Nepalese Translation

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Nepalese Translation

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EDITORIAL

Translation is an everyday phenomenon in the multilingual land of Nepal, where as many as 123 languages are found to be in use. It is through translation, in its multifarious guises, that people speaking different languages and their literatures are connected. Historically, translation in general is as old as the Nepali language itself and older than its literature. History is the testimony that Nepali literature stands on the foundation laid by translators. However, translation experiences neither of the past, nor of the present have been systematically documented, let alone their theorization. This journal is the first initiative in Nepali in this direction. We are privileged to say that this journal is the first of its kind in the field of translation in Nepal.

All the articles in the present volume were the papers presented in *The First National Conference on Translation and Exhibition of Translated Books* held in Dilliraman-Kalyani Regmi Memorial Library, Lazimpat, and Kathmandu from 29th September to 31th 2016. The papers were later revised, extended in the form of fully-fledged articles in line with the guidelines developed by the editors and comments given by the reviewers.

These articles can be approached from different yet interrelated perspectives. In terms of language, they are of two types: English and Nepali. Of the total number, eleven articles are in English while the rest are in Nepali. We believe that by giving space to writings of two languages in the same volume, we have respected the spirit of translation in the truest sense of the word.

In terms of their orientation, these articles can be put into three categories, namely the theory-oriented, practice-oriented and the survey-based. The theoretically-oriented articles look at the translation activity through such theoretically diverse lenses as World Literature, Postcolonial Studies, Pragmatics, and second language teaching and learning. These articles adopt the theory-to-practice approach to translation. Conversely, the practice-oriented articles concern the problems faced while translating different types of texts and some possible strategies the practitioners have followed to overcome them. The authors are on the way to theorizing the practice. Nepali translation is desperately waiting for such articles so that diverse translation experiences can be adequately theorized. The survey-based articles present a bird's eye view of translation tradition in the languages such as Nepali and Tamang.

Translation is not a monolithic activity. It is multifaceted and interdisciplinary in nature. The articles in this collection evince this reality. In terms of the fields, the articles belong to literatures (of Nepali, Nepal Bhasha and Tamang) in general and drama, fiction and children in particular, second language pedagogy, sign language, technical fields, religion, culture and education. This slim volume of articles is a meeting point of different disciplines.

We express our gratitude to all authors for their valuable contributions. Thanks are due to the reviewers for their time and effort for supporting the editorial team throughout the process. Many thanks to Executive Committee of Society of Translators for their relentless support. We are indebted to Mr. Pashupati Poudel for his academic support.

Editors

Basanta Thapa

Bal Ram Adhikari

CONTENTS

TRANSLATIONAL ROUTE BETWEEN ENGLISH AND NEPALI

Bal Ram Adhikari

The paper presents a brief survey of historical landscape of Nepali literature in translation. The survey mainly concerns the translation of literary texts from Nepali into English, which is further restricted to translation of Nepali fiction.

Keywords: Translational route, literary translation, transcreation

1. Introduction

Works on historical survey of Nepali translation are scanty. Few works that deserve mentioning are Bhattarai (1997), Karmacharya and Ranjitkar (2002), and Adhikari (2012), which, however, are almost exclusively descriptive, lacking in in-depth and critical analysis from the perspective of cultural and political relationships between translating and translated languages, and creativity displayed by the translators.

2. Translation from Sanskrit into Nepali

The tradition of literary translation in Nepal dates from Shakti Ballav Arjyal's translation of *Mahabharat Virat Parva* in 1771. Arjyal's translation was followed by the translation of other Sanskrit texts such as *Hitopadesh Mitralav* (1777) by Bhanu Datta, *Hasyakadamva* (1789) by Shakti Ballav Arjyal, *Gitgovinda* (1832) by Hinvyakarani Vidhyapati, *the Ramayana* (1842–54) by Bhanu Bhakta Acharya and some others.

The texts translated into Nepali in the early phase were exclusively from the Sanskrit language. In Bhattarai's (1997) observation the translation of Sanskrit classics into Nepali is of great importance. His observation holds valid because it is these classics that laid the adamant foundation for Nepali literature on the one hand and it is those early translators such as Shakti Ballav Arjyal and Bhanu Bhakta Acharya who served as models for many generations of Nepali writers and translators.

These translations are characterized by overt translation, transcreation, and adaptation. For instance, the seminal translations of *Hasyakadamva*, *the Ramayana* and *Ram Gita,* which lay the foundation for the canon of Nepali literature, display a high degree of subjectivity, creativity, and what Holmes calls " the translator's poetics " (Holmes, 1988, p. 87).

3. Translation from English into Nepali

English is a relatively late comer in the multilingual land of Nepal compared to its entry into other Asian countries. Historically, its arrival can be traced to the establishment of the British Residency in Kathmandu in 1802, the Treaty of Sugauli in 1816, Prime Minister Junga Bahadur Rana's visit to England in 1850, and establishment of Durbar English School, the first Western mode school where English was introduced in 1854. These historical events as Thapa argues "must have done their part to deepen the language's hold in a few power centers" (1999, p. 297).

English-Nepali translational contact did not begin until Ayton's writing of A *Grammar of the Nepali Language* in 1820 (Sharma, 2012). Though written in the English language itself, Ayton's work is a specimen of covert or mental translation. Ayton's work also includes three fables translated from English into Nepali. Overt translation from English into Nepali began with the translation of the *Old Testament* as *Dharma Pustak* in 1878 and as *Shrerampur Bible* in 1884. These two translations stand out in the tradition of Nepali-English translation, as they first time opened the direct route of translation between these two languages.

English-Nepali literary translation proper began in the early 1940s with the translation of Haggard's *She* as *Shi* (1941) by Pushkar Shamsher. Other literary texts of international recognition that entered Nepali literature by the translational route in the 1940s are *Folk Tales from Greece and Rome*, *Stories by Tolstoy*, *A Collection of World Stories*, Arthur Conan Doyle's *Sherlock Holmes*, *Models of European Literature*, and *A Collection of Famous Essays*.

Now Nepali translators, Bhattarai (1997) observes, were not confined to Sanskrit classics alone. It seems that they realized the limitation of Sanskrit classics as a sole source for the enrichment of Nepali literature and hence they turned to "the literature of the world" (Bhattarai, 1997, p. 12) for the models of modern literary writing. Bhattarai (1999) further notes that translation from English into Nepali moved into high gear with "the purpose of 'transporting' new ideas and noble thoughts from richer literary heritage" (p. 64) of the English language. More precisely, translational flow from English to Nepali was geared towards enriching and modernizing Nepali literature and "producing sufficient materials in the vernacular so that a university could be established" (p. 64). That is, literary translation from English into Nepali was instrumental in addressing literary and educational needs of the Nepalese society.

4. Nepali literature in English translation

The overthrow of the Rana Regime and introduction of democracy in Nepal in 1950 proved to be a milestone in the history of Nepali literature in English translation. Politically, the nation was first time open to the international community. Academically, the long-cherished dream of institutionalizing higher education materialized with the establishment of Tribhuvan University in 1959. The decade that followed saw the establishment of Royal Nepal Academy (now called Nepal Academy) in 1960 and Sajha Prakashan (Cooperative Publication) in 1664. Translation from and into the Nepali language became one of the institutional objectives of both Academy and Sajha.

With the introduction of westernized education in Tribhuvan University, the practical scope of translation widened significantly. Instructional materials in the disciplines such as education, sociology and anthropology, journalism and mass communication, library science, language and linguistics, and political science, to name but a few, started to be written in the Nepali language with translational flavor. On the other hand, several English literary texts were directly translated to fulfill the immediate needs of Nepali coursers in western literature. Some of the literary texts translated for the academic purpose, for example, are Aristotle's *Poetics*, T. S. Eliot's *Sir Phillip Sidney*, and George Lucas's *Literary Theory* translated by Lila Prasad Sharma, and I. A. Richard's *Principles of Literary Criticism* translated by Madhav Lal Karmacharya and Lila Prasad Sharma. These translations are the precursor to the early as well as contemporary Nepali literary criticism

Unlike Tribhuvan University, Nepal Academy is involved directly in Nepali-English translation. It has taken translation as a means of attaining the twin goals of translating foreign literary texts into Nepali and introducing Nepali literary texts to the global readership in English. Likewise, Sajha Prakashan, a government publishing institution, attempted to revive the flagging vitality of translation in the post-revolution years. Principally, translation was one of its main priorities. However, the efforts and money it invested for the promotion of the field were not satisfactory. The number of translations it published from this institution has hardly crossed a dozen.

Apart from the institutionalization of higher education, academic and publishing activities and its positive impact on translation, the political change that the nation underwent in the 1950s has had seminal effects on literary writing and translation. From the perspective of literary writing, aspirants who otherwise were confined to classical Sanskrit literature turned to the Western literary tradition for inspiration and direct translation in their vigorous attempt to modernize the national literature. The political, academic and literary events contributed to the entrenchment of English in Nepali soil. The gradual deepening and spread of English instigated bidirectional translation between Nepali and English. Historically, we can presume two broad interrelated factors as to the beginning of translational flow from Nepali to English. First, the post-democratic Nepali literature was in a position to claim its presence in the outside world in terms of its "vision and composition" (Bhattarai, 1999, p. 68). Second, there was a gradual flow of Nepali-English bilinguals into Nepali translation who had their higher education in India. It was with the vigorous involvement of

such Nepali and other foreign scholars that the voice and vision of Nepali literature could travel across linguistic borders.

Laxmi Prasad Devkota, famed as Great Poet in Nepali, is one of the scholars who is credited with initiating translational journey of Nepali literature into English. Under his academic and creative leadership, for instance, two issues of the literary journal *Indreni* (i.e. the Rainbow) were rendered into English and published in the year 1957. *Indreni* is the first and probably the last literary journal to be published in Nepali and English versions together. Other translators who worked with Devkota in the journal were the poet Bhim Darshan Rokka and the critic Ishwar Baral (Regmi, 2006, p. 75).

Himself a poet in English, Devkota rendered some of his own poems into English which were published posthumously in 2009 in the form of a collection under the title of *The Lunatic and Other Poems*. The collection contains the thirty of his poems written and translated in different times. In a similar vein, Devkota also introduced through translation some works of other poets in English. Shyam Das Vaisnav is one of such poets whose poetry collection *Upahar* was rendered as *Present* in 1963. This collection bears a historical significance in Nepali-English literary translation for its being the first Nepali literary title to reach the English readers.

Since then nearly a hundred literary titles of core genres such as poetry, novel, short story and essay have made their entry into 'the world literature' through English translation.

5. Translation of Nepali fiction into English

Nepali fiction is presumed to have made its way into modernism in the mid 1930s with the novels *Rupmati* (1935) by Rudra Raj Pandey of Kathmandu, and *Bhramar* (1937) by Rup Narayan Sigh of Darjeeling, and the short story *Nasho* (1936) by Guru Prasad Mainali. These works of fiction were creative attempts to move away from devotional and traditional writings and to express social and individual experiences. Influenced by contemporary Hindi and Bengali writing, early

modern Nepali fiction was preparing itself to eschew "the didactic, moralistic, and miraculous tales of earlier Nepali fiction" (Hutt, 1993, p. 174) to embody social and psychological realism. Hutt traces the roots of the new trend of Nepali short fiction to "Western literatures, probably via Hindi and Bengali" (1993, p. 174). Historically, Western literary writing had reached the edge of modernism and was about to make a leap to postmodernism during the years when Nepali writing had just begun to experience modernism in form and content.

5.1 Nepali short stories in English translation

Translation of Nepali short fiction into English began with the *Nepalese Short Stories* in the early 1970s i.e. nearly four decades after the first appearance of modern writing in Nepali. Translated in the year 1971 by Karunakar Vaidhya, this collection was followed by Ramesh Vikal's *In Search of Shangrila* in 1997 by Niranjan Bajracharya, *Sheet of Snow* in 1997 by Nagendra Sharma and Yuyutsu Sharma R. D., and B. P. Koirala's *Faulty Glasses and Other Stories* in 1998 by Kesar Lall.

The first decade of the 21th century saw a substantial rise in English translation of Nepali short stories. Manjushree Thapa translated Ramesh Vikal's stories under the title *A Leaf in a Begging Bowl* in 2000. Famed as a progressive writer, Vikal's stories are best remembered for their stylistic simplicity and thematic subversiveness. Kesar Lall's translation *The Black Serpent* published in the year 2001 comprises the stories by Indian Nepali writers. Next year Royal Nepal Academy published another collection of Nepali stories in English titled *Stories from Nepal.* Edited by Madhav Lal Karmacharya and Phillip H. Pierce, the collection, which comprises thirty-nine stories, one story by one writer, is claimed to be the representative of Nepali short story writing. Another anthology of stories under the title of *Beyond the Frontiers: Women's Stories from Nepal* came out in 2006 after the interval of five years. Exclusive to women writing and hence the first collection of its type, the work speaks out experiences, voices and visions of Nepali women

writers. Published under the editorial of Padmawati Singh, the anthology comprises thirty stories, two from each writer.

Stories of Conflict and War (2007) translated and edited by Govinda Raj Bhattarai distinguishes itself from other anthologies of short stories in Nepali and English translation both. It is the first attempt in Nepali literature to present the stories that tell the harrowing experiences of Nepali society inflicted by a decade-long armed-insurgency. Bhattarai's footsteps were followed in by Ramchandra KC (2011), who compiled, translated and edited *Rebel*, a collection that comprises fifteen stories, one creation from each writer. Apart from these, anthologies of short stories published in English translations are *Contemporary Nepalese Stories* (eds. Parashu Pradhan & Chandra Prakash Bhattarai, 2012), *Selected Stories from Nepal* (trans. Govinda Raj Bhattarai, 2004), *Stories of Bhawani Bhikshu* (trans. Bharat Kumar Pradhan, 2012), *Contemporary Short Stories from SAARC* (2012), *After Sunset* and *Mosaic* (trans. Damodar Sharma, 2012).

Short stories have occupied a substantial space in other translated works which comprise short fiction with other genres such as poetry, play and extracts from novels. Most notable of them are *Himalayan Voices: An Introduction to Modern Nepali Literature* (trans. & ed. Michael Hutt, 1991), *Modern Literary Nepali: An Introductory Reader* (trans. & ed. Michael J. Hutt, 1997), *Nepalese Literature* (eds. Madhav Lal Karmacharya & Govinda Raj Bhattarai, 2005), *The Country in Yours* (trans. Manjushree Thapa, 2009), and *Gorkhas Imagined: Indra Bahadur Rai in Translation* (trans. Prem Podar & Anmol Prasad, 2011).

Roughly divided into three sections as poetry, short story, and a brief historical analysis of each genre, Hutt's (1993) collection comprises eighteen stories by fifteen writers along with eighty poems. Another mixed anthology of poetry, short story, play and novel extracts that came out in 2005 under the editorial of Karmacharya and Bhattarai comprises eight representative stories from eight different writers, namely Guru Prasad Mainali, Pushkar Shamsher, Bhawani Bhikchhu, Govinda

Bahadur Malla 'Gothale', Vishweshwar Prasad Koirala, Ramesh Vikal, Parashu Pradhan and Manu Brajaki. Likewise, translated and introduced by Manjushree Thapa (2009) *The country is yours* subtitled as *Contemporary Nepali Literature* has fourteen stories along with forty-nine poems. The stories in the anthology are organized in four sections under different themes: the perplexity of living, the right to desire, the imminent liberation, and visions. The translator and editor claims that these stories depict the immense volatility, and the many struggles and gains of Nepal's past fifteen years (Thapa, 2009, p. vii).

These anthologies and collections of short stories in English translation represent the tradition of Nepali short story that began in the early 1930ˢ and journeyed through subsequent decades to arrive at the present. Nepali short story has come of age over the eight decades. Maturity in writing of Nepali short story is evident in thematic and regional diversity, complexity of plots and play with language. These translations, albeit not substantial in quantity, are the representatives of social realism (as in the stories by Guru Prasad Mainali), regionalism (as in the stories by Bhawani Bhikchhu and Daulat Vikram Bista), Freudian psychology (as in the stories by B. P. Koirala and Vijay Malla), women consciousness (as in the stories by Parijat), socialist idealism and political progressivism (as in the stories by Ramesh Vikal and Narayan Dhakal), war psychology, post-war trauma, and desire for reconciliation and peace (as in the stories collected in *Stories of Conflict and War*), postmodern consciousness in plot and use of language (as in the stories by Indra Bahadur Rai).

5.2 Nepali novels in English translation

To follow the general consensus among critics, it was Rudra Raj Pande's *Rupmati* (1935) that ushered Nepali long fiction in modernism. The number of novels written in the Nepali language is presumed to have crossed one thousand (Subedi, 2007). There are not more than two dozen titles rendered into English, however.

The tradition of translating Nepali novels into English began with the translation of Parijat's *Shirishko Phool* by Sandra Zodenstein and Tanka

Villas Varya as *Blue Memosa* in 1972. There was no translation of any novel for another decade. The year 1984 saw the translation of two novels, namely *Khairini Ghat* by Shankar Koirala, and *Seto Bagh* by Diamond Shamsher Rana, both translated by English native speakers. *Khairini Ghat* translated by Larry Hartsell under the same title typifies regional and social realistic writing in Nepali fiction, while *Seto Bagh* translated by Greta Rana under the title *Wake of White Tiger* is the archetype of Nepali historical fiction.

English translation of Nepali novels took a momentum in the 1990s with the involvement of Nepali as well as foreign scholars. Larry Hartsell alone came up with the translations of four novels: Taranath Sharma's *Ojhelparda* as *Blackout* (1990), Lil Bahadur Chettri's *Basain* as *Lost Homestead* (1993), Kavita Ram Shrestha's *Bakpatra* as *Confession* (1995), and Govinda Bahadur Malla 'Gothale"s *Pallo Gharko Jhyal* as *The Window of the House Opposite* (1998). Hartsell's selection of novels demonstrates diversity in terms of themes and geographical origins of writers. *Lost Homestead* and *The Window of the House Opposite* can be a case in point. *Lost Homestead* is by an Indian Nepali writer which is held as an archetype of social realism in Nepali literature. On the other hand, *The Window of the House Opposite* is by a Kathmandu-based writer which is celebrated as a masterpiece for its in-depth penetration of woman psychology in a broader social context of a Newari community.

Other novels translated in the decade are Bharat Jangam's *Kalo Surya* and *Rato Surya* as *The Black Sun* (1990) and *The Red Sun* (1991) respectively both by Saroj Kumar Shakya, and Dhruba Chandra Gautam's *Alikhit* as *Unwritten* (1992) by Phillip Pierce. Rudra Raj Pande's *Rupmati* reached the English readership in the year 1999, after four and a half decades of its publication in the source language. Translated by Shanti Mishra, *Ruptmati* reached among the English readers forty five years after the end of modernism in English literature.

In the last decade, translational flow of Nepali novels into English is gaining ground. The recent years have seen the substantial increase in the translation of novels into English. The number of translated works of fiction has crossed a dozen, the number is equal to the number of novels translated in three decades from the 1970s. The translation of novels in the early years of the century was slow and it did not pick up speed until the mid years of the decade. Phillip H. Pierce, nearly a decade after his first translated work in 1992, rendered Vijay Malla's *Kumari Shova* under the same title, and Dhruba Chandra Gautam' novella *Phulko Atanka* under the title of *Terror of Flowers* in the years 2001 and 2005 respectively. *Terror of Flower* is an experimental work that underlines the postmodern ethos of fragmentation, chaos, ambiguity and small narratives. B. P Koirala's two of the critically acclaimed and widely read works *Sumnima* (2005) and *Modiayan* (2012) reached the English readership, thanks to the contribution made by Taranath Sharma and Jaya Raj Acharya respectively. Recently Koirala's another trend-setting work of fiction *Hitlar ra Yehudi* has been translated as *Hitler and the Jews* by Nagendra Sharma. Koirala is best remembered for his uncanny ability to employ the textual space to juxtapose philosophy, spiritualism, carnal desires, and pragmatism of everyday life. To the list of the translated Nepali novels was added Peter J. Karthak's self-translated work *Pratek Thaun*, *Pratek Manchhe* under the title *Every Place, Every Person* in 2005.

Michael Hutt, a British scholar acclaimed for his scholarship in Nepali literature, came up with the second English version of Lil Bahadur Chhetri's *Basain* under the title of *Mountain Painted with Turmeric* in 2008. It is the same novel translated by Larry Hartsell back in 1993. Of the translated novels, Narayan Wagle's *Palpasa Café* translated by Bikash Sangraula under the same title (2008) and Govinda Raj Bhattarai's *Sukaratka Paila* translated by Bal Ram Adhikari under the title of *Socrates's Footsteps* (2010) deserve a special mention for the reasons of contemporariness in their themes and in translation. First, written in

the mid of first decade of this century both novels revolve round the decade-long armed insurgency that the nation faced and the fresh wound it left behind. Second, both novels reached the English readers through translation in the same decade. That is, the translated novels turn out to be the contemporaries of their source versions.

Other works of fiction that made their way into English are and Govinda Raj Bhattarai's *Muglan* (2011) by Lekhnath Sharma Pathak, Indian Nepali writer Bindhya Subba's *Unfathomable* (2010) by Man Prasad Subba from India, Pradeep Nepal's *21th Century's Sumnima* (2008) by Rajan Ghimire, Padmawati Singh's *Parallel Sky* (2011) by Anuradha Sharma, Unnati Shila Bohora's *Two Sides of A Coin* (2008) by Dilli Bikram Idingo, and Sharmila Khadka's children novel *Sani's Valor* (2010) by Sampurna Devpati. Thus, so far about two dozen titles of long fiction have been translated into English in the last three and a half decades.

