

**Tribhuvan University**

**TRANSLATION AS MANIPIULATION IN *WAKE OF THE WHITE TIGER*  
(AN ENGLISH TRANSLATION OF *SETO BAGH*): A POSTCOLONIAL  
PERSPECTIVE**

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By

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This thesis, submitted to the Central Department of English, Tribhuvan University, by Mr. Nabin Shrestha, titled “Translation as Manipulation in *Wake Of The White Tiger* (An English Translation of *Seto Bagh*): A Postcolonial Perspective” has been approved by the undersigned members of the Research Committee.

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## Chapter I

### Translating Non-Western

Translation as a practice is as old as human civilization, but the entry of translation studies into a mainstream academic study has just been about three decades. Sussan Bassnett states:

“There has never been a better time to study translations. From being a marginal activity outside of linguistics, at the edges of literary studies ... Translation now is now being reconsidered, and its fundamental importance in intellectual transfer processes is becoming more apparent. (22)

The study of translation is constantly expanding in a world that is experiencing a flourish of translated text unparalleled in human history. It has now been accepted as cultural empowerment: a means of communication across terrains of difference. The last three decades have witnessed a world-wide boom in translation study and research. Translation studies have achieved institutional authority in the proliferation of specialist publications and academic training programmes, professional associations and conference circuits. Translation activities have come of age and, as actively involved in global problems now challenge, now challenge the paradigms of cognate academic disciplines: the concerns are multilingual, mass and multimedia communication, the multilingual or monolingual nation state, postcolonial or, generally post-totalitarian condition.

Changes in translation studies, in short, reflect larger cultural and political changes. The traditional idea of translation as a servile act has given way to that of

translation as ubiquitous agent in the world. When approached not as a narrow linguistic transfer, translation tackles some of the more important and serious cultural problems of the day – the consequences of colonialism in the interpretation of diverse cultures, the dynamic between minority rights and mainstream cultural trends, the relationship in nations between ‘centres’ and ‘margins’, the understanding of the exotic beyond its social constructedness.

This paradigm shift in translation studies has brought to the fore an interest in power relations embedded in textual practice: at one level, the translator’s power in representing the source culture, at the other his/her power in influencing/manipulating the text’s reception in a particular target culture. As Basnett states:

We called this shift in emphasis ‘the cultural turn’ in translation studies... [it was] a way of understanding how complex manipulative textual processes take place: how a text is selected for translation, for example, what role an editor, a publisher or patron plays, what criteria determine the strategies that will be employed by the translator, how a text might be received in the target system. For a translation always takes place in a continuum, never in a void, and there are all kinds of textual and extratextual constraints upon the translator. (123)

In the light of post-colonial context, translation as a practice has long been a site for perpetuating the unequal relations among peoples, races, and languages.

Niranjana Tejaswini maintains:

In a post-colonial context, the problematic of translation becomes a significant site for raising question of representation, power and



historicity. Translation depends on the Western philosophical notions of reality, representation and knowledge. That translation became part of the colonial discourse ('Orientalism') is obvious from the late eighteenth century British efforts to obtain information the people they ruled. (17)

The researcher has chosen a historical novel *Seto Bagh*, and its English translation, *Wake Of The White Tiger* for his research purpose. Diamond Shumsher's *Seto Bagh* is translated by Greta Mary pennington (Rana), a Britain-born writer. This research is oriented towards probing what manipulative approach that the translator has exercised in the process of translation. It does not make any claim to solve the dilemmas of translator. Nor does it propose a way of theorizing translation to enable a more foolproof method of narrowing the gap. More it is a revelation; it concerns to probe lack, loss of history and culture in *Wake Of The White Tiger*.

The objective of research is to trace manipulation in *Wake Of The White Tiger*. Furthermore, the researcher aims to show that how Greta has appropriated and domesticated the source text *Seto Bagh* while rendering it into English. The research is much oriented towards how Nepalese culture and history prevalent in the source text are deliberately ruptured and obliterated in the English translation. The researcher also aims to reveal the case of historicity and power relations involved in the translation. Specifically, the research raises the issues of what is translated? who translates? in which language? and how is the text translated?

In the process of translation of *Seto Bagh*, a non western-text, into *Wake Of The White Tiger*, a western translation, many Nepalese cultural and historical aspects

and expressions have been evaded and interfered by means of simplification and appropriation by the translator, Greta Mary Pennigton (Rana). This researcher has hypothesized that *Wake Of The White Tiger* is an intense manipulation of the source text *Seto Bagh*.

## **Arabic**

The history of literary translation from Arabic into English began with the introduction of Arabic, as the religious language of Islam, to the Europe by the Ottomans. First, the Europeans (English Men) undertook the translation of Koran, and the later the works of classical Arabic literature, the *Mu'allaqat* (suspended Odes), the *Muqaddimah* (*Prolegomena*) and the *Alf Lyala wa Layala* (*Thousand and One nights*). Several other classical Arab texts translated into English are Moroccan IBN Battita's (1304-69), the *Rihla* (Journey) by H.A.R. Gibb, Usamah Ibn's '*Kitab ailtibar* (lit. 'book from which lessons are may be drawn') by P.K. Hitti, *Kitab al-Qiyan* or *Epistle on Singing Girls* by A.F.L. Beeston, *Sirat' Antar* ( lit. the life of Antar), a popular story cycle by H.T. Norris and so on.

## **The Koran**

The Koran (Quran) is the Muslim scripture and contains the divine revelation recited in Arabic by Islam's Prophet, Mohammed (c.570-632 CE), preserved in fixed, written form. Muslims believe that the Koran has been translated into most of the languages of Europe and Asia, and many African languages. The first translation into a European language was by an Englishman Robert of Kettton (1143), who made a translation into Latin in Spain in 1143. The first English-language translation, *The*

*Alcoran of Mahomet*, a retranslation of an earlier French version was done by Alexander Ross (1591-1654), theologian, schoolmaster and royal chaplain.

The first English translation done directly done from the Arabic was George Sale (1697-1736), and published in London in 1734. It remained the only English translation by a non-Muslim until a new translation by the Revd J.M. Rodwell (1808-1900) appeared in 1861. New translations into English by non-Muslims were subsequently published by Edward Henry Palmer (1840-82) and in the 20<sup>th</sup> century by Richard Bell, Arthur John Arberry and Thomas Ballantine Irving. Responding to the translation of the Koran into English, Peter France argues:

The frank purpose of early Koran translators was to refute Muslim religious arguments. The subtitle of Ross's translation, 'newly Englished, for all that desire to look into the Turkish vanities' gives an indication of this attitude, which went hand in hand with the translation of Christian religious texts into Arabic for missionary purposes. The adversarial stance towards Islam continued through the 18<sup>th</sup> and 19<sup>th</sup> c, in the preface to his translation, Ross opines that 'how criminal so ever Muhammad may have been in imposing a false religion on mankind....

(142)

### **The *Mu'allaqat*, and The *Muqaddimah*, and *One Nights***

The *Mu'allaqat* are a collection of ancient Arabian odes, generally reckoned to be seven in number. The odes of five poets Imur'alQays, Jarafa, Zuhayr, Labid and Amarall all thought to have been composed in Arabia before Islam. They are the earliest surviving example of ancient Arabic poetry.

The *Mu'allaqat* were among the first Arabic literary works to attract the attention of European orientalists in the 18<sup>th</sup> c. They were first translated into English by William Jones (1746-97). The next complete English translation was by Capt. F.E. Johnson of the Royal Artillery, and published in 1894. A worthier attempt was made by Lady Anne Blunt, and Wilfried Scawen. But the only complete recent translation of the *Mu'allaqat* is that of A.J. Arberry, *The Seven Odes*. Needless to say *Mu'allaqat* are supremely fine poems and at the same time ferociously difficult to translate.

Another medieval Arabic text translated into English is the *Muqaddimah* or *Introduction* written by Ibn Khaldun (1332-1406). The *Muqaddimah* is an 'introduction' to the study of human history, in which the central aim is uncovering the causes of the fall of civilizations.

The French orientalist Quatremere produced the first complete Arabic edition of the *Muqaddimah* in 1858, and this was closely followed by the first translation into a European language, French, by William de Slane in 1863-8. As for translations into English, Franz Rosenthal published in three volumes in 1958. One of the main problems that Rosenthal faced was the Arabic cultural milieu which was remote from European experience.

### **Modern Literature**

The development of modern Arabic literature was slow to make an impact on the West, and the first work to attract significant attention outside the Middle East was Taha Husayn's *al- Ayyam* (1929, *The Days*). It was translated in English in 1932 by E.H. Paxton. Two further Volumes of Husayn's autobiography have also been translated into English by Hilary Wayment and Kenneth Cragg respectively.

Likewise, four novels of Ibrahim al- Mazini's *Ibrahim- al- Katib* (1931, *Ibrahim the Writer*, translated by M. Wahba, *Andat al-Ruh* (1933, *Return of the Spirit*) translated by W. Hutchins; *Ustur min al- Sharq* (1938, *Bird of the East*) translated by R. Bayly Winder; and *Yawmiyyat Naidfi al-Aryat* (1937, *Dairy of a Country Prosecutor*), translated by A.S. Eban are available in English. Other novels translated in English are at Rahaman's *al-Ard* (1954, *The Land*) by Desmond Stewart and Egyptian writer Idris's *Arkhas Layati* (1954, *The Cheapest Nights*) by Wadida Wassef. Like novels many modern Arabic dramas and poetry have been rendered into English.

### **Indian Languages**

Translations from the Indian languages into English began in 1785 and were initially all from Sanskrit. They initially caused a sensation, and were recognized as one of the most exciting cultural discoveries ever made by Europe. With the discovery of Sanskrit, which Sir William Jones in 1796 declared to be of wonderful structure, more perfect than the Greek, more copious than the Latin and more exquisitely refined than either, the new discipline of comparative philology was born which led to the conceptualization of the Indo European family of languages.

Such European discovery of India had been made possible by the efforts not of disinterested scholars but of missionaries and employees (i.e. orientalists) of the East India Company, which was at this stage advancing from trading in India to ruling over India. The company undertook translations of Indian texts (both legal and literary) as a matter of policy to understand better the people of India so as to be able to rule them better.

### **Sanskrit**

Although the Sanskrit literature has been circulated much earlier in the Europe, the history of direct translation from Sanskrit into English only begins in the early days of British rule in India. Translating both religious and literary texts to English began primarily to obtain information about the nature of Indian civilization and Hinduism.

The *Bhagavadgita* (Krishna's discourse to Arjun on the nature of the self and on devotion to the Bhagavat, the lord) was indeed the first Sanskrit work directly translated into English and it has remained much the most popular, with over 300 translations into English having appeared to date. The first, by Sir Charles Wilkins appeared in 1785 and was published with the encouragement of the Governor General of India, Warren Hasting. Wilkins's *Bhagavadgita* translation was heavily dependent on the indigenous commentarial tradition and left many key terms untranslated. In 1787 he published a translation of the *Hitopodesha*, a later Sanskrit adaptation of the *Panchatantra*.

Significantly, Sir William Jones founded the Asiatic Society of Bengal is remembered for his translation of the classic Sanskrit dramas. Kalidasa's *Shakuntala* published in 1789. More importantly, Jones translation of the *Law of Manu* (a theoretical rather than practical treatise on law) clearly reveals vested interest of British in order to rule native Indians imposing their own Hindi laws. Similarly, William Carey and Joshua Marshman began a translation of another great Sanskrit epic, *the Ramayana*, as well as edition of the text. *Puranas*, the great storehouses of Hindu mythology and traditional Hinduism, had much attracted the western scholars. Apart from the translation of one chapter of the *Kalika Purana* (pub. 1797) the first

translation of any of the *Puranas*, was the *Vishnu Purana* (pub. 1840) by H.H. Wilson who had earlier translated Kalidasa's *Meghaduta* (*The Cloud Messenger*).

The one major area which long lacked any substantial translation was that of the earliest sacred texts, the hymns of the *Vedas*, a lacuna which was eventually but inadequately filled by R.T.H. Griffith's complete translation of the *Rigveda* in 1889. The Vedic hymns presents particular problems of translation, their language and vocabulary differ appreciably from classical Sanskrit. Another Vedic literature translated into English was *Upanishads*.

Translations of two great Sanskrit epic, *the Mahabharata* and *the Ramayana*, which hold a central place in Indian culture, were commenced at an early date with the unfinished attempts by Charles Wilkins and by Carey and Marshman. However, the first and only complete translation of the *Mahabharata* into English is that by K.M. Ganguli published at the end of the 19<sup>th</sup> century. Similarly the first complete translation of *the Ramayana* was a fairly free metrical version made by Griffith. Later Robert Goldman and his team translated *Ramayana* in prose (narrative).

The cultural nuance of all Sanskrit literature is clearly an issue of difficulty and problem in translation. Further, Sanskrit metres have no equivalent in English poetry, and the extensive use of assonance and alliteration in all their forms is indeed usually lost in translation and reference to it in notes is a poor substitute.

Another major genre of Sanskrit literature translated into English mainly for their religious interest is *Mahakavya* (sometimes termed as 'court epic'); of which Kalidasa's *Roghuvamsa* and *Kumarasabhava* are fine examples. One of the notable prose *mahakavyas* translated into English is Bana's *Harsacarita* (*The Exploits of*

*Hansa*) by E.B. Cowell and F.W. Thomas at the end of the 19<sup>th</sup> century. Bana's other poems, the *Kadambari*, was translated at the same period by C.M. Ridding, but a better, modern translation has now been produced by Gwendolyn Layne. The translation of Subandhu's *Vasaradatta* by Louir H. Gary makes extensive use of brackets in an attempt to render the frequent paronomasia, achieving accuracy at the expense of readability. Another prose narrative Dandin's *Dasakumaracarita* (Exploits of Ten Princes), a collection of exciting and ingenious stories originally held together by a framing narrative, has been competently translated by Ryder.

