatera gham niskane bittikai kausitira uklanchu bhanne manmanai gamirahechu*" (K 2) has been ruptured as "I keep telling myself that as soon as the fog lifts and the sun comes out, I will get up to the roof" (P 21). The image "*kuhiro chyatera gham niskanebittikai*" signifies the ecological environment of the Kathmandu valley. This setting portrays a picture of winter season in which the Kathmandu valley is covered with the thick fog till late of the day. The setting gives the sense that the fog is hiding the sunlight in a way that it is almost impossible for the sun to come out of the fog. In another word, sunrise in winter season in Kathmandu is rare. The rendering of this setting gives different meaning in which the sun does not displace the fog but the fog lifts itself to let the sun come out or it gives the sense that the sun easily comes out in winter season. Thus the setting of the original has been blurred.

Likewise, word-image "*kausi*" (K 2) refers to an open space projected in the top storey of a house, which is a kind of balcony that we find in typical Nepalese houses where people stay for sunbathing. It is often built for the purpose of taking sunbath and proper management of air and light. While translating this word-image into her western metropolitan language, Hunkins has distorted the source image as "roof" (P 21). "Roof" simply refers to a structure covering or forming the top part of a building where people do not often go for

sunbath in a way they go to the balcony or “*kausi*.” In western sense, “roof” also refers to some vehicle that is made to save from the outer environment like rain, air and sunlight. Generally people do not climb on “roof” to save themselves from such environmental factors. This translation shows the translator’s inadequate knowledge in Nepalese culture related to houses, residents and their way of life.

Similarly, the setting “*Suryabinayak, Dakchhinkali, Pasupatinath and Chabahil Ganesh*” in line “*bichari thuli bhauju santanecchako tirkhale ghari Suryabinayak pugchhin, ghari Dakchhinkali, ghari Pasupatinath, ghari Chabahil Ganesh*” (K 102) are the popular religious sites among Nepalese who have faith on Hindu religion and culture. These temples mentioned in above lines have different values and significations. Hindus often go to such places with the hope that god will fulfill wishes. The childless sister-in-law of the protagonist frequently goes to such Hindu shrines to make god happy so that she could have a baby. The Hindu worshippers offer goats, cocks, ducks and other animals in the temples and every Tuesday and Saturday, there can be seen a big line of the worshippers in Dakchhinkali. But, in the process of translation, the cultural essence of this site has been blurred, romanticized and homogenized. “*Dakchhinkali*,” in the translated text, has simply been mentioned as a Hindu shrine to Kali. Moreover, it has been mentioned as a place of popular picnic spots for families southwest of Kathmandu with slopes and forest. Moreover, what kind of places are “*Suryabinayak*” and “*Chabahil Ganesh*” have not been mentioned anywhere in translation, since they are unknown and unfamiliar to the translator and her culture.

Similarly, the line “dressed as usual in the white clothes his mother was standing in a beautiful place filled with gorgeous trees, ringed by small hills, and filled with a carpet of velvety green grass where a gurgling waterfall echoed” (P 26-27) describes a woman wearing white cloth. The color imagery “*seto bastra*” (K 7) has been rendered as “white cloth.” The source image connotes that the mother of the protagonists’ lover is already a widow. In Hindu culture, the women wear “white cloth” after the death of their husband whereas wearing white cloth by a widow is not the tradition in western culture. Because of the cultural “gap,”

the literal translation of this color imagery cannot give the sense of original to the English target readers.

The setting “*nidhar ma sukijatiro sindurko tika lagayeki unki swasni ainama herera gajal lagairaheki thiyin*” (K 20) marks the manipulation as “His wife, wearing a *tika* mark on her forehead as big around as a fifty paisa piece, was applying eyeliner in the mirror” (P 44). The word-image “*suki*” refers to the material culture, has been ruptured as “*fifty-paisa*” in translation. The fifty-paisa coin is larger in its value while it is smaller in size in comparison to “*suki*.” “*Suki*” refers to twenty-five paisa and wearing round mark of *tika* as big as twenty-five paisa coin in forehead by married women is the culture in Hindu tradition. The size of twenty-five paisa, symbolically, refers the importance of the round *tika* mark that is worn in the forehead by the Hindu women. This image has been blurred in the process of translation, which shows the translator’s incomplete knowledge of the source culture.

“*Truk drivar dadiwalka swasniharu eak hatama palungo sag ra arko hatale bachha chyapi petika galliharuma pasiraheka hunchhan.*” (K 44) distorts the setting as “The wives of the long-bearded truck drivers, with a bundle of spinach under one arm and a baby under the other can be seen heading into back alleys”(P 75-76). Here, “*hata*” has been ruptured as “arm” and this physiological word-image has a different denotations. Lexically, “*hata*” refers to the terminal part of human arm located below the forearm that is used for grasping and holding the things. The perfect equivalent of “*hata*” is hand, which consists the wrist, palm, four fingers and an opposable thumb. But, the translated item “arm” signifies an upper limb of the human body, connecting hand and wrist to the shoulder. Especially arms do not grasp the things like vegetables, money and bags, which are smaller in size. Hence, the translator seems to be confused with the size of vegetable bundle. The bundles of vegetable can easily be grasped with hands, not with the arms. The translator, as a representative of foreign culture, has ignored the semantic meaning of the non-Western source culture.