The first three decades of novel translation was characterized by direct involvement of foreign translators and their collaboration with Nepali translators as well as editors. Their surging interest in Nepali fiction communicates much about creativity and experiment burgeoning in Nepali literature. The involvement of target community translators is believed to be vital to the proliferation of the national literature beyond linguistic and cultural borders. It is because translations as argued by Torry "are facts of target cultures" (Toury, 1995, p. 29). From the utilitarian perspective "translation is, in effect, initiated by the target culture, as a way of filling in gaps in relation to other cultures" (Roberts, 2002, p. 436).

Target language scholars' involvement has, however, waned in the last decade and the involvement of Nepali speaking English translators has waxed. This has, in effect, created a situation which is a theoretically paradoxical but practically justifiable situation. Theoretically, the trend runs against the UNESCO recommendations on the directionality of translation that "a translator should as far as possible translate into his or her own mother tongue or into a language of which he or she has a mastery equal to that of his or her mother tongue" (1976). Conversely, the

UNECSCO recommendation itself runs against the widespread reality of English bilingualism and the substantial increase in the number of translators working from their mother tongues to English as their second tongue. On practical grounds, it is hard to find English native speakers possessing translational competence in the minor languages like Nepali. Making recourse to McAlister (1992), Hatim aptly observes that "there is a pressing demand for translating from a minor language (e.g. Finnish) into a major one (e.g. English). Yet the demand usually exceeds those who are native speakers of English and who also have Finnish as a second language (2001, p. 165). Given the dominant presence of English in Nepali academia and the practical considerations of Nepali-English translation, the years to come will see the substantial flow of Nepali speakers translating from their mother into the other tongue i.e. English. By implication, contemporary Nepali translation is and will be typified by inversa i.e. the translators translating from mother tongue into other tongues.

6. Conclusions

The following conclusions can be drawn from the above discussion:

- The early period was exclusively and the developmental period was dominantly inclined to the Sanskrit language. The flow of translation in the early period was vertical and unidirectional.

- English-Nepali translation has remained at the heart of Nepali literacy and literary tradition apart from its direct contribution to the expansion and modernization of the Nepali language and higher education.

- Nearly a hundred literary titles of Nepali literature have appeared in English translation in a period of five and a half decades.

- Nepali and foreign translators have contributed to the dissemination of Nepali literature through translation.

- Translation of Nepali literary works into English is yet to be institutionalized for its entry into World Literature.

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LITERALNESS IN LITERARY TRANSLATION: A CASE OF SOCRATES' FOOTSTEPS

Ganesh Kumar Bastola

This article presents the study related to the approach adopted in the translation of a Nepali novel i.e. 'Sukarātkā Pāilā' (2007), written by Govinda Raj Bhattarai and translated into English by Bal Ram Adhikari, as 'Socrates' Footsteps' (2010). The findings show that literalness can be maintained from word level to discourse along with some specific features of literalness e.g. length, parallelism in syntactic construction and cultural concept. It is argued that originality in the translated text can be inculcated by applying procedures of literalness.

Keywords: Translation, literalness, equivalence, culture

1. Introduction

Translation is the process of changing speech or writing from one language into another language. Therefore, Nida (1993) claims translating "is probably the most complex type of event in the history of the cosmos" (p.1). Since two languages are involved in every piece of translation work, a translator stands as a mediator between two distinct languages. In addition to this, Tiwari (n.d.) states that mastery over the two languages is not sufficient for a translator rather it is crucial for translator to amalgamate a literary and creative bend together (as cited in Bhattarai, Adhikari & Phyak, 2011). In other words, translation is one of the best means of communication, as it is the rendering of message from one language to another maintaining the meaning of the original text to the extent possible. For Adhikari (2015) translation is the regenerative process where every translator has to be able to transfuse a new life into the text. Similarly, Catford, (1967) states that translation is an operation performed in languages: a process of substituting a text in one language for a text in another. By the aforementioned ideology, it can be claimed that translation is like the process of giving a birth to a new baby in a sense. In other sense, translation is the texture of the form and function where

meaning is replicated without source manipulation.

Translation is an ancient art. To quote Bhattarai (2013) "we derived all values and a great teachings from the legends of the lore, so all credit goes to translation or transcreation" (p.1). Therefore, the essence of translation has been increasingly honored. In a similar vein, Bell (1991, as cited in Bhattarai, Adhikari & Phyak, 2011), takes translation as "an expression in another (or target language) of what has been expressed in the source language, preserving semantic equivalence" (p.5). Thus, translation can be done in various ways.

The great achievement of a translator is to assert the optimum level of equivalence. There are certain lexical, cultural and literary boundaries; therefore, translators feel difficulty while rendering the text. In this juncture, another complex task of translators is to maintain literalness in translation. For Huang (2011) literary translation is almost complex and has some specific challenges to maintain literalness for better understanding to the target audience. Therefore, a few of the questions appear– can all the translators translate the text? In doing so, can they maintain literalness in their translation? Indeed, literalness is an approach employed in translation to maintain structural, cultural, and semantic as well as pragmatic equivalence. In reality, almost all translators agree that maintaining literalness is wearisome. Indeed, the notion of 'literalness in translation' has greater significance in the field of translation theory and practice.

2. Literalness in literary translation

In the long run of translation, the two felt difficulties are complex linguistic diversity and distinct worldviews represented by those languages. Focusing on the bilingual character of translation, Grauberg (2000) states that surface meaning of the two texts will be approximately

the same since their structures may not be seriously distorted (as cited in Bhattarai, 2004). The cultural awareness, sensibility of the source text, positive attitude, linguistic variation between the two different languages, lexical meaning etc. are a few to mention that a translator has to look after whilst inculcating literalness in translation. Ghazala (2014) states that literariness is not an intrinsic property of a lexical item, a syntactic device, a special linguistic feature rather it is a product of the overlap of different literal notions. However, his overall ideology embarks on the interior concept of literalness but the coverlet is literary. Indeed, many translators have wrong fallacy regarding literalness, therefore, they provoke that maintaining literalness is impossible. They perceive that literalness in translation is possible only when the translator distorts the structural frame or semantic/cultural flavor to reproduce something in the source text. Despite the fact, challenging the challenges of the conventional practices in translation, Niranjana (2002) speaks in favor of literalness through her article, "Post-colonial Representation: Translation as Disruption". She says that a post colonial translator should be able to maintain literalness in translation.

Niranjana's (2002) focal point is that, there has been much more progress in the field of the translation and millions of the translators are employing various translating techniques e.g. literal translation, semantic translation, communicative translation, and so on but unfortunately none of the translators are aware of notion of the literalness. That's why she has come up with an aesthetic issue of translation i.e. literalness.

Niranjana (2002) focuses on the aesthetic assets of translation, since her overall representation is delved into the effect of colonization and the relation between colonizers and colonized in relation to language and its hegemony. She is a post-colonial translator and her view regarding translation differs from the views of the others.

To conceptualize her ideology, Niranjana (2002) prioritizes three aspects i.e. linguistic hegemony, cultural boundary and aesthetic values in human understanding. Therefore, she happens to write

from the vantage point of language where she establishes herself as a postcolonial translator. Actually, her write-ups are the challenges to the colonizer in general and the conventional translators in particular. Similarly, Niranjana (1965) also advocates that "the post-colonial translator must wary of essentialist anti-colonial narratives; in fact s/he must attempt to deconstruct them, to show their complexity with the master narratives of imperialism" (p.59). Maintaining literalness in literary translation is really challenging for many of translators, since there have emerged various issues in translation such as subjectivity versus objectivity, translatability versus untranslatability, and translation versus transcreation which have made the translating task more challenging.

Translating is not just transferring the ideas from source language to target language rather it is more about preserving intelligibility of the source text. The cultural aspect of the literary text is the overall embodiment of translation. Intelligibility of the source text stresses on semantic and syntactic moderation to maintain literalness in translation along with cultural boundaries. However, reluctantly, there have been various studies and researches in translation, though none of the translators, researchers, and translator experts except Niranjana (2002) tries to view translation from the aesthetic aspect i.e. literalness in translation. In addition, it is, thus, a very crucial aspect among translators producing a new text maintaining literalness, which has its own significance in the field. In addition to this, a conscious translator has to cope with the challenges that arise in translation. This is to say, a professional translator has to dare to face challenges while translating a text from SL to TL to maintain literalness in translation.

Literalness is a vague concept for most of the translators. Moreover, Bhattarai (2004) states that literalness is a translating technique (approach) in which the translator follows the syntax and semantics of the SLT very closely thus showing greater faithfulness towards it. In addition to this, Bhattarai (2004) further says that it is the form-based or the SL translation approach in which the SLT form dominates the TLT form. For Venuti (2000) the style of the source text and the target

text reflect the ideologies of the author and translator and thus should be highlighted to preserve the originality of the text.

Literalness, in a general sense, is the process of maintaining or observing literal meaning in both texts (i.e. ST and TT) whether the text has its intelligibility of the original or not. Putting the same notion in other words, literalness means, while making sense, the translation must also convey the "spirit and manner" of the original (Campbell, 1789, pp.445). Closely related to the requirement of sensitivity to the style of the original is the need for a 'natural and easy' form of expression in the language into which one is translating. Niranjana (2002) proclaims in her concept of literalness "a translation should affect the readers in the same way as the original may be supposed to have affected its hearers". If a translation is to meet four basic requirements of (i) making sense, (ii) conveying the spirit and manner of the original, (iii) having a natural and easy form of expression and (iv) producing the similar response, it is obvious that at certain points the conflict between content and form (or meaning and manner) will be acute, and that one or the other must give away. According to Niranjana(2002), translators agree that, when there is no happy compromise, meaning must have priority over style and manner in literary translation.

In other words, their primary concentration is to devote towards overall translation and text that has to have an association with literalness. Last but not the least, Niranjana (2002) puts forward an ideology that literalness is the degree of translational measurement that seeks to measure the intelligibility of the original text, being based on the structural and semantic lenses along with exact physical length as far as possible.

3. Features of literalness

As I have already quoted Niranjana's (2002) concept on literalness while defining it. Indeed, literalness is that concept that makes an association with the process of translating and maintaining the pragmatic equivalence of the source text (ST) to target text (TT). It has its own significant values. That is to say, the concept of literalness has the following features:

- It preserves the intelligibility of the source text (ST).
- It advocates in favor of literalness in translation rather than literal translation.
- It focuses on the preservation of the original flavor of the source language into target language.
- It emphasizes the dynamic way of translating.
- It helps to maintain reliability and validity of the text.

4. Methodology

The design of the study was survey and the data were collected only through secondary sources. To carry out the study, fifty instances were collected as a sample from the both texts i.e. Nepali and English versions of the novel *'Sukarātkā Pāilā'* (2007) using the purposive sampling procedure. The sequential observation and intensive study were the tools for collecting the data. Similarly, the collected data were presented, analyzed and interpreted qualitatively and descriptively.

The main research questions were:
i. What could be the reasons for translating in a linear manner i.e. through literalness?
ii. In what ways the translator has maintained the literalness in translation?
iii. Has the translator preserved the original flavor of the text?

I collected the sentences from *Socrates' Footsteps* and its Nepali version (see Appendix –I) as the instances of literalness. I first analyzed the gravity of the source texts and their rendered forms into English. After analyzing each instance, I examined whether the translated text has preserved the original flavor. Subsequently, I observed whether the translated texts have preserved the intelligibility of the source texts. I established the three parameters to analyze the overall instances thereby the overall generalization could be made about the whole novel. The parameters were: a) number, b) syntactic construction, and c) cultural concepts.

5. Analysis and interpretation

The collected data were systematically presented, analyzed and interpreted in terms of the following three parameters: in terms of number, parallelism in syntactic construction and cultural concepts. For example;

Item No: 1

SLT (Nepali): ananta ghar pugna **bātāmā ukālo chadiraheko** thiyo.

TLT (English): Alone, Ananta was struggling to reach home.

In terms of number: Both of the sentences have the equal number of words, i.e., 7 words.

In terms of parallelism in syntactic construction: I) Tense: Past Continuous, II) Voice: Active

Here, both of the sentences are in the past and active form.

In terms of cultural concepts: The expression *bātāmā ukālo chadiraheko* has been translated as *struggling*; it is because it doesn't have the exact equivalent expression. So *struggle* is used here as a literal expression. It shows that the Nepali geographical notion *ukālo bāto chadiraheko* has to do just with *struggle to reach* in English. It also shows that the source text message has been captured in the target language (English) because of the single English phrase *struggling to* that exactly refers to do something with difficulty.

Item No: 2

SLT (Nepali): paschimtira **kālonilo** bhayara āyo.

TLT (English): The west grew darker.

In terms of number: Both of the sentences have the equal number of words, i.e., 4 words.

In terms of parallelism in syntactic construction: I) Tense: Past, II) Voice: Active

Here, both of the sentences are in the past and active form.

In terms of cultural concepts: The color image is found to be changed in this case. It is because the color image *black and blue* is not appropriate to describe clouds in English in this context. It shows that the English word *black* has a different

meaning and blue one, too. Here, the source expression *black and blue* does not indicate two different things. Instead it focuses simply on the single phenomenon. The researcher found *darker* has preserved the SL flavor culturally, because *black* refers to the achromatic color of least lightness characteristically perceived to belong to objects that neither reflect nor transmit light and *blue* refers to a color whose hue is that of the clear sky or that of the portion of the color spectrum lying between green and violet. The translator did not use *black and blue* while translating *kālonilo* into English because *black and blue* has a different denotative meaning. The researcher found literalness in the sense that *darker* is equivalent to render SL message into English while describing clouds. Here, *darker* compensate the gap and it shows another feature of literalness. In that sense, it becomes clear that literalness is one act of bridging gaps in translation.

Item No: 3

SLT (Nepali): andheri kholaikholā wāripāri dhākera bāluwā ra dhuloko bhumari parera thulo āndhi madāriyara āyo

TLT (English): A raging whirlwind of dust and sand swept along the banks of Andheri.

In terms of number: Both of the sentences have the equal number of words, i.e., 14 words.

In terms of parallelism in syntactic construction: I) Tense: Past, II) Voice: Active

Here, both of the sentences are in the past and active form.

In terms of cultural concepts: The SL terms *andherikholaikholā wāripāri* has been translated as *the banks of Andheri*. It is because *andherikholaikholā wāripāri* cannot be used in English to describe the geographical location. It shows that the translator found *andherikholaikholā wāripāri* conveys the same meaning as *the banks of Andheri* does. The translator rendered the SL text concentrating on the key message, i.e. *raging whirlwind and bank of Andheri*. The translator did not try to distort the SL message rather the translator has preserved cultural ideology especially *Andheri* along with other phenomena.

Item No: 4

SLT (Nepali): **andhamusti** kaᵗai nadekhine bhayo.

TLT (English): It was dark everywhere.

In terms of number: Both of the sentences have equal number of words, i.e., 4 words.

In terms of parallelism in syntactic construction: I) Tense: Past, II) Voice: Active

Here, both of the sentences are in the past and active form.

In terms of cultural concepts: The color image is found to be changed in TLT. It is because the color image *black* cannot be used in English to describe clouds in this particular context. It shows that the translator rendered the SL word *andhamusti*, a colloquial expression of SL culture which cannot be translated exactly, as *dark.* He translated *andhamusti* as *dark* not as *black or pitch-dark*. It is because *black* has a different meaning, i.e. one consisting largely of carbon. The translator did not use the other words because *dark* has to do with something *lightless or murky*. The translator preserved the cultural concept in the sense that *andhamusti* in Nepalese culture associates with *dark* in English while describing the sky.

Item No: 5

SLT (Nepali): ek **man**le bhanthyo aba eutā jāgir khāna pāye pani hunthyo.

TLT (English): The thought of starting a job often crossed his mind.

In terms of number: Both of the sentences have the equal number of words, i.e., 10 words.

In terms of parallelism in syntactic construction: I) Tense: Present, II) Voice: Active

Here, both of the sentences are in the past and active form.

In terms of cultural concepts: The source language term *man* can be translated differently in English such as *mind*, *heart*, *soul*, *understanding*, *perception*, *intelligence*, *will*, *wish*, *desire*, *inclination*, *disposition*, *temper* and *mood*. Similarly, the source word *jāgir* has different translations e.g. *occupation*, *service*, *job* and *employment*. And the SL word *bhanthyo* has different meanings such as *said*, *told* and *explained*. Among them, the translator used the word *mind* for *man* and *job* for *jāgir* to preserve the source culture flavor. It shows that the translator rendered the SL word *man* as *mind, jāgir khₐnu'* as *starting a job*, which contain the equivalent meaning in both texts. The translator did not use *bhanthyo* as *said* rather he used *crossed*; it is because he was focusing on the intention of the speaker. It seems that it has helped to preserve the cultural notion as well.

6. Findings

Here, I employed certain parameters for the analysis and interpretation of the literary text to find out literalness in its translation, i.e. length, syntactic construction, and cultural concepts. The study came up with the following findings:

- In translating cultural expressions of the source language text, various techniques were employed such as literal translation, substitution, claque, transference, paraphrasing, blending, naturalization, addition and deletion. Among them substitution is the one that has been frequently employed to maintain literalness in TLT.

- Most of the sentences are likely to be literal in the target language text.

- The translator has maintained the parallelism in syntactic construction; it is because the tense aspect and voice in SLT have been found translated into the same tense and voice in TLT, e.g. *paschimtira kālonilo bhayera āyo*, translated as *The west grew darker*. Here, tense, voice and length in both of the sentences are found to be similar.

- The translator has tried to preserve the source language originality, i.e. cultural concepts, being based on his long translating experience.

- The translator has distorted a few SL structures but has not distorted the SL message while rendering SLT into TLT, since he was guided by the aesthetic approach.

- Despite these facts, the translator did not employ all the parameters or features of literalness while translating the text.

- It was also found that the translator has vast theoretical as well as practical knowledge regarding translation. So, he has substituted Nepali cultural expressions with exact English expressions.
- The translator has translated SL figurative meaning and proverbs into exact English terms. It shows that he has been able to maintain literalness in literary text.
- None of the sample text was found to be mistranslated.

7. Conclusion

Literalness in translation can be measured by strengthening such parameters as length, parallelism in syntactic construction, transfer of cultural concepts, source language representation, intelligibility of the source text, and preservation of the source language flavor. Those parameters have been the fundamental basis for the analysis of the literary text in terms of literalness.

Translation itself is a very tough and adventurous task. The translator must pay deep attention to both languages, otherwise, mistranslation, under translation, etc. will be the result. The following conclusion can be drawn from the findings:

- Languages differ syntactically. So, the translator should be well familiar with the syntactic structures as well as pragmatic use of both languages.
- Some units used in the text may carry the culture of a particular society or community. In such a context, the translator has to search for the equivalent words to maintain literalness that give sense to its readers in the TL. Then only, the text translated will be understood properly by the readers.
- It seems that the translator is theoretically aware of the features of the literalness, i.e. intelligibility of the source language text, preservation of the source language flavor, originality of the source language text, target reader oriented, justifying the writer's intention, equipping with identical length, maintaining parallelism in syntactic construction, preservation of the cultural concepts, and so on.
- Sometimes the same structure of the ST and the TT can have different meanings. On the other hand, sometimes different structures of the ST and the TT can complement semantic equivalence. So, the translators should pay careful attention to syntactic structure and functional aspects of both ST and TT, e.g. *ma pani kati behosi, usle sochyo* as *How forgetful am I? He thought.*
- Some words may have been used to give meaning beyond its original/dictionary meaning in the SL. In such a context, the translator should find an appropriate word to convey the clear message of the text without distorting its meaning.

In conclusion, preservation of the cultural flavor of a text is to re-create or is likened to give birth to a baby. It is therefore the translator, apart from being a bilingual in the source and target languages, should possess cultural awareness and creativity.