### **Modern Indian Languages**

Although, translation into English of Sanskrit works had already begun in 1785, and though devotional or *Bhkti* literature form the early or 'medieval' phases of the modern Indian languages (i.e. up to 1800) had also begun to be translated in the 19<sup>th</sup> century, the modern literature of India was not translated into English in any considerable volume until well into the 20<sup>th</sup> century. Orientalism, it would appear, thrived best on the safely dead past; the problematic and politically resistant present was best left unmediated through translation.

One of the earliest translations into English of a work of modern Indian literature dramatically illustrates the colonial bind. *Nil-darpana* (1860), a Bengali play by Dinabandhu Mitra, depicting how cruelly white indigo planters oppressed and exploited the Indian peasantry and how courageously the latter resisted them, was anonymously translated into English the same year and published by the Revd Jems Long. Remarkably Michael Madhushudan Datta, an innovative Bengali writer, initiated translating their own works from an Indian language into English.



The outstanding case of self translation into English by an Indian writer is that of Rabindrantath Tagore, whose poetic prose version of a selection of his own songs, *Gitanjali*, won him the Nobel Prize in 1913. However Tagore's treatment of his own original text has come to be seen as problematic, for he cut, added, adapted, and diluted flagrantly so as to make his work acceptable and attractive to his intended western readers. When an English translator and critic of his work, Edward Thompson, remonstrated with him in 1921, Tagore candidly admitted:

pIn my translation I timidly avoid all difficulties, which has the effect of making them smooth and thin....When I began this career of falsifying my own coins I did it in play. Now I am becoming frightened of its enormity and willing to make a confession go my misdeeds. (qtd. in Peter France)

In modern Indian literature the most popular literary form has been the novel, followed closely by the short story. Many Indian novels available in English are by and large translated after independence in 1947. More generally, western or westernized translators of Indian novels in both India and the west have shown a tendency to prune and reshape the work so as to make more acceptable. *Godan* (1936) by Premchand, generally acclaimed as the best of all Hindi novels, was apparently translated into English by S.H. Vatsyayan. Similarly, about a quarter of the Malayalam novel *Chemmen* (1956) by Thakazhi Pillai was cut in the English translation by V.K. Narayana Menon. And *Raag Darbari* (1968) by Shrilal Shukla, a post colonial satire on grass roots politics in Independent India, was translated by the British translator Gilliam Wright. Most translators do translate the title as well. For example, Gillian

Wright has translated another Hindi novel by Rahi Masoom Reza under the title *The Fending Families of Village Gargauli* where the original Hindu title was *Adha Gown* (1966, Half the Village). Similarly short stories, poetry and several Indian modern dramas have been widely translated in English. Beside literature, Gandhi's autobiography as *The Story of My Experiments with Truth*, biography of Tagore as *Life of Tagore*, Premchand's biography and several other texts have been translated into English.

### **African Languages**

Literature in African languages encompasses both oral and written literary traditions. Much of the writing in African languages remains untranslated into English. The oral narrative is perhaps the most accessible of African oral literary traditions. From the beginning of the colonial era officials and missionaries took an interest in oral narratives. One view was that to govern, it was necessary to understand, and that oral narrative provided the necessary key to such cultural understanding. Beside oral narratives, epics and the poetry are the other popular genres of African oral literature.

### **East African Language**

Noteworthy English translations of literatures from East Africa commenced in the second half of the 19<sup>th</sup> century, mainly by missionaries and primarily from Swahili, the lingua Franca of the region and now the national language of Tanzania and Kenya. A missionary Edward Steere published in 1870 a collection of tales as told by natives of Zanzibar, containing oral texts with a page-by-page English Translation. Steere's *Swahili Tales* is also notable for its introduction, which discusses the sources, style and songs contained in the tales. And it is noticeable that a number

of both Arabic and Swahili words are retained in the English translation. Equally significant is the Revd Taylor's *African Aphorisms* subtitled or *Sows from Swahili Land* published in 1891.

Swahili poetry has received considerable attention from western scholars, making it by far the most accessible genre in English. Some volumes contain extensive texts and translations of both classical and modern poems: Knappert on religious as well as secular classical poems and their forms by Hinies and so on. Like poetry many plays written by Swahili playwrights have also been rendered into English.

### **West African Languages**

While English translations of African oral literary traditions are numerous, there are a few English translations of certain writing in African languages. A translation appeared in 1968 by Wole Soyinka of a novel written in Yoruba in 1938 by D.O. Fagunwa. The richly evocative translation was entitled *The Forest of a Thousand Demons*. Fagunwa's Yoruba novels were a major influence upon the development of later Yoruba writing. Similarly, Yoruba oral poetry and songs have also been translated into English. Translation of the Yoruba hunters' songs *ijala* by S.A. Bab'alola contains fifty songs. Categories of oral literature associated with other ritual contexts are also available in English translation through the work of J.K. Nketa, whose readable and vivid translations of Ghanaian Akan dirges are set alongside the original texts.

Comparatively oral narratives are made available in English to a lesser extent. A.N. Skinner has translated Frank Edgar's three volumes of Hausa texts. Likewise,

Graham Furniss's overview of Hausa literature (1996) provides a number of English translations of poetry, songs and genres of popular culture along with summaries of some creative prose-writings in Hausa. Other notable translators are Johnston who presents a selection of Hausa stories, Ruth Finnegan who translated 100 stories from Sierra Leone in a vivid clear English style, and Marion Kilson.

The epic of Sunjata has perhaps received more attention from translators and commentators than any other part of the oral literature of West Africa. The epic is known widely across the Mande-speaking world, particularly Senegal, Gambia, Guinea and Mali. A significant rendering of the epic in metropolitan languages was the retelling by Djibril Niane in French (1960). It was later followed by retelling and translations of Gordon Innes, John W. Johnson and so on.

### **Afrikaans**

Afrikaans, one of the world's youngest languages, developed from Dutch and a variety of other languages spoken at the southernmost tip of Africa in the 17<sup>th</sup> century. Its development as a literary language is intertwined with its speakers' struggles for political emancipation from former Dutch and British colonizers.

In a relatively short time Afrikaans writers joined the ranks of the world's best in all literary genres. The most translated Afrikaans poet is Breyten Breytenbach; while authors such as Etienne Leroux, Hennie Aucamp, Dalene Matthee, Elsa Joubert, Jeanna Goosen and Mark Behr have won international acclaim through translation. Of all the Afrikaans authors, Andre P. Brink is clearly the most renowned and at the same time a controversial figure. He is both loved and hated by his people. However,

although his literary political motives may be suspect his contributions to literature and translation can not be ignored

### **Nepali Literature in English Translation**

Evan Zohar's suggestion that "marginal, new insecure or weakened culture tends to translate more texts than a culture in a state of relative centrality and strength... (108)". Naturally every young literature like Nepali is bound to choose the medium of translation for the fast enrichment of its treasures. There is fast growing tendency of translating foreign texts especially English texts into Nepali. Masterpieces belonging to many proponent literary figures have been translated. Perhaps the great poet Devkota is the first poet who initiated rendering English texts into Nepali. But in the opposite hand, the translation of Nepalese literary texts into English does not bear a long history. However the translators (belonging to the source language and the target language) have been paying attention to the importance of translating Nepalese texts into English, i.e. exposing the Nepalese texts for non-Nepali speaking readers.

Devkota, the great poet Nepali literature has ever found, wrote the first Nepali modern epics - *Shakuntala* and *Sulochana* before 1946. Most important of all, Devkota transcreated *Shakuntal* epic from Nepali version of the same title, but it was posthumously published in 1991. He translated many of his poems into English but only a few of them were published in *Indreni*, the poetry magazine of Kavya Pratisthan (Academy). His famous narrative poem *Munamadan* has been translated by Madhusudan Devkota in 1970, by Ananda Shrestha in 1995, by Michael James Hutt and by A.M. Shyanden in 1994. Significantly, David Rubin, belonging to the English-speaking world, is perhaps the first who paid attention towards the importance of

Nepali literature to the wider access. *Nepali Visions, Nepali Dreams: The poetry of Laxmi Prasad Devkota*, translated and edited by Rubin, appeared from the Columbia university press in 1980. Similarly Prof. M.M. Thakur translated *Selected Poems of Devkota* in 1998. Similarly, Bal Krishna Sama, Devokota's contemporary, has transcreated his own poems into English.

Perhaps the first anthology published in English version is M.B.B. Shah's *Harvest of the Poems* (1994) translated by Tirtha Raj Tuladhar. Later, Malla Prakashan's *My Wish and Other Poems* contains Tirtha Raj Tuladhar's English Translation of fifty-five Nepali poems originally composed in Nepali by Vijaya Malla. *Nepal Bhasa Poems* (1997) is also translated by Mr. Tuladhar in coordination with Wayne Amtizs. Madhavlal Karmacharya translated seventy poems of Chhinnalata and published *The Heart of Rings* in 1976. On the problems of translating poetry, Karmacharya writes, "The rendering of poetry is perhaps the most difficult kind of translation, for expressions, allegories, and metaphors in one language do not always have equivalent meaning in another" (vi).

Nirala publication's *From the Other Hand* (1987) consists of thirty-one short poems of Vijaya Malla translated by Yuyutsu R. D., a Nepali based Indian poet. P.B. Chakrabarty is another Indian translator who translated Pawan Chamling's *Perennial Dream* (1992). Among others, Prof. Dr. Taranath Sharma has translated *Chandani Shahka Giti Kabita* as *The Lyrical Poems of Chandani Shah*. His translation has retained the grace and lyrical beauty of the original poems. Another publication that has brought out much English translation of Nepali Literature is *Nepal Letters*, a magazine of literature, culture and art edited and published by Mohammed Harun

Ansari from Kathmandu. Next, *Contemporary Nepali Poetry* (1989), translated by Shailendra Kumar Singh consists of twenty-six poets each one of them represented by a single poem.

Like poetry, prose translation of Nepalese Literature in English, too bear parallel history. The first Nepali novel to be translated and published in English is perhaps Dhooswan Sayami's *The Eclipse* (1967) by Dr. T. R. Kansakar. Originally it is written in Nepal Bhasa, which is a part of Nepali Literature. As a translator, Kansakar admits, "The work of a translator, I feel is hardly an inspiring one yet I have always been inclined to bring literary works of my mother tongue before a wider reading public..."(iii). Remarkably, Parijat's *Sirisko Phool* is the first novel which has been translated by several writers/translators. In the joint venture of Tanka Vilas and Sandra Zeidenstein, it was published as *Blue Mimosa* in 1972. Under the same title Tej Ratna Kansakar translated *Sirisko Phool* into English. Similarly, Larry Hartshell, an American happened to translate three novels – Lil Bahadur Chhetri's *Basain* (as *The Lost Homestead*), Shankar Koirala's *Khaireni Ghat* and Tara Nath Sharma's *Ojehel Parda* (as *Blackout*) into English. Saroj Shakya, a notable translator, has also rendered Bharat Jangam's *Kalo Surya* into English as *The Black Sun* (1991). Shakya also translated Jangam's next novel *Rato Surya* as *The Red Sun* (1994). Nirala Series brought another publication of Peter J. Karthak's *Pratyek Thau Pratyek Manchhe* as *Every Place, Every Person* translated in English by the writer himself.

The first historical Nepalese novel ever to be translated into English is Diamond Shumshers's *Seto Bagh* as *Wake Of The White Tiger* (1984) by Greta Mary Pennington (Rana). In her foreword Greta expresses, "It has been my great privilege to

be able to translate this book into English, especially since it was the first novel I have ever read in Nepali” (ii).

Another publication *Forbidden Fruit and Other Stories* (1994) is an anthology of nine short stories translated from Nepal Bhasa into English by Keshav Lal and Prof. Dr. Tej Ratna Kanasakar. Another translation of both scholars is *Anthology of Short Stories from Nepal* published by Sahitya Guthi and Toyota Foundation. Manjushree Thapa, a prolific translator and Nepali writer in English, has translated Ramesh Vikal’s stories and published as *A Leaf in a Begging Bowl* (2000). ‘On Translator’s Note’, Thapa writes:

Ramesh Dai’s stories are often metaphorical in language, richly cadenced and filled with local cultural references. My first translations of these stories were always literal-leading, as all translators can guess, to quite few linguistic gaffes. (xiii)

Importantly, Michael Hutt, a lecturer in Nepali Studies at the school of Oriental and African Studies in the University of London published *Himalayan Voices: An Introduction to Modern Nepali Literature*. His book introduces the two most developed genres of modern Nepali Literature – poetry and short story. Along with few distinguished poets and their poetry, twenty of the most interesting and best known examples of Nepali short story are translated into English for the first time by Hutt. On the problems of translating Nepali texts into English, Hutt admits:

All translation involves a loss, whether it is of music and rhythm or subtle nuances of meaning. To translate from one European language into another is no easy task, but when the cultural milieus of the two



languages concerned as different from each other as those of Nepali and English are, the problems can sometimes seem insurmountable. (v)

Exploring the intrinsic difficulty of translating Nepali poetry into English, he further asserts with instances:

How should one translate the title of Parijat's *Sohorera Jau*? *Jau* is simple imperative meaning 'go away', but *Sohorera* is a conjunctive participle that could be translated as 'sweeping', 'while sweeping', 'having swept' or 'even sweeping' none of which levels itself particularly well to a poetic rendering. (vi)

Another publication of Nirala Series is Sita Pande's collection of short stories *Jwar (Fever)*. Similarly Prof. Dr. Tara Nath Sharma has translated four short stories of late Guru Prasad Mainali. *Pratik*, a magazine has published about a dozen of short stories.