Similarly, translation of the material word-image “*jhyal*” (K 12) as “door” (P 7) is an example of mistranslation. “Door” is an entrance of a house, which is a movable barrier that

is fitted into and closes the entrance to a building or room from where people enter and exit. But “*jhyal*” is made in a house only with the purpose of looking and even for the proper management of air and light. Rather the word, window would be the perfect equivalent image of this term. Thus, the images that are inherent in the setting have been inexorably manipulated in Hunkins’ translation. Due to the lack of the “highest level of reading” i.e. the most sensitive kind of the source text, the semantic meaning of these images have been blurred, romanticized and also mistranslated.

Dialogues

No genres of literature can be developed without dialogue. Dialogue is, in a sense, a form of action. Dialogue explains, anticipates and executes the story through its very existence and through the natural speech of particular characters. While translating the images, the cultural essences and tones of the dialogue have been obliterated.

The line “*mero Adam barjit rato syau khaideu aja*” (K 61) marks the manipulation as “Adam! Eat the forbidden red apple today” (P 98). Hence, the protagonist is indirectly requesting her lover to have sex with the purpose of breaking her metaphoric prison and wants to have children to break her loneliness. The tone of the dialogue in the source text is a request with a respect since it is a tradition of Hindu culture in which the women pay the deep respect and worship their husband as godlike. But, this symbolic essence and tone have been blurred in translation with imperative command. Giving command to their husband in Nepalese culture is strange where no women speak with their husband using command or exhortation, which seems like from power or high authority. So, the translated dialogue gives the western sense proving the translator’s inclination in her western culture where there is not much different between male and female sex.

Similarly, the dialogue, “*uni aphain phatphataunchan- ‘e, ajako sait nabigri hai*” (K 56) has been rendered as “He’s babbling- ‘Hey, don’t spoil our lucky day.’” (P 90) manipulates the semantic meaning of the original dialogue. The dialogue of the original text is in the form of monologue that is spoken by the protagonist’s male partner while he was on

his day trip with his beloved, the female protagonist of the novel. Most often, monologue does not expect any addressee or listener and in this dialogue also, the addressor has no addressee. While the couple was in their outing with great eager and enthusiasm, the protagonist's male partner babbles alone. In Nepalese culture, while people set out for their journey, they pray, babble, eat yoghurt, mark rice mixed red *tika* to wish for the lucky time but the translator seems to be unaware of these implicit facts of the Nepalese culture. The imperative tone and command in the translated dialogue has distorted this sense. The rendered version of the dialogue has clearly addressed to some listener as if the addressee is going to spoil their lucky day.

In the dialogue “mother was saying the other day-she said all kinds of suitable young men came to ask for you? But when I heard your brothers would not give you away, I felt so sort of disillusioned. People can be so selfish. No matter what, there is no one in the world like your own mother and father, is there?” (P 129), the abstract word-image related to sense perception “disillusioned” has been ruptured for the source word “*khallo*” (K 85). This gustatory word-image gives the sense of bitter feeling. It also signifies the unfunny situation in which a married woman is giving sympathy to her childhood friend, the unmarried protagonist. In western sense, “disillusion” is a kind of epiphany that refers to the condition of being free from illusion or it is the condition or fact of being disenchanted or to be free from false belief. Disillusion is also a kind of enlightenment. But, “*khallo*” gives the gustatory effect with the sense of taste whereas this meaning has been blurred in the process of translating into the non-western metropolitan language of the “West.” Moreover, the translator has added the possessive pronoun “your” as a modifier of the protagonist whereas the original does not have any possessive pronoun to modify the parents of the protagonist.

Thus, the translator cannot have selected the equivalent images of the original dialogues with similar meanings, tones and cultural essences. The natural speech of the particular characters living in the Nepalese society has made the dialogues meaningful with cultural content.

Characters

While translating serious literature like novel or fiction, the translator should keep in mind the characters and various tags that have been supplied by the novelist. Tags behind the names of characters add certain images related to the habits and psychology of characters. These should be faithfully rendered in translation and if the tags are of repetitive type they should be foregrounded. Banira Giri's *Karagar* has the psychological and introverted characters whose psychology and habits have also been followed by the tag words and certain phrases. For example, the protagonist of the novel has been addressed by different adjective tags like "*Bhitrini*," "*Hewa*" and "*Budhikanye*." Translation of such word-images related to the habits, psychology and behaviors of the characters also mark the certain loss and gain of the original.

The line "*teska patharu batasindai mera kanama susaunchan Bhitrini... .. Bhitrini*" (K 137) marks the manipulation as "its leaves flutter in the wind and hiss in my ear-Mistress... ..mistress" (P 201). The source word "*bhitrini*" generally signifies a second wife or a secret partner of a married man and this word-image related to Nepalese social culture refers to the Nepalese women who are kept by the so called male from higher position even if they have the first wife. Connotatively, the word "*bhitrini*" signifies the lower condition of Nepalese women who have not given equal rights as that of men. But, the rendered word-image "mistress" can not carry over the perfect sense of the original. For the westerners "mistress" is a woman in a position of authority, female head of a household and owner of servants and animals and also a schoolteacher in France. Translation of this word-image marks the semi-equivalence of the original. For the perfect equivalence, elaboration with descriptive details would be appropriate.