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APPENDIX

1. ananta ghar <u>pugna</u> bātāmā ukālo chadiraheko thiyo. (p.4/5)
   Alone, Ananta was struggling to reach home. (p.4) 7=7 words

2. paschimtira kālonilo bhayera āyo.(p.5)
   The West grew darker. (p.4)   4=4 words

3. andherikholāikholai waripāri dhākera bāluwa ra dhuloko bhumari parera <u>thulo</u> āndhi madāriyera āyo tyo āyo. (p.5)
   A raging whirlwind of dust and sand swept along the banks of the Andheri. (p.5)   14=14 words

4. andhamusti katai nadekhine bhayo. (p.5)
   It was dark everywhere. (p.4)   4=4 words

5. uski āma sanga sahaj uttar thiyena. (p.5)
   His mother had no easy answer. (p.4)   6=6 words

6. usko ghar halliyo. (p.6)
   His house rocked. (p.5) 3=3 words

7. ek manle bhanthyo aba euta jāgir khāna pāye pani hunthyo. (p.7)
   The thought of starting a job often crossed his mind. (p.7)   10-10 words

8. ma ājakal khali timilai nabheteko mātrai sapanā dekhachu.   (p.9)
   You are never with me in my dream. (p.9)   8=8 words

9. hāmi naibadāmā gayera basyeun. (p.159)
   We stayed at Naibada. (p.149) 4=4 words

10. ma dheraitira nispatta andhakār mātra dekhirahechu. (p.155)
    Total darkness is what I see everywhere. (p.144)   7=7 words

11. euta dhumil samjhanā mātra bānki cha. (p.156)
    Ananat has only a dim recollection. (p.144) 6=6 words

12. u khusile ucāliyo. (p.15)
    He felt elated. (p.15) 3=3 words

13. yo jivan dohorāyera yātra garna namilne eutā bāto rahecha. (p.149)
    Life is the road that we can't walk twice. (p.138)9=9 words

14. āja dubai nikkai umerdār dekhinthe. (p.174)
    Today, both looked rather youthful. (p.161) 5=5 words

15. Samjhera malāi dar lagcha. (p.9)
    I shudder with fear.   (p.9) 4=4 words

16. yo sānjha rāmrari ughreko thiyo. (p.19)
    The evening weather was clear. (p.19) 5=5 words

17. anantale sochyo -kati sudhrid manobal bhayeko kati spastabādi bivāgiye pramukh. (p.17)
    Ananta thought, 'What a high-spirited and clear headed person'. (p.16) 12=12words

18. sir le sunāuna tyo lekh maile sangai liyera āyeko chu; anantale bhanyo. (p.30)
    I have bought this article to read it to you, 'said Ananta'. (p.29) 11=11 words

19. nilāle patyai. (p.218)
    Nila believed. (p.199) 2=2 words

CHALLENGES OF TRANSLATING SPOKEN DISCOURSE AND SOME WAYS OUT

Jeevan Karki

When translators render spoken discourse recorded in one language into another, they face a unique challenge in the process. This paper discusses the processes of translating spoken discourse, its challenges and some ways out. The major challenges discussed in this paper are translating paralinguistic features, clichés and dialect, incomplete sentences, and English words that occur in Nepali discourse. While presenting the challenges, it also offers some solutions to overcome these challenges.

Keywords: Translation, spoken-discourse, technical translation challenges, solution

1. Introduction

Basically translation is a process of rendering a text or statement from one language to another. Therefore, it is a bilingual activity. Translation is not only the process of rendering written discourse of the source language into the target language, whereas it also includes rendering oral discourse. Brislin (1976, in Bhattarai, Adhikari & Phyak, 2011:1) agrees with it stating "translation is the general term referring to the transfer of thoughts and ideas from one language to another, whether the languages are in written or oral form". Rendering the spoken discourse involves the processes different from the translation of the written discourse. Sometimes, the spoken discourse is to be rendered into written form in the same language, which is called transcription. However, when the source language of the spoken discourse is different from what is to be transcribed, the transcribing process involves translation. Transcription is not simply writing down in paper what is spoken. It involves an intensive process. The translator should understand the nature and process of transcription before translating the discourse. Bailey (2008) puts transcription as a process that involves close observation of data through repeated careful listening (and/or watching) and this is an important first step in data analysis. According to

Bailey, a careful listening is important, which often involves listening and re- listening before transcribing. He also urges it as the first important step of data analysis. If the data or information is not well interpreted, it directly affects the finding of any research. Therefore, transcribing the spoken discourse is one of the most important steps of data analysis and so is the case of translation. If the translator fails to interpret the information, the wrong information or data is documented, which entirely affects the product. In the meantime, the translator has to understand the difference between spoken and written discourse as they are different from each other in many aspects and hence their translation process is also different. It is important to discuss the features of written and spoken discourse before talking about translating audio- taped spoken discourse.

2. Differences between written and spoken discourse

Language is the means of communication and we use either spoken form or written form of language to communicate. Although both the forms of language are used to communicate, they entail different features. The written language involves graphic symbols, whereas the spoken language includes vocal sounds. These two forms of languages have different features. Paltridge (2006, in Ghasemi & Khoshbouie, 2014) identifies seven differences between written and spoken discourse, which are discussed below.

Grammatical intricacy: both the forms of discourses have their own grammatical features. Generally, the sentences in spoken discourse are short and simple, whereas the sentences in written discourse are compound and more complicated.

Lexical density: it refers to the ratio of content words (i.e. nouns, verbs, adjectives, and adverbs) to function words (e.g. pronouns, prepositions, articles) within a clause. Written discourse is lexically dense compared to spoken discourse as it

has proportionately more content words than functional words.

*Nominalization***:** it refers to presenting events and actions as nouns instead of verbs. Basically, written discourse has more nouns than verbs. It tends to have longer noun groups than spoken discourse.

Explicitness: it refers to clarity and exactness. Generally, written discourse is more explicit than spoken discourse as spoken discourse is spontaneous and hence it involves fillers and off topic information.

Contextualization: spoken discourse is more attached to the context than writing because speech depends on a shared knowledge, situation and background for interpretation. Written discourse is less contextualized than spoken discourse.

Spontaneity: generally spoken discourse lacks organization and is even ungrammatical because it is spontaneous, whereas written discourse maintains coherence and cohesion. Spoken discourse contains more unfinished and reformulated sentences. Topic changes, interruption and overlapping are common in it.

Repetition, hesitations, and redundancy: some of the distinct features of spoken discourse are repetition, hesitations, and redundancy, as it is produced in real time. Repetition of words/phrases and even ideas are common. Similarly, hesitations, pauses and fillers (um, er, you know, I mean) and unnecessary words are also the part of spoken discourse.

3. Significance of the study

The audio recording of spoken discourse has been common in researches, media and other walks of life. It has also been one of the essential tools in qualitative data collection. After recording the data, the discourse is basically transcribed. However, when it is to be transcribed into a different language than the language of interview, translation is required. In the context of Nepal, it is common to audio-tape the spoken discourse in Nepali and to translate that into English for the use of information or analysis. The collected data

have important value for the purpose it is used. Therefore, its appropriate translation is also equally important. However, it has not gained much attention and the process behind it is rarely documented. Thus, it is a virgin land for researchers and writers. On the other hand, it cannot be assimilated with translation of written texts because it is different and involves a different process than translating written texts. Consequently, it is important to discuss the processes, challenges and solutions, which can construct new knowledge in this field. The documentation of its process benefits translation practitioners, students and researchers.

4. Challenges in translating audio-taped spoken discourse

We have discussed above how spoken discourse differs from written in terms of different aspects. It also gives us insight that translating spoken discourse is different and even more challenging than written discourse. Atkinson (1992) says, "There is no such thing as a 'natural' mechanism for the representation of speech". It further clarifies the challenges involved in translating the voice into words as there is not any natural mechanism to do so. On the other hand, written discourse is formally drafted. Therefore, unnecessary elements are already removed through editing. However, spoken discourse is quite informal. Similarly, information and ideas are incoherent and hence they are scattered here and there.

In the same way, translating spoken discourse is translating sounds into words. It is therefore even more mechanical. It involves careful listening of the audio with many repetitions. On the other hand, if the translator fails to understand pronunciation or the voice of the speaker, it is very frustrating.

In this paper, the writer identifies five major challenges in the process of translating audio-taped spoken discourse. The challenges discussed here are based on his experience of translating spoken discourse for the purpose qualitative data analysis in a research. Therefore, it discusses the challenges involved technical translation.

4.1 Translating paralinguistic features

Generally speaking, paralinguistic features are the additional verbal clues that come along the verbal communication. However, broadly speaking paralinguistic features also include the non-verbal signals that speaker uses while speaking. The paralinguistic features are discussed under the following two headings:

a. Verbal features: speakers use different vocal features while speaking such as the level of tone in the voice, intonation, stress, pauses, laughter, clearing throats, and coughs. These features greatly determine the meaning that the speaker is trying to covey. For instance, rising intonation in the statement, 'you like tea' can be understood as yes/no question, whereas falling is simply a declaration. On the other hand, stress in a particular word gives quite different meaning. For example, the stress in the word 'difficult' in the statement, 'translation is DIFFICULT job' emphasizes that the job of translation is very difficult. Therefore, it is very important to consider these vocal features to fully understand the actual meaning the speaker is trying to convey.

b. Non- verbal features: it is equally important to understand non-verbal features of a speaker to understand the actual meaning of his/her statement. The non-verbal features include bodily features such as facial expressions, biting lips, shrugging shoulders, scratching head/face/neck, and nods. These non-verbal signals can give clues and additional information and meaning over and above spoken (verbal) communication (www.skillsyouneed.com).

However, it is challenging to translate such verbal and non-verbal paralinguistic features of source language into target language because they can have cultural specific meanings. Interpretation of paralinguistic features is even a challenge to understand in the same language. So it is even more challenging to translate such features into the target language. Let's have an example:

SL (Nepali): प्रश्न: तपाइको विचारमा अंग्रेजी माध्यम साँच्चिकै आवश्यक हो त?

TL (English): Do you think English medium is really necessary?

SL: उत्तर: हँ... (आकाशतिरहेर्दै/खोक्दै) Main, English भनेकोता I INTERNATIONAL language होनि...

TL (English): Um, mainly English is the INTERNATIONAL language. So…

We can see both types of paralinguistic features in the statement of the respondent.

a. Verbal paralinguistic features: in the above extract, the word हँ (hã-um) in the beginning of sentence, pauses after that and the stress in the word international are examples of verbal paralinguistic features. These features are difficult to translate into the target language.

b. Non-verbal paralinguistic features: looking towards the sky and coughing in the above extract are examples of non-verbal paralinguistic features. How can we maintain this feature into a translated text in the target language? To what extent do we need to translate these features? These are questions to be discussed.

Proposed solution: Some of the verbal paralinguistic features can be maintained in translation. For instance, stress can be capitalized and pauses can be maintained in some ways.

4.2 Translating clichés and dialect

Clichés are common in spoken discourse. However, they are culture and person specific. Some speakers often repeat some words or phrases while speaking, which in fact is the identity of the speaker. The clichés may not have meaning in the statement. However, they mark as the characteristic of the speaker. On the other hand, sometimes the words used as clichés can have sense in the sentence. So, it is a challenge to identify the clichés from the non- clichés. In the same way, the dialect is equally challenging to translate. The special properties of a dialect such as distinctive pronunciation, sentence structures and accent are hard to render. When such properties are not rendered, the identity of the speaker is lost in the target language. It is a big challenge for a translator. Let's consider two

extracts from an interview which consist both clichés and dialect.

Extract: 1

SL (Nepali) पहिले *चाहीं* हाम्ले नेपाली*उ* बाट, medium बाट<u>पढाथो</u> होइन <u>सार</u> | बिचमा *चाहीं* अब सबैजनाले भनुम न अब English नै use गर्यो भने सबैतिर कामलाग्ने English नैरैछ...

TL (English): In the beginning, we taught in Nepali medium, right sir? Then, later everyone emphasized English language, as it is useful everywhere. So…

Extract: 2

SL (Nepali): *अब* राम्रो खाले student लेनि अलि कम नम्बर ल्याउने जस्तो, *अब* किन त्यस्तो भोभन्दा*खेरि अब* college मा एकैचोटी पढ्दा*खेरि चाहीं* हाम्लाई गाह्रो भो भन्ने जस्तो...|

TL (English): Even good students were scoring less in exams. Then, when inquired, they said that it was difficult for them to study in English medium only at college…

In these statements, we can see a number of clichés. The bold words and phrases are often repeated and do not give any sense in the written discourse. However, they are important and unavoidable features in speech. So how can we translate them in English? Can we find equivalent words/phrases for them? Or can we avoid them? These are crucial questions.

On the other hand, the underlined two words in the first extract are dialect used in Sherpa community. These words differ from standard Nepali in terms of grammar and spelling (and pronunciation). It is another crucial issue that how a translator can maintain the identity of a speech community while translating such words and phrases.

Proposed solution: It is really necessary to identify the clichés from non-clichés. Some words in Nepali, which are often used as clichés, have meaning for other uses. For example, the words in the above extracts अब (aba:now) and चाहीं (chahi: while/one) have specific meaning in sentences. Therefore, the translator should identify such cases and translate them appropriately.

4.3 Translating incomplete sentences

One of the features of spoken discourse is spontaneity, which results in incomplete sentences. Incomplete sentences mean incomplete ideas. When there are such sentences in the interview, it is hard to interpret ideas and translate. Here is an example of incomplete sentence:

Extract: 1

SL (Nepali): प्रश्न: शिक्षकको क्षमता विकासकालागि विद्यालयमा कस्ताकार्यक्रमहरू ल्याइएको थिए?

TL (English): What kinds of programs were introduced in school for the capacity enhancement of teachers?

SL (Nepali): उत्तर: <u>शिक्षकको क्षमता वृद्धिको लागि training त...</u>,यस्तो हुन्छ के, आफ्नो क्षमता वृद्धि गर्नलाई आफै अगाडी सर्नुपर्छ …

TL (English): Answer: in order to enhance the capacity of teachers, training… I think, one has to take initiative oneself to enhance their capacity.

Extract: 2

<u>अब राम्रोखाले student ले नि अलि कम नम्बर ल्याउने जस्तो, अब किन त्यस्तो भोभन्दाखेरि अब college मा एकैचोटी पढ्दाखेरि चाहीं हाम्लाई गाह्रो भो भन्ने जस्तो...</u>

TL (English): Even good students were scoring less in exams. Then, when inquired, they said that it was difficult for them to study in English medium only at college…

The interviewer is trying to explore the intervention of school in capacity building of teachers in the extract- 1. However, the answer is twisted somewhere. It seems the interviewee is trying to say something in the beginning stating 'In order to strengthen the capacity of teachers, the training is…' but the sentence is incomplete and hence senseless. The same case is seen in the last part of the extract- 2. This sentence can be completed in a number of different ways. It can take auxiliary verbs and clauses or it can be declarative sentence or speculative or anything. It is a challenge for a translator to render actual meaning from such discourse. As a result, such data do not give actual message or information.

Proposed solutions: The interviewer should ask the follow up question immediately to recover such data if possible. However, if the problem is identified during translation, the translator can recall the context and generalize the ideas from different clues. If the interviewer and translator are different, the generalization is also not possible. In that case the translator can study the previous and following statements and complete the sentence. If that does not work, then it can be avoided.

If it is possible, the translation should be done by the same person who has audio- taped the discourse because he/she has listened to the speaker carefully while recording and also has understood the context and speaker. However, it may not be always possible. In that case, the translator can sit together with the person who has spoken with the speaker/s.

4.4 Translating English words that occur in Nepali discourse

One of the interesting challenges of translating audio- taped Nepali translation into English is the occurrence of English words in the source language. Paradoxically, wrong use of English words/phrases by the speaker in the source language creates problems instead. The translator has to be aware of the wrong use of English words in source language. The seemingly right English words/phrases used by the speaker can be deceivable. Here are examples of such occurrence:

SL (Nepali):"लुक्लामा कोरियनहरु ठुलो margin मा आउदैन ..."

Although the word 'margin' in this sentence is English and seemingly right, it does not give intended meaning when the same English word is used in English translation. Let's have a try:

TL (English): *The Koreans do not come in **big margin** in Lukla.*

What does *big margin* in this sentence mean? It does not sound appropriate. So, this sentence can be rewritten as; *The Koreans do not come in <u>big number</u> in Lukla.* The intended meaning of the word *margin* is number and that sounds

appropriate in the sentence. Here is another example of such deceptive English word;

प्रश्न: तपाइको विचारमा अंग्रेजी माध्यम साँच्चिकै आवश्यक हो त?

TL (English): Do you think English medium is really necessary?

उत्तर: हँ... (आकाशतिरहेर्दै/खोक्दै) Main, English भनेको त INTERNATIONAL language होनि...

TL (English): (looking at the sky/coughing) Main, English is the international language, sir…

The respondent is trying to justify the use of English medium instruction. The use of *main* in this sentence is seemingly right but when it is used in the English translation, it cannot give appropriate meaning. She is using the word as an adverb and placing it initially so the use of this word in translation goes, *<u>Main English is the international language</u>*…" now what does the word imply in this sentence? The intended meaning of the word is *mainly*. So the sentence can be rewritten as *English is mainly the international language…* or *the major point is English is the international language…*

4.5 Translating long and unstoppable sentences

Sometimes, it is very challenging to get across the text. There are many disturbing factors like, repetition of words, incomplete sentence, unnecessary use of words and most of all weird sentence structures. Sometimes, the spoken discourse does not follow even a simple sentence structure. The simple sentence structure in Nepali is S+ O + V but there is verb before noun phrase in the bold and italicized sentence in the extract below. In the same way, topic shift is common without completing sentences. Similarly, examples are used in the middle of the sentence leaving the sentence incomplete, which results in a challenge to process the sentence. Such a case can be seen in the underlined text in the following extract. The example referred in the text below could have been added after completing the sentence but it is inserted in the middle without even completing the sentence.

English भनेकोत international languageहोनि सर तेहीभर important चाही होतर म, मलाईचाही feeling मा

कस्तो लाग्छ भने- first म मचाही SLC दिने वितिक्कै गाउँमा आएर काम गर्दा खेरि चाहीं, हँ… (breaths) नेपालीको कति कति नेपालीको words हरू<u>चाहीं English मा मात्रै पढेथ्यो भनौ न, square लाई वर्ग भन्नुपर्छ,</u>कस्तो अप्ठ्यारो थियो होइन,*तर teaching गरि गरि नेपाली एकदम try गरेर*होइन तर…केटाकेटी नेपालीमा पढाउँदा- पढाउँदा English नै पो बिर्सें|

TL (English): Main, English is the international language, sir. So it's important but in my feeling… first when I returned my village to teach as soon as I completed my SLC exam.. (breaths) it was difficult to use Nepali terminology for instance, square for *barga* as I studied only in English but later when I tried hard to teach children in Nepali, I felt like I forgot English…

Proposed solution: It is really painful and tiring to work with such a text. Therefore, it is suggested to work in two layers. In other words, the source text should be first transcribed into the same language with necessary edits. The edit involves removing redundant words/phrase, unnecessary words/phrase and rearranging the sentence in manageable structure without diverting the sense of the sentence. In the same way, the edited text can be broken into manageable chunks in order to process the information to translate. Although the process involves working in two layers, it makes the translation process easier.

5. Conclusion

Translation is only an attempt to seek the highest degree of equivalence. The equivalence is even more challenging in spoken discourse than written. Moreover, translating audio-taped spoken discourse has its own complexity. Some of the challenges discussed above can be overcome by using some techniques, whereas some remain almost insurmountable. For instance, retaining non-vocal as well as some vocal paralinguistic features is a big challenge. Similarly, clichés and dialect, and incomplete sentences are also other challenges to propose any workable solution.

However, some of the complexities can be simplified by using different skills and techniques. Firstly, a translator should have a good interpreting skill so that there is no chance of misinterpretation of the text. In the same way, the problems can be minimized when the audio is translated by the same person who has recorded it because it is easy to generate meaning through the context. Sometimes, the translator needs to be in contact with the speaker so that follow-up questions can be asked in case of ambiguity. Likewise, the translator should be very careful about using his/her intuition in non-cliché words from clichés and seemingly right English words that occur in spoken Nepali. Another important technique to deal with such discourse is to transcribe the audio in the same language, edit it and translate into another language. Also, breaking the sentences into manageable chunks is another technique, which can simplify the translation process. Most importantly, the draft of translation must be well edited before making it final.

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TRANSLATION AS A LANGUAGE LEARNING STRATEGY

Karuna Nepal

This paper discusses the position of translation in the contemporary pedagogy of second language along with a historical overview. Firstly, I present a historical look at the use of translation as the sole means of teaching second language; its subsequent banishment from and revival in language teaching. Secondly, I explore the position it is given in contemporary language teaching approaches. Thirdly, I elucidate the concept of translation as the fifth skill. Finally, I present advantages of using translation.

1. Introduction

We live in a multicultural and multilingual society, and language is an essential way of communication. In this context, translation could be one of the best ways to communicate, learn, discover and prepare for the future. Regarding learning, use of translation can take two different forms: learning translation itself and learning through translation. Use of translation as a learning strategy has been a controversial issue for long. Meanwhile the evidences show that the attitude towards use of translation in language learning has constantly been changing in the course of development of educational philosophies and practices.

Translation is a useful skill in itself and not just for professional translators and interpreters. It is a natural phenomenon. Switching between languages and translation happens instinctively. In multilingual societies and a globalized world, translation is in all round use as an authentic act of communication in the various institutions.

2. Historical overview

Historically, the use of translation in the second language classroom is associated with Grammar Translation Method, which employed translation as a primary mode of instruction to help learners read and appreciate the foreign language literature. With the emergence of skill-based model, the view towards translation was twisted. This model neglected translation and interpretation skills and undermined the importance of the use of L1 in the L2 classroom. Direct Method and Audiolingual Method regarded the use of translation as a 'taboo' (Bhattarai, Adhikari & Phyak). In the direct method teacher and learners are suggested to avoid using the learners' native language and they are encouraged to use only the target language. Based on Duffs' (1991, p.105) observation, Bhattarai (2010) writes " Translation as a method became 'fossilized' and became less and less associated with the excitement of new discoveries, and more and more with the tedium of book learning" (p. 75). Later the Audiolingual Method tried to teach directly without using the L1 to explain new items. Translation was supposed to hinder language learning rather than facilitating the learning process.

Cook (2007) writes the rejection of translation in FLT was the result of the emergence of modern SLA theories, and political and demographic influences. Among major FLA theories have been behaviorism, which sees language learning as a matter of habit formation; Chomskyan nativism, which views a disposition to acquire language as a genetic endowment; as the result of a need to convey social meaning. All in turn had a vicarious influence on teaching practice almost none making use of translation. Modern FLT course-books are firmly based on the foreign-language-only principle. Such books are created by the native speakers of the respective language and are meant to be taught in this language only.