The translation history of Nepalese texts into English (dominant language) is comparatively rarer than rendering foreign texts into Nepali. Some notable translators other than above are Prof. Dr. Shreedhar Lohani, Prof. Dr. Abhi Subedi, Prof. Dr. Padma Prasad Devkota, Dr. Govinda Raj Bhattarai, Tulsi Diwas, and Manjul.

## **Chapter III**

### **Situating Translation in a Post-colonial Context**

Translation as a practice has long been a site for perpetuating the unequal relations among peoples, races, and languages. Colonialism would not have been so effective and pervasive if it had not depended on its 'mission of knowing' and 'representing' its 'Others' through multiple discourses. In a post-colonial context, the problematic of translation becomes a significant site for raising question of representation, power and historicity.

Conventionally, translation depends on the Western philosophical notions of reality, representation and knowledge. That translation became part of the colonial discourse ('Orientalism') is obvious from the late eighteenth century British efforts to obtain information the people they ruled. The first orientalist were eighteenth century scholars like Maconochie, William Jones, Fitzgerald, and Macaulay and so on. These translators translated the writings of the 'orient' into English based on the assumption that a truly effective colonial conquest required knowledge of the conquered peoples. William Jones who arrived in India in 1783 believed that translation would serve to domesticate the 'orient' and thereby turn it into a practice of learning.

#### **Colonial Discourse:**

Although colonial discourse is an ancient phenomenon, its modern avatar as the expression the power of the West over the rest has its linguistic and ideological roots in the European Middle Ages, in the period between the first crusades and Spanish Reconquista, on the eve of the West's successful sally to colonize the World. The crusades were the first broad enterprise projecting the West, and Westerners

superior to the 'Rest'. Medieval colonialist discourse conveyed a dichotomous world view by means of dualistic vocabulary, i.e. Christianity vs. pagan, civilized vs. barbarian, White vs. Black, and so on.

During the period of reconquista, Christopher Columbus, a true representative of the self-confident West of the Renaissance, brought the same legacy and ideological baggage with him to America as Europe set out to plant the seeds of its world empire. He carried with him "certain schemes of representation of the world, a mindset, and a certain way of understanding both physical and human realities. To quote Asselin Charles:

Columbus's journals and letters are the trust examples of modern Western colonialist discourse as interpretation of the historic encounter between Europeans and non-European peoples. In the writings of Columbus, we find the images, attitudes, and beliefs associated with colonialism. (17)

Similarly, the following passage from one of the letters by Columbus' illustrates clearly the European outlook on the 'other':

They should be good servants, and very intelligent, for I have observed that they soon repeat anything that is said to them, and I believe that they would easily be made Christian, for they appeared to me to have no religion. God willing, when I make my departure I will bring a half a dozen back to their majesties so that they can learn to speak. (13-14)

This indeed exhibits European's anxiety of 'white men's burden' over the centuries and their right to seek mastery over the world and its peoples.

Over the centuries colonial discourse, the verbal expression and right to power turned out to be one of the most effective weapons of conquest and dominance. Ashcroft, Griffiths and Tiffin emphasize Said's *Orientalism* (1979) which examined the ways in which colonial discourse operated as an instrument of power, "initiated what come to be known as colonial discourse which in 1980 saw colonial discourse as a field of study" (41-42).

According to Said, the most readily accepted designation for Orientalism is an academic one. Anyone who teaches, writes about, or researches the Orient and this applies whether the person is an anthropologist, sociologist, historian or philologist, is an Orientalist, and what he or she does is Orientalism. Thus, Said rightly argues:

Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient – dealing with it, making statements about it, by teaching it, settling it, in short, Orientalism as a Western style for dominating, restructuring, and having authority over the 'Orient'. (3)

Said's main interest is to study and analyze the relations between the West and the East, and the role of Orientalism as a governing force in this relationship.

Orientalism, as the discourse of the West about the East, as Said argues, designates the long term images, stereotypes, and general ideology about the orient as the 'Other'.

Similarly, Ashcroft, Griffiths and Tiffin view colonial discourse as "a system of statements that can be made about colonies and colonial peoples, about colonizing

power about the relationship these two. It is the system of knowledge and beliefs about the world within which acts of colonization take place” (42).

Thus, the colonial discourse and its institutions practised within a colony signifies a system of representations framed by political forces that brought the colonized subject i.e. Non-Western or Orient into Western learning, Western consciousness, and Western Empire.

Likewise, colonial discourse, as Cannadine argues, constructs hierarchy and binarism between the statuses of colonizer and colonized. Colonizers are assumed to be educated, civilized, and superior, and their main aim is to educate and civilize the colonized people. The colonizers create colour-gender discrimination between themselves as ‘Whites’ and ‘men’ opposed to ‘Non-European’ as ‘blacks’ and ‘women’. The hierarchies and binarism constructed by the colonial discourse primarily rests upon the concept of ‘fixity’ made by colonizers upon colonized people, as Homi K. Bhabha discloses:

An important feature of colonial discourse is its dependence in the concept of ‘fixity’ in the ideological construction of otherness. Fixity as the sign of cultural/historical (racial difference in the discourse of colonialism, is a paradoxical mode of representation. (293)

The colonizers always follow the fixed and stereotyped construction while representing the countries and people they colonized. These sorts of stereotypical representation and negative images against Orientals, as Scott Nesbit writes, create myths of the native and licensed with power; form the sole force of colonialism.

Similarly, Ngugi Wa Thiongo, in his essay 'Literature and Society', explores the action and strategy of imperialism. Thiongo writes:

Colonial rule can not be sustained except by the permanent and organized repression of the cultural life of the people in question.... the colonizing power tries to control the cultural environment, education religion, language, literature, songs, forms of dances, every form of expression, hoping in this way to control people's values and ultimately their world outlook, their image and definition of self. (43)

Colonial discourse would not have been the effective weapon of domination it was, however, if it had consisted solely of the mere tautological assertion of power over others. Its effectiveness was in the magical nature, in that it sought primarily to enable the conqueror to possess the conquered, to make it possible for the colonizer to occupy the minds of the colonized, so that ultimately the colonized would identify with the colonizer and adopt the latter's worldview.

### **Postcolonial Discourse**

The term 'postcolonial' is sometimes used for the academic activities done in the Third World academia. These Third World intellectuals share the same feelings, and have similar experiences under their colonial ruler, especially English. These intellectuals have tried to subvert the colonial subjectivity – the West at the center, the Third World also speaks. 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. Talking on the synonymous use of the term 'postcolonial' and 'Third World' Arif Drilik writes:

...from the mid 1980s that the label postcolonial was attached to those themes with increasing frequency, and in conjunction with the use of the label to describe academic intellectuals of Third World origin. (330)

This makes clear that the literary activities carried by all the intellectuals from the Third World origin were studied under the term 'postcolonial'. Such definitions of postcoloniality are quite misleading. But most of the contemporary critics agree on the fact that colonialism continues to affect the former colonies even after its political independence. By exploring the colonial history of the native culture, the postcolonial theory empowers a society with the ability to value itself.

Now that postcoloniality has been released from the fixity of Third World location, the identity of the post-colonial is no longer structural but discursive. Postcolonial in this perspective represents an attempt to regroup intellectuals of uncertain location under the banner of postcolonial discourse. (Drilik 332)

It makes clear that post-colonialism, in the recent concept, has been described in the term of discourse. The discourse that resist the imperial power, that re-study the history of the colonized country, and that study the impacts left by the colonizers on the native lands are studied on the same roof of postcolonial. Thus, colonial discourses are replaced by the postcolonial discourses. Gyan Prakash talks on the subject and clarifies:

One of the distinct effects of the recent emergence of postcolonial criticism has been to force a radical re-thinking and re-formation of forms of knowledge and social identities authorized by colonialism and

Western domination. Recent postcolonial criticism ... seeks to undo the Eurocentricism produced by the institution of the West's trajectory, its appropriation of the Other as History. (qtd. in Drilik 333)

This is to say that the postcolonial discourse tries to subvert all types of discourses of colonial subjectivity.

The post-colonial writers want to look back their colonized history. They want to make the native aware of the fact that their true history has to be revived. Franz Fanon feels the need to restudy the history of once-colonized country and says:

Perhaps we have not sufficiently demonstrated that colonialism is not simply content to impose its rule upon the present and the future of a dominated country. Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures, and destroys it. (210)

Postcolonial theory has dealt most significantly with cultural contradictions, ambiguities and ambivalence associated with the history of colonialism. It accounts for the experiences of displacement of third world peoples in the metropolitan centers –the chief cities of Europe and America, and cultural hybridity generated by the first and third worlds interaction.

Postcolonial theory has formed not only a vibrant space for critical even resistant scholarship, but also constructed a contested space in which writers and theorists from the once-colonized lands have forced their voices against the mainstream of western scholarship. It evokes the contemporary theoretical writings,



placed both first and third worlds, and which attempt to transcend the binarisms of third world militancy. 'Postcolonial theory' has often used to cover such a wide area that it includes multiplicity of identities and subject positioning which results from displacements, immigrations and exiles without policing the border of identity along essentialist and originary lines. In other words, it includes multi-cultural perspectives all together, and represents a multiplicity of experiences as described by Ashcroft, Griffiths and Tiffin:

Postcolonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and fundamental experiences of speaking and writing by which all these come to being. None of these is 'essentially' postcolonial, but together they form the complex fabric of the field. (2)

This means that postcolonial theory is not a single index of linguistics, philosophy, literature, and culture. It is, rather, a mixed identity of these items all together.

### **Discourse and Power**

Post-colonial theories foreground the theory of 'Discourse as Power' propagated by Michael Foucault. Foucault, a post-structuralist theorist, propounded the theory that 'discourse is involved in power'. Each discursive practice in the society has its political implication. The discursive practices are the result of power-structure operating in the society. In other words, the real power in the society is exercised

through discourse. Foucault views that social and political power operates through discourses.

Foucault's theory of discourse foregrounds the philosophy of 'will to power' propounded by German philosopher Nietzsche. Nietzsche argues that all knowledge is an expression of will to power, and the producer fills the discourse with the facts that suits his aim. The discourse, therefore, is inseparable from power because discourse is the ordering force that governs every institution. The discursive formations have enabled institutions to wield power dominating, and in creating the 'sub-ordinate class'. "People recognize a particular piece of philosophy or scientific theory as 'true' only if", Seldon writes in his book *A Reader's Guide to Contemporary Literary Theory*, "it fits the descriptions of truth laid down by the intellectual or political authorities of the day, by the member of ruling elite, or by the prevailing ideologies of knowledge" (100). This means that the institutions, that produce the discourses, fill it with certain set of standards and 'logos' which are imposed in the society, that in turn, raise the institutions in the level of power. Talking on the process of 'discursive formation' as Foucault has described in his book *The Archaeology of Knowledge*. Seldon further says, "... in mapping the discursive formation which, often in the name of science, have enabled institutions to wield power and domination by defining and excluding the deviant" (76). This is to say that discourse is always inseparable from power, because it is discourse through which certain criteria of truth is prescribed by the governing institutions that have the authority to speak.

Foucault is in the opinion that 'truth' and 'power' are interrelated. Foucault asserts that 'Truth' is linked in a circular relation with systems of power which

produce and sustain it, and effects of power which it induces and extends 'regime of truth'. This is to say that discourses are the embodiment of power, and it is the discourses through which speak the power of ruling culture - the power to govern and control.

Truth is a thing of this world; it is produced only by virtue of multiple forms of constraint. And it induces regular effects of power. Each society has its regime of truth, its 'general politics' of truth: that is the types of discourse which it accepts and makes function as true: the mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned, the techniques and procedures accorded value in the acquisition of truth: the status of those who are charged with saying what counts true. (Foucault 1114)

In Foucauldian notion, discourses in all fields are produced within a real world of power-struggle, and are used to gain real power. All institutions, either it is university or army, media or medical institution, are involved in power relations to support and continue the existing social systems.

### **Translation and Representation**

Representation is presently a much debated topic in post-colonial studies and academia. Representation implies power relations and inequalities between the person who represents and the subject who is represented. Theorists interested in post-colonial studies thus have examined that representations or the images or ideas formed in the mind are implicated in power inequalities and subordination.

Representations come in various forms-films, television, photographic, paintings, advertisements and other forms of popular culture. Written materials-academic texts, novels and other literature, journalistic pieces- are also important forms of representation. Edward Said in his analysis of textual representations of the 'Orient' in Orientalism emphasizes the fact that 'representations/ can never be realistic:

In any instance of at least written language, there is no such thing as a delivered presence, but a represence, or a representation. The value, efficacy, strength, apparent veracity of a written statement about the Orient therefore relies very little and cannot instrumentally depend on the Orient as such. On the contrary, the written statement is a presence to the reader by virtue of its having excluded displaced made supererogatory and such real things as 'the Orient'. (21)

Representations then can never really be 'natural depictions of the orient. Instead they are constructed images, images that need to be interrogated for their ideological content. Remarkably, Ella Sohat argues, "Each filmic or academic utterance must be analyzed not only in terms of who is being represented for what purpose, at which location, using which strategies, and in what tone of address" (173).