Similarly the line "*Rojaluxembergko jibani adhyaan garda lagchha-krantiko dadhelo salkaun tara ekaichhinma aphain nibhchu*" (K 89) marks the manipulation as "I feel like sparking a rebellion when I study Rosa Luxembourg's life-but I put it out myself immediately" (P 135). Hence, the source image "*dadhelo*" has been symbolically used to

denote the protagonist's revolutionary desires against the male patriarchy. "*Dadhelo*" is a perceptual image related to the sense perception that gives visual and olfactory effect to the readers. But this effect has been blurred and diminished in translation. "*Dadhelo*" is a forest fire that is larger in amount in comparison to its translated image. "Spark" is a very small flash of light produced by an electric current or impulse. It is a tiny glowing piece of material thrown off from something burning or produced when two pieces of a hard substance, e.g. stone or metal are struck together. It gives auditory and visual effect to the readers, missing the olfactory effect of the original. Though, both of the imageries have some common features, the spatial area taken by "*dadhelo*" is larger than that of "spark" and this largeness symbolizes the intolerable situation of the protagonist. But, this sense has been violated in translation.

Likewise, rendering of the adjective "*bathi*" (K 6) as "sharp" (P 26) in the line "[. . .] I was my father's brothers' dependent. I was a brilliant student, and my mother was sharp. She waited on her brothers-in-law hand and foot, and flattered their wives, so she managed to put me through school." (P 26) can not bear the perfect equivalent of the original. "*Bathi*" denotes the meaning of cleverness, cunning, skilful, dishonest, crafty, mischievous, and sly, knave and trickster but connotatively, it signifies the sacrificing nature of the poor mother and her motherhood for her son. The woman mentioned in the lines was clever and it was her compulsion for her son's education. But, the word-image "sharp" gives a different meaning, which gives the sense of strongly affecting the sense of smell and taste, marked by keenness and accuracy of perception. It also connotes the cold nature of the character. So, the translation of this adjective cannot bear the perfect meaning of the original. Rather, the word, clever would be the closer equivalent of the original.

Thus, the translator cannot have selected the closest equivalent images, which have described the characters, their habits and psychology in the novel. Various tags and adjectives that describe the characters have not been focused or fore grounded in translation, which

shows the lack of continuous compromise and readjustment of the translator in understanding the source culture.

Onomatopoeias

Onomatopoeia is a word or passage that corresponds or strongly suggests size, movement, tactile, feel, and force as well as sound that are closer to the sense images as Alexander Pope in his *Essay on Criticism* has written: “the sound should seem an echo of the sense.” (qtd. in Abrams, 199-200). The onomatopoeic words suggest the combination of sound in a word such as that resembles the onomatopoeic word-images like *hiss, cuckoo, thud, buzz, rattle, bang* etc. Banira Giri’s *Karagar* has made use of onomatopoeias that has given the sound and perceptual effect in the text and has also made the incidents of the novel effective and real like. Hunkins has ruptured the onomatopoeias in her rendering; as a result the translated onomatopoeic images cannot properly give the sense of the original.

The onomatopoeic word-image “*bharanga*” (K 3) has been rendered as “heavy” in the line “now at the mere thought that the wheel might reverse itself, my heart is heavy” (P 22) which does not give the perfect meaning of the source. The source word “*bharanga*” gives the kinaesthetic image i.e. the sense of bodily movement. Kinesthetic effect arises when we face with the sudden accidents or incidents. The connotative meaning of this word-image also refers a kind of frustration, sadness and hatred as a result of sudden unexpected incidents. For example, when we see a big snake, a sudden fright occurs in our heart. But, the word-image “heavy” gives different and distorted meaning of the original. “Heavy” denotes having relatively great weight, large in number or quantity. In another word, “heavy” refers figuratively what is burdensome or oppressive to the spirit. “Heavy” has the synonyms like despondent, weighty, hefty, massive, ponderous, cumbersome and all these adjectives mean having the great weight. So, while translating this word-image into her culture, the translator has manipulated the onomatopoeic word according to the taste and understanding of the western culture readers.

Likewise, the onomatopoeia “*kutkuti*” in the line “*mero byankako byaj pakairaheko rupiyan, sunharu ra barobar ayasta diyirahane jagjajaminle yiniharulai risauna dindaina-kutkuti layera hasauncha*” (K 103) has been rendered as “force themselves to laugh” (P 156) marks the manipulation. “*Kutkuti*” is a kinesthetic word-image, which is a kind of sensation in some parts of body like feet, abdomen and neck. It is also a kind of making excitement by this action and this word-image has been used here to give the symbolic sense. The rendered word-phrase has been elaborated by literal translation as “force themselves to laugh” and it can not give the kinesthetic effect of the original. People can be forced to laugh by different ways like by jokes, stories, and incidents of happiness and strange activities. People can be forced to laugh even without the touch in the body. Due to the cultural differences, this word-image has gone across the western culture in distorted and flattened form not in preserved form.

Similarly, the selected word-image “commotion” (P 39) as the equivalent of “*kalyangmalyang*” (K 17) blurs the meaning of the original. The SL onomatopoeia is an auditory image, which gives the sense of sound. But, this meaning has been obliterated in the process of translation. “Commotion,” in western sense, is a noisy confusion or excitement. Here, the strong sound effect of SL term has been lost in TL, though the meaning has been delivered partially.