Translation was the basis for language teaching for a very long time, and then it was rejected as new methodologies started to appear. The advent of communicative approaches helped translation acquire a new identity. Communicative Language

Teaching (CLT) recognizes translation as a technique and allows judicious use of native language (Richards & Rodgers, 2001). However, sadly the need for formal training in translation and interpreting in the ELT classroom has been greatly underplayed. Translation and interpreting skills are not regarded as an essential element of overall communicative and linguistic competence.

3. Revival of translation

Since the turn of the twentieth century, it has been generally assumed that L2 should be taught without reference to the learners' L1. It has become a popular belief among teachers that the translation of L1 gets in the way with the acquisition of L2. The negative connotation of translation derives from its association with the Grammar Translation Method and overlooks the fact that translation can be used in many other ways.

With the emergence of postmodern philosophies such as post modernism, constructivism and so on, recent years have seen the beginning of a reappraisal of the role of translation in language learning and a number of researchers and theorists have expressed doubts about its banishment from the classroom. The extremism of its earlier rejection is being recognized and the use of translation is being readmitted, not only as a matter of expediency but also as a theoretically justified activity aiding acquisition (Bhattarai, 2010)

Translation was a significant part of ELT for a long time and then a significant missing part for a long time also with the arrival and then total dominance of communicative methodologies. Translation was quickly consigned to the part along with other 'traditional' tools such as dictation, reading aloud and drills. However, this and these other abandoned activities are now a feature of many communicative classrooms and successful aids to learning. Back in the 1970s some linguists voiced a cautious opinion that probably in the future language teachers would once again examine the effectiveness of translation (Falk, 1973). The future has come and translation has got a new identity as a means to reach the end. Duff (1989) says that teachers and students now use translation to learn a language, rather than learning translation.

4. Translation in current language methods

The demise of Audio-lingual Method and the advent of Communicative Method helped translation acquire a new identity. Regarding the place of translation in the communicative language classroom, Richards and Rogers (2001, p.156) write that judicious use of native language is accepted where feasible. Current approaches such as Desuggestopedia, Communicative Language Learning, Total Physical Response, The Silent Way and Task- Based Learning are democratic to the judicial use of translation as a technique.

Recent researches in pragmatics also suggest that greater awareness of L1 helps in the more effective communicative use of L2. Rather than being seen as an obstacle to real language use, translation might more effectively be viewed as a way of fine-tuning the language to be used in given situations.

When we are helping our learners understand second language grammar and vocabulary through the use of translation, we are utilizing the linguistic resources they are already familiar with to enter to a new linguistic world. Oxford's (1990) observation is that language learners resort to translation to make FL input comprehensible, they analyze contrastively; and they transform from NL to FL.

Even the adherents of communicative methods do not seem to feel extremely easy in sticking to the foreign language-only situation. Every now and then, they switch to their mother tongues for explanation and clarification. Another relevant issue is that we rarely learn a foreign language for the sole purpose of foreign language-only communication. We are confronted with the daily necessity of indulging in some forms of translation and interpreting.

In theory most FLT specialists recognize the necessity for a systematic comparison between native and foreign language. However, in practice they usually do not go beyond the use of full sentences in the first language to give the meaning of the dialogues for memorizations (Lado, 1964).

5. Translation as the fifth skill

The inclusion-exclusion issue of translation as a learning strategy is not a newly-started debate. Elements of translation and interpreting have always been part of the language learning process in classes where the teacher can communicate with the students with their mother tongue. Moreover, translation and interpreting techniques, even at the non- professional level, are specific skills requiring formal training.

Naimushin (2002) has given a new identity to translation as the 'fifth skill', others being listening, speaking, reading and writing. Translation and interpreting are essential social skills and a useful language learning tool for preparing learners to real life situations in their jobs and studies. Here, Naimushin discusses the need to recognize translation and interpreting skill as an important element of communicative and linguistic competence alongside the other four skills. In the advanced or tertiary phase of language teaching, translation from L1 to L2 and L2 to L1 is recognized as the fifth skill and the most important social skill, since it promotes communication and understanding.

Use of the fifth skill is a fact of life for many students. Students with different language backgrounds at elementary level obviously possess less vocabulary and asking them to think in the target language is superfluous. Moreover, translation is what students often expect in language classes. We can see the evidence of students' involvement in translation despite teacher's prohibition. It proves the students' expectation of using translation. For this reason, the basics of translation and interpreting techniques should be included in FLT methodology as the fifth skill and applied to the level and specific need for the students. Translation exercises are also fascinating for comparative study of L1 and L2. It is helpful for making students analyze the syntactic, semantic as well as pragmatic features of two languages.

However, the problem is that training in this fifth skill is not at all popular in most modern FLT classrooms and its importance is more often than not underestimated. To some extent, this is a leftover reaction to the old Grammar- Translation method.

6. Advantages of using translation

Many teachers and theorists now see the validity and importance of translation as an activity in communicative classrooms. They aver that teachers and students now use translation to teach and learn the second language.

Using translation is surely a natural and obvious means of teaching a new language. It has several good effects. In any case teachers cannot stop students from translating—it is such a fundamental basis for language learning. Mohamed (2014) writes that translation is widely used as a technique to check students' understanding, help students clarify the meanings of linguistic units, increase students' vocabulary, and develop students' ability of contrastive analysis and students' overall language learning. Many people also find the tackling of translation problems intellectually stimulating and aesthetically satisfying. Moreover, it facilitates classroom management and control, and allows students to maintain their own sense of first language identity, while also building a bilingual identity.

Some of the notable advantages of using translations as a learning strategy are given below.
- If designed well, translation activities in the classroom are useful for practicing the four skills and develop communicative competence.
- Translation is a real-life, natural activity and increasingly necessary in the global environment. It has become a must for survival. To be pinpointed, it has become a very important tool for preserving human existence. Thus, using translation in the classroom assists the learners to prepare for real life situation.
- Students would get the sense that learning another language is a positive experience because they can have access to resources that support them. They do not have to feel guilty for doing what comes naturally.
- Most of the teachers advocate that communicating with students in their mother tongue helps in maintaining good teacher-

student rapport.

- Translation is one of the easiest ways of explaining meanings and words which in turn helps in improvement of EFL learners' linguistic accuracy.

- Translation can be a support for the writing process, especially at lower levels. They can have access to resources through translation.

- Translation assists in comparative analysis of two languages. Discussion of differences and similarities during translation process helps learners understand the interaction of the two languages and the problems caused by their L1. It also helps learners appreciate the strengths and weaknesses of the L1 and L2.

To put it in a nutshell, carefully designed translation activities involve learners in a metalinguistic task, which requires attention to the structural features of language in order to build pragmatic competence. It is a good way of developing communicative competence along with multicultural insights.

6. Conclusion

Translation has almost always remained in the second language classroom, though in different forms and for different purposes. Today translation is largely a valid activity for language practice and improvement. The neglect seems to be partly because of the continuous misuse of translation in the classroom. Even where it is retained, it tends to be used not for language, but for testing. The main reason for this might be that over the centuries translation had gradually become fossilized. Last but not the least, carefully planned translation activities should be given respectful space as a learning strategy.

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LITERARY TRANSLATION: A PASSAGE TO CULTURAL UNDERSTANDING BEYOND THE BORDERS

Megharaj Adhikari

In this paper, I argue how translated texts help to create affinity in the South Asian Region. Further, I argue that by interpreting translation as both cultural product and physical reality, we gain new perspectives for the study of translated texts as a part of the literature of the SAARC region in the context of world literary movement as well as history.

Keywords: Literary translation, SAARC literature, world literature, cultural differences

1. Introduction

Literary translation is a process that does not simply give voice to neglected and marginalized peoples within the nation-state but also foster possibilities for newer regional subjectivities. The idea of regional cooperation can only exist by domesticating differences even if such attempts are always partial and ultimately futile. We need to consider the political possibilities of translation in relation to language, literature, and identity of the region. Rather than simply celebrating differences and multicultural realities, we should continue to interrogate the ways in which the national boundaries hinder and curtail the radical possibilities of identity. Such a critique must continue at the level of language but also should take into account practices, such as translation and poetics that are not normally considered. Translation supports cultural interaction by fostering mutual understanding and enabling people to access foreign cultures. Logically, translation also furthers knowledge transfer in a broader sense.

2. Philological and cultural rootedness in SAARC

Translation emerges out of necessity. Writers in this region do not necessarily need to adapt their methods in order to be accessible to readers beyond their home country, since many of their literary assumptions and cultural references will be understood among each other on the basis of readers' past familiarity with earlier classics in

their tradition. The history shows that "since World War II, English has remained the most translated language worldwide, but one of least translated into" (Venuti, 2000, p. 88). In this region Hindi- Nepali, Nepali- Hindi translation is not new. Many of the Nepali scholars received their education from Varanasi India in the earlier decades. The data shows that the tradition is even expanded now and the rates of students studying in India, Bangladesh are even higher.

Moreover, the religio-cultural phenomena also support the region to exceed their commonalities. There are many of the borrowed Persian terms that bear the same meaning in Nepali, Hindi and Bengali. Persian is language spoken in Afghanistan, one of the SAARC members. Khansir and Mozafari note, "many Indian languages and Persian languages are part of the Indo-European languages […] this relationship has been observed even before the advent of Islam" (p. 2360, n. d.). Kansir and Mozafari further argue,

> During the power of Mughal in India, the culture and education of India was influenced by Persian language and the relationship between two nations in literature and science was at its peak and Persian language was official language of India. In this time, almost all languages of India have been influenced by Persian language not only in India literature but also in the speech of the common people. (p. 2361)

By the same token, the Bengali language also has the similar relations with the Persian language as "Bengali is one of the major important languages in India that has been influenced by Persian language in the history of Subcontinent" (Khansir & Mozafari, p. 2362,). The role of the Persian language was very vital in the progress of Bengali poetry; hundreds of the Persian words are in poetry of Bengal; even after the establishment of Muslim rules in the area. Some of the famous Persian books' stories and poets translated into

Bengali language such as *Laila and Majnu* and *Hafiz Shirazi*.

To be precise, some words from Persian that have entered into the SAARC region are *adalat, ijlas, faisala, najir, and tamasut*. So is the case with Pakistan, where Urdu is a major language and it is also under the influence of Persian. This category of language has also influenced the Maldives and Sri Lanka too. To talk about Bhutan and Nepal, many of the Bhutanese speak the Nepali Language.

The poetics of translation suggests a self-fashioning, political process of affiliation that can further our understanding of how it constitutes regional and ethnic subjects who continue to feel the burden of exclusionary practices. A theory of translation can provide new ways to interrogate our contemporary experiences of national languages and their relationship with the theories of belongingness. More than ever, we need to reconsider the connections between the self and the nation-state, especially when we are united for the cause of regional cooperation because questions of national identity remain a stubborn reality.

The creative use of language is an influential mechanism in its structuring of social possibilities. It is the medium through which reality is communicated and interpreted. Translation is a mode of power in which language creates possibilities for multiplicity and difference. Scholars contend that translation is a commitment to openness and continuous reinterpretation, enhancing possibilities in our ethical endeavor. Highlighting the issue translation theorist Venuti (2000) states, "The hermeneutic concept of language emphasizes interpretation, consisting of thought and meanings, where the latter shape reality and the interpretation of creative values is privileged" (p. 5).

Rubel and Rosman (2003) write "translation is central to writing about culture" (p.1). The SAARC cultures in most cases are similar to each other. They (2003) further comment that,

hierarchy, hegemony and cultural dominance

are often said to be reflected in translations, especially those which were done during the colonial period. These features are also said to be present in translations, which are being done now in the postcolonial period. (p. 6).

Therefore the aim of regional cultural cooperation must be accomplished through the translation of literary texts.

Although all cultures are unique and different and that cultural translation is a difficult task in the global context but that cultural translation into the languages of SAARC region will be relatively convenience attempt because of the high degree of cross-cultural understanding. In this connection at some level of generalization there are universals of language and culture in the SAARC languages. Given this perspective, the texts produced in the region are seen as entities with invariants, capable of reduction to precisely defined units, levels and categories of language and textuality.

For western thinkers such as Michael Foucault power is not an institution, a structure, or a particular force with which certain people are endowed. The exercise of power is defined as the way in which "certain actions may structure the field of other possible actions" (Foucault, 2001, p. 343). The way we speak establishes what we consider possible. Language is a significant factor in the exercise of power. This is so in terms of how we structure possibilities for ourselves and others: how we relate to others while at the same time treating as tentative the social norms mapped out for us. Foucault dreams of a 'new age of curiosity' that might provide a broad contextual framework for 'interrogating ourselves', altering both our relation to truth and our way of behaving, and increasing the possibility for 'movement backward and forward'. What is clear is the notion of translation as a complex paradigm for multiple exchanges: in language, within and among cultures, and in the exercise of power.

Unlike the Foucauldian perspective the cultural violence is not much essential as in other cultural translation in the SAARC region because of its religious and cultural similarities. In this connection Venuti (1999) explains,

> A translated text should be the site at which a different culture emerges, where a reader gets a glimpse of a cultural other and resistency. (p. 305)

Translation for Venuti has become a battleground between the hegemonic forces -- the target culture and language. If we are successfully able to translate the major languages, the hegemonic gap in the region will minimize. Foreignizing a text means that one must disrupt the cultural codes of the target language in the course of the translation. This method seeks to "restrain the ethnocentric violence of translation and is an intervention [. . .] pitted against hegemonic English language nations and the unequal cultural exchanges in which they engage their global others" (Venuti, 1995, p. 20). At the same time, however, Venuti (1999) also shows that this "domestication" was not complete either: translation theory and practice were various enough to qualify and redirect modernist appropriation of foreign texts, often in contradictory ways (p. 192).

No matter how oppositional and unique a work of art might be, it necessarily builds a relationship not only with the hegemonic power it has set out to contest but also with the world, with universal discourse in the region of SAARC. A text as it were 'universalizes' itself because it is perceived and experienced as a convincing intersection between the particular and the general. Seen in this light, the success of a work becomes as function of how credibly it 'internationalizes' itself. The text produced in the region becomes a product of incidence, a contact zone's cooperation among the SAARC countries that acknowledges each other's indebtedness. The translated texts ensure that the narrative builds vital bridges with different cultures and societies. By ensuring the readability, intelligibility and transparency, the various discursive strategies deployed by the author to inscribe the regional into the text facilitate its acceptance on the world stage.

World experience shows that translation has been used as a tool by a variety of people to serve variety of purposes. Trade, diplomacy, reform, revolution, modernization, cultural image construction and foreign language teaching all relied on translation work. The SAARC region must attempt to cultural transfer via translation also reveal the power relations between preferred source language culture(s) and a target language culture, which has a long and proud tradition in between Nepal, India and other countries of the SAARC region.

I believe to a large extent that translator's skill in giving a convincing universal character to a local discontent accounts for the evergreen appeal. I therefore attempt to investigate the inscription of the transnational into language, characterization, setting, audience, awareness, myths and themes of the narrative, in short, the discourse of similarity. It is hoped that this approach will contribute to the intensifying of intellectual debate on the SAARC region. Since "translation is at once a linguistic and a cultural project" (Damrosch, 2009, p.66), it serves to flourish the SAARC culture in both social and linguistic level. Traditionally, translation has served as a tool in foreign language learning both in the West and in the East. In recent decades this practice has been under scrutiny and criticism in the West, from the point of view both of the foreign languages teaching pedagogy and of translation studies. As Cronin (1996) notes, "Translation relationships between minority and majority languages are rarely divorced from issues of power and identity, that in turn destabilize universalist theoretical prescriptions on the translation process" (p. 4).

Translating a text is radically transformative. When translated, then, a foreign text undergoes not only a formal and semantic loss, but also an excessive gain: the linguistic forms and cultural values that constitute that text are replaced by textual effects that exceed a lexicographical equivalence and work only in the translating language and culture. Consequently, translating might be more productively considered as if it were a direct and relatively untroubled transmission of the foreign text, but rather as hermeneutic, as an interpretation that varies that text according to numerous linguistic, cultural, and social factors in the receiving situation (Venuti, 2000 p. 6). More precisely, a translation enacts an inscription that communicates only one

particular interpretation of the foreign text, never that text itself and never some form, meaning, or effect believed to be invariant and somehow inherent in it. Emphasizing the need for a relational discourse, Mouffe advocates a 'radical democracy', acknowledging heterogeneity and leaving room for plurality and conflict. The human subject and its interpretive focus is thus shifting and changing in dialogue with its social surroundings. Mouffe (1998) admits that "we are in fact always multiple and contradictory subjects, inhabitants of a diversity of communities […], constructed by a variety of discourses and precariously and temporarily sutured at the intersection of those subject-positions (p. 44).

Such diversity is necessarily a space of tension and conflict, of mutual recognition of the other, and cannot be reduced to a single translation. Consequently, philosophers of education are turning to 'post' discourses for explanations of diversity. Translation sets out not only intellectual work, but also an ethical problem: to bring the reader to the author, and to bring the author to the reader, at the risk of serving and of betraying two masters. This dilemma emphasizes the vigilance the translator must take in constantly checking the otherness of the other while remaining sincere to the work, recognizing that authentic relationships exist in tensional spaces although it is relatively less in this region.

To translate, then, is to recreate and to restate action, requiring a new translation in each passing along of meaning. This new translation is not bound for a final destination, but functions to restore and re-appropriate meaning, to reveal new modes of being and understandings of each other. Language is not just a series of message transfers between sender and receiver. In translation the original becomes larger; it grows rather than reproduces itself, "like a child ... but with the power to speak on its own" (Derrida, 1985, p. 191), making of the 'child' something other than a reproduction. Translation provides a model that is both relational and creative. To understand the significance of the emergence of translation as a cultural tool, we need to know something about SAARC countries traditional attitude towards

foreign cultures as well as the way translation work of foreign especially European literature had been done. The reliance on foreign talent and initiative is particularly obvious when large-scale cultural transfer was involved.

3. SAARC literature vis-à-vis world literature

The recent trend of cultural globalization in the context of this region by no means predicts the further colonization of Asian culture; instead, it will help promote South Asian culture and literature worldwide. So encouraging a transnational spirit is a valid goal for scholars of literary and cultural studies as we proceed to translate SAARC literature for consumption in the home and abroad. Highlighting the issues of translation in relation to culture studies Appadurai (2005) claims that "more recently, however, the concept of translation has been redefined within cultural studies in a way that goes beyond that paradigm and leads to a substantially broader field of application. It goes without saying that, inevitably, the broader its scope the more diffuse and polysemic the concept tends to become" (p. 187).

Although scholars often debate globalization's favorable or unfavorable impact on the development of world literature, as if it were a preexisting entity inflected by a changing cultural environment, I would argue that the globalization of material, cultural, and intellectual production, accompanied by the dissolution of Euro-centrism and by the rise of Eastern culture and literature, has assisted at world literature's birth from the ashes of comparative literature. However, globalization has brought about both homogenization and diversity. During this process, translation has been vital not only in building up national and cultural identities but also in constructing a literature with the potential to cross the boundaries of languages and nations as well as those of literary and cultural traditions.

The circulation of world literatures in SAARC suggests certain refinements to Damrosch's criteria. When we use the term *world literature*, we give it with at least the few connotations like a canonical body of excellent literature of all

countries, a global and cross-cultural perspective and a literary evolution through production, circulation, and translation in different languages. All three connotations may contribute greatly to the construction and reconstruction of world literatures.

Although the term *world literature* encompasses texts composed in multiple languages, translation makes possible a body of literature from many linguistic and cultural backgrounds that circulates in international critical discourse and is broadly recognized as world literature. Thus the category of world literature presupposes authors and translators driven to contribute to the canon of world literature. Damrosch's (2003) emphasis on world literature as a distinctive type of literary production examines the issues that influence the potential of literary works to win acclaim in translation as world literature (pp.17-20). South Asian literature provides a useful case study. In this context, 'transnational cultural flow' continues to mean a cultural exchange informed by configurations of power largely among the SAARC countries. The cultural texts circulate into other areas, once they are translated.

The dissolution of Euro-centrism is evident in Damrosch's insightful book, *What is World Literature?* (2003) as it primarily concerns non-Western literary works, sometimes in their original languages but often in translation, reflecting the great progress made outside the mainstream by Western comparatists. Since world literature is represented in different languages, one cannot read all works that come under that heading in their original forms, even if it were desirable to do so. Translators inevitably bear the burden of reconstructing world literature in different languages and cultural backgrounds. It is a matter of opportunities. According to Damrosch (2003) "one of the fascinations of reading across time is the opportunity to trace the unfolding of situations, characters, themes, and images across the centuries, in the work of writers who knew and responded to their predecessors" (p. 25). Damrosch claims that over the centuries, writers have usually written for audiences at home, even if they sent their characters around the world.

Globalization has led the traditionally elite domain of literary studies to expand and has caused comparative literature to develop into cultural studies and the field of world literature.

The ongoing acceleration of economic and cultural globalization has brought the scope of world literature to a new level today. Similarly, SAARC as a regional cooperation center has to do much about in the field of literary translation in the region. If we still overemphasize West-centric literary forms, we risk neglecting the cultural significance of new literary phenomena in the region. In a nut shell, it is possible to put literary studies in a broader context of cultural studies in an attempt to transcend literature proper of this region in tandem with western literature.