It is obvious that representations are much more than plain 'likenesses'. They are in sense ideological tools that can serve to reinforce systems of inequality and subordination, i.e. they can help sustain colonialist or neo-colonialist projects.

Regarding translation and how it served as a part of colonial discourse (Orientalism) representing the 'Orient' to the West, Said writes:

...method by which Orientalism delivered the Orient to the West was the result of an important convergence. For decades the orientalists had spoken about the Orient, they had translated texts; they had explained civilizations, religions, dynasties, cultures, mentalities – as academic objects, screened off from Europe by virtue of their imitable foreignness. The Orientalist was an expert, like Renan or Lane, whose job in society was to interpret the Orient for his compatriots. The relation between orientalist and Orient was essentially hermeneutical, standing before a distant barely intelligible civilization or cultural monument the Orientalist scholar reduced the obscurity by translating, sympathetically portraying, in worldly grasping the hard to reach object. (222)

Hence, the process of translation involves in making another culture (i. e. non-Western) comprehensible through the process of appropriation and familiarization whereby ignoring their foreignness and inaccessibility. In creating coherent and transparent texts and subjects, Niranjana Tejaswini writes, “translation participates – across a range of discourses – in the fixing of colonized cultures making them seem static and unchanging rather than historically constructed” (3).

Translations, since the beginning of the European colonial expansion served as a primary tool of the 'business of knowing' other peoples and representing them both in the West and the East because the knowing underpinned imperial dominance and

became the mode by which they were increasingly persuaded to know themselves as subordinate to Europe. For instance, William Jones who first came to India in 1783 initiated introducing a textualized Orient (India) to Europe. As regards how Jones is responsible for introducing Orientals (Hindus) to the West, Tejaswini writes:

In Jones' construction of the 'Hindus', they appear as a submissive, indolent nation unable to appreciate the fruits of freedom, desirous of being ruled by an absolute power, and sunk deeply in the mythology of an ancient religion. (14)

In a similar fashion, James Mill in his historiography constructs a version of 'Hindu nature' from the translations of William Ward, William Jones, Charles Wilkins, Nathaniel Halford, Henry Coolebrooke, and others. Mill states:

The Indian people, both Hindus and Muslims, characterized by their insincerity, mendacity, perfidy and venality. The Hindus like eunuch excels in the qualities of slaves. Like the Chinese, the Hindus were dissembling, treacherous, mendacious, to an excess which surpasses even the usual measure of uncultivated society. (486)

Defining the Indians, Mill sought to give by contrast a proper picture of the 'superior' European civilizations, as Edward Said has pointed out, "the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, and experience" (1-2).

### **Translation and Power Relations: Question of Historicity**

In a post-colonial context the problematic of translation becomes a significant site raising questions of power, representation and historicity. Translation as a practice

shapes and takes shapes within the asymmetrical relations of power that operate under Western hegemony. The translations of the Third World cultural texts by the First World scholars have played a crucial role to shape the thought about the indigenous culture and their life-style. Tejaswini writes:

Translation thus produces strategies of containment. By employing certain modes of representing other-which it thereby also brings into being -translation reinforces hegemonic versions of the colonized, helping them to acquire the status of what Edward Said calls representations, or objects without history. (3)

Translation, therefore, has come to be considered a form of rewriting and acculturation: the silent motor behind the creation of literary/cultural canons and paradigms. This has brought to the fore an interest in the power relations embedded in textual practice: at one level, the translator's power in representing the source culture, at the other his/ her power in influencing/manipulating the text's reception in a particular target culture. As Basnett explains:

We called this shift in emphasis 'the cultural term' in translation studies...[it was] a way of understanding how complex manipulative textual process take place: how a text is selected for translation, for example what role the translator plays in that selection, what role an editor, a publisher or patron plays, what criteria determine the strategies that will be employed by the translator, how a text might be received in the target system, For a translation always takes place in a continuum,

never in a void, and there are all kinds of textual and extra textual constraints upon the translator. (123)

Translators have become increasingly aware of the power involved in the selection of texts and in the choice of translation strategies. Heightened awareness of this complex process inspires confidence: the translator as co-author/rewriter determines the implicit meanings of both original and final translated version. Fawcett in his book *Ideology and Translation* mentions:

There is a greater public awareness about questions surrounding what gets translated (what is valued and what is excluded)? Who does the translation (who controls the production of translation)? Who is the text translated for (who is given access to foreign materials and who is denied? How is the material translated (what is omitted, added, altered to control the message)? (107)

Translators have the power to create an image of the original which can be very different from the original's intention in so far as the original textual reality can be distorted and manipulated according to a series of constraints: the translator's own ideology, their feeling of superiority/inferiority towards the language into which they are translating. To illustrate how manipulations of power operate in translations, Mahasweta Sengupta writes:

It is important to recognize that translations often operate under varied constraints and that these constraints include manipulations of power relations that aim at constructing an 'image' of the source culture that preserves or extends the hegemony of the dominant group.(33)



Thus, in the process of translation, he/she creates the images from the source culture that are always inferior to the metropolitan culture. Mahasweta further argues:

In fact, these ‘images’ construct notions of the Other and formulate and identity of the source culture that is recognizable by the target culture as representative of the former – as “authentic” specimens of a world that is remote as well as inaccessible in terms of the target culture’s self. (33)

It thus proves that the translator selects and rewrites only those texts that conform to the target cultures ‘image’ of the source culture. The rewriting often involves intense manipulation and simplification for the sake of giving recognition in and by the metropole. Thus, the power holders create the ‘knowledge’ on ‘foreign culture’ and give birth to a stereotyped discipline. For example, Sir William Jones’ literary translation of Jayadeva’s *Gitovinda* (1792) and Kalidasa’s *Sakuntala* (1789) reveals his confirmation to the ‘images’ acceptable to ‘European taste’. His translations are largely responsible for creating and ‘image’ of India that came to be regarded as an authentic representation of her culture. *Gitovinda* was a Sanskrit *kavya* consisting of lyrics about the divine love of Radha and Krishna, but Jones designated the text “as mystical and highly erotic”. Similarly, displacing all other issues inherent in the text and simply foregrounding one theme of the play – the intimate bond between the human and the natural world – the pioneering translation of *Sakuntala* was one of the earliest attempts ‘to propagate an image of the India’.

## **Translation and Culture**

It is worth noting that scholars have tried to redefine translation from cultural perspective. Jhumpa Lahiri writes, “translation is not only a finite linguistics activity but an ongoing cultural one” (qtd. in Nair 120). Vladimir Ivir also comments that cultural contact presupposes translation. Making a similar point Casagrande asserts that in effect one does not translate languages, one translates cultures.

Culture is a complex collection of experiences which condition daily life; it includes ecology, social structure, history, politics, administration, religion, traditional customs and everyday usage. This is difficult to comprehend completely. Cultural meanings are intricately woven into the texture of the language. The creative writer's ability to capture and project them is of primary importance for; this should be reflected in the translated work. Caught between the need to capture the local color and the need to be understood by an audience outside the cultural and lingual situation, a translator has to be aware of two cultures.

Dress code and ornaments are also primary manifestations of communal and national culture. They are embedded in the culture of a country it belongs to. Regarding food habits, the very flavor behind a food or its significance is untranslatable to an audience who has never heard of it. For instance, certain foods are prepared only during certain festivals, and such foods remind Indian readers of the season or some religious story. But this is not experienced by an audience of a different culture.

Customs and tradition are part of a culture. Be it a marriage or a funeral, be it a festival or some vows, the story and the significance or hidden symbolism behind it become a stumbling block for a translator. For instance, in a Christian marriage, the exchange of kisses is part of the ceremony. In a Nepalese context, this would be totally inappropriate! Even expressing feelings in public is outrageous here.

That religion is an important part of culture is without question. Religion is a major part of culture or could be considered a sub-culture that reflects religious sub-culture or lack of it. Religion as a culture varies widely both within and beyond national borders. Religious elements, myths, legends, and the like are major components of any culture. They present major hurdles in translating a text. This sensitive issue demands the translator's full attention.

Geographical and environmental elements are also part of one's culture. For instance, snow is a part of the Eskimos' life. There are different words to identify different kinds of snow in their language. In Nepal, people simply call snow for 'snow', and there are no words to describe different kinds of snow. Another example: the Chinese language has different words for different types of ants; in the Indian languages all kinds of ants are just ants.

Awareness of history is an essential requirement for the translator of a work coming from a foreign culture. Thorough knowledge of a foreign language, its vocabulary, and grammar is not sufficient to make one competent as a translator. One should be familiar with one's own culture and be aware of the source-language culture before attempting to build any bridge between them.

## Chapter III

### Translating *Seto Bagh*: A Postcolonial Perspective

#### *Seto Bagh*: Introduction

*Seto Bagh* (1970) is perhaps the best novel among others written by Diamond Shumsher Rana. This novel established Diamond Shmsher as a successful and pioneering historical novelist in the history of Nepali literature. *Seto Bagh* is primarily a story of Jung Bahadur and his son Jagat Jung. At the same time, the novel provides a vivid picture of political, social, economical, administrative and cultural scenes of the period. *Seto Bagh* was first translated into English by Greta Mary Pennington (Rana) in 2041 B.S. Later, Kanujiko Saiki rendered the novel into Japanese in 2044 B.S. and Rabin Kunja rendered it into French in the same year. *Seto Bagh*, which is regarded as the perfect, successful and popular historical novel is perhaps the first novel ever translated in many languages.

*Seto Bagh* is a story about Jung Bahadur's eldest son Jagat Jung. This novel presents the political incidents of Nepalese history – i.e. history of love and hatred, history of envy and murder, and history of suspicion and conspiracy - that occurred in and around three decades. (Kamal Dixit i)

Further, Ganga Prasad Uprety comments:

The story of *Seto Bagh* develops around the life story of Jagat Jung, Jung Bahadur's eldest son. Though the novel *Seto Bagh* captures the period of three decades, it is more a projection of collusion, conspiracy, murder that took place in the palace during the Rana Regime. (211)

The novel also accounts family conflict. In the novel both Jung brothers and Shumsher brothers have greed for power. They indulge in constant conspiracy and murder.

Besides, the novel is also the projection of social, cultural and socio-economic aspects of people living in that period. The people are bound to live in poverty and injustices. The novel also hints that true patriots always suffer and conspirators get rewarded. Further, the Rana period is also the period of cultural decline.

The subject matter of *Seto Bagh* is tragic. As the novel *Basanti* ends in death of Gagan Singh and Basanti, *Seto Bagh* ends in death of Jagat and Princess Royal. Jagat is a victim of the system established by his own father. Further, Greta comments:

It is tragic story not only because it ends on a tragic note but because it destroys a family. I speak not of the Jung family who are murdered or scattered but of the Shumshere family; for upon achieving that very power that they craved they lost their trust in each other as brothers-a loss of trust that in the far off future was to eventually destroy the Rana Regime. (i-ii)

*Seto Bagh* is a novel full of conflicts – conflicts between idealism and reality. Reality has defeated idealism at the end. Ideal characters like Jagat, Ranodeep, and Princess Royal get defeated.

The title of the novel *Seto Bagh* is symbolic. It suggests the beginning of the fall and destruction of the Rana Regime. Power struggle and conflict among Jung brothers and Shumsher brothers start. The title also indicates that Jung establishing an autocratic system sowed the seed of conflict among his brothers and sons. He failed to

prove himself a far-sighted leader. As he mistook an ordinary tiger for a white tiger - harmless, he did a mistake keeping his brothers on the roll of succession. Further, he didn't realize that there would be inevitable clash and conflict among the Rana brothers. After Jung's death, perpetual succession of crime and murder took place, which resulted in the destruction of his family. It was his illusion to see his family's future in the autocratic system established by him. Hence, the title of the novel is apposite and meaningful.

### **Plot Summary**

The novel *Seto Bagh* begins with the conversation between King Surendra and Jagat Jung, the eldest son of Jung Bahadur about the upcoming war between Nepal and Tibet. General Bom Bahadur and General Dhir Shumsher, leading Nepali troops, set out to attack Lhasa by way of Kerung and Kuti. King Surendra gives word to Dhir Shumsher that he wishes to see marriage solemnized between Bir Shumsher and the Princess Royal. But the princess Royal who is much attracted by the personality of Jagat Jung starts loving him. The love relation between two grows. Persuading Dhanhajuri, the daughter of Prince Upendra Bikram, to marry to Bir Shumsher, the Princess Royal plans to marry Jagat. Prince Upendra Bikram falls sick and he goes to Eastern Hills. Dhanahajuri also goes along with her father. Both Princess Royal and Jagat Jung also reach to that place. Coincidentally, Bir Shumsher is also taken to that place for recovery after he gets injured. Knowing the fact that Princess Royal and Jagat love each other, Bir Shumsher attacks Jagat. Princess Royal stops them from fighting.

Meanwhile, Bir Shumsher doesn't find the situation in his favor, so he decides to marry Dhanahajuri. Finally, marriage between Princess Royal and Jagat is arranged. Later, Jung also arranges marriage among princes and his daughters. Princess Royal gives birth to a son, and he is declared General. The Crown Prince Trailokya and the Prince Narendra want Jung to put his eldest son Jagat on the roll of succession of Prime Minister. But Jung does not do so.