Similarly, the onomatopoeic word-image “*chyangchyanti*”(K 26) rendered as “clink-clink” in the line “[. . .] spend rupees clink-clink on the type of group that thinks they are the only ones responsible for literature, even rushing to be the first to publish flim-flam journal” (P 51) marks the semi-equivalent of the original. The SL word gives the auditory and visual effect with various significations, the openness without obstruction, precipitous, extremely steep, a headlong fall or rush. It also denotes to throw from a great height or hurl downward. The TL onomatopoeia “clink-clink” refers to make or cause to make a light, sharp ringing sound as of glass or metal and it gives only the auditory sound losing the visual effect of the original. So, it is the semi-equivalent of the original.

From the above anecdotes, selection of equivalent onomatopoeia in translation seems a challenging job for a translator. Even if the equivalent images have been found out, they cannot give the fuller and objective meaning of the original. In case of the wide cultural gap, translation of onomatopoeia is almost impossible. The translator can transliterate and interpret its meaning to diminish the gaps.

Metaphors

The most particular problem in translation is of metaphors, especially of cultural metaphors. In a novel or a text, metaphors may be found in different forms like one word-metaphor or extended metaphors like collocation, an idiom, a sentence, a proverb, an allegory or a complete imaginative text with explicit and implicit comparisons whereas similes are mostly explicit comparison with the use of comparative words such as, like, as, similarly etc. Dead, used or stock metaphors are the metaphorical expressions, which, at one time, used to possess vivid images, have lost their original charm and have the direct meaning in the present. Original, live, innovative or creative metaphors are the metaphors created and used by the users. Novelty and freshness is the essence of such metaphors. A translator has to take the whole metaphorical expressions as the unit of translation and they should transcend the literal translation, however dead metaphors can be translated literally. Most often, a translator has to interpret the SL metaphors and replace the SL image with another established TL image. Another best way of translating metaphor is focusing on sense and spirit than on forms of the metaphors and even the same metaphor can be translated combining with sense. Hunkins's translation of metaphors i.e. selection of equivalent metaphors marks both loss and gain of the original.

The metaphor "*marubhumika birat maidan*" (K 4) marks the manipulation as "desert plain" (P 23). This stock or used metaphor has been derived from Hindu culture. The stock metaphors can be translated literally and the translator has attempted to give the sense of the original through literal translation but the deletion of the word-image "*birat*" has ruptured the

source meaning. The word “*birat*” is a kinaesthetic word-image that gives the effect of sublimity. It signifies the greatness of the world that has been created by the god, also refers to the immense power of the godfather. Immense, very big, tremendous, gigantic or enormous are the synonymous meanings of this word-image. This religious word-image has probably been carried from the huge world of Mahabharat, *the virata-parva*, the name of the fourth book of the Mahabharata describing the adventures of Pandavas in the service of King Virata. The simple translation as “desert plain” cannot carry over fuller sense of the original. The translator seems unfamiliar with this word-image of religious essence. The deletion of this word-item is an absolute deception to the target culture.

Similarly, “*pahadaka kandaharu*” in the line “*bichari bhauju pahadaka kandaharubata aphulai jogayera yeha hamikahan sharan lina aayin*” (K 74) is a stock metaphor that has been rendered as “thorns of the hill country” (P 114). This literal translation of this metaphor marks the closest possible equivalent of the original. This image metaphorically signifies the evils of village life and this meaning of the source has been carried properly in the translation.

Similarly, the line “*hami dubailai euta tewa chahiyeko chha, hami dubai eak arkaka tewa haun, eak arkaka thankro haun*” (K 15) marks the manipulation as “we both need a foundation; we are each other’s support, each other’s climbing stake” (P 36). The word-image “*thankro*” has been used metaphorically. The denotative meaning of this metaphorical image signifies a support (e.g. a piece of many branched tree) for different vines like cucumber, pumpkins and tomatoes including a kind of small gourd. The connotative meaning of “*thankro*” is a support for the one who needs help or support for the survival like the protagonist and her male partner in the novel. By rendering “*thankro*” as “climbing stake,” the translator has attempted to draw the sense of the original but it has become an invalid uniformity in the sense that “climbing stake” does not signify support but it signifies a kind of ladder. The word-image ‘support’ would be the closer equivalent term of “*thankro*.”

In the process of translation, the translator has to make sense of everything. The metaphors should be translated accurately even if the image and sense is strange and may only be guessed in many cases. While translating the line “*tini lalupate bani dulahako chhatima lapakka tassiyin*” (K 21) as “she blushed and pressed against his chest” (P 44), the literal image i.e. the vehicle of the ecological word-image “*lalupate*” has been obliterated into the kinaesthetic word-image “blushed” but the meaning i.e. the tenor has been delivered appropriately. “*Lalutate*,” as a noun, is a kind of tree having red flower and red leaves that symbolizes the coyness and love, like a red rose. The kinesthetic word-image “blushed” as a verb signifies a kind of embarrassment and shame. To deliver the sense of the original, the translator has avoided the literal translation, marks the semi-equivalence of the original. Had the translator transliterated this word-image and interpreted its metaphorical meaning, literal image and its semantic meaning, both would be conveyed properly in the target culture.