Like the other theorists, I too presume translation as a metaphor for education. Translation is a complex process involving language, within and among cultures, and in the exercise of power. Translation is a notion of linguistic hospitality as the ethical dimension to the inevitably inadequate representation of the 'other'. From the Foucauldian perspective, language functions as a creative strategic relation—a form of power that structures the field of other possible actions. It is through the mediation of translation that language communicates, leaving us with a world of difference as both our curse and our blessing as part of the human condition and as part of our ethical endeavor.

The trend in the study of translation opens a wide range of possibilities for the analysis of the relations between cultures and of the processes of intercultural knowledge transfer in the SAARC region. The capacity to bestow a text with new life and meaning by assigning it in a different linguistic and cultural setting, an act that simultaneously enriches the language and literary heritage of both the host and the receiving culture. This phenomenon has been categorically imperative at present and it may be the greatest achievement of translation. Witnessing the fact that is far from being a one-way process, Damrosch claims literary translation as very much "a concrete manifestation of cultural exchange" (2009, p. 289).

4. The urge of literary translation and its endorsement in SAARC academia

The best approach of cultural connectivity and reconciliation is not merely its economic and political agenda but the shared ideology produced via literature in the region. In this regard literature is one of the most vital forces to enhance the cross-border sentiments. The problem today may be that the opening up of the global canon may not in itself have solved the deeper structural problems long besetting the study of comparative literature. In the globalized context, the literature, in the name of world literature, is dominant in this region. Damrosch (2009) further stresses on the effect of the cultural turn on Translation Studies, which has made "translation directly relevant to issues of subjectivity, ideology, cultural difference, and transnational literary exchange, it facilitated the wide-ranging appropriation of translation theory in literary studies over the last decade or so (p. 291). Hence, the need of promoting literature of the region by means of translation is categorically important. Translation paved the way for Pamuk to win the 2006 Nobel Prize in Literature, and "it is in translation that he and a host of other writers will usually be read in world literature courses" (Damrosch, 2003, p. 65) and so will be the case in this region of regional cooperation. And for Damrosch, literature only becomes *world* literature through translation.

The commonality of cultural ideologies certainly helps us to feel the oneness in the SAARC region. One of the means to inculcate the cognizance about such literature is by implementing it in high school and university syllabi more intensively than it used to be. Focusing on the need of school syllabi Venuti makes us aware that pedagogy of translated literature can help students learn to be both self-critical and critical of exclusionary cultural ideologies by drawing attention to the situatedness of texts and interpretations (2000, p. 93). Our attempt should be to advance beyond what is termed as "neocolonial" situation. Accepting the seriousness of the critique of teaching such literature instead of "classic literature" is methodologically naïve. As a result, the South Asian communities feel "culturally rooted", philologically strong and ideologically common. Moreover Translation Studies helps students "suggests that respect of cultural differences- a pedagogical goal of multiculturalism - can be learned by historicizing various forms of receiving the foreign, including the discursive forms applied in the translation of foreign texts, canonical and marginal" (Venuti, 2000, p. 94).

Through endorsement of translated texts in the academia of SAARC, shared materials become ethnically marked when seemingly small changes are introduced in various communities. Translation is a practical, daily matter in much of the world, and in this sense translating SAARC literature in each other's language continues to shed light on the subtleties of creating meaning and ethnic distinction in multilingual areas of the region. In many ways the process of translation is one of the most "fundamental concerns within the field of anthropology" (as cited in O'Neill, 2013, P. 217) and human development as well. Translation of literary texts allow for multiplicity of cultural, linguistic, and even historical registers to be made apparent in the SAARC region. This tradition will help to increase the site of multiple contacts and traditions in the region. Had there been homogeneity only in studying the Eurocentric literature, there would not have been "reactionary defence of the Great Books that emerged in the 1980s" (Venuti, 2000, p. 92).

The need of multiple cultural texts of SAARC literature while remaining individual countries' texts sustained by the values, traditions, and contradiction of indigenous culture, also acquires a universal dimensions by reason of its international timeless appeal. A careful analysis of their exchange of letters contributes to a more complex understanding of the contours and character of this emerging cosmopolitan identity. Jay (2010) taking the reference of marginalized community literature stresses on "a space between national borders where identity and culture evolve in syncretic patterns traceable in literature and other forms of cultural expression" (p. 85).

Thus irrelevant from competing on the world literary stage on the basis of a national tradition,

South Asian writers are eager to enter into an already emergent transnational literary space created in America and Europe. It has been categorically imperative to promote the literature of this region by translating each others' literature more than ever and accommodate them in the university and high school syllabi.

5. Conclusion

National branding seems to be increasingly unimportant in a globalized world, and "stories" seem to sell largely as good narrative material that may, briefly, fulfill some purpose in the local environment. In this context, the "cultural diplomacy effect" must be questionable. However, the intercultural movement of texts, precipitated by the selection of a title for translation, is a reflection of cultural, economic or political power relations between nations and cultures. It is essential to recognize that the phenomenon of literary translation is a social event – an activity that is usually well beyond the control of the individual translator as a person, and always occurs in a social system and context. It is also worth reiterating that translation as a social practice depends on midway agencies and that such social agencies are located both within and outside the receiving culture.

My point is to underscore the importance of putting on the map of transnationality a synergic cultural exchange and relation between and across different multiple, overlapping and intertwined geographies, thereby in Said's term, "defining the translational and transnational cultures contrapuntally" (Said, 1993, p. 18). It is from thinking through such questions that imagining a cultural studies field that is truly multidirectional and multilingual, translational and transnational derives its urgency. Translation supports cultural interaction by fostering mutual understanding and enabling people to access foreign cultures. Logically, translation also furthers knowledge transfer in a broad sense.

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ROLE OF CO-TEXT TO MAINTAIN PRAGMATIC EQUIVALENCE IN TRANSLATION

Pashupati Poudel

This paper discusses the role of co-text to maintain pragmatic equivalence in translation. The study is based on the data collected purposively from the drama 'Thamelko Yātrā', written in Nepali by Abhi Subedi and translated into English as 'A Journey into Thamel' by Sangita Raymajhi. The study represents how succinctly the co-text helps to maintain pragmatic equivalence in translation.

Keywords: Pragmatics, co-text, equivalence, translation

1. Introduction

Pragmatics deals with context. Context includes all the linguistic as well as extra-linguistic or non-linguistic aspects. In translation, the text or message of the source language (SL) from the context of the SL should be converted into the context of the target language (TL). So, equivalence that can appear at pragmatic level while translating message from one language into another is called pragmatic equivalence. It is believed that pragmatic equivalence is solely inculcated in the text to generate the contextual meaning. Meaning is something contextual with respect to language and the world. In the words of Stalnaker (1970) pragmatics is "the study of verbal acts including the context of their performance" (as cited in Toury, 1987, p.48) Pragmatics in translation is a wide notion which covers not only the pragmatic meaning of a word, but also problems connected with various levels of understanding by speech acts communication of certain meanings or messages, depending on linguistic or paralinguistic factors that is, background knowledge.

The text of the SL may have units, which are unknown to the TL readers. Likewise, some units might have been used in the text of the SL that indicate the same meaning but different value due to the culture. So, there is an important role of context and culture attached with language. If we, as a translator cannot interpret the information making the base of context and culture of the SL,

we may fail to convey the accurate information to the target readers. In this study, I have tried to analyze the role of co-text in translation.

2. Co-text

Co-text is also known as linguistic context. It is a context in which preceding and following linguistic elements like words, phrases, sentences, paragraphs, etc. play a crucial role for the interpretation of the meaning. In other words, the meaning of a word, phrase, sentence or paragraph can be interpreted in relation to the context formed by other words, phrases, sentences or paragraphs preceding and/or following it. Cutting (2008) has divided these linguistic elements into two types: anaphora and cataphora. The element linking to the preceding part of the discourse is anaphora and the element linking to the discourse that follows is cataphora. For the purpose of this study, co-text has been divided and analyzed into following categories:

2.1 Collocation

Collocation refers to the syntactic relation among the constituents within the sentence. In the Nepali language, a single verb can collocate with different words (nouns) but this may not be the case in the English language. For example;

(1) hernos, hernos ājako " ṭhamel ṭāims". nayā jangabahādurko udaya bhayo. jangabahādurko udaya! hijoko samaya hernos! ke bhancha ājako patrikāle lau hernuhos!

Read! Read! Today's *Thamel Times*. A new Jung Bahadur has been born! The rise of Jung Bahadur! Read history! See what today's newspaper tells us.
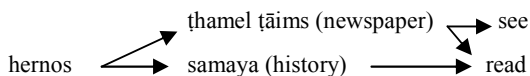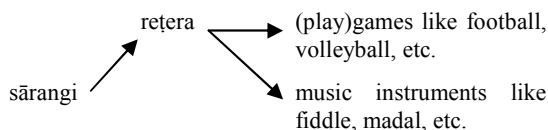

In the sentence (1) above, verb 'hernos' has collocated with different words and phrases like 'ṭhamel ṭāims' (name of newspaper), 'samaya' (history). But in English, the word 'newspaper' collocates with the verbs 'read' as well as 'see'. Similarly, 'history' collocates with the verb 'read'.

But the equivalent word of 'hernos' in English is not 'read'.

(2) gandharbha sārangi reṭera git gāudai rangamancako warapara hidcha.

The troubadour playing on his fiddle and singing walks about here and there.

reṭera → (play)games like football, volleyball, etc.

sārangi → music instruments like fiddle, madal, etc.

In sentence (2), 'sārangi' has the collocation with the verb 'reṭera'. In English, this verb is translated as 'playing'. The English word 'playing' can collocate with different games like volleyball, football, cricket, etc., and different instruments of music like guitar, *madal*, etc. But the Nepali word 'reṭera' does not collocate with games and instruments of music.

(3) himā āphnai siṭmā basera sigreṭ khāiraheki cha.

Hima is sitting in the same position smoking.

sigreṭ (cigarette) ——→ smoking

khāiraheki ← pāni (water) ——→ drink

khānā (food) ——→ eat
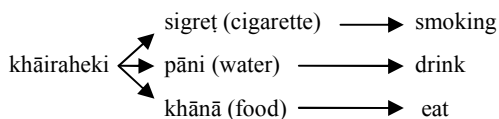
In sentence (3), 'sigreṭ' collocates with the verb 'khāiraheki'. This has been translated as 'smoking'. This verb in Nepali can also collocate with 'pāni' and 'khāna'. But 'water', the equivalent word for 'pāni', can only collocate with the verb 'drink' in English. Similarly, this verb in Nepali can also collocate with the verb 'khānā'. But in English 'food', the equivalent word for 'khānā', can only collocate with the verb 'eat'.

Some collocations possible in Nepali are not possible in English. So, the translator has to use the possible collocations in the TL substituting the parts that have the same pragmatic meaning of the original text as shown in the data above.

2.2 Reduplication

Reduplication is a morphological process by which the root or stem of a word, or only part of it is repeated. A number of Nepali nouns are formed by reduplication. The meaning collectively refers to a set of the same or related objects in a particular situation. For example;

(1) vidhārthi-sidhārthi ta hoina, paryaṭan byawasāyamā lāgiyo tara…
Not a student for that matter, but got hooked on to tourism business but…

(2) jodjād garera phoṭosoṭo khojera lekhna thālnuhuncha.
They would contrive things, collect photographs and begin to write.

(3) yasko gati sati pani dekhaera yasko itihās bujhāunu parcha.
By showing its speed you should reveal its history.

In sentence (1) above, 'vidhārthi-sidhārthi' means 'person who gets involved in learning formally'. This has been translated as 'student' into English. In sentence (2), 'jodjād' means 'collecting something by some means'. This has been translated into English as 'contrive'. In the same sentence another word with reduplication 'phoṭosoṭo' means 'photo'. This has been translated into English as 'photographs'. In sentence (3), 'gati sati' means 'movement' or 'speed'. This has been translated into English as 'speed'.

Although the reduplicated forms of words (sidhārthi, jād and sati) do not have meanings in isolation without their original forms, they have their own importance in Nepali for providing pragmatic information. But in English the similar pragmatic meaning can be delivered by using the word without reduplicating because English does not have the convention of using such reduplicated words.

2.3 Doubling of verbs

In Nepali, there is the convention of using the same verb for two times continuously in the same sentence while speaking. But this is not common in English as in Nepali. For example;

(1) ma yas āwājle thicinchu ki bhanne lāgepachi ke garne ke garne hune.
When I felt that I would be pressed down by this voice, I used to feel restless.

(2) tara āyo, āyo, lau āayo!
But it has come, it has come, see, it has come!

(3) yi bandukharule yi mahalkā parkhālmā jhundi jhundi aru banduklāi janma diekā chan.
These guns by hanging on the walls of these palaces have given birth to other new guns.

(4) swar runce hudai jāncha ani hātmā ribhalbar boki boki mumā hajur runa thālche.
The voice begins to quiver with tears and revolver in hand she begins to cry.

In sentence (1), double verbs 'ke garne ke garne hune' is used to express restlessness. This has been translated into English as 'I used to feel restless'. In sentence (2), 'āyo, āyo' has been used to give information to the readers as well as to attract their attention. These verbs have been translated as 'it has come, it has come' into English. In the sentence (3), verbs 'jhundi jhundi' are used to express the continuous action of hanging of the guns. This has been translated as 'hanging'. In the sentence (4), verbs 'boki boki' are used to express the continuous action of carrying. Such verbs cannot be translated in English with equivalent forms. All we can render is their sense.

In the units above, many doubling verbs are deleted for providing pragmatic information for the TL readers as in the SL. But some units are doubled in translated text as well. These doubled units in the translated text have distorted the rules of English because such units are not acceptable for English native speakers.

2.4 Nouns

In both, Nepali and English languages nouns play a very important role. But only the matter is that some translated words found in one language may not give similar type of contextual meaning in another language. For example;

(1) kuireharulāi kurā bujhāuna sakiyo bhane banyo jiwan.
If you are able to make these foreigners understand things then your life is made.

(2) bābu bājeko itihās
Father's history

(3) dherai badhtā kurā nagar, budhe.
Don't talk too much Budhe

According to the dictionary, 'kuire' means 'person with grey eyes'. In sentence (1), 'kuire' has been translated as 'foreigners'. In (2), 'bābu

bājeko itihās' means 'father and grandfather's history'. This unit has been translated as 'father's history'. In (3), 'budhe' is used by the speaker to recall the name of person in a angry mood. Sound 'e' is added in 'budh'. This unit has been translated as 'budhe'.

Some units are found to be translated by relying on the pragmatic context rather than their dictionary meanings. This has helped to provide the actual meaning for its readers. But there are also the units which are in their original forms because of not finding the appropriate terms that can replace the pragmatic meaning as in the SL. These forms can give clear sense to the readers with the Nepali background. But for the native speakers of English, these units distort the understanding of the pragmatic meaning.

2.5 Adverbs

An adverb is a word that qualifies or modifies verb, adjective or another adverb. Various adverbs that are found in one language may not be found in another language. For example;

(1) ṭhulo gharle pani sās phercha, swā swā garcha.
Big houses also breathe.

(2) ḍhakḍkak garera ḍhokā ghacghacyāeko āwāj āucha.
There is the sound of knocking on the door.

(3) lagālag tin paṭak paṭaṭa garera padkincha.
The firing is heard continuously three times.

(4) āgo dandan baleko dekhchu ra sunchu pani.
I hear the fire burning and see them also.

(5) ṭhyāmmai rang nambar paryo
Completely a wrong number.

In sentence (1) above, 'swā swā' is used to express 'action of breathing especially after long run'. In sentence (2), 'ḍhakḍhak' is used to express 'knocking sound'. In sentence (3), 'paṭaṭa' is used to express 'firing of the gun.' In sentence (4), 'dandan' is used to express 'burning or flaring of fire'. These all adverbs have been deleted in the translated text. In sentence (5), 'ṭhyāmmai' is used to express 'something in complete'. This adverb has been translated as 'completely'.

The pragmatic meaning derived from the adverbs in Nepali are being distorted due to their deletion

because the equivalent terms for these adverbs are either not found or very rarely used in English. But some adverbs are being substituted by the words which attempt to give the similar sense in English. This has somehow tried to preserve and deliver the pragmatic information to the native speakers of English.

2.6 Doubling of adverbs

There is a convention of using double adverbs continuously in a single sentence in Nepali. But this is not found in English. For example;

(1) timile aliali bujhekā rahechau.
    I think you have understood a little bit.

(2) mumā, mero pachi pachi tyo ghar nai lāge jasto lāgna thālyo.
    Muma, I feel as though that house itself is being taken away.

'ali' in Nepali is equivalent to 'little' in English. In sentence (1) above, 'aliali' is used to express little or certain part. These adverbs are translated into English as 'a little bit'. Similarly, 'pachi' is the word which means 'later on', 'in future or after some days', 'behind' etc. In sentence (2) above, 'pachi pachi' is used to express the speaker is being followed by something. This has been translated into English as 'away'.

There is no convention of using double adverbs (i.e. the same adverb used twice in the same sentence) in English. So, one adverb is deleted and another is translated. This has helped to deliver the equivalent pragmatic information appropriate for English speakers.

2.7 Nipats

Nipats are the constituents of language that are used in the sentences, which contain no other sense except for emphasis in Nepali language. Acharya (1991) calls them 'nuance particles', while Hari (1973) has used the terms 'attitudinal particles', 'undefined particles' and 'emphasis particles' (cited in Bhattarai and Adhikari, 2008, p.29). Nipats are very much different from the English particles. The meanings of nipats depend upon the other words and phrases that follow or precede them. So, the translation of nipats in isolation seems like impossible. For example;

(1) kaidi ta ma po rahechu.
    I realize I am the captive.

(2) yo ta kawi jasto po cha.
    This man looks like a poet.

In both sentences above, nipat 'ta' is used to give emphasis to the words just in front of them. 'ta' in sentence (1) gives emphasis to 'kaidi'. Similarly in sentence (2), it gives emphasis to 'yo'. In both of the sentences, there is another nipat 'po'. This nipat is also used to give emphasis to the word in front of it. In sentence (1), 'po' gives emphasis to the word 'ma'. In sentence (2), it gives emphasis to 'kawi jasto'. In both of the translated units above, nipat 'po' is deleted.

(3) dhat dāi, maile gambhir hunuhunna bhaneko ho ra.
    Come on brother! I didn't say you are not serious!

(4) samaya eklai, akchat ra achut bhog garna kahā sakchau ra.
    How can you but consume a pristine time all in isolation?

In both of the above sentences, nipat 'ra' is used to give emphasis to the clause that precedes it. In both translated units, nipat 'ra' is deleted .

Nipats are used mainly for the purpose of emphasizing certain words or phrases or clauses in the sentence. Equivalent words for nipats are not found in English. So, the pragmatic meaning derived from nipats and other words used instead of nipats in English are found to be different.

2.8 Doubling of pronouns

There is a convention of using double pronouns continuously in a single sentence in Nepali. But it is not found in English. For example;

(1) hajurlāi je je bechna man cha becisyos.
    sell whatever you would want to.

(2) sab janā āphnā āphnā purkhhāko itihās, tinko gaurab bacaera rākhhne, khoji garne kāmmā lagyā chan.
    Everybody is involved in the history of their ancestors, they are concerned with preserving their pride, they are all concerned with researching.

(3) kunai kunai ta nikai purāno jasto pani cha.
    Some of them appear to be quite old.

In sentence (1), the pronouns 'je je' are used to express 'what among all'. These pronouns are

translated into English as 'whatever'. In sentence (2), 'āphnā āphnā' are used to express 'our' or 'their'. These pronouns are translated into English as 'their'. Similarly in sentence (3), pronouns 'kunai kunai' are used to express 'some among many'. These pronouns are translated as 'some of them'.

In the above units, only one pronoun is translated from double pronouns because of absence of this system in English. This has helped to provide the equivalent pragmatic information for English readers.

2.9 Adjectives

An adjective modifies a noun or a pronoun by describing, identifying, or quantifying words. An adjective usually precedes the noun or the pronoun which it modifies. There are some adjectives of Nepali that mean differently while using in different context than its form. For example;

(1) dohoriera āune paryaṭak navaekā hoinan tara alik dherai jumre ṭurisṭ āuna thālera po alik bypārmā ghāṭā lāgyo.
   It is not that the tourists do not come back. It is just that those tourists who have been coming are not giving a good business.

(2) ṭhulo māncheko srimati vaepachi, ṭhulā gharānmā ṭhulai gharānbāṭa aepachi timro umkane upāya ke thiyo ra.
   Being an aristocrat's wife, coming from one noble family into another what were the ways of escape otherwise?

(3) sabai murtibat mānisharu bistārai mahestira sarak sarak sarchan.
   All the statue like figures swiftly move towards Mahesh Raja.

In sentence (1), the adjective 'jumre' is used to mean 'poor'. There is no exact translated unit to show equivalence to this unit but its sense has been maintained in the translated sentence. In sentence (2), the adjective 'ṭhulo' is used to show a higher rank. The adjective used in different places has different meanings. The meaning in front of 'māncheko' is 'respectable' or 'aristocrat' and the meaning of the same word in front of 'gharān' is 'noble'. These are translated as 'aristocrat' in front of 'māncheko' and 'noble' in front of 'gharān'. In sentence (3), 'murtibat' is

used to express the 'people without movement'. This has been translated as 'statue-like'.

In the above units, the adjectives are translated by analyzing their pragmatic meanings generated by different contexts. In other words, adjectives used in the above units are being substituted by the units that can give the equivalent pragmatic meaning in English as in the SL. This has helped to provide equivalent pragmatic information for the English users.