Jung Bahadur dies in Pattharghatta during a hunting trip. His death news was kept secret for few days and only reported to his brothers. Ranodeep becomes Shri Teen Maharaja. Trailokya and Narendra plan to make their brother-in-law Shri Teen. But unfortunately, Trailokya dies. But in his death bed, he asked his wife to be alert from Narendra and Jagat. He fears that they may conspire to become King and Prime Minister and deprive Prithvi of his throne. After few months of his death, King Surendra and King Rajendra die. Princess Mother then starts to suspect both Narendra and Jagat.

Dhir Shumsher accuses both Jagat and Narendra of collusion to dethrone the King, and sentences to life-imprisonment in Allahabad, India. After a couple of years, Dhir dies, and Ranoddep pardons both of them, and they return back to Kathmandu. Later, Ranodeep desires to go to Kashi declaring Jagat Shri Teen. But the Shumsher brothers go against his plan, and finally Ranodeep is assassinated. Bir succeeds him. And the novel ends with the tragic end of Jagat, Princess Royal and Yuddha Pratap.

## ***Seto Bagh* in English Translation: Question of Historicity**

### **Translating *Seto Bagh*: A Third World text**

The translation of the Third World cultural texts by the First World scholars has played a crucial role to shape the thought about the indigenous culture and their life-style. Translation means not only the translation of one language to another, but it is also the translation of others' culture. The translation of the Third World texts by the First World elites has been a significant tool to create 'the Other', and the translation is a significant technology of colonial domination in securing control over the colonized by means of discourse. Translation is far more than just looking for the closest lexical equivalent; rather, it involves the creation. In this regard, English translation of *Seto Bagh- Wake Of The White Tiger* - also conforms to First World academic concerns.

*Seto Bagh* (1970) is linguistically, culturally and geographically a non-Western, i.e Third World text written by Diamond Shumsher Rana. It is a finest example of historical novel in Nepali literature. The novel is written in vernacular Nepali language. The novel spans the first four decades of Rana Regime. The novel, precisely speaking, is the story of conspiracy, plot, conflict, clash, murder among Rana brothers and the indication of the fall of the Rana Dynasty. It offers distinct colors and tastes of this Himalayan kingdom. Culturally, *Seto Bagh* is full of expressions that are typically conforming to socio-cultural aspects of the period. The novelist has celebrated Nepalese culture and its splendor in the text. The novel is replete with Nepali religious culture, social culture, ecology, costumes and so on. Cultural



practices like *Brata*, *Sati Pratha*, *Mohani*, *Barakhi Barne*, *Kanyadan*, etc. are deeply embedded to the Nepalese culture.

### **Translating *Seto Bagh* into English**

English language is perhaps the most effective and pervasive legacy left over by the British Empire. Ashcroft Bill says, “Language becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of ‘truth’, ‘order’, and ‘reality’ becomes established” (Empire 7). Similarly, Dr Lourdes Diaz Soto, Professor of Education, College of Education, and The Pennsylvania State University, Pennsylvania, USA maintains:

The spread of English as a 'global' language can be analyzed and critiqued as an integral part of colonization and capitalism. The initial conditions that produced the global spread of English have also produced many ways of thinking and behaving that are colonial and post-colonial in nature. It is not the English language itself but rather the speakers with a superior western lens that has displaced people from their land, culture, language and history. Issues of home language, home culture, and social justice have been disregarded as the colonizer's language has been imposed with the accompanying constructions of 'otherness'. (1)

Hence the dominance of the English language appears to be indisputable. At the same time, English has been a tool of globalization, an agent imposing Western cultures and values throughout the world. The use of English obviously legitimizes the

hegemonising processes that tend to render the use of English ‘natural’ and ‘normal’ while marginalizing indigenous languages.

In our context, it is quite evident that there is inequality between the position of English language, i.e. dominant language, and Nepali, an indigenous language. English language has long been serving as an imperial language that authorized British colonizers to impose their cultural superiority over the people they ruled. In translation of *Seto Bagh* into the dominant language, the superiority of English is all pervasive throughout the text. The superiority of the language has licensed the translator to domesticate the text through appropriation and simplification.

### **Translator’s Positionality**

Translation as a practice is always tainted by power. In the context of translation of Third World texts by the First World scholars, they exhibit their ideology and their feeling of superiority towards the source language. Hence, in the process of translation, the image of the original text and its reality might get distorted. As regards the translation of *Seto Bagh*, Greta Mary Pennigton (Rana), a Britain-born writer and scholar, has happened to translate it into English. Greta was born in Yorkshire in 1943. Greta was educated under the British Education system. She did her graduation from the University of Manchester. She has also studied in other European countries like France and Germany. Though she is married to a Nepali, by her ideology, principles, philosophy and standpoint she is purely a White, a Westerner, and a British. Correcting her name in her recent speech, she claims, “I am not Greta Rana, but Greta Mary Pennigton. I prefer my ancestors’ family name” (16).

In her translation of *Seto Bagh*, i.e. *Wake Of The White Tiger*, her positionality as a White is visible. She has exercised her power, i.e. the power of the West while rendering the text. *Wake Of The White Tiger* has failed to represent the original culture. In an interview with Para Limbu, Chairperson, Spiny Babblers, Greta boasts:

It was only after I translated *Seto Bagh* that I realized that if I didn't bring my focus back to my own language – my mother tongue and my own writing – I would never be able to add something of value to the literature of the English speaking people. It is my lifelong dream. I realized that if I concentrated on another language, even if it is French, which is my second language, I would never achieve that ever. (3)

It suggests that by translating a Nepalese text into English, as she believes, she has done a great justice to her language. She takes pride in calling English language as 'my language – my mother tongue'.

### **Text in Translation**

### **Exclusion/ Deletion**

In the process of translation, Greta has excessively exercised her power, i.e. 'power of the West' and has enjoyed undue freedom as if it is her privilege. She has not only deleted cultural-bound words and expressions, but also excluded paragraphs and pages from the original text. Thus, the English translation of *Seto Bagh*, i.e. *Wake Of The White Tiger*, can never be accepted as full, fair and complete translation of the source text. For the purpose of analysis, the researcher has cited some paragraphs and

pages from the source text that the translator has deliberately excluded in English translation.

### **Text I**

Somnathko mudda chhalphal huna thalyo. Bahasma Kaji Hemdal Singh Thapa, Chautaria Ratna Bikram Shah, Karnel Kulananda Bhandari, Kaptan Ranmehar Adhikari, Bhagawat Kaji ra aru das jana nyadhisle pani bhag liyeka thiya.

Muddako behora yes prakar chha -

Somnathle Nepalma hukumi shasanko antya garera shanai shanai sansadiya byabastha lagu garnupardachha bhanne prachar gareko ra tyaska nimti bidhanko masyouda samet tayar pareko abhiyogma uslai rajkaj mudda lagyo. Ani usko sarbashwo haran bhayapachhi usko pariwaro Kathmanduma bichalli paryo. U bahulaha ra bokso thahariyara danda katiyo.

Babulai sarkarbata sanjaya bhayapachhi chhorilai rajdurbarna rakhna nahune prachalit niyamanusar Shashikala durbarbata bahira nikaliyi.

U aphno ghar Bhimdhungama basdathi.

Usko maiti (Somnathko pariwar basne ghar) Lagantol, Kathmanduma thiyo.

Jetho daju Narsinghanath ra sana dui bhai madhya mahila ali chhipiyako thiyo, kanchha kalilai.

Ek din Shashikalaki aama aphno aanganma basera Mahila chhorako likha mardai thiyi, chulhoma dhindo ra gandrukko pani umliraheko thiyo.

Tyo budhi bahunile chhori Shashikala ra usko dewar Hemprasad aphukaha aauna lageko para gallima dekhi. Ani usle hattapatta naya cholo ra phariya pheri jun

cholo ra phariya usle logne farkiyara ghar aayako dinma lagaunu parchha bhanne bicharle sangalera rakheki thiyi.

“Aama!” Shashikala aapugnebittikai ek sasma khushi hundai boli, “Aaja jethi shahjyandiko chhora nati jarsaheb paida bhayo re, utsabko batti balnu pardachha bhanera ma aayaki, ghar jhilimili paru hai aama?”

“Hunchha, sakesamma gar na dherai kaidi chute bhanne pani sunchhu tera babulai pani mafi hunchhake ? Tara ke hunthyo?” bhanera budhi niras bhai.

Shashikala battile ghar singarne tarkharma lagi. Budhile Hem Prasadlai basnaka nimti petima sukul halidiyi.

“Jethan (Narasinganath) kahan janubhayo?” Hemprasadle sodhyo.

“Tyo (Narasinghanath) bharkhar bahira niskiyako chha.”

Hemprasad ra budhile aaphno gharko dukha sukhabare bhalakusari garna thale. Aarkatira ek kunama basera battiko tarakhara garnuko sathsathai Shashikalale aaja ‘Nati Jarnel’ janmeko din durbarma bhayako harsha-ullasko kalpana garna lagi.

Shahajyadi, Dhanahajuri ra sabai durbarle Shashikalalai birsisakeka thiya, tara usko Manama rajkanyaharusita kheleko, nacheko ra shahajyadi ra Jagat Jungko prem pareko belama aaphule pramukh laminiko bhag liyeko samjhana hariyei thiyo.

Usle Dil Bahadur dhari ra Moti Mahal ketilai ismaran gari. U durbarbhitra sewama bahalai raheki bhaya uslai baksis hune ra chausallako pani samjhana bhayo. Shirpauko chalan pani uslai yaad thiyo. Aajako dinma usle paune baksisko darbandi panio birseki thiyina. Antyama, shahajyandiko tyas din janmiyako sano balak (nati jarnel) lai kakhma rakhera khelauna uslai ichha lagyo, tara nau din nadekhine bittikai

durbarma naulo hoine niyamanusar usalai durbarle maya marisakeko thiyo, tyo kura pani uslai samjhana bhayo. Ani usko mana polera aankhama aansu aayo. U runa thali.

“Aama! Balai kahile mafi hunchha?”

“Ke mafi hunthyo chandai? Rajalai badhnupardachha, aarka Jung Bahadurlai chhannupardachha bhanne manislai ke mafi hunthyo chandai. Terai balali pani tyasto nachahido kura garera kina hidnupareko hola? Tyaso bhanne belame tero bako mukhma kun shanisher aayera basidiyo hola?”

Somnathle prajatantrapaddatiko byakhya garda raja bidhanbhitra badhinu pardachha, sansadle pradhanmantri chunau garnugardachha bhaneko kuralai ashikshit samajle yesari naramro tarikale rajalai badhnupardachha, arka Jung Bahadur chhanupardachha bhanyo bhanne prachar bhayeko Shashikalako mutuma suirole ropekoko jasto chaskana pugyo ra asahaya bhayara runa thali.

Budhile pani lognelai samjhera aansu khasali. Hemprasadlai bhauju (Shashikala) ra sasu budhi royeko herirahana thik lagna. Ti duiko aansu rokne hetule bolyo, “Sasu aama! Juwa herna bahira jaun bhaneko bhansa tayar bhayo ki?”

‘Bhansa’ shabdale budhilai gundruk ra dhindoka nimti umalina lageko paniko yaad aayo u aansu puchhdai chulhoma aago kam garna gai.

Chulhoma aago nibhekole pani selaisakeko thiyo. Usle pheri aago jori, pani tatepachhi pitholai odalera dhindo banai. Gundruk pakdai thiyo.

Ani usle khane bhanda lina gai, tara katai dekhina, chota kothama heri, charai tira khoji, kahin paina, aashcharyama pari ra sarhai chintit bhai.

Hemprasadle haandima khayara pet bharyo. Shashikalale tapari chatna thali.

Budhile aaphno bhanda harayekoma chhimekika sabai manchhelai sarapna lagi.

Jaśjalai budhile shanka garera kubachya boleki thiyi tiniharu aaphno nirdoshita prakat garna budhisita bajhna aaya. Kasaile kiriya khaya ra budhiko shankabata mukta bhaya, kasaile gali gare. Kohi daga dharera ghar pharkiya.

Budiya phalaktai thiyi.

Shashikalalai diyoko bandobasta garnu thiyu. U pasal gai. Hem Prasad pani juwa herana niskiyo.

Budhika mahila ra kanchha bhat khana aaye, tara dhindoka phela pare.

“Timiharule hamro kachaura thal kasaile lageko dekheau?” Aamale dubai choralai ekaisath sodhi.

Mahila chorale kehi bhanena. Kanchhale gans nildai thiyu, “Dekhen” bhanyo.

“Kasle lageko dekhis?”

“Ganesh sahule lagyo”

Kanchha chorako toteboli ajhai uska shabdama ispasta bhaisakeko thiyana taipani usle bhaneko kura aamale ramrari bujhi, tara Ganesh sahu tolko dhani mahajan bhayeko hunale usle thal kachaura choryo hola bhanne kura aamalai bishwas bhayena ra chup lagi.

“Aama hamro thalma ganeshle khanchha haki? Timi kema khane aama?”

Kanchhale pheri sodhyo.

“Nakara Bajiya! Sahu pani kahile chor hunchha? Usko dherai paisa hunchha.

Dekhinas tyatro ghar? U hamro jajaman ho, kasari thal lanchha?”

“Maile dekheko aama!”

“Ke dekhis tainle? Nakara dherai.”

“Ganesh sahule hamro thal kachaura sappai lagyo.”

“Kahile?”

“Aghi thuldaile thapnu bhayo, saule kauli hanyo, sabaile mala bhane. Ani ke aama! Hamlo thal kachaula sapai Ganesh saule lagyo.”