Thus the translated version of the novel cannot have properly represented the source metaphors in spite of the cultural differences. In the process of translating metaphors, the translator has done the literal translation instead of semantic translation and has done semantic translation while the meaning would be clear by literal translation. This denotes the translator’s lack of competence in the Nepalese culture, religion and society.

Similes

Simile is a figure of speech, a comparison of one thing with another with the comparative words like, as, similarly etc. Banira Giri’s *Karagar* makes use of similes that compare two different things with similar features. But in the process of translation, the similes have been ruptured with certain loss.

The line “*pahenliyeka rukhpat ra chaur lai ajha jandiska rogilai jhain pahenlyaundai ghamka dharsaharu charaitira koriye*” (K 2) has been rendered as “the sun’s withering rays draw lines across the jaundiced trees and lawn” (P 21). In this simile, arboreal word-images “*rukhpāt*” and “*chaur*” have been compared with physiological word-image, “jaundiced man” and the comparative word “*jhain* (like)” has made the explicit comparison. But, in the

process of translation, the explicit comparison has ruptured into implicit, which is an improper technique in translation. In the translated version, the trees have been presented as infected by jaundice, which is false because they had only been compared with the features of the men who have been infected by jaundice. In another word, the translator has manipulated the simile into metaphor. To make meaning explicit and clear, a translator can change metaphors into simile but manipulation of simile into metaphor is an unfaithful technique in translation. This shows the translator's lack of sensitive reading of the source culture text.

Similarly the simile "*simalako bhuwajastai udna man lagne*" (K 60) gives the visual and kinesthetic image that marks the manipulation as "want to float like the down from the silk-cotton tree" (P 109). "*simalko bhuwa*" is a kind of silky fiber and kapok from the cotton tree, and this ecological word-image has been excluded in translation. Connotatively, "*simalko bhuwa*" has been compared with the imaginary flight of the female protagonist and arboreal word-image symbolizes the desires and dreams of the suppressed female protagonist in the novel. Here, when the translator has translated "Third World" or non-western text in western metropolitan language, she has excluded the image of the original since she thinks it burdensome to translate it.

Deletion and exclusion are very much unfaithful technique in translation and most of the "First World" scholars avoid the descriptions of scenes and sentiments in their translation. They exclude the source images in which they are unfamiliar. The simile "*matra sugandhajasto phailinthin tini matra sapanajasto bhayera dekha parthin tini*" (K 19-20) has been deleted in the translation and this simile exposes the characterization of protagonist's lover's wife. "*Sugandha*" is the gustatory word-image that is a sweet-scented, distinctive, often agreeable odor, fragrance or smell that gives the sense of smell. And, "*sapana* (dream)" refers to the series of images, ideas, emotions and sensations occurring involuntarily in the mind during certain stages of sleep. The similes mentioned above characterizes the gesture and habit of the female character, has been excluded in the process of translation.

Symbols

Symbol is a type of cultural metonym where a material object represents a concept in which the symbolic object and its significance are thought of as clearly separate thing, one concrete and the other abstract. Basically, symbol can be found in a word or in a phrase. Since symbols are culture specific images and metaphors, they are hard to translate. Hunkins' literal translation of the symbols can not have represented the meanings of the original.

The cultural word-imagery “*rata sinduraka tikaharu*” in the line “*yi dinharuma tinale rata sari, rata chola, rata sindurka tikaharu jyada lagayin*” (K 22) has the symbolic essence but it marks the manipulation by deletion “During those days she often wear her red sari, red blouse, and red *tika*” (P 46). In Hindu culture, the color imagery “*rato sindur*” is a vermilion made with red bright red colored powder that is used by Hindu women in the part above the forehead where hair is parted on each side of the head to leave a line as their ornamental decoration. “*Rato sindur*” symbolizes the married woman. Lexically, “*sindur*” is an orange colored red lead powder that is also used for different purposes related to Hindu ritual like, throwing at the carnival of *Holi* or for putting on the forehead. This color imagery has different connotations related to Hindu culture like *sidur yatra* refers to the marriage feast and victorious celebrations; *sidur halnu* refers to the marriage itself. Due to the cultural differences, the translator has excluded this conceptual image in the translation. The translators while working from the premise from the cultural superiority, has denuded the non-western images that do not match to the hegemonic culture of the west. Had the translator transliterated the image and elaborated its cultural essence, it would be justice to the target readers.

Similarly “*dahi khuwaunu*” in the lines “*pahilo dina skul janda amale saitko rato tika lagai dahi khuwayera hatama rato syau rakhidiyeki thiyin. Skulko naya batabaranma nidharko rato tika ra hatko rato syaule malai sabaibata alagyaeko thiyoy*” (K 69) connotes the Nepalese cultural habit with symbolic sense. The literal translation of “*dahi khuwaunu*” as “fed me yoghurt” (P 107) preserves the literal images but does carry the original sense to the target readers. The western readers simply understand “yoghurt” as a semi-solid somewhat

sour food stuff also mixed with fruit flavored made from milk curdled by the addition of certain bacteria. But, the word, “Yoghurt” does have different connotations in Hindu culture. It is taken as a holy food that is also mixed with uncooked rice and red powder to mark *tika* in our forehead. “*Dahi*” is also eaten mixed with an uncooked rice and banana after the worship of god and goddess after harvesting. It is taken as one of the holy foods among milk, yoghurt, ghee, urine and dung of the she-calf. For the proper selection of the equivalent image of the original, this cultural imagery could be made descriptively equivalent.