2.10 Doubling of adjectives

There is a convention of using double adjectives continuously in a single sentence in Nepali. But this is not common in English. For example;

(1) bhiṭṭāmā ṭhulṭhulā halapi ainā chan.
   The walls are hung with huge halpi mirrors.

(2) yasari hiddhā aspasta kurāharu garchan, haschan, gambhir hunchan ani nayā nayā māncheharusaga kurā garchan.
   When they walk like this they speak vaguely, they laugh, become serious, and then talk to new people.

(3) yi hajurharukā banudkle aru aru bandukharulāi janma diskeka chan.
   The guns of yours have already given birth to other guns.

In sentence (1) above, adjective 'ṭhulṭhulā' is used to express 'big' or 'huge in size' for the things which are existing in a large number. These adjectives are translated into English as 'huge'. In sentence (2), 'nayā nayā' is used 'to indicate every new person'. This has been translated as 'new'. Similarly, in sentence (3), 'aru aru' has been used to indicate all the other guns that got birth. This has been translated as 'other'.

Unlike Nepali, English does not make use of such double adjectives. So, one form of the adjective is deleted and the other is translated.

2.11 Interjection

An interjection or exclamation is a word used to express an emotion or sentiment on the part of the speaker. Various interjections are used to express surprise in Nepali. But it is very difficult to find equivalent interjections in English. So, such interjections are substituted with utterances with different forms. For example;

(1) āmmai ke bhanisyā tyasto hajurle!.
Oh god, what are you saying!

(2) bho chādde tyo kurā !.
Oh, forget such things!

In sentence (1), 'āmmai' is 'an exclamatory expression to show sorrow, wonder, fear,etc.' This has been translated as 'oh god'. In sentence (2), 'bho' is used to denote 'hatred or annoyance'. This has been translated as 'oh' in English.

In the above units, by analyzing the pragmatic meanings of the interjections of the source language, the translator has replaced them with pragmatically equivalent expressions.

2.12 Subject-verb agreement

There is difference in subject-verb agreement between Nepali and English. In English, third person singular pronoun takes V^5 (verb with – s/es) and other pronouns take V^1 (verb without – s/es). In the same way auxiliary verb 'has' 'is' and 'am' are used with singular subject and 'have' and 'are' are used with plural subject. In Nepali language, subject-verb agreement is found as per singular and plural subject. Similarly, with different honorific pronoun, different verbs are used. For example;

(1) gandharba uṭhera dohoryāudai gāudai hidcha.
The troubadour walks away repeating the song.

(2) haina timiharule mero kurā bhannai dienau.
Look, all of you are not allowing me to say anything.

In the above sentences, the verb 'hidcha' agrees with 'gandharba', which is singular. If 'gandharbaharu' was the subject of this sentence, the verb should be 'hidchan'. This verb has been translated into English as 'walks'. Here 'walks' shows singularity. But in unit (2), the subject 'timiharu' is plural which indicates two people in the drama. This subject has taken 'bhannai dienau'. If this subject was singular, it would take 'bhannai dienas' or something like that. In English the pronoun 'you' has taken 'are not allowing ...to say'. Here, 'are' is used to show plurality in this sentence. So, we can find the subject-verb agreement as per singularity and plurality in both languages in different ways.

(3) ke taile purkhāko itihāsko mol pāinas?

Did you not get the price of your ancestors?

(4) timile aliali bujhekā rahechau.
I think you have understood little bit.

(5) jiwan dāi, yahā tapāi ke gardai hunuhuncha?
Jeewan dai what are you doing here?

(6) hajur yahābāṭa khurukka bāhira sawāri hos.
Just go away from here.

In the unit (3), verb 'pāinas' has been used to agree with the pronoun 'tã'. In the unit (4), 'bujhekā rahechau' is used to agree with the pronoun 'timi'. Similarly in the unit (5), 'gardai hunuhuncha' has been used to agree with the pronoun 'tapāi' and in the unit (6), 'sawāri hos' has been used to agree with the pronoun 'hajur'. But English does not have this type of agreement. The subject-verb agreement in all the above units (i.e. (3), (4), (5) and (6)) in English have the same honorificity.

(7) keṭo karāudai ek cheumā ubhiera patrikā beceko bhawma ṭakka rokincha.

A boy shouting in one corner stands absolutely still in the pose of selling a newspaper.

(8) swar runche hudai jāncha ani hatmā ribhalbar boki boki mumā hajur runa thālche.

The voice begins to quiver with tears and revolver in hand she begins to cry.

In sentence (7), the verb 'rokincha' shows the masculine gender and it agrees with the subject 'keṭo' (i.e. boy). In English, this verb is translated as 'stands absolutely'. In sentence (8), the verb 'runa thalche' indicates the feminine gender and it agrees with the subject 'mumā hajur', who is a female character in the drama. This has been translated as 'to cry'. The translated verbs in the above examples do not show the gender agreement as in Nepali.

In Nepali, subject-verb agreement should be maintained as per gender, number of subject and honorificity. But in English subject-verb agreement is maintained as per number only. So, the pragmatic meaning reflected from the subject-verb agreement as per gender and honorificity in Nepali differs from their equivalent units in English. Due to this reason, pragmatic gap exists between these languages.

3. Conclusion

As being the part of language, the word, phrase or sentence can only give contextual meaning in relation to other linguistic units preceding and/or following them. So, the translator needs to understand the contextual meanings of language items and place them appropriately in the target language. He/she also should be careful of the terms that are available in both languages with similar meanings. If he/she fails in this matter, there will be a gap in the transfer of message from source language text to target language text.

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TRANSLATION IN ACTION: A CRITICAL REFLECTION ON TRANSLATION PROCESS FROM NEPALI INTO ENGLISH

Prem Prasad Poudel

Translation is a form of rewriting. It includes a range of processes, which, in one or another, is the interpretation of the source language text. In doing so, the translator's creativity, generativity and pain/pleasure are inherently reflected in the product that comes out of the translation task. This article presents the author's reflection on translating a textbook of Health and Physical Education – Grade 8 from Nepali into English.

Keywords**:** Translatorial action, translation process, text simplification

1. Introduction

Translation is a process of rendering a text from one language or dialect into another language or dialect. It is one of the processes of communication of the meaning expressed in one code system to the other. As a constant in the development of humanity, translation has always played a crucial role in interlingual communication by allowing for sharing of knowledge and culture between different languages (Dorothy, 2016).

2. The process of translation

The translation process is operational (Newmark, 1998), since it begins with choosing a method or approach. During translation, translators are interacting with the text consciously or subconsciously based on the linguistic and cultural experiences that they are endowed with. The main purpose of translating is to convey the message in such a way that it is perceived by the readers in the most comfortable way. In this sense, simplification is one of the most important aspects that every translator has to consider. The process of translation involves the changing of a written text from the source language into a text in the target language. The process of translation has to do with psychology of translating as well. Holmes' (1972) framework established a concern of finding out what happens in the minds of translators while translating. This means, the process of translation is concerned with the cognitive perspectives in translation action. Moreover, it is the area of cognitive psychology. Psychologists have long used the Think Aloud Protocols (TAPs) to know what might be happening during information processing. As translation is also a form of writing, it is obvious that "writers move to and fro in accordance with their individual goals of the moment – although, naturally, more time is spent on planning or thinking at the start, and on editing and reviewing at the end (Hartley, 2008, p.10).

There are various aspects associated with the translation process such as revision, creativity and the time pressure. Dechert and Sandrock (1986) claim that digging into the translation process leads us to find levels, steps, units of processing, the role of the interaction of the source and target language, the amount of proceduralization, the origin and course of search processes, and the times used for these processes.

Translation procedures

acculturation	adaptation
amplification	borrowing
claque	coinage
compensation	concision
condensation	denominalization
direct transfer	dilution
expansion	imitation
implication	interchange
interpretation	modulation
modification	paraphrase
recategorization	reformulation
addition	omission

Figure 1: Translation procedures (after van Doorslaer, 2007)

While translating, translators attempt to deal with the text at various levels. In this regard, Newmark (1998) claims that when we are translating, we translate with four levels in mind, more or less consciously. They are: a) the source language text level, b) the referential level, c) the cohesive level, and d) the level of naturalness.

Practice of translation necessarily requires establishing a linkage among cultural, linguistic and philosophical dimensions at a time. Making a reference to the entities, events, norms and values is one of the essential aspects of the translation process. A translator has to visualize and build up the referential values of them for both comprehension and reproduction. Translation includes the traces of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text (Newmark, 1998). Similarly, translation in itself is a kind of discourse. We create a discourse that is to include the most natural flow of information from SL to TL with witfully arranged contribution of the translator. Neubert and Shreve (1992, as cited in Hatim, 2001) writes that it is our firm conviction that translation is 'a house of many rooms', and that these different rooms are often simply different discourses and perspectives on a common object of interest - translation.

Due to technological advancement, translation processes have also changed. The techniques used in machine translation are different from what translators have been doing with the text throughout the history. The integration of translation machines into the translation process, however, has resulted in considerable alternations to how translators have traditionally worked with text (Doherty, 2016). Perversely, translation machines have been shown to result in a "sentence salad" (Bedard, 2000.) due to over-recycling of sentences and parts thereof that may not suit the context and cohesion of the given text to be translated but are reused by translators nevertheless.

3. Translation process: An action

One of the contentious issues in discussion today is the process-product identity of the translation task. As far back as the 1960s, Holmes questioned the usefulness of distinguishing translation as a product and translation as a process, and argued that dealing with texts as products must ultimately depend on an understanding of the process of textual communication. As a translator, I here relate my experience of translation being an interaction, and a cycle of interaction with the text in order to decide the contextual and most

appropriate meaning dimension of the units of the text. This follows my agreement with what several authors (Beaton, Bombardier, Guillemin, & Ferraz, 2002; United States Census Bureau, 2001; Weeks, Swerissen, & Belfrage, 2007, as cited in Regmi, et al, 2010) have suggested some common stages involved in the process of translation. They are a) determination of the relevance or context, b) forward-translation of the research instruments (i.e. topic guides), c) backward-translation, d) examination of the translated meaning in both source and target languages, and e) revisiting the whole process to get similar interpretations.

This explicitly presents an idea that translation is a process that leads to the product. While translating a Nepali text (a textbook of Health and physical education for grade 8, published by CDC, Nepal) into English, I had to undergo a series of stages out of which I came up with a product. Activities such as translating, teaching and interpreting are seen as real 'actions' (Hatim, 2001). While putting this task into action, it was realized that creative and critical reading as the core component of the translation process. The way a person reads, and the result of that reading (some sort of mental representation of the text or text segment), depend on the reader's purposes and motivation. Any translatorial action (proposed by Holz-Manttari in 1984) views translation as purpose-driven, outcome-oriented human interaction and focuses on the process of translation.

4. Translating from Nepali into English: A case of Health and Physical Education textbook

A purely bilingual task, translating from Nepali into English of a technical type of text, is more than replacing words in one language by the words of the other. The strategic actions adopted during translation task of the text mentioned above are thematically presented below.

4.1 Approach of reading

One of the important steps in the translation process is the way of reading and writing. While I was translating the document, I had to read it from whole to part. This means, I had to read the paragraph of the text first and come back to

individual sentences of the text. I could decipher the overall impression of the text by reading the paragraph. I could understand the text in the first reading in most of the cases. However, I had to read some of the paragraphs more than once to get its gist.

4.2 Unit of translation

It has been reported in the literature that words are most often the units of translation in scientific/technical texts. However, in my case, the sentence was a unit. Though I had read the whole paragraph first, I had to translate sentence by sentence. In the text, I found sentence as the carrier of complete meaning.

4.3 Use of resources and their frequency of use

A translator usually uses both online and offline resources. I used both online and offline resources for references such as bilingual Nepali-English printed dictionaries and some online resources (both bilingual and monolingual). The frequency of consultation of such resources was very low as I could easily comprehend and use English equivalents of technical words. Because of this, I did not use any glossary. Interestingly, I was using some online open sources such as Wikipedia and free dictionary in order to find out the choice of appropriate lexical items in the sentences. For instance, choosing one from '*measures of prevention*' or '*preventive measures*' was a huge dilemma. Surfing through online public documents, I could decide on the former phrase.

4.4 Simplification of the texts

Shifting the schema from a teacher to a translator was a new experience for me. Reflections from bachelor level classrooms had to be shifted to school classrooms. Most frequently, I had flashbacks of the classroom I studied grade 8 in a small poorly equipped classroom in a village. I was remembering the level we (including my friends) had in grade 8 in the year 2052 BS. This is where, I realized, the background of translator interacts and affects translation. In order to simplify the text for the level of target readers, I

had to define some of the terms as in the example below.

- ST (Nepali-): यो हर्मोन कम भएमा अस्वभाविक रुपमा मांसपेशी खुम्चने *मांसपेशी टिटानी (muscletitany)* रोग लाग्छ।

- TT (English): In case of lack of this hormone, the disease called Muscle Titany (*the abnormal contraction of muscles*) may take place.

In the above condition, the source text includes a technical term *muscle titany* which the readers might have difficulty in making sense. Therefore, the term was defined in the parenthesis. Similarly, compound sentences in ST were fragmented in order to simplify for the level of target readers in TT. For instance, the ST *सिस्टोलिक र डायस्टोलिक १२०/८० mm Hg हुनुलाई सामान्य मानिन्छ र योभन्दा बढि हुनुलाई उच्चरक्तचाप भनिन्छ।*

This chunk was translated into English as '*The proportion of systolic and diastolic pressure remaining 120/80 mm Hg is assumed as normal pressure. The pressure of more than this range is taken as high blood pressure*'.

4.5 Levels of revision

In a translation process, a series of readings and editing activities take place with the translator's attempts to refine the concepts adopting the comments from the experts, if any. It sometimes becomes a conflicting experience for translators since the perspectives of experts of the subject area may not adhere with those of translators. As a translator, I had undergone three levels of revisions which were followed by incorporation of experts' comments.

Nepali Text : कुपोषणबाट देखिने विकृतिहरु (p. 19)
English Text : Evils of malnutrition (*overt translation*)- *level 1* Abnormalities caused by malnutrition (editing)- *level 2* Effects of Malnutrition (covert translation) – *level 3*
Nepali Text: कुपोषणबाट बच्न फलफुल, हरियो सागसब्जि, अन्न, गेडागुडि, माछामासु, दुध, दहि सन्तुलितरुपमा खाने र

खुवाउने गर्नुपर्दछ। (p. 18)

English Text:
First draft: In order to avoid malnutrition, we have to take and feed fruits, green vegetables, grains, meat, fish, milk, curd, etc. in a balanced way.

Second draft: To avoid malnutrition, take and feed fresh fruits, green vegetables, cereals, meat, fish, milk, curd, etc. as required.

The above table clearly presents the three levels of translation. The first was what I thought straightforwardly, but I was not satisfied with the term 'evils'. The level-2 translation came up with some psychological base in which I found the word 'abnormalities' to be more emotional and perhaps incomplete to replace the term *bikritiharu* (in Nepali*)*. Finally, I choose the word *effects* instead.

Taking into consideration of the elements, stages, strategies and overall process, it can be schematically presented as in Figure 2:
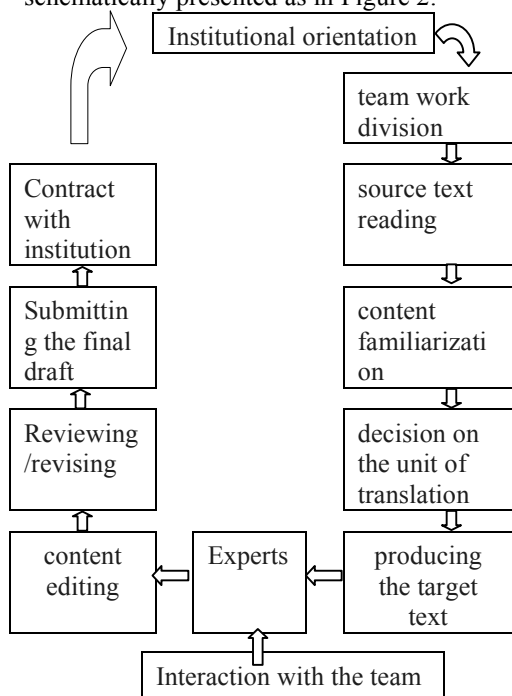

Figure 2: Translation as a complex process

A good lesson learnt through putting translation theory into practice is 'translating is more than taking about it, a real-time action'.

5. Conclusion

A translator always witnesses both pain and pleasure in accomplishing the task of translating. In this particular task, I found the texts relatively short and simple. In some cases, the Nepali text had borrowed cognates which made me easier to render the sentence into English. The source text itself was questionable in some cases and I had to think of an equivalent term repeatedly. Hence, I found this task as a creative and generative activity which called for rigorous attempt, tolerance, thinking, rethinking, editing and proofreading.

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ASPECTS OF TRANSLATING SANSKRIT RELIGIOUS TEXTS INTO OTHER LANGUAGES

Rishiram Adhikari

Sanskrit religious texts carry theological ideology, sense and images which are difficult to translate. So, it is necessary to analyze linguistic items, which helps to minimize errors. This study concentrates on different aspects of translating Sanskrit religious texts into other languages. It highlights phonemic, morphological, lexical, semantic, and formal vs. informal aspects of texts. The qualitative research paradigm has been followed. The study is based on secondary sources of data collected from various books.

Keywords: Sanskrit texts, translation, compensation, theology

1. Introduction

The term 'translation' is related to transferring knowledge from one language community to other language communities. Various scholars, translators and writers highlight the different aspects of the translation and define it. As Wilss (1982) highlights the process and result of translation whereas De Beaugrande (1978) focuses on process and product both. In the same line, Newmark (1988) claims that "translation is first a science, and then a skill, third art and forth a matter of taste" (p. 67). By 'skill' he means that translation is a craft that would help a person to earn his/her livelihood. Nida (1964) and Catford (1965) have defined translation as a linguistic activity, whereas Savory (1957) defines it as a literary endeavor. Similarly, Steiner (1975) and Toury (1987) define it "as a philosophical and cultural activity"(p.34). Likewise, Snell-Hornby (1988) defines as an integrated activity. Brislin (1967) defines that, "translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target) whether the language are in written or oral form"(p.56). By analyzing all the definitions given by the scholars, it is found that translation is widely known phenomena that transfers thought and idea from one language community to other language community by the help of text.

Translation of religious texts is a common phenomenon. Such religious texts are translated in order to convey the message of God to people. Monks, *pandits* and religious persons translate the original text into common languages. For instance, Sanskrit religious texts have been translated into Hindi, Nepali, Tamil, and English. While translating religious texts from, translators are fully guided by spiritual notion rather than reality. Dickins, Hervey and Higgins (2002) argue:

> The subject matter of religious texts implies the existence of a spiritual world that is not fictive, but has its own external realities and truths. The author is understood not to be free to create the world that animates the subject matter, but to be merely instrumental in exploring it. (p. 22)

It is argued that translation of religious texts is guided by spirituality rather than the reality. This study analyzes the basic characteristics of translating Sanskrit religious texts. Common linguistic categories of phonology, morphology, syntax, lexis, and semantics aspects are highlighted in the study. In this regards Crystal (1995) highlights:

> Religious belief fosters a language variety in which all aspects of structure are implicated [.....] There is a unique phonological identity in such genres as spoken prayers, sermons, chants, and litanies, including the unusual case of unison chants. Graphological identity is found in liturgical leaflets, catechisms, biblical texts, and many other religious publications. There is a strong grammatical identity in invocations, prayers, and other ritual forms, both public and private. An obvious lexical identity pervades formal articles of faith and scriptural texts, with the lexicon of doctrine informing the whole religious expressions. And there is a highly distinctive discourse identity. (p. 371)

From this what is justified is that a translated religious text should be typical and natural that addresses the tone and style of the source text. Sanskrit is the language of gods and goddesses so common people hardly understand the language, although all the cultural and ritual performances should be carried out according to the direction of Sanskrit religious texts. To overcome such problems Sanskrit *pandit* translates the text according to the context, but now these texts are translated not only in the local languages such as Nepali but also in the international languages such as English, Germany and French. So it needs to understand the basic aspects of the translation of Sanskrit religious texts.

2. Methodology

The qualitative research paradigm has been followed to complete the study and only the secondary source of data was used to analyze the issues raised. The main focus of the paper is to analyze how small linguistic items play an important role while transferring meaning to target languages. For that it generally observed the phonology, morphology and semantic features of both source and target texts. The data were collected from some Sanskrit texts and analyzed through paragraph description.

3. Aspects of translating Sanskrit religious texts

The key aspects of texts observed and analyzed range from the phonic to structural.

3.1 Phonic aspect

The sound is one of the distinctive features of Sanskrit religious texts. It is used while reciting, memorizing and quoting the important chanting. The translator should have knowledge about sound devices such as alliteration, assonance and rhyme scheme. Alliteration and assonance are highly used in Sanskrit religious texts that make sound effective to listen. Rhyme, alliteration, assonance, etc play an important role to memorize the important lines of religious texts; therefore, this is an effective device of religious texts. The phonic aspect of the religious text is important because it brings new insight to the readers of translated text such as while translating *Rudri,* a widely known religious text of the Sanskrit language, a translator should be conscious about euphonious sounds that make the utterances pleasing, beautiful and harmonious.