Kanchhako bhanai anusar budilai aafno jetho chhora Narasinghanathle kachaura sabai juwama harechha bhanne ispasta bhayo, aba u manmanai bismat garna thali.

Mahila ra kanchha pet bharisakera khelna dagure. Aama thal kachaura samjhera bismat gardai thiyi.

“Aama! Bhandai jetho chhora Narasinghanath aaipugyo.

U Juwama bhanda hareko ra bhokle chur ghar farkina lageko समयामा मराज्दधिराज्को सवारी मानहारा (जागत जुङ्को गह) तिरा हुना लगेको तेहि बेला पारेच्छा. जुवा हरेको रान्कामा उस्लै शाही सवारिको हौश भयाना.

Rajalai bewsta garera hindeko abhiyogma uslai shipaiharule beskari pite. Usko nathri phutyo, aangma nildam basyo. Yasari tan manma gahiro chot parekole ninyauro much lagayara u ghar aayako thiyo. Budhiko Manama jetho chhora ghar aaunebittikai jhaparunla bhanne lageko thiyo, tara ahile chhoralai ghaite halatma dekhekole u jhasanga bhai bolna sakina. Tyo durdasa bhayako karan chhorako mukhbata sunera budhiko mana sahraai dukhyo, u runa thali.

“Tainle bako nam liyinas?”

“Liyeki thiye, jhan balai chinneharule dherai pite.”

“Kina Chhora?”



“Balai sanjaya bhayako risma maile rajalai janijani bewasta garihindeko ho bhanera balai chinnejatile aarop dindai beskari malai thataya, baru nachinneharule tyas kurako wastai gareka thiyanan.”

Budhile kehi pani bhannai sakina, aansu barbar khasalera kura antai lagee.

“Talain kina juwa khelna janu pareko thiyo?”

Narsinganath aghillo barsha Bhimdhungama Shashikalalai bhetna gayako belama uslai Hem Prasadle tripta hune garera khwayeko thiyo khwayeko thiyo. Tyasko paincho tirne prabal ichhya bhayakole u alilkati rupiyan tulyaune aasha liyara juwa khelna gayakoma, durbhagya jitnuko badala haryo.

Jhan Hemprasad handima khayara gayako khabar sunera uslai ashahaiya pir paryo, tyahi kura aamalai bilauna garyo.

Hemprasad ra Shashikala nati Jernel janmiyako utsav bhari Kathmandu basna aayaka thiya. Uniharulai ke khana dine? Tyo kurako aamalai thulo chinta parekole chhoralai sunai.

Tyahan bhareko chhak tarne samaya thiyo.

“Aama! Tapainle lagaunubhayako phariya ramro rahechha, dinus. Ma lagera juwama thapchhu, baljhepachhi hamro kam tarihalchha, tapainko phariya pani jastako tastai lyaunla.”

Aamale phariya dina pahile namanjur gari, bharekai chhak tarne samasya hal garne aarka kunai upaya budhiko samunne thiyana.

Lognelai rajkaj muddama bat lageko hunale swasnilai kohi sarsapat dindainathe. Kohi jajamanko samunne parnai hundainthyo. Sabai hunekhane bhardar jati budhisita ramro garne darauthe, tyasaile chhorako juwa khelna jana dine prastab

swikar garna karai paryo. Chhoralai aaphule lagayeko ramro phariya juwa khelna diyara budhile pheri chyatro bererara basi.

Tyas belako juwama jinsi ra nagad dubai thok hanthap garna hune chalan bhayakole Narasinghanathle phariya chauka dauma thapyo.

Bhagyale uslai dherai palta chhalyo, antyama durbhagaya chhakka daule maryo. Aba Narasinghanathka nimti sara sansar andhakar bhayo. Usle kahin kehi dekhena.

‘Kasari Hemprasad ra Shashikalalai bhare bhokai sutaune? Aamako pranbhanda pyaro phariya maile juwama haridiyan. Aaba maile kasari aamalai mukh dekhaunu? Uni gharma chyatro berera baseki chhan. Bhanda chhaina; luga, anna ra paisa chhaina, ani aafnu bhannu kahin chhaina...’ Yasto bicharle usko man polyo ... uslai daha bhayo ... khapna sakena ... usle rani pokhariko chiso pani samjhyo ... ani usle tyahan dubna chahyo ... dubera marna chahyo jahan hajjaraun abhagi Nepalile jeevanko daudma har manera bishram liyisakeka thiya.

U sojai Ranipokhari pugyo. Ranipokharikobhitrako charaitira kinarma jharpat umriyako hunale pani najik dekhidainathyo, tara ali para hawako isarama nagbeli pardai pani nachdai ra madaridai ghumdai kheliraheka sanasana panika laharharu nikai para, jhan parapara pugdai pheri pharkiyara jahanko tahin aayara mildathe. Yesari pani ra hawa chupchapsita kheliraheko prakritidevile ekpatak lagayara heriraheki thiyin. Himpuri chuchurale pani tyasai garera athiti himalbata nihaliraheko thiyi. Tyas pokharibhitra pani nagbeli gardai kheliraheko aakashma thupriraheka badalle pani dekhiraheka thiya, tara Narasinghanathle tee sab kurako kehi yaad garena. U sojhai pokhariko dilma pugnasaath tyas panima hamphalihalyo.

Ranipokhariko gahiro athaha panibhitra u nisassina thalyo, chhtpatina thalyo.

Kathmandauko tundikhel ra saharbhari juwako ramjham thiyo. Sabai juwadi aaphutira paisa tanned au herdai thiya. Kasailai pani Narasinghanathko nidhadak karbahiko yaad bhayana, na wasta nai thiyo.

Narasinghanathko ardhmrit sharer pani bhitra kahile mathi dubna ra utrina thalyo. Usko hosh ramrari gum bhaisake tapani pran banki bhayakole chhatpatidain ghumna thalyo, antyama dheraiberko jeevan ra maranko sangharshapachhi Narasinghanathle mrityuko ananta bishramko ashraya liyo.

Bholipalta Narasinghanathko las janch bhayo. Usko sharirma neeldam ra chot parekole tyo hatya jalsajibata bhayako bhanne shanka uthyo.

Narasinganathko tol laganma sarjaminhuna thalyo. Sarkarko kudristi pareko byaktiko pakchhya liyara bolna sakne tyahan kahi thiyanan. Aghillo din sipahile kuteko hunale Narasinganathko shasirma nildam pareko ho bhane satya kura bolna pani kasailai himmat bhayana. Baru purana shatruharule budhimathi ris pherne mauka paya. Dherai jaso chhimekile budhilai “tyo hatyakandako karani ra boksi ho” bhanne bayan diya.

Budilai boksi mudda lagyo. Yo thulo mudda lagepachhi budhilai aaphantale pani ghrinako dristile herna thale, satya kura bujhne ra bujhaune tyan kahi bhayan.

Kerkarko yatanale budhilai boksima sabit hunuparyo. Phaujdarile uslai boksi ra jyanmara dubai thaharayo.

Budhi Mayadeviko apil bhardarima paryo. Minister and Commander In Chief ra mukhtyar Jernel Bom Bahadur bhardariko tainathwala mukhiya nyayadhis bhayako hunale Mayadeviko mudda ministersaheble sune. Tara muddako tungo lagna payako

thiyana, ministersaabko paralok bhayo. Tyasai garera Commander In Chief ra Mukhtyar Jernel Krishna Bahadur pani thorai barshama mare.

Dherai samayako alamalpachhi Commander In Chief ra Mukhtyar Ranodeepsinghko mukhtyari dalanma Mayadeviko muddako bahas huna pugyo. Thulo bahasko chhalphalpachhi bhardarile tallo adda (phaujdari) ko insaflai sadar garyo, kinaki sarjaminle 'boksi ho' bhanne bayan diyapachhi tyo swasnimanis kanunma boksi thaharine parampara thiyao. Tyesaile puna Mayadevi jyanmara ra boksi thahariyi.

Mudda suniraheka maharaj Jung Bahadurle sodhe, "Lasko pet bhitra pani thiyao ki thiyana?"

Subba ra khardarle misil paltayara here, kehiberpachhi subbale "thiyao sarkar!" bhanyo.

"Kati?"

"Pani napechhan, tara pet phulera ghyampo jatro bhayako chha' bhanne las janchko muchulka lekhiyako chha."

"Taba bhardar yo ke nabujhera yasto phaisala gareka? Mareko lasko petbhitra pani pasna sakdaina, Narasinghanathle aathmahatya gareko ho bhanne kura sancho dekhina aaunchha."

Nyaadhis ra bhardarharule shree tin ko ichhabiparit kahile chhalphal gardainathe, khali sana tahaka khardar, bichari ra subbasammale aaphno chitta nabujheko kurama chhalphal garne parampara thiyao. Tehi anusar auta khardar maharajko samunne aaphno raya bekta garna kasiyo, "Sarkar! Sarjaminle 'Boksi ho' bhanera bayan diyapachhi Mayadevi kunai halatma pani nirdosh sabit huna saktina.

Boksi ra jyanmarama kehi pharak chhaina, boksi thahariyapachhi tyo swata jyanmara pani bhai.”

“Boksi bhanne kurama mero bishwas chhaina.”

“Dharmaavatar! Kanun bishwas gardachha.”

Jung Bahadur ghorina thale, jati ghoriya pani khardarlai nyayochit uttar dina maharajlai bichar aayana, ani unle hajuriya officersita banduk liyara tehi najikko aglo simalko rukmathi basiraheka dui mayurka bhalepothilai take...goli chalaye...tara lagna.

(Chapter 25, pg. 146-152)

The above cited extract is in fact a sub-plot of the novel. The extract narrates and describes the misery and plight of Somnath’s family after Somnath was accused of treason and sent on exile. Somnath in the novel is one of the important characters. He advocates parliamentary system and advises Jung to bring reform in Nepali political setup. But, Somnath in the novel is one of the victims of the autocratic Rana Regime. His property is all confiscated. His family is bound to live in utter poverty. His daughter Shasikakala is deprived of serving in the palace. His wife Mayadevi faces lots of problems and accusations. And his son Narasingha is badly beaten, and finally he commits suicide in Ranipokhari. Mayadevi is accused of murdering her own son and witchery.

This extract (sub-plot) bears much significance in the source text. It vividly portrays life under Rana rule. The plot also contrasts the utter poverty, pains and problems of ordinary people living in that period with luxury of Ranas. But in the translated version these pages have been excluded. Thus the novel in translation more

appears as the abridged version in English. There is indeed permanent loss in the translation.

## Text II

Yuvaraggiharu logneko nyano kakhma khusi hunda hasne ra bekhusima rune gardathe. Yiniharuko hanzo ra rodanma waliohad maharajlai kehi thulo antar pardainathyo. Uniharurule sandhai hansdathe, sandhai runethe. Ahileko aansu pani uniharule khasamlai aafno kshanil manokamana byakta garne tarika matra thiyo.

Swasniharuko tyo ketaketi chanchal swabhav aajha samma pani nagayako dekhera logneko manma uniharuprati gadha pyar utpanna hunthyo, aru badhi giskyauna thalthe.

Shah ra Rana pariwarle paramparama gilla garda Shahle 'Khas' Ranale 'Kusunda' bhanera ekle arkatharilai hochyaune gardathe.

Ahile tyahi siko tipera Woliwohadle dubai bamangiko mukhma herera hastai bhane, "Timiharule kina khas buddi jhikeki? Hamro kuranai..."

Lognele aafno gilla garna lageko dekhera yuvaraggiharu pani dabna chahenan. Jethi yuvaraggile pani thussidai turunta bolin, "Hami khas hoinau."

Kanchhi Yuvaraggile thussidai turunta bolin, "Hami khas rahechhau bhane sarkarbata kina bibaha garibakseko?"

"Timiharule" pheri hanzo gardai Woliwohadle bhane "tunamantra garyeu, mohani lagaryeu, ani maile timiharulai bibaha garnuparyo, natra mero balbramachari basne bichar thiyo."

"Hera bahini! Bolet (Woliwohad) bata hamilai boksiko bat lagauna lagibakseko."

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“Maile Boletko sabai kura bujheki chhu.”

“Timiharule bhanera maile thaha payeko. French whiskeyko kura bhailai sunaidiun? Chorni ho! Tyasma timiharule mohanimantra garera pathayeko kura bhanidiun?

Didibahinile laaz manera aapasma mukh heraher gare, laazle bolna nasakera rata bhaya, ani ekchhin hansna thale.

Yi yuvaraggiko yuvarajdhirajsita bibha hune kura matra utheko thiyo. Tyasai bela dekhin yi dui kanyaharule ‘Yuvarajsita bibaha hos’ bhani Pshupatinath ra Dakshinkalima bhakal gareka thiya. Suryako brata basera luki luki Yuvarajdhirajko tasbirko pooja gardathe. Jannesunneko, tantramantrako bal lina pani yiniharule banki rakheka thiyanan. French whiskyma pani yestai sadhan garera Yuvarajdhirajkahan pathaiyeko thiyo. Yi sabai kur abibaha bhayapachhi yi didibahinile aphno lognelai beglabeglai ekantama sunayaka thiya. Tehi kura daile bhailai kholna thale, kura gardai swasnilai gijyauna lage.

Lognesita majakma phuskayeka yi kuraki swasniharulai yaadai thiyana, ahile tyasko khandan garna thale. Logneswasniko hanso paryo. Dewarle pani tyas hansoma saath diya. Hansole kothai ghankiyo. Tehi bela, “Sarkarko kema hanso paryo? Bhandai Jagatjung tuplukka aaipuge.