Similarly, the line “*gadi balajuko ukalotira gudna thalepachhi surya rato simrikle hamro abhisar garchan*” (K 54) has been rendered as “when the car begins to climb the hill at Balaju, the blood-red sun welcomes us with open arms” (P 87). Hence, the image “*rato simrik*” gives the symbolic essence and this meaning has not been carried over properly in the translated word-image “blood-red.” The source word “*simrik*” focuses upon the Nepalese culture that is a kind of earth used for making *tika* on the forehead and it is a kind of decorating red color. “*Simrik*” is also a national color in our country. Semantic meaning and literal images both have been obliterated in this translation which justifies the translator’s unfamiliarity with the source imageries and their symbolic essences.

In this way, selection of equivalent images of the source symbols has happened to be inappropriate. Literal translation has nothing to do to carry over the symbolic meaning of the original. Instead of understanding the symbolic essences of source images that are inherent in Nepalese culture and society, the translator has rendered these with literal translation, which have given little meaning or no meaning of the source culture.

Proverbs

Idioms and proverbs are the culture bound terms and witty sentences that state general truth about life and cultures. These are also a kind of metaphors. These terms directly or indirectly advice or teach moral lesson to the readers. They reflect a collective consciousness of a particular society. Proverbs are loaded with immense connotations, images and symbols like myths. Proverbs are ubiquitous in time and place. Every culture and language has its own

distinctive proverbs. They take specific shapes from the cultural environment in which they grow. The proverbs, which convey the same or more or less similar meaning and contain the same images between two cultures, can be translated literally. But, the images in the culture specific proverbs may differ and in such cases the images of SL proverbs are and can be replaced by different TL images, which are similar with their meanings with SL images. The case is the same with the proverbs of images with history and mythology. When the proverbs are taken from history, myth and specific cultures, the literal or word-for-word translation makes no sense. Banira Giri's *Karagar* has made use of proverbs, which have been ruptured in the process of translation.

The proverb “*hatti ayo hatti ayo fussa*” (K 110) is associated with the meaning of ambition, hope and illusion and later it ends in nothingness. This has been rendered as “It’s like yelling ‘The elephant coming’, but it turns out there is nothing there” (P 165), marks the manipulation by literal and over translation. The literal translation “The elephant coming” gives very little meaning or no meaning to the target readers. In case of the culture specific proverbs, however they differ from the TL images; the SL proverbs can be replaced by different TL proverbs, which are similar with their meanings with SL images. Had the translator replaced it with “much bruit little fruit” the sense, coherence and rhymes all would be preserved. Novel as a serious literature, sense and style both should be preserved in translation and it should be applied more vividly in case of proverbs. So, due to the cultural gap and translator’s lack of continuous compromise and readjustment, the selection of equivalent proverb cannot have been objective.

Similarly, the proverb “*chokta khana gayeki budhi jholama parera mari bhane?*” (P 108) in the line “*mero bhagama je jati adamattwo chha, teslai nai swikarchhu; chokta khana gayeki budhi jholama parera mari bhane? Aba ta chalis barse budhi pani ta bhaye ni*” has been rendered as “what if I were like the old woman who goes after the last piece and drowns in the broth?” (P 163). The literal translation of this translated proverb gives no sense or little sense to the target readers. In such cases, the translator must avoid the literal translation and

s/he can replace the SL culture specific proverb with that of TL culture specific proverb if both of the proverbs deliver the similar meanings. The proverb in the source text signifies hopes and ambitions that turn to be empty at last, like a “prodigal son” described in the bible. This meaning would be properly carried, if the translator had replaced this SL proverb with the proverb that is popular among target culture readers i.e. ‘Go for wool and come home shorn’ or ‘The camel going to seek horn, lost his ears.’

Likewise proverbial phrase “*sunako mriga hunu*” in the line “*yo sunako mrigalai ‘pakha hai liyera aunchu’ bhanne mero ram chhaina*” (K 117) has been rendered as “I have no Ram to tell me, ‘wait, I will bring the golden deer to you’” (P 176) also mark the manipulation. This proverb has been derived from Nepalese culture and its cultural meaning has been deeply rooted in Hindu myth. Literal translation of such proverbs do not give the clear sense of the original. Semantically, “golden deer” connotes the impossibility of the action. According to the Hindu mythology, in *Ramayana* epic, the demon named Marich disguised himself as a golden deer to charm Sita in Chitrakut forest, where Ram had spent his exile with Sita and Laxman. Lord Ram goes to catch the deer for his wife Sita but it turned to be impossible since that was only a magical deer, a disguised form of demon Ravana to lure Sita. But, literal translation of this proverb does not deliver this sense to the target readers. So, the translator could have elaborated this mythological meaning with proper sense of the source.

So, Ann Hunkins’ translation of proverbs also marks the manipulation. The semantic meanings of proverbs are more deeply rooted in Nepalese culture and society. To preserve both, literal and the metaphorical meanings of the proverbs is almost impossible. So, a translator should focus on the metaphorical meanings. But, Ann Hunkin’s focus on the literal meaning has directed the translation of proverbs into distortions.