3.2 Morphological aspect

Morphological forms used in Sanskrit religious texts are different from the forms observed in contemporary languages. For instance, the old suffixes *tuhā* or *wā* replace the third person suffix -s. Some types of religious forms do not have the exact meaning. Such morphological forms have their special space in religious texts. Some words have direct relation to the activities of gods and goddesses that is known as mantra word or main words such as *Ohm*, *Him*, *krim* and *phãt*. For non-Sanskrit speakers these words only provide meaning which seem very common. So, it is necessary to make these words sound like the scripture to non-Sanskrit speaking audiences. Such translation is highly motivated by spiritual quest. The translator tries to catch the spiritual quest by choosing words. Therefore, it should avoid archaic forms and choose to translate religious texts with morphological forms that are similar to modern usage.

3.3 Lexical aspect

Specialized lexical items are used in religious translation that is based on theological world such as *Ishor* (God), *Pramātmā* (divine soul) *Shankar* (Lord Shiva) *Swarga* (Heaven) as well as names of religious figures like *Pārbati* and *Shiva*, are frequently used in Sanskrit texts. Crystal (1964) categories and classifies religious lexical items into seven categories on the basis of the Christian context which are as follows:

a) Vocabulary requiring explicit historical elucidation, usually with considerable emotional overtones, depending on the intensity of the user's belief.

b) Vocabulary again requiring explicit historical elucidation, but with no definable emotional overtones.

c) Vocabulary of personal qualities and activities with no explicit correlation with the past, but which needs to be interpreted in the light of Christ's own usage and example: pity, mercy, charity, love, purity, prayer and contrition.

d) Vocabulary referring to commonly-used, specifically-religious concepts (other than the above).

e) Technical terms: collect, [a brief formal prayer that is used in various Western liturgies before the epistle and varies with the day] sermon, cardinal, cruet, [a small vessel for holy water], and amice [a liturgical vestment consisting of an oblong piece of white linen worn around the neck and shoulders and partly under the alb].

f) Theological terms: any of (3) and (4) when used in this context, usually with precise definition. Also, e.g., consubstantial, only-begotten [only, unrepeated], and transubstantiation.

g) Vocabulary that occurs frequently in liturgical language which is used in certain registers, e.g., trespasses (as a noun), deliverance, transgression, the multitude, partake, admonish, lest, deign, bondage; and many formulae, e.g., have mercy on us, forgive sins, to come night, and exact vengeance. In such cases, one needs to review possible interrelationships between registers which could influence acceptability.

Religious lexical items can be classified into three categories in the context of Sanskrit religious texts and Hindu theological context:

a) Hindu religious terms which are totally unfamiliar to the translator, because they are only used in Hindu religious contexts: Names of Devi (goddess such as *Durg*ā, *Saraswati, Laxmi*), *devat*ā (gods such as *Yamaraj*, *Kuber*, Bramhā etc). Names of religious places such as *Kailāsh* (abode of Shiv*a*), *Baikuntha,* (abode of Vishnu).

b) Hindu terms which are familiar to the translator because they are also used in non-Sanskrit contexts such as *ishoriya* (divine), *atmā* (soul), *mrittu* (death) etc. These words can be easily translated from source language to target language without giving cultural references.

c) Hindu terms which are familiar to the translator because they are also used in non-religious contexts, however, the words are mostly used in religious texts such as *d* ā *n* (simply offering), *sn*ā*n* (simply bath). While these words come in religious texts, they also carry special meanings so that translators should be conscious of such special meanings.

The lexical problem in 2 and 3 can be easily sorted out by searching specialized dictionaries or references, but type 1 may be overlooked by translators because it is based on its own discourse.

3.4 Formal vs. informal aspects

Sanskrit religious texts are guided by formal language patterns. Some of the texts like *Rudri* and *Chandi* follow the formal religious language. However, sometimes certain hymns, prayers and other devotional songs follow the informal discourse. While translating Sanskrit religious texts, the translator should be conscious of both aspects of the Sanskrit source text. For example, as translating the word *kumāri* from Sanskrit into English, we should not use the word *girl*. The better word is *virgin goddess*. In formal English we can use the word *god* for a heavenly creature; however, in Sanskrit translation we use *divine*, *heavenly body* etc. It means that both formal and informal aspects should be taken into care of while translating Sanskrit religious texts.

4. Parallel structures

The parallel structure is widely used in religious texts. Use of parallel structures such as adjacent synonyms makes the utterance more intense and effective. This phenomenon is also called 'quasi-synonymy'. This lexical device is used to maintain the convincing situation of the text in certain religious contexts. It combines terms which share semantic properties for stylistic reasons. Larson (1984) has given the example:

Spots and blemishes
 Holy and righteous
Strangers and foreigners. (p.156)

Phrase repetition: Phrase repetition is occasionally found in Sanskrit religious texts, e.g., in *Saptasahti Chandi* certain phrases are repeated such as, *namatashai namatashai namonamah*. Such repetitions help to produce cohesion in the text. It also produces momentum, rhythm and emphasis.

5. Strategies for translating religion-specific terms

It needs certain strategies to translate religion-specific terms. Newmark (1988, pp. 81-93) mentions some strategies which are as follows:

a) Transference: Through transference a source language word is transferred into the target language in its' original form. Examples are *Mahādev*, (Great God), *Mahādevi* (Great Goddess).

b) Naturalization: This process adapts a source language item from the first to the normal pronunciation and spelling of the religious words in its' normal morphology, e. g. *pandit* from Sanskrit to *pundit* in English,

c) Cultural equivalent: The source language item is translated by an equivalent religious language item while maintaining the same connotations, e.g. heaven, hell, earth etc

d) Functional equivalent: It is the process of using religion-neutral items. It involves neutralization or generalization of the source language words. For example, *narak*. This word literally means *hell* or *underworld* but it usually refers to the place that sinners reached after death.

e) Descriptive equivalent: In this procedure the translator paraphrases the religious item. For example, the Sanskrit chanting (mantr*a*) needs to be explained by a phrase because it has no exact equivalent, e. g. *har har* (name of *Mahādev*)

f) Synonym: The translator can use a near religious word which is equivalent to source language word. For example *kalash* refers to *pot* but in translation *vessel* is more suitable.

g) Through-translation: It is also called loan-translation. It is known as literal translation of a phrase. Some examples *nama Shibāya'* in

Sanskrit can be translated in English as ' Oh! Lord Shiva!

h) Modulation: Vinay and Darbelnet (1995) define the procedure as, "a variation of the form of the message through a change in the point of view. It occurs when the translator reproduces the message of the original text in conformity with the current norms of the religious language "(p. 36). They point out eleven types of modulation as, negated contrary, abstract for concrete, cause for effect, means for result, a part for the whole and geographical change. For example; *mahākāl* simply means 'great death' for non-Hindu people. However it has to be translated as *Ferocious Form of Lord Shiva*. .

i) Compensation: Newmark (1988) describes the notion of compensation as, "This is said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence" (p.90). It is to compensate for the loss of meaning. An example is *āchman* = *taking water*, tarpan - *offering water* etc.

j) Componential analysis: While translating Sanskrit texts into other languages some words are decomposed in minimal parts and produce the meaning that helps to minimize the overlaps, e.g. *Vishanabe nama* = Oh! Vishnu

k) Paraphrase**:** In the process of paraphrasing, the meaning of a religion-specific term is explained in more details, longer than what we do with the descriptive equivalent. But the translator should be careful about the length of the text and make it concise. For example, *Dikpāl, (*name of deity*)* and *Prajāpati (*name of deity*)*. To do justice to such words, it needs a paraphrase that creates problems in readers. The translator is required to make it as concise as possible.

l) Notes and additions: They help to provide extra information about religion-specific expressions to target readers. Translators often use transliteration when they fail to find an equivalent. At that time he/she uses the

notes and justifies the meaning of the words used in target text. Therefore, we can follow one of the following procedures:

a. Add a glossary at the end of the book.

b. Use footnotes or endnotes.

c. Insert a partial or full explanation either parenthesized or free in the text, next to the italicized term.

The last procedure could be more practical because it provides the readers with the meaning in the shortest way possible avoiding the need to turn over the page.

6. Syntactic features

Syntactic features are different from other features of the text. Some of them are as follows:

a) Capitalization: While translating texts from Sanskrit to English , certain words are to be written in capital letters

b) Imperatives: The imperative is highly used in Sanskrit. This is widely used for giving instructions, advice and sermons as a form of a direct address. (Leech, 1966) gives the example of Christian religious text and highlights:

The language of direct address is an appropriate vehicle for effective communication where the speaker seems to be holding a conversation with the addressee. The use of an imperative may signal a command if the speaker is older or has a higher position than the addressee. Between two equal parties, it may denote exhortation or an entreaty. From an inferior to a superior, it is a supplication. (p.34)

In the religious contexts, imperative mood helps to convey message to the addressee. While translating the texts, the translator should understand the nature of imperatives and consciously use these imperatives according to the hidden meaning of texts. .

c) Opatatives: The optative mood of verb expresses opinion, emotion and wishes.

While quoting opinions of the sages and gods, optative mood is frequently used so that we should be conscious about such phrases e. g. *Praise be to Devi* (Goddess), May *Durg*ā have mercy on him, *May his soul rest in peace*, *Peace be with you*, and "Let his great name be blessed'.

d) Gender: In the Sanskrit text feminine, masculine and neutral genders are highly used in various contexts. The use of feminine gender in Sanskrit is different from that of English and other languages. So the translator should be conscious about such specific convention of using gender and translate the gender on the basis of context of the source text. The feminine forms in English are so limited and the modern neutral language (that addresses both sexes) is often not employed in religious services because religious texts follow the concepts that used in early writings of the text. Generally English speaking people tend to use the plural form because English plural pronouns are neutral. In the same line, masculine words that address both sexes, such as *mankind for humanity*. However, Sanskrit religious words are highly motivated with its traditional grammar which is different from modern rules of universal grammar. Such as the word *dharā* refers to *wife* in Sanskrit which is universally known as *female gender* but Sanskrit grammar categorizes this word as the masculine gender.

7. Semantic features

Due to semantic relationships between words, languages differ. In translating Sanskrit sacred texts, the translator has little freedom to use the techniques proposed for non-equivalence. Otherwise the translator would give his/her own interpretation of the source text based on theological orientation. It allows the signs and images of the source text to be interpreted by the readers. Some Sanskrit religious texts are content-oriented rather than form-oriented. In this case the translator focuses on original meaning of the text rather than other aspects.

8. Conclusion

To translate Sanskrit religious texts, it needs the in-depth analysis of both languages, including phonology, morphology, syntax, and semantics. This study discussed the basic features of translation of Sanskrit religious texts on the basis of the linguistic paradigm. For non-native translators, translating religious texts is a difficult task so he/she should be conscious about small linguistic items, their nature and functions in translated texts. No particular theory has been established to translate Sanskrit religious texts into other languages; however, thousands of Sanskrit religious texts have been translated into many languages, including English, French, Germany and Nepali. So, translators should be conscious about the nature of the Sanskrit language and its theological connection to Hindu philosophy while translating Sanskrit religious texts.

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CHALLENGES IN TRANSLATING TECHNICAL TEXTS

Sakun Kumar Joshi

Translating a text is always problematic. It becomes threatening because of diversified forms and multiple structures of the source language and it becomes tougher if the target language is developing one. There remains much predicament in the case of technical translation because of the poor vocabulary in the target language. Secondly, technical translation is more challenging because it belongs to the specialized area. Therefore, technical translation requires highly knowledgeable translators. Simultaneously, translating technical documents needs optimum level of accuracy, objectivity and appropriateness; it, therefore, is one of the most difficult tasks among all translation works.

Keywords: Technical translation, equivalence, text, terminology, context

1. Introduction

Translation is defined as rewording in the target language (Tylor & Francis, as cited in Stolze, 2009, p.1) from the source language and, technical translation is rewording the technical texts in the target language. To the fact, Adhikari (2071, p.17) states , "translation of the technical texts is called technical translation". In this regard, technical translation covers the translation of specialized texts in science and technology, and also in other disciplines such as economics and medicine (Williams & Chesterman, 2002, as cited in Hosseinimanesh & Dastjerdi, 2013). In other words, technical translation aims to reproduce technical texts in the target language. Moreover, the fact behind technical translation is transformation of information with objectivity. Therefore, technical translation focuses on the factual meaning of the source text. In this regard Bhattarai, Adhikari and Phyak (2014, p.349) argue, "technical translation works on the truth first and pleasure second principle". While translating technical texts the translator should not worry about the personal style of the source writer. Bhattarai, Adhikari and Phyak further say, "The technical translator may give secondary importance to the source writer's personal style" (p.348). So, it is one of the most challenging tasks in translation.

2. Challenges in translating technical texts

Problems arise in translation due to differences in language system and conceptual differences, since all languages do not have equivalent terms to refer to different notions. According to Naznean (2015, p. 1) there are mainly three problems in technical translation.

2.1 Terminological problems

One of the greatest challenges in technical translation is terminology. In fact, each day gives birth to new terms because of the development of science and technology. As a result, a translator fails to translate those technical terms into the target language. It is so because both ST and TT cannot be developed equally in terms of terminological development. The language of medicine, for example, is in constant change and development. Some terms like *fibrin*, *epithelioma*, *fistula*, *adrenolytic* and *vasoactive*do not have exact Nepali equivalence. In this situation, if the translator borrows those terms, the translation may not be comprehensible. So, it is one of the most challenging areas in translation. Hence, there is no way out except borrowing such terms from the source language. Therefore, it is stated that terminology is generally considered as the main challenge of the technical translator (Newmark, 1988). In this regard Paul (2009, p.1) says, "A translation should have the same virtues as the original, and inspire the same response in its readers". Therefore, it is very much essential to have terminological equivalence in order to make translation as equal to original one.

2.2. Linguistic problems

Regarding linguistic problems in translation, there are multiple challenges in grammar and linguistic construction. There are two levels of grammatical problems in translation: morphology and syntax. Morphology examines such aspects as

compounding, inflexion and derivation whereas; syntax is regarded as an arrangement and relationship of words in sentences. The syntactic structure of a language imposes different boundaries on the way messages are organized in particular language, which results in various difficulties in translations. In fact, choices in a language are of two types: grammatical and lexical. Regarding translation, the most important difference between these two options is that while lexical choices are somewhat optional, grammatical ones are compulsory. Another difference is the fact that, unlike lexical structures, grammatical structures are more rigid, resisting change. New words, terms and concepts are much easier to be introduced into a language than to alter any of its grammar structures or systems, which would require an extended period of time. Synchronically, changes in the grammar systems of languages are practically invisible, while lexical changes can be recorded.

2.3 Extra-linguistic factors

Extra-linguistic factors are also known as non-linguistic factors. A translator may face strict deadlines, stress, lack of experience and so on while translating. Moreover, these factors create challenges with insufficient linguistic knowledge of the subject matter, the constraint of space, etc.

Similarly, the cultural issue is also one of the challenges in technical translation. It arises due to cultural differences in the source language and the target language. According to Bhattarai, Adhikari and Phyak (2014, p.195), "Most of the issues related to translational activities are cultural." So, culture hinders in technical and non-technical translation both. Specially names of food, festivals and cultural connections create problems in general. Similarly, translation of date –from English to Nepali and vice versa –is another challenging task in financial translation. Only converting the date does not help here. Theoretically, the translator can localize while translating. However, some special references may not be localized; neither translated.

Thus, technical translation is not just translating the key terms accurately. Instead, it goes beyond the terminological transfer of language. The translators must understand and follow the writing conventions along with expertise in the subject matter.

3. Translating technical texts

Technical texts are generally considered informative, objective and devoid of expressive features. According to Newmark (1988, p. 151) "Technical translation is one part of specialized translation". That is, a technical translator should have specialized in technical field like business, commence, banking, science, etc. Hence, technical translation is "information-oriented" (Bhattarai, Adhikari and Phyak, 2014, p.348) translation. Furthermore, Adhikari (2004, p. 10) supports this view as, "technical translation tends to be more science and less craft." So, technical translation is determined by content, but not the translator's feelings.

Technical texts are required to be translated on the basis of subject-matter, terminology and a number of typical syntactic features. So, according to the conventional theory of translation, the following translation may occur as a result:

ST: Nepal Red Cross Society is the largest humanitarian organization.
TT: नेपाल रातो गुणन समाज सबैभन्दा ठूलो मानवतावादी संस्था हो ।

The above translation may occur if we only try to seek the syntactic equivalence in translation. The words those make the name of the organization "*Nepal Red Cross Society*" do have their equivalent meaning in the target language. However, *Red Cross Society* cannot be translated as *रातो गुणन समाज*. Secondly, morpheme-based translation does not carry appropriateness in meaning despite having its accurate dictionary meaning. The word *humanitarian* does not match as *मानवतावादी* in this context. The appropriate meaning of *humanitarian* is *मानवीय सेवामा समर्पित* while translating into Nepali. Thus, the appropriate translation of the above example can be as:

TT: नेपाल रेडक्रस सोसाइटी मानवीय सेवमा समर्पित सबैभन्दा ठूलो संस्था हो ।

In fact, the purpose of a technical text is to transmit objective information on technical subject matter. Adhikari (2071, p.17) writes the

texts from "science, technology, business, law, etc." are the technical texts. The translator can make equivalence in the target text with its standardized syntax and style as translation is a craft.

According to Baker (1994, p. 3) technical texts are characterized by "objectivity, absence of expressiveness and emotion, precision, economy, conciseness, and formality". That is to say, technical translation is an objective translation which is based on information rather than feelings. There remains very little space for expressiveness and mixing of feelings of the translator. Therefore, success in technical translation is based on the purpose of the translation, availability of the terminology and syntax of the sources texts.

In black and white, technical translation is never an unsolvable translation. Thus, translators should start with the careful adherence to the certain principles while translating. Those principles make the task easier or help to achieve standard translation. Haque (2012, p.12) presents the following principles to follow in technical translation :

- The translator should have a great understanding of the source language in written and verbal.
- The translator should possess an excellent control of the language into which [the translator] is translating i.e. *the target language*.
- The translator should have awareness of the subject matter being translated.
- The translator should have deep knowledge of etymological and idiomatic correlates between the two languages.
- The translator should have a delicate common sense of when to *metaphrase* or 'translate literally' and when to *paraphrase*, in order to guarantee exact rather than fake *equivalents* between the source- and target-language texts.

Moreover, technical translation is bound to transfer information, which should be transferred from the SL and the syntactic constructions should be adjusted in the TL. That is to say, the translator should take the information from the source text and rewrite it in the target language maintaining the syntactic complexity. According to Bhattarai, Adhikari and Phyak (2014, p.349) technical translators take the following aspects of technical texts while translating:

- Conceptual accuracy of technical terms (to achieve terminological equivalence)
- Uniformity in the use of terms
- Syntactic construction of the text (to achieve syntactic equivalence)
- The prevalent style of the field (to achieve stylistic equivalence)

By and large, there should be accuracy in using the technical terms along with uniformity. Similarly, syntactic and stylistic equivalence should be maintained in order to achieve standard in translation.

4. Techniques in translating technical texts

There are different techniques in translating technical texts. In fact, the 'applied' nature of translation helps solving the issues in translation. According to House (1983, as cited in Stolze, 2009, p. 4) the four requirements namely translation training, translation aids, translation criticism and translation policy are the keys of translation. However, only these four techniques cannot help in making a good translation so far. The translators need to adopt some basic techniques.

4.1 Borrowing

Borrowing is one of the techniques of technical translation. Actually, borrowing is taking of words directly from the ST into TT without translation. Many English words have been borrowed in Nepali and in other languages too. For instance, café, Kindergarten, mask, coat, etc. have been directly borrowed in Nepali. Thus, this technique helps in a great deal in technical translation. Consider the following sentence:

एक्सटरनल कमान्ड डिस्कमा रहेको छुट्टै प्रोग्राम फाइलहरु हुन्, जसलाई प्रयोग गर्दा डिस्कबाट मेमोरीमा लोड हुन्छ ।

In the above example, several words (i.e., *external*, *command*, *disc*, *program*, *file* and *memory*) have been borrowed from English, and written in Devanagari script. That is, technical words, without equivalent in TT, can be borrowed. On translating, 'external command'

and 'program' could be translated as 'बाह्य निर्देशन' and 'कार्यक्रम' respectively. However, this translation cannot maintain pragmatic appropriateness in the target language.

4.2 Literal translation

This technique is possible if both ST and TT have literal equivalence. For example, *नेपाल सरकार* is translated as *Nepal Government*. However, one expression can be translated literally across languages; which does not mean that all expressions can be translated literally (Bosco, 2016).

4.3 Transposition

Transposition is the process where parts of speech change their sequence when they are translated. This technique is very useful while translating from English into Nepali and vice versa. Actually, the translator requires the possible replacement of word category in the target language without altering the meaning of the source text. For example:

ST : हितकारी स्वयं जिम्मेवार रहने गरी चेक स्वीकार गर्न सकिने छ ।

TT : Collections are undertaken under the risk and responsibility of the beneficiary.

In the above example, subject of the ST 'हितकारी' is translated as 'the beneficiary'. So, transposition maintains the appropriate order of the parts of speech. In fact, there is subject-verb-object order in English whereas, there is subject-object-verb order in Nepali. In this regard, translators should be aware of the transposition in both languages.