(Chapter 26, pg. 158-59)

This extract in the source text is in chapter twenty six. The extract narrates romantic conversation among the Prince Trailokya, and two wives. His two wives are the daughters of Jung Bahadur. In the extract they are ridiculing and making fun of one another. Trailokya likes their innocence and childish behaviour. The extract also

discloses what princes did in order to get Trailokya as their husband. In Nepalese culture, girls worship Sun-God and Shiva to get good husband. But in the English translation, the translator has considered the paragraphs not of any importance to translate. It is a deliberate crime and injustice to the original text. It is an intense manipulation and violence.

### **Text III**

Narendrale “Hamra Sasura” bhanera Jungbahadurko sanket garda Dhirshumsherlai Jungbahadurko samjhana aayo. Unle mrita Jung Bahadurlai daiko natale matra hoina, dherai varshako aaphno rajnaitik neta bhayako karanle pani chhinchhinma samjhiraheka thiya.

Kotparva, bhandarkhal parva, Londonyatra, Lakhanauko gadar, Tibetsitako yudda aadima safal hune prerna unlai Jung Bahadurbata mileko thiyo.

Tyasaile umer dhalkiyera setai phulisakta pani dajulai ismaran garera balak jastai hatgoda phalera Dhirlai runa mana lageko thiyo, tara parithitile unlai tyaso garna diyana, aankhako aanshu aankhamai sukayara jhokrairahe.

Daiko maranma bhaile viraha vyakta garna payanan. Babu ra aama mareko samachar chhoralai sunauna nahune bhayo. Juwain ra samdhilai thaha diyama bityas parne dekhiyo. Pheri jun byaktile battis barshasamma Nepalko shasanko bagdor hatma liyara desh ra nareshko sewa gareka thiya, tehi manisko mrityu bhayako na deshma prachar garna bhayo na nareshlai khabar garna paiyo. Yo kun byavasthako Jungbahadurle sirjana gareka thiya? Yes nirankush, ektanriya shasan byabasthako satta Belayatko jasto kalyankari byabasthako isthapana bhayako bhaya ke unko santanko bhalo hune thiya? Yo kasto anautho samaj Jung Bahadurle chhodera gaya?

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Yi sab bicharaniya kura sochne phursad Dhirlai thiyana. Unlai ekatira aphno thulo pariwarko bojh thiyo, arkatira naya uttardaitwo dekha paryo, jasle garda unlai kamko pahirole thichisakeko thiyo.

(Chapter 26, pg. 164)

This extract has much significance in the novel. The novelist in the novel has made his political stand point clear. He is in fact criticizing Rana Rule that occupied its space in Nepalese history for a hundred and four years. The narrator frequently passes the comments and judgments in the novel, and frequently reiterates his preference of parliamentary system to autocratic rule. In the extract, the narrator is describing the wretched death of Jung Bahadur. He died in the jungle away from his home and his family. His death was not announced. For all this, as narrator comments, Jung Bahadur himself, and his system was responsible for. But sadly, the translator has left out these paragraphs in the process of translation.

Hence, it is quite evident that English translation of *Seto Bagh* is not a faithful translation. The text in translation can not represent the source text. The originality of the text have been obliterated and ruptured.

### **Addition/Interference**

The translator has much interfered with the source text passing her own comments and adding extra details in the English version. She has committed intense manipulation. In the translation, the voice of the novelist has been displaced. She has totally distanced herself from the subject matter of the text. More, she has rewritten the text from the westerner's point of view.

### **Text I**

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Here they had abounding riches, whiskey from Scotland, coaches from France, and horses from Australia but no necessities such as medicine or surgical instruments. Because of their 'age-old' traditions and superstitious customs, they could not even save the life of their own heir apparent. (*Wake Of The White Tiger*, Chapter Twenty Eight, pg. 170)

In the extract the translator has freely passed judgments upon Nepalese society during Rana period. This is purely an example of interference. In the text we do not find the presence of the novelist, rather the voice of the translator is strong. Of course there were not a single hospital and medical practitioners because Nepal at that time was unknown to western medical practices. But, the tone of the speaker in the text is quite insulting and debasing to the subject. The translator has clearly distanced herself as a 'superior White' contrasting with 'they' (Nepalese). More, the extract presents the image of Nepalese as 'superstitious', 'traditional-bound', backward and lavish.

## **Text II**

It is said, or at least it was said by the ancient Greeks that the greatest sin that man commits is the sin of "hubris" or overweening pride; a pride that in the fullness of its season will bring about its own 'nemesis' of fall. Could it have been, that Jagat, overconfident of his future had allowed his flatters too much license in the slander of his cousins because as he watched, Hasina left the stage and a more sinister performance took place. (*Wake Of The White Tiger*, Chapter 36, Page 217)

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The above cited paragraph is another example of interference in the source text. The translator has totally changed the tone of the novelist in this context. The

added comment does not match with the novelist's attitude to Jagat Jung. The novelist in the text has taken neutral standpoint, or he is more sympathetic towards him. The novelist is trying to show that the downfall of Jagat is not because of his fault. More, Jagat Jung is the 'scapegoat' of the autocratic Rana Regime established by his own father. But, on the contrary, the extract in translation suggests that Jagat is himself responsible for his own doom because of his flaw and 'hubris'. The reference to the notion of 'hubris' is absolutely absurd in this context. She has rather distorted the image of the character Jagat Jung. In the context, he is not as 'arrogant', 'confident' as he is presented; rather he is confused and apprehensive.

### **Title in Translation**

Title is essential for any text or literary work. It gives name and identity to the text. It is a common tradition among all writers to select a good and apposite title to their creative works. Any text does exist in its title. As regards the tradition of writing fiction and novel, different writers have different choices and style of choosing title. Some writers first pick the title and produce a whole story, whereas other writers prefer writing novel first and entitle it later. Anyway, the title of the novel is an important element. In addition, title always speaks about the text. The title directs readers to its point and message.

As regards *Seto Bagh*, Diamond Shumsher Rana offers his judgment on the events/incidents that took place in the whole novel through title. The title of the novel is symbolic. His choice of words *Bagh* (Tiger) and *Seto* (White) are the good combination to formulate his viewpoint and judgment on the Rana Regime established by Jung Bahadur. The word *Bagh* symbolizes 'danger', 'blood-thirsty', 'violence',

'ferocity', 'cruelty', etc, whereas the word *Seto* suggests completely opposite to the first word. They rather appear as oxymoron. *Seto* indicates 'calm', 'peace', 'harmless' and 'prosperity'. Thus, the title suggests it is a mere illusion to expect a tiger harmless, i.e. *seto bagh*. Indeed, the title of the novel suggests the beginning of the fall and destruction of the Rana Regime. Power struggle and conflict among Jung brothers and Shumsher brothers start. The title also indicates that Jung establishing an autocratic system sowed the seed of conflict among his brothers and sons. He failed to prove himself a far-sighted leader. As he mistook an ordinary tiger for a white tiger - harmless, he did a mistake keeping his brothers on the roll of succession. Further, he didn't realize that there would be inevitable clash and conflict among Rana brothers. After Jung's death, perpetual succession of crime and murder took place, which resulted in the destruction of his family. It was his illusion to see his family's future in the autocratic system established by him. Hence, the title of the novel is apposite and meaningful. Besides, the title provokes many interpretations and criticisms.

But, in the process of rendering *Seto Bagh* into English, Greta has completely reshaped the title of the novel as per her interest and need. Generally, the title of the novel is transferred or supplied with words in translation if available in target language. Otherwise, translated texts cannot represent the original text, and at the same time the source text undergoes distortion and obliteration. Rewriting the original title of the novel *Seto Bagh* as *Wake Of The White Tiger* in the English version illustrates manipulation and interference in the process of translation. Greta has not only delimited the novel interfering with the title of the novel, but also reshaped the novel as per British's interest, choice and need. In 'Foreword' she writes:

I have used the word 'Wake' in the title from the point of view of the strictly Celtic meaning of the word. A wake; not simply a gathering of the clan at the lying state of a dead chieftain; but a re-alignment of loyalties, a shifting of pledges from powerless factions to powerful ones. (i)

The above cited extract reveals Greta's vested interest in molding the source text as per the Westerner's (British's) choice and taste. Translating any text into English does not only mean that it is read by the British (Westerners) alone, rather the text is circulated everywhere. Even Nepalese readers do read their literary works translated in English. The translator has done deplorable mistake reshaping the title of the novel as per the Celtic meaning. Further, *Wake Of The White Tiger* as a new title of the novel has delimited its symbolic profusion and open interpretations.

### **History in Translation**

*Seto Bagh* is a successful and popular historical novel in Nepali literature. It captures the period of first four decades of Rana Regime. The novel is primarily about Jung Bahadur and his son Jagat Jung. The novel accounts the destruction of Jung Bahadur's family. At the same time the novelist has faithfully presented the historical incidents without any twist and turn. For any readers, novel appears to be a descriptive history. It enriches the imagination of the readers. Except few subplots and characters, many characters, locations, incidents are real, i.e. purely historical. Here lies the greatness of the novelist weaving history and his imagination together.

*Seto Bagh* is replete with historical incidents historical dates and historical locations. Thus it is serious in its subject matter. But in its English rendering, the

history as such has been distorted. The English translation does not capture the history of Rana period as vividly as the source text does. In the process, she has deleted many incidents, characters, locations, and has altered too.

### **Historical Characters**

Historical novel picks a theme that arises organically out of the true historical era or the life of the central character, and then uses versions of actual historical characters (and a few fictional ones, if necessary) to illuminate that theme. Regarding *Seto Bagh*, it is crowded with a whole lot of historical characters, except a few fictional one. In this novel Jagat Jung, King Surendra, Jung Bahdur, Dhir Shumsher, Ranodeep, Upendra Bikram, Jeet Jung, Bir Shumsher and his sixteen brothers, Dhanahajuri, Prince Trailokya, Narendra Bikram, Padma Jung, Uddha Pratap Jung, Kulman Singh, Keshar Singh Thapa, Jagat Shumsher, Rajantaya (Princess Royal), etc. are historical characters, whereas Somnath, Shashikala, Laxmi, Keshar, Bhola, Chyangba and other maids are fictional.

But, in the English translation of *Seto Bagh*, many names of the historical characters have been missed in the process of simplification. For the translator, these names are of insignificance. For instance, the historical character 'Dalai Lama' who is referred in the opening sentence of the novel is supplied with 'Tibet'. 'Dalai Lama' in the source text is a religious and political ruler of Tibet. Tibet, before it came under the rule of China, was an independent state ruled by religious leader Dalai Lama. The deletion of the character's name in the translation creates a void.

Similarly, the characters like Jagat Shumsher, Dhir Shumsher, Jagat Jung, Jeet Jung and Padma Jung mentioned in chapter twenty seven (pg. 168) are deleted in the

English translation. Likewise, the characters mentioned in chapter twenty six (pg. 163) are not transferred in the translation. These historical characters, in the novel, appear to see off Prince Trailokya and Narendra as they were invited by their father-in-law Jung Bahdur. The historical characters whose names are missed out in the process of translation are Babar Jung, Ranavir Jung, Yuddha Pratap Jung, Kedar Nar Singh, Bam Bikram Bahadur, Buddhi Bikram, Ambar Jung, Khadga Shumsher, Bhupendra Jung, Rana Shumsher, Dev Shumsher, Chandra Shumsher, Bhim Shumsher, Lalit Shumsher and Fatya Shumsher. Remarkably, in chapter thirty three Bhim Shumsher (209) has been altered as Bir Shumsher (196) in English translation.

In the process of translation, many characters have not been transferred. Thus the English Translation has failed to represent the source text. The translator has widely manipulated the text in the process of simplification. More, she has underestimated the source text missing out those important historical characters in the target language text.

### **Historical Dates**

The novel *Seto Bagh* connects the past and present through its theme. The past, i.e. the four decades of Rana Regime, has been portrayed as a visual scene, a drama. The novel also supplies historical dates that enrich the readers' historical thinking and imagination. The dates mentioned in the novel have accuracy to the Nepalese history. Thus, the novel *Seto Bagh* blurs the boundaries of history and literature. But, the historical dates mentioned in the source text have not been rendered in the English translation. The translated text does not appear as effective as the source text to the

readers. The exclusion of the historical dates in the target language suggests the translator's manipulative approach to the original text.

In the first chapter, the novel gives a reference to two wars between Tibet and Nepal that broke out in 1846 and 1848 A.D. The novel also explains the cause of war and victory of Nepali soldiers in both wars. Nepal and Tibet signed a treaty. In the novel, the context is that Nepalese traders are badly treated in Tibet and loot their property, and Nepal decides to attack Tibet once again. The reference gives much insight of Nepal-Tibet war to the readers. But in the process of translation they have not been rendered in the English version. Similarly, in chapter 38, the novel mentions the notorious Kot Massacre that took place in 1903 B.S. (1846 A.D.). The Kot Massacre was a bloodbath on 15 September 1846 when the Queen of Nepal and her nobles clashed with the seven unsuspecting Rana brothers. Many noblemen and military officers were murdered in the massacre and Rana brothers turned out to be victorious. This led to the loss of power by the Shah family, and thus begun a puppet monarchy and the establishment of the Rana autocracy. Regarding English translation, the translator has missed out the date. Further, the translator has deleted the historical date 1938 B.S.(1881 A.D) mentioned in the chapter 34. That year Jagat Jung was ousted from the Prime Minister's roll of succession and was sentenced to life-imprisonment.