Idioms

Idiom is a kind of metaphorical expression, which is also considered a type of language or dialect of a group or people or country. Idiom is a phrase or sentence whose

meaning is not clear from the meanings of its individual words. The meaning of idioms can only be learned from its whole unit as that of proverbs. Idioms have the cultural and metaphorical meaning like the symbols and the proverbs have. The literal translation of idioms has distorted the sense of the original in the following way.

The idiom “*tuppi pakranu*” (K 37) has been rendered as “grab their hair locks (P 64). The idiom “*tuppi pakranu*” signifies a kind of determination not to repeat the mistake again. In Nepalese culture “*tuppi*” has different significations like it symbolizes the tail of cow that is also worshipped as the goddess, Laxmi. Hindus do not cut the part of hair (*tuppi*) that is in the top part of their head. This physiological word-image has different meanings in terms of its use like *tuppi katnu* to mean to be saint, *tuppi kasnu* to mean to sacrifice him/her in study. However, the translator has simply rendered it as “lock of hair” while translating it in the western metropolitan language. By “lock of hair,” the western readers simply understand a length of curl of hair of a head with its natural division. So in this literal translation, can not deliver the symbolic sense. Hunkins’ literal translation of this idiom has denuded the complexity and variety of non-western culture.

Likewise, the literal translation of the idiomatic phrase “*nak katnu*” (K 37) as “cut off their noses” (P 64) cannot represent the meaning of the original. The metaphorical meaning of this source idiom signifies reputation and prestige. In our Nepalese society, when somebody does the wrong deed going beyond the social rules, regulations, norms and values, people use this idiom to signify that mistake. But, the literal translation of this idiom gives the distorted sense and the western readers simply understand that someone's nose has really been cut down, is a deception for the target culture readers.

Similarly, the literal translation of “*ankha pharpharaunu*” (K 134) as “fluttering eyelids” (P 197) in target language culture gives little meaning or no meaning. The translated idiom gives the literal sense of action like, the quick movement of eyelids in a nervous, restless or excited fashion. The word-image “flutter” does have different connotations like flicker, flit, flitter, hover, however the central meaning is to move quickly lightly or

irregularly like a bird in flight. The meaning of original idiom symbolizes a popular belief in Nepalese society that if someone's eyes flutter some bad fortune is likely to occur. For example, the protagonist says that her eyes were fluttering before the death of her lover. To preserve its original sense, the translator could do two things, either she could transliterate and banish its meaning in footnote or endnote or she could make it equivalent with descriptive detail.

As the similar way, the literal translation of "*kanchuli phernu*" (K 3) as "shed its skin" (P 22) cannot bear the original sense. The original word-image "*kanchuli phernu*" has been used as metaphor here, which signifies a drastic change. The literal translation of this idiomatic phrase "shade its skin" does not give the perfect meaning of the original. It gives the sense like to cause to pour forth, to diffuse or radiate, send forth or impart. Literally, it means to loose the outer part of skin by natural process or drop out. In this literal translation, though the literal image has been preserved, the sense has been completely blurred which marks the translator's lack of understanding of the source idioms and their metaphorical essences.

But, the idiom "*pakhura surkanu*" (K 27) in the line "From home to office, his wife was always ready for a fight" (P 52) has been rendered as "ready for a fight" marks the closest possible equivalent of the source idiom. The translator, for the equivalence of the original has avoided the literal translation and preserved the semantic meaning of the original. In the translation of this idiom, though the literal meaning and image have been dropped, the metaphorical sense has been properly conveyed.

Thus, the idioms have been ruptured like the other formal elements of the novel. Like proverbs, the meanings of idioms are deeply rooted in Nepalese culture, religion and society. The translator, due to the lack of the cultural knowledge, has distorted the idioms with her literal translation.

IV: Conclusion

Banira Giri's *Karagar*, as a poetic novel, is a serious literature that has been rendered as *The Prison* by American translator, Ann Hunkins. In an attempt to find the equivalent images of the source metaphors, symbols, dialogues, settings, onomatopoeic words, characters and the numerous cultural categories, the translated version of the novel marks the manipulation in two levels: style and sense. Firstly, the translator has attempted to preserve literal meanings of the source images by literal translation (word-for word translation) for the sake of achieving equivalent effect. Hunkins' this technique of translation has preserved the style to some extent but it has blurred the essence of the images, especially in the translation of symbols, metaphors and proverbs. Secondly, the focus upon the sense has preserved the essence of the original with semi or perfect equivalence however; the styles or the literal meanings of the source images have been blurred. In other words, the source culture images have been transformed into non-figurative from the figurative ones; though there were the possibilities to preserve both, sense and style. So, while the source culture images are being translated in the metropolitan culture of the "West," the source images have happened to be ruptured, homogenized, fantasized and also excluded, which are supposed unfaithful techniques in translation.