The historical incidents in the novel have been greatly enlivened with the mention of accurate historical dates. The novel is rich its historical description, but the novel in translation, i.e *Wake Of The White Tiger* has failed to represent the source text.



## **Culture in Translation**

A language is not simply a symbol or graphic representations but it is the whole embodiment of culture and history that it belongs to. “To speak a language” says Frantz Fanon, “is to take on a world, a culture” (38). With respect to translation, Fanon’s remark suggests that, the translator cannot merely search for equivalent words in the ‘target’ language to render the meaning of the ‘source’. Rather, the translator ‘must attend to the contexts, a world, a culture from which they necessarily evoke and express” ( Dingwaney 1). Culture, as defined by Peter Newmark, is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. Obviously, what is cultural is different from universal and personal. Regarding *Seto Bagh*, a historical novel is full of historical reference and cultural bound words that are embedded to Nepalese culture. *Seto Bagh* is rich in cultural ingredients. The novel does not only encompass the events that occurred during the first four decades of Rana Regime in Nepal, but it is a broad picture of whole cultural, economical, social milieu of the period. Greta Mary Pennington (Rana) has happened to translate this novel, but unfortunately the novel has not been rendered in English satisfactorily. In the process of translation, the culture embedded to the text has been excluded in the process of domestication and simplification. Most remarkably, the translator has deleted a whole lot of Nepali cultural terms in translation.

## **Material Culture**

Humans adapt themselves through material means to the world. To form a culture as a whole materials do occupy significant space. Material culture refers to

buildings, tools, food, clothes and other artifacts that include any material item that has had cultural meaning ascribed to it. *Seto Bagh* portrays the social and economical life of the period. The life style and behaviour of the period is reflected through material culture of the same. But in the process of translation, many terms have been deleted that have much of cultural significance in the source culture. Material culture has further been divided in order to analyze the translation of the source text into English.

### **Food**

“Food is for many the most sensitive and important expression of national culture” (Peter Newmark 97). Diamond Shumsher’s *Seto Bagh* offers the wide reference of national food items. But, Greta’s English translation is not free from domestication and appropriation. For instance, *Dhindo* (pg. 147) and *Gandruk* (pg. 147) are deliberately deleted in the English translation. In the process of translation, the translator could have transferred the words or supplied with descriptive equivalents. *Gundruk* and *Dhindo* are very popular in Nepal, and have been termed as national food. These food items suggest national identity. Similarly, the translator has committed an offense replacing different meat items – *Kabab*, *Taruwa*, *Bhutuwa* and *Sekuwa* simply with ‘food’ (212). The use of word ‘food’ not at all represents those meat items cooked in Nepali kitchen. The names of different items suggest that Nepalese people are connoisseur of meat, and also expert at preparing varieties of meat items.

### **Clothes**

National costume refers to clothing unique to a nation and worn by its people on a daily basis or on special occasions, i.e., holidays or celebrations. Over the course of centuries, nations continually changed the style of their clothing. These changes occurred due to people's economic situations, living conditions, concept of beauty and ability to produce clothing. In all nations, the attire of men varied from that of women, was made and decorated differently. Distinct national religions also influence the way people dressed.

The novel *Seto Bagh* has primarily portrayed men and women belonging to royal and aristocratic family of that period. The novel suggests that the people belonging to upper class were very much concerned about expensive clothes and robes in order to expose their pomp and power. The King, Queen, Prince, Princess, Prime Minister, Generals and other military personnel are dressed in the expensive and valuable clothes. The clothes worn by Jung Bahadur during his visit to England impressed many British. Apart from this, the novel has also portrayed women wearing ordinary clothes popular among them. But in the process of translation, the translator has deleted the cultural terms related to clothes. For instance, the word *Faria* (150) has been excluded in the translation. It clearly suggests that the translator has greatly underestimated the source culture. '*Faria*' in Nepal is very popular among Nepalese women. '*Faria*' lexically means the cloth fastened to the hip covering the parts up to ankle. Similarly, the word 'night clothes' (232) is not an equivalent word to Nepalese costumes '*Cholo*' (244) and '*Petticoat*' (244). In Nepal, there are no clothes as 'night clothes'. Replacing '*Cholo*' with 'night clothes' is an insult to Nepalese culture. Rather '*Cholo*' is regarded as national costume worn by Nepalese women. Similarly

'petticoat' is a long underwear garment worn by women all the time. '*Chyatro*' (150) and '*Khasto*' (30) are also popular among Nepalese women. They wear these clothes to cover their upper part, and at the same time it protects them from cold. But these terms have no presence or equivalence in the translation.

Traditionally, the national costumes when distinctive are not translated and transferred as it is, e.g. *sari*, *kimono*, and *yukula*. Transference is very useful to put across cultural terms that have no equivalence in the target language. But the translator has widely left those terms of source text. Hence, the novel in transition can not represent Nepalese culture, and more it is an example of utter manipulation.

### **Utensils**

Utensils are one of the major determinants of culture. They differ from society to society as per the culture concerned. It also marks the development of civilization. Utensils also reflect life style of people living in that community. Primarily, utensils are of kitchen utensils and household utensils. The novel *Seto Bagh* presents the picture of late nineteenth century Kathmandu. The novel has realistically portrayed the society of that period. But many cultural terms used in the source text have been either deleted or omitted in the translation. For instance, '*Handi*' (150) which is very much embedded to Nepalese homes and kitchen does bear much cultural significance. '*Handi*' is perhaps the distinct utensils commonly used by Nepalese particularly in rural areas. '*Handi*' is an earthen vessel usually used for parching maize and other beans. But in the target language text it has not been rendered at all. Similarly, the words referring various utensils in the source text – *Tapke* (114), *Pittale Kasundi* (114) and *Karai* (114) are simply replaced with 'several utensils, all of silver'. This is

purely an example of domestication and violation. Further, the translator has committed a blunder writing 'all of silver' where the utensils, as mentioned in the source text are of aluminum, brass and nickel. Likewise, the kitchen utensils like *Thal* (148), *Kachaura* (148) and *Tapari* (148) are excluded while translating. The word *Tapari* is closely embedded to Nepalese society. It keeps both social and ritualistic significance. *Tapari* is like a plate made of *Sal* leaves stitched together.

Shockingly, the cultural terms related to utensils used in the source text has been unfairly replaced and deleted. It proves that the translator has not only ruptured the cultural identity of the text but also trespassed the basic ethics of translation.

### **Ornaments**

Ornaments have much to do with people and their life style. Ornaments, as a part of culture, reflect national identity. Compared to westerners, easterners, particularly women, are very fond of ornaments. In Nepal, ornaments do not only have aesthetic values but also have cultural and religious values. Regarding *Seto Bagh*, the novel portrays social and cultural life of people living inside durbar. In the novel the women living in durbars are shown crazy about ornaments and jewelries. It reflects aristocratic women's taste and choice during that period. In Nepal, still, the ornaments they wear reflect their identity in one hand and the class they belong to. Different names for ornaments and jewelries like *Hirako Mukut* (250), *Motiko Mala* (250), *Hirako Aunthi* (250), *Manik* (250), *Sunko Bala* (257) are excluded in the translated version. Likewise, the translator has deleted name of other ornaments *Haarmala*, *Chandramukhe Haar*, *Asarfiko Mala* deleted in the English translation. The very essence of Nepalese ornaments has been obliterated in the translation.

## Social Culture

Social culture generally focuses on the work and leisure activities of the society. The novel *Seto Bagh* which is larded with a whole lot of historical characters also presents the social structure of the period. The characters of the novel are not only military personnel belonging to different ranks, but also many household workers serving in durbars and palaces, other employees hired for official purposes, and many artisans. Though these characters are not focused much, they are equally important in the text. They are called by different designations/name as per their nature of their work and occupation which are typically Nepalese and cultural. But in the process of rendering these terms into English most of them are left out and remaining of them are appropriated and domesticated. For instance, the word 'physician' (pg. 165) used in the target language text can not replace the word *Vaidya* (pg. 176). The word 'physician' is purely related to modern-medical science whereas *Vaidyas* in Nepal have long been practising herbal and ayurvedic treatment to cure different ailments and diseases. *Vaidyas* are still popular and their methods of treatment are still popular in Nepal. Similarly, *kothamocheharu* (pg. 4) and *Chhate* (pg. 174) are more like servants working in the palace. *Kothamoche* are household attendants and also look after rooms, whereas *chhate's* duty is to hold umbrella for his master in order to protect him/her from the heat of the sun. But in the process of translation, both terms which suggest occupation have been abandoned. Similarly, the translator has deliberately missed the social terms like *Chakari Wali* (pg. 152), *Daudaha* (pg. 182), *Susare* (pg. 35) and *Dware* (pg. 128). Obviously the cultural words that denote leisure activities in Nepalese Society are gambling, *passa*, card games and so on. While

rendering these terms related to leisure activities from the source culture, the translator has failed to its originality to the target readers.

### **Political and Administrative Culture**

The political and social life of a country is reflected in its institutional terms. The reference of these institutional terms could be adequately found in Diamond Shumsher's *Seto Bagh*. Almost many institutional terms written in the source text suggest how Ranas used to run the state through various social and political institutions. These institutions were mainly introduced and systematized by Jung Bahadur Rana after he became Prime Minister of Nepal.

As mentioned in the novel there was no separate and independent judiciary as we have today. Rana Prime Ministers themselves used to hear cases and give judgments. The word *Kachahari* (pg. 146) used in the source text means 'court'. It thus suggests *Kachahari* is a name for an institution that imparted justices during the Rana period. But in the process of translation, this institutional term has been abandoned simply mentioning 'cases'. Similarly, *Rastrakosh* (pg. 191) is another institutional term which has been missed in the translated text. During the Rana period, *Rastrakosh* was more or less similar to today's central bank. It was a national treasury where national income used to get collected. Further, the translator has appropriated the source culture not translating the terms like *Munsikhana* (132) and *Nijamati Adda*. During the Rana period both these two institutions were under the senior commanding General. *Munsikhana* looked after foreign affairs and *Nijamati Adda* was related to bureaucracy and civil service.

Significantly, the source text is full of words/terms related to military or army. In fact, Rana rule was a military rule run by brothers. The institution that looked after military affairs was known as *Jungi Adda*. This term has been frequently used in the source text but there is not any equivalence used for it in the target language text. In Nepal, the word *Jungi Adda* is still is used to refer barracks and military headquarters. The translator has not taken any pain to render these terms in to the English text. She has excessively exercised her power and manipulated the source text.

### **Ecology**

Peter Newmark writes, “Geographical features can be normally distinguished from other cultural terms in that they are usually value-free politically and commercially” (96). Geographical features, i.e. ecology primarily support the setting in the text. Further, ecology reflects which culture/ community/ nation the text belongs to. In this regard *Seto Bagh* consists of many ecological terms of flora, fauna, and hills and so on. Sadly enough, many ecological terms which are culturally bound to the source text have not been rendered with their originality in the English translation. In the English version of *Seto Bagh*, the translator has replaced *hiun* (snow), *pahad* (hill), *parbat* (mountain), and *Khola* (river) simply with ‘heavy odds’. The choice of the words ‘heavy odds’ does not really carry the original message of those words. In the textual context, Nepalese soldiers are going to fight against Tibetans. Since Tibet is north to Nepal and the county itself is mountainous, the solders have to cross hills, mountains and several rivers to reach Tibet. Similarly, the words ‘wild flowers (pg. 43) do not exactly specify *sungabha* (pg. 40, orchid) and *asare phool* (pg. 40). This is more an example neutralization of the terms.



## Chapter IV

### Conclusions

*Wake Of The White Tiger*, the English translation of the source text *Seto Bagh* conforms to intense manipulation, simplification and violence of the source text. In the process of translation, Greta has failed to render the originality of the text into the target language text. More particularly, the translator has domesticated and homogenized Nepali culture and history that are prevalent in *Seto Bagh* through simplification and appropriation. Noticeably, in the process of translation, Greta has omitted, excluded, altered, interfered, and also added in the English version.

*Wake Of The White Tiger*, as analyzed in this research, lacks several sub-plots, historical characters and historical dates mentioned for their significance in the source text. In order to appropriate the source text, Greta has adopted the technique of deletion/exclusion, an unfaithful technique of translation, in her English rendering. Further, she has not only deleted Nepalese cultural words and expressions as she undermines their significance in the target language context, but also excluded several pages and paragraphs which are closely intact with the plot of the novel. Hence, *Wake Of The White Tiger* bears excessive loss of Nepalese culture, as well as conforms to mistranslation.

In Greta's translation of *Seto Bagh*, i.e. *Wake Of The White Tiger*, her positionality as a White (a Westerner) is visible. She has exercised her power, i.e. the power of the West while rendering the text. Greta has enjoyed undue freedom reshaping the novel's title as '*Wake Of The White Tiger*', appropriating Nepalese cultural words into English, interfering the narrator's (novelist's) voice and tone, passing her own

judgments, and many more. In her translation of Seto Bagh, Greta's own voice is dominant than the novelist's. In the translated text, she has made her presence to be felt by the readers clearly distancing herself as a British (Westerner) from the subject 'they' (Nepalese). It is a perfect example to illustrate that translation as a practice is always tainted by power. In the context of translation of Seto Bagh, a Third World text, Greta Mary Pennigton, a First World scholar, exhibits her ideology and her feeling of superiority towards the source language.

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