In spite of the cultural gaps, differences and translator's lack of cultural competence in Nepalese religion and society, the images that the translator has selected as the equivalence of the source, seem to be submissive towards the target culture of the "West." In the process of translation, the translator has deleted the images that do not match with her western

culture. The complexity and variety of the source images related to Nepalese society, culture, religion, concepts, perceptions and ecology have also been denuded. For example, the cultural essence of color imagery “*rata sindurka tikaharu*” (K 22) has been simplified, deleted and its complexity has been denuded as “red *tika*” (P 46). Translation is not always loss, but is also a gain. What is achieved through translator’s attempt is gain. For the equivalent effect, the translator has used the technique of elaboration, description and transliteration for the untranslatable source culture images. In the process of rendering various formal elements of the novel, the cultural images and the untranslatable cultural categories have been transliterated, elaborated, described and their meanings have been banished in the endnotes. The implicit images and its meanings have been made explicit with descriptive equivalence. “*Kalpabrichhya*” (K 6), for example, has been rendered as “wish-fulfilling trees in Indra’s heaven” (P 26) marks the elaboration, which clarifies the inherent meaning of the source culture with its descriptive detail.

In short, the translated novel *The Prison* bears more loss and little gain while images of the formal elements come under consideration. For the best translation different theories and practices and their impacts must have been sincerely followed and applied. The translator should decide whether aesthetic or the pragmatic purpose of the text is more important. Both of the purposes should be preserved in literary text as far as possible. But, Hunkins’ translation cannot have done this. The cultural metaphors should be translated accurately even if the images and the senses are strange in target culture but priority should be given to the semantics in case of the impossibility for equal priority to sense and style. Hence, the translated version seems lacking these facts. Transition from figurative to non-figurative style should be avoided as far as possible because the figures in images in literary text are given to behold not to dissect. That’s why; Ann Hunkins’s translation cannot have been called to have properly represented the source text.

Works Cited

- Abrams, M.H. *A Glossary of Literary Terms*. 7th ed. Singapore: Harcourt, 2001.
- Adams, Hazard, and Leroy Searle. Eds. *Critical Theory Since 1965*. Florida: Florida State University Press, 1971.
- “After 26 Years Karagar out as Prison.” *The Kathmandu Post*. 11 October. 2005: 6.
- Bhattarai, Govindaraj. “In Other Words: Sense Versus Word as Unit of Literary Translation.”
Diss. Hyderabad U, 1997.
- . *An Introduction to Translation Studies*. 2nd ed. Kathmandu: Ratna Pustak Bhandar, 2004.
- Bigunet, John, and Rainer Schulte. Eds. *The Craft of Translation*. Chicago: University of Chicago Press, 1989.
- Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. 4th ed. London: Penguin, 1997.
- Dahal, Durgaprasad, and Bhojraj Dhungel. *Nepali Kabita ra Kabya*. Kathmandu: M. K. Publishers, 2005.
- Das, Bijay Kumar. *A Handbook of Translation Studies*. New Delhi: Atlantic, 2005.
- Dingwaney, Anuradha. “Introduction: Translating Third World Cultures.” *Between Languages and Cultures: Translation as Cross Cultural Texts*. Eds. Anuradha Dingwaney and Carol Maier. Delhi: Oxford, 1996:1-10.
- Dixit, Madan Mani. "Afterword." *The Prison*. By Banira Giri. Kathmandu: Jiba Lamichhane, 2005.
- Giri, Banira. *Karagar*. 4th ed. Lalitpur: Sajha Prakshan, 2004.
- Gove, Philip Rabcock, et al., eds. *Webster's Third New International Dictionary*. U.S.A: Merriam- Webster Inc, 2002.

- Gurung, D.B. "The Libertarian." *The Kathmandu Post*. 13 Nov. 2005: 4.
- Hawthorn, Jeremy. *A Glossary of Contemporary Literary Theory*. 4th ed. New York: Oxford University Press, 2000.
- Hermans, Theo. Ed. *The Manipulation of Literature*. London: Croom Helm Limited, 1985.
- hooks, bell. "'this is the oppressor's language/ yet I need it to talk to you.'" *Between Languages and Cultures: Translation as Cross Cultural Texts*. Eds. Anuradha Dingwaney and Carol Maier. Delhi: Oxford University Press, 1996. 71-76.
- Hornby, A.S. *Oxford Advanced Learner's Dictionary of Current English*. 5th ed. Culcutta: Oxford University Press, 1996.
- Hunkins, Ann, trans. and ed. *The Prison*. By Banira Giri. Kathmandu: Jiba Lamichhane, 2005.
- Karki, Gita. "Karagar Upanyasko Adhyan Tatha Bisleshan." Diss. Kathmandu: Tribhuvan U, 2005.
- Moreia, Claudia. "An Invisible Traitor." 6. 12. 2006. < <http://www.kwintessential.co.uk/translation/articles/text-translator.html> / >
- Mukharjee, Sujit. *Translation as Discovery and Other Essays*. New Delhi: Allied Publishers, 1981.
- Newmark, Peter. *A Textbook of Translation*. New York: Prentice Hall, 1998.
- Rakesh, Dr. Ramdayal. "Afterword." *The Prison*. By Banira Giri. Kathmandu: Jiba Lamichhane, 2005.
- Sengupta, Mahasweta. "Translation as Manipulation: The Power of Images and the Images of Power." *Between Languages and Cultures: Translation as Cross Cultural Texts*. Eds. Anuradha Dingwaney and Carol Maier. Delhi: Oxford U.P, 1996: 33-46.
- Weber, Hans-Ruedi. "Interpreting Biblical Images." 18.12.2006. <<http://www.nytimes.com/library/tech/98/biztech/articles/text-translator.html>>.