4.4 Chunking

While translating, the translator can make some smaller units of the longer sentences. Addressing chunking as a translation technique, Tylor (1998) puts forward his view as a stretch of language activity which is the carrier of a pattern of some kind. That is to say, a translator can divide a single but longer sentence into chunks keeping the leading meaning of the ST. The following sentence cannot be translated into English without chunking:

योजना भन्नाले समुदाय तथा स्थानीय तहमा वस्तु र सेवाको माग र आपूर्तिलाई व्यवस्थित र प्रभावकारी बनाउन

सहभागितामूलक रुपमा सरकार, नागरिक संस्था तथा नीजि संस्था, लक्षित वर्ग तथा सरोकारवालाको सहभागितामा के, कति, किन, कहाँ, कसको र कहिलेका लागि भनि किटान गरी निश्चित संरचनागत ढाँचामा तयार गरिएको कार्यक्रमको विवरण भन्ने बुझाउँछ ।

The above text can hardly be translated into English without chunking. The essence of the meaning and the theme of the text should be translated into the target language objectively. The appropriate technical translation of this text can be as:

> Planning refers to detailed structural program to be organized in participation with the Government, civil societies, private organizations, target groups and concerning agencies in the community for launching different activities effectively along with the demand of goods and services. Moreover, it entails the details of the activities including what, how much, why, where, who and when to do.

4.5 Textual equivalence

Textual equivalence –the notion put forward by Catford (1965) –is sought in technical translation. It is also known as formal correspondence in translation. While translating textually equivalent texts, the translator's job seems to be easier. However, it cannot be simple and easy if the translator has to massively depend upon the information as well as morphological equivalence. The given text can be easily translated because of its textual equivalence:

ST: Out of the 75 districts of Nepal, fifty seven were affected by the earthquake and aftershocks, and 8,773 people are reported to have died as a result. In the Central and Western Region, including the Kathmandu Valley, 14 districts were severely affected and categorized in "A" by the government of Nepal. According to the assessment carried out by Nepal Red Cross Society 542,630 houses have been fully destroyed and 308,117 are damaged. (NRCS, Recovery Framework, 2015, p. 1)

TT: नेपालमा गएको महाभूकम्प र यसका पराकम्पनका कारण देशका ७५ जिल्लाहरु मध्ये ५७ वटा जिल्लाहरु प्रभावित भए । यस विनाशकारी भूकम्पका कारण ८,७३३ व्यक्तिहरुको ज्यान गएको तथ्याङ्क छ । नेपाल सरकारले काठमाडौ उपत्यका लगायत मध्यमाञ्चल र पश्चिमाञ्चल

विकास क्षेत्रहरुका १४ वटा प्रभावित जिल्लाहरुलाई "क'' वर्गमा राखेको छ । नेपाल रेडक्रस सोसाइटीको निरीक्षण अध्ययन अनुसार ५,४२,६३० घरहरु पूर्ण क्षतिग्रस्त छन् भने ३०८,११७ घरहरु आँशिकरुपमा क्षतिग्रस्त छन् ।

The textual equivalence tries to maintain the TL category like linguistic units, class, structure and element of structure. Thus, short and simple texts with clear meaning can be translated easily as desired.

5. Awakening in technical translation

Technical translation is a sort of challenging task. However, terminological equivalence and explanation of terms save the translators indeed. While translating any technical text, translators should seek the equivalent terminology in the target language and translate with the appropriate structure. In this sense, there can be advantages in technical, legal, medical, scientific or financial translation that the translator can know in advance what genre most source texts belong to (Hervey & Higgins 2002). This kind of presumption in translation may be possible only in technical translation. On the other hand, the literary translation remains in distance from the presumptive translation. Therefore, technical knowledge helps translators to bring actual information in the target language. The key of appropriate translation depends upon the terminological equivalence and proper structuring in the target language. Sometimes the adaptation of terms may help in technical translation. However, the sentence structure should be appropriate in the target language. The following example justifies this notion:

ST: The term 'Volunteer' refers to all those who are guided by fundamental principles of the International Red Cross Movement and Code of Conduct for the volunteers and are willing to offer humanitarian services voluntarily in accordance with the job descriptions provided to them by NRCS. (NRCS, Volunteer Manual, 2016, p. 3)

TT: रेडक्रसको अर्न्तराष्ट्रिय अभियानका आधारभूत सिद्धान्तको पालना गर्दै स्वयंसेवकको आचार संहिता अनुरुप निर्देशित हुनुका साथै आवश्यक परेको अवस्थामा मानवीय हितका लागि नेपाल रेडक्रस सोसाइटीद्वारा प्रदान गरिएको जिम्मेवारी स्वेच्छिक रुपमा वहन गर्न इच्छुक व्यक्तिलाई

'स्वयंसेवक' भनिन्छ । (नेरेसो स्वयंसेवक निर्देशिका, २०७३, पृ. ३)

Here, source and target texts have terminological equivalence. Only the structural level is different in English and in Nepali. Similarly, the technical translation sometimes allows using the full forms of the acronyms, as stated in the example above.

The poorly written source texts can lead the translator on the wrong path. The ungrammatical source texts lead the target text in the wrong track in deed. If the source texts are poorly written with ungrammaticality, the translation becomes ill-formed and improper. Therefore, while it is not the translator's task to correct mistakes in the source text, ambiguities or obscurities should be removed so that the final product maintains factual accuracy (O'Neill 1998, Hervey & Higgins, 2002).

6. Conclusion

To conclude, in the present world translation plays a crucial role in inter-human communication. It is one of the means of world trade. According to Heim and Tymowski (2015, p. 13) "Translators are trained, not born. They must, of course, possess a solid knowledge of the relevant two languages". Hence, in order to translate any text form one language to another , there needs to be a combination of factual knowledge –knowledge of the subject and specific terminology –and procedural knowledge – methods and techniques to transfer the meaning. So, though the translator is highly professional and has sound knowledge in subject matter, if he or she lacks procedural knowledge, the one will not be able to express the ideas into another language.

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DONORS, DIRECTORS AND AUDIENCE:
A SURVEY OF THE PERFORMANCE OF PLAYS IN NEPALI

Shiva Rijal

In this paper I argue that production of translated plays into Nepali needs to be seen in terms of the livelihood of the artists and translators. First, staging any foreign plays into Nepali costs a considerable amount of money. Second, no such significant change has been seen in the domain of modern art and cultural policies recently in Nepal. It is in such a context do the Nepali theatre artists find the donor organizations as a friendly force. Moreover, most of the theatregoers in the Kathmandu city are university students. Theatre artists deliberately stage the plays that the university curricula prescribe. And, the school of thought that the directors belong to, or think they do, have influenced them, which has also played a very important role in deciding the play they want to get translated and staged. I conclude, though translation of plays is an aesthetic act, it should be mainly defined as an economic activity.

Keywords: Donors, economic act, translation, audience, government policy

1. Personal narrative

I have been translating a Nepali play *Mayadevika Sapana* written by Abhi Subedi into English since 2014. The play was first performed in 2004 at Gurukul Theatre. I chose this play mainly because it dramatizes the pain and hope of the Nepalis living through the conflicts between 1996 and 2006. I have not finished translating it yet. In between the years, apart from the translation of an academic book, I also managed to translate Henrik Ibsen's play *Pillars of Community* into Nepali for Shilpee Theatre, and *Devlin's Chakra* by Neville Sarony into Nepali for Vajra again. Except *Mayadeviko Sapana* and *Pillars of Community*, two other texts brought me some remuneration. I am a theatre person and love to translate the books from English into Nepali. I would also be happy if that brought me some remuneration too.

I bring these personal experiences of mine here to support the idea that translation needs to be defined as part and parcel of the translators' livelihood. There is an economic side of translation, which should not be overlooked. Basanta Thapa, the then President of Nepal Translator's Society, stated this very economic dimension of translation skills and arts in his presidential speech on 29 September 2016.He stressed on a need for spaces to be invented and discovered for translators to survive and prosper in Nepal. For this, translators should come out from their working tables and reach out to the government, the concerned department, and invent economic spaces for translators in order to promote a serious culture of translation.

2. Here come the donors

The translated plays that the audience have watched over one and a half decades in Kathmandu vary in their themes, styles of presentation, and also in their directorial and aesthetic strengths. All of them were not equally successful. The Nepali version of *A Doll's House* as *Putaliko Ghar* is one of the most staged performances. It was translated and directed by Sunil Pokharel for Arohan Theatre in 2003 and staged at Sama theatre. *Court Marshal*, the Nepali version of the Hindi play of the same title, is supposed to have earned the largest amount of money. The play was directed by Anup Baral for Actor's Studio and staged at Theatre Village in November 2013. Similarly, *Rashoman,* a Japanese play was translated from Hindi into Nepali and directed by Sunil Pokharel for Arohan Theatre Group. It was staged at Mandala Theatre in May 2014. It is regarded as the play staged at Mandala Theatre that earned them the highest amount of money. There are several significant translational works.

One methodology of analysing these plays and performances would be to place them along with

the donor. The donor that promotes women's rights would naturally favour and supports the play of the similar theme. Norwegian Embassy, Danish Embassy, DANNIDA, Indian Embassy, BP Koirala Nepal Bharat Foundation, Alliance Française, Russian Culture Centre and others have remained the most sought out donors for the theatre artists of Nepal. Sabine Lehman of Studio 7 Theatre and an independent academic American director Debora Merrola have produced plays with assistance from German Embassy and various other programs associated with the USA-based donors, respectively. Some directors hold long experiences of working with the donors whereas several others are just initiating themselves into this task. Thus, the donors are the invited factors and friends in the domain of the contemporary theatre in Nepal, who have indirectly promoted the plays to be performed in Nepali and among the Nepalis according to their own policies and priorities.

3. 'Hard times in the mill'!

That estimated five million Nepali youths are working as migrant workers abroad excluding India. It is believed that another three million Nepalis are working as migrant workers in India alone. These estimated data is a proof that cities in Nepal are not friendly spaces to the youths. The same can be said about the Nepali theatre artists as well. Most of them have taken short non-academic courses on different aspects of theatre. Many of them are not professional human resources. Though the number of graduates in theatre studies has increased over the years--the number is reaching ten now, to be precise--they have not been in a position to influence the governmental art policy-making level. No doubt, they have also been exploring their profession by performing plays, and importantly, by expanding the sphere of audience as well as the aspiring artists. But the pertinent question is: will these very artists be able to lead economically independent lives in this metropolis by producing plays on a regular basis? This has become the major issue to be addressed.

The performance of translated plays into Nepali that I have watched for the last fifteen years can

roughly be divided into the following categories in terms of choice:
a. Donor's choice,
b. Director's choice, and
c. Audience's choice.

I must clarify here that these categories are not watertight compartments; they crisscross quite significantly. Even a single performance may fall into two or more categories. My point is that these theatre groups are working in very hard times. By performing translated plays in association with the donor agencies and on their own, the theatre creators have been trying to generate both human and non-human resources. Performance of translated plays has remained a major search in the domain of theatre aesthetics for theatre creators based in Kathmandu, and this search is conditioned by the lack of economy or financial supports. But this search, no matter how much energy consuming it may be, is sure to help the modern theatre culture of Kathmandu prosper in the days to come.

3.1 Donor's plays

Among the performances of the plays translated into Nepali, *Putaliko Ghar* translated and directed by Sunil Pokharel is the most staged, reviewed and talked about play among the general public and media. There are several reasons for this. Needless to say, this play has remained one of the most talked about western plays among theatre creators, literary critics and intellectuals in Nepal since Nepal became free from the Rana oligarchy in 1950, the period when modern dramaturgy emerged in Nepal especially as the theme of a housewife rebelling by leaving home was introduced in the Nepali modern classic play *Masan* written by Gopal Prasad Rimal. Moreover, in the post-1990s democratic times, the Nordic countries have remained one of the most influential donors to Nepal. It was at this global economic and native social contexts, did the Arohan Theatre led by Sunil Pokharel started to work in tandem with the Nordic countries especially Denmark and Norway as donor nations who wanted to concentrate and raise awareness in Nepal and elsewhere. *A Doll's House* was one of the common meeting grounds between the

Norwegian, Danish and Nepali theatre artists represented by Arohan. Henrik Ibsen became a very strong unifying factor among these parties. Once *Putaliko Ghar* was put on stage, it became very popular among the general public. First, it was directed and played by famous director and artists. Second, it evoked the issues such as gender equity and the spirit of the emancipation of Nepali women, the issue that has remained the focus of great many social and political organisations in the recent decades in this country. The other important factor that made this play very popular was the audience factor. The university students received this play with great interest. Since the play has been prescribed in the syllabuses at the bachelor and master levels in Tribhuvan University, students of English literature received it as one of the most needed academic help for them. On top of that, the play was brilliantly directed and presented on stage. Regarding the performance of this play, the playwright and critic Subedi, writes, "The performance of the play flows without any jerks both at verbal and visual levels. Director Pokharel makes the performance very vocal and has avoided any forceful translation." (2006, p. x, My translation). Furthermore, this play has addressed the psycho-cultural realities, which the members of the Nepali societies have lived through the times. Evoking the impact, the performance of this play has made, Pokharel writes, "I saw many women audiences crying and males feeling uncomfortable" (2006, p.xvi, My translation).

Mahan Shilpee, the Nepali performance of *The Master Builder* by Ibsen, translated by Bal Bahadur Thapa and Jibesh Rayamajhi, was another important production that follows the trajectory of the same tacit understanding between and among theatre creators and donor agencies in Nepal as it was produced to mark the International Ibsen theatre festival sponsored by the Norwegian government. The performance of *Mahan Shilpee* under the direction of Pokharel, himself in the leading role of the master builder, was taken as yet another mature creation of Gurukul Theatre. The students of the university watched this play as another important play of Ibsen. Similarly,

Jalapari translated by Bal Bahadur Thapa evokes a similar creative force, except that this work was funded by the organization of Nepali students graduated from Norwegian university.

I should also mention my personal experience of translating *Pillars of Community* into *Samajaka Naikeharu* here. I translated this play for Shilpee Theatre Group, and Ghimire Yubaraj directed it in the early months of 2016. Though the production was supposed to be intercultural, a Norwegian colleague of Ghimire was supposed to generate the fund, and Ghimire was supposed to get some fund to produce the Nepali version of the play. Luck did not favour the director duos. However, the production took place, the book has not come out.

Similarly, *Nyayapremi* (*The Just* by Albert Camus) translated by Kalpana Ghimire from French, *Bukhyancha (The Mask* by Dario Foo) translated by Basanta Bhatta from Hindi, *Khariko Ghero (The Caucasian Chalk Circle* by Bertolt Brecht) translated by Bhim Aryal from English, all productions of Arohan and directed by Sunil Pokharel, are some of the strongest performances of the translated plays of the recent years. Moreover, the performance of *Nyayapremi* holds a significant place in the genesis of the theatre activities of the early 1990s, the years when Aarohan Theatre Group used to stage plays in collaboration with the French Cultural Centre based in Kathmandu.

The performances of the above plays directly address the political and ideological spirit of Nepal especially after the Nepal Communist Party United Maoist joined the mainstream democratic political culture. The first play evokes the ambivalent relationship between and among the so-called armed revolution, hidden interests of political leaders and the common masses. 'Who works for whom or which political parties' has remained a matter of serious conjecture among the academics and intellectuals for the last three decades in Nepal. Therefore, audiences saw their tensions being dramatised in the play. Similarly, the remaining two plays address the corruption that has overshadowed the post-2006 political

transformation of this country. As a theatre critic I regard the performance of Raj Kumar Pudasaini and Sunil Pokharel in the leading roles in the plays *Bukhyancha* and *Khariko Ghero* respectively presenting as the most powerful examples of acting that the audiences have watched in the recent years. I would like to translate a paragraph from the review that I had written about the performance of the *Bukhyancha* for the *Annapurna Post:*

> Rajkumar Pudashaini acts out double role in a very lively manner. No sooner does he exit leaving a very powerful impression of the character who is a tycoon, shrewd and holds power to bandy about the politicians and intellectuals like puppets than he enters in the form of an ordinary labourer who, though married, happens to fall in love with another girl and starts creating equally powerful impressions. Pudashaini's performance can be taken as one of the most powerful presentations on stage in the recent years. He switches from one equally powerful role to another in a matter of few seconds. (2011)

The performance of Pokharel in the leading role of *Khariko Ghero* is one of the most powerful acting that Pokharel as an actor has exhibited over his long career of three decades. Thus, it is very true to assume that actors need some special plays to demonstrate their talents and potentialities. Thus, besides being powerful commentaries upon the social and political situations of Nepal, these plays offered texts for powerful theatrical creativities. This leads one into believing that artists can express brilliantly well and can influence audience to a great extent even by staging translated plays.

The performance of *Poolbata Herda* (*The View across the Bridge* by Arthur Miller), translated by Samuna KC and directed by Eelum Dixit introduces a new taste to the audiences. Since the play addresses the plight of the immigrants, young generation director Dixit tries to bring the suffering of Nepali immigrants in some western cities to the Kathmandu audiences. Dixit, a graduate in theatre studies from the USA, is known for staging modern and classic English plays for the Kathmandu-based audiences. And the Nepali performance of the play *Pool Bata Herda,* though Dixit had already performed it in English earlier, shows that doing translated plays in Nepali enables one to reach out to wider audiences and also to work with a wider range of artists.

3.2 Director's choice

The theatre artists and directors Sunil Pokharel, Anup Baral, Bimal Subedi, Ghimire Yubaraj, and Rajan Khatiwada run short courses for aspiring theatre artists. They deliberately choose stories as well as plays and stage them according to the syllabus they follow. Such courses give them some reasonable amount of income, and thus help them to translate plays financially as well. Of the active theatre directors Sunil Pokharel, Anup Baral and Bimal Subedi are graduates from the National School of Drama, New Delhi. Similarly, Samuna K.C. and Narendra Baral are graduates from Baroda University, Ghimire Yubaraj and Ganga Tiwari are trained from Jean Cocteau Center, Denmark. Eleum Dixitis a graduate from the USA. We can see the direct impact of the school of thoughts they come from academically. *Jat Nasodhnu Jogiko* (*Jat hi na Pucchoo Sadhuka* by Vijaya Tendulkar) translated by Anup Baral and Rashmi Sharma from Hindi, directed by Anup Baral, *Raja Oedipus* (*King Oedipus* by Sophocles), translated from Hindi and directed by Sunil Pokharel, and Rabindra Nath Tagors' *Malini* directed by Bimal Subedi in Nepali reveal the tastes and interests of the directors. All these directors are graduates from the National School of Drama, New Delhi in different academic years, have created a strong history of performing translated plays for Nepali audiences.

With *Raja Oedipus*, Pokharel believes that he wanted his artists to feel and live through the heritage of the world theatre. There is a sense of pride in doing the play of this kind, and for theatre artists doing this play is like internalizing a theatre culture of a rich stature -- he shared with me in a private conversation. With the production of *Jat Nasodhnu Jogiko*, Baral as said to this writer, wanted to create a bigger flow of the audience and, importantly, also to inspire theatre creators

including the playwrights to produce plays which are not mere entertainment but also powerful commentaries upon the social ills which have eaten Nepali society. Baral translated and directed a story by Premchandra Munshi titled *Katro* and a story titled *Jangali Buti* by Amrita Pritam as part of training or orienting theatre artists to adopt stories on stage and to invent stagecraft of new orders. Baral has given continuity to this kind of work for the students who come to take short course in his Actor's Studio, a theatre centre established in 2006 has still been operating its three-month long courses. So far, Actor's Studio has already produced eighteenth batches of students. *Charaharu ko Sammelan* (*The Conference of Birds* by Farid ud-din Attar) was translated by Pushpa Raj Acharya from the English language for the workshop conducted by Anup Baral and his co-director, an American director. Similarly, *Kafka Ek Adhyaya* translated by Ashanta Sharma from Hindi of the same title too was performed by the students of the Actor's Studio as part of their workshop or training course. One should also mention here a scene from *The Cherry Orchard* by Anton Chekhov translated by Homer Shrestha, a contemporary Nepali writer and translator as *Cheriko Bagaicha*. It was performed by the students of the Actor's Studio as part of the workshop. With the production of the plays of these types, Baral wanted to make his aspiring artists to realise how stylistically different plays demand upon them to search out distinct forms of stagecraft including acting, dialogue delivery and so on. Actor's Studio produced *Oho Star Duniya*, the translation of the play *Tara Mandal* by Nilu Chaudhary in the Hindi language in October 06, 2012. Translated by Sayad Ashok and Suyesh Pradhan and directed by Anup Baral, this too was the production of the 13th batch of Actor's Studio students, and it aims to enhance greater confidence among artists. This play is a strong satire on the fake sense of stardom that artists live by. *Court Marshal*, the Nepali production of Hindi play of the same in Nepali has been taken as one of the most significant productions as it earned over one and half a million rupees for its producer.

Shilpee's production of *Charandas Chor* (*Charandas Chor* by Habib Tanvir) translated and directed by Rajan Khatiwada from Hindi can also be taken as an important gesture made at the expanding modern stagecraft out of folk theatrics. Thus, the kinds of plays chosen for translation and performance have remained determined by the academic school of thought, which the director is influenced with. One can make this issue clearer by discussing the performance of *Ke Garne*, a workshop-based performance in Nepali and English languages that was directed by Yubraj Ghimire and his colleagues for Shilpee Theatre. *Ke Garne* (*What to Do*), a workshop-based performance staged few months back, explores the methodologies based on the theatrics evoked by the commedia dell'arte, a popular form of theatre of the West. Similarly, the Nepali production of *Pillars of Community*, *Tartuffe* translated by Megha Raj Adhikari, *Hedda Gabbler* translated by Bal Bahadur Thapa, and *Madhavi* translated by Tank Chaulagain directed by Ghimire Yubaraj, Ganga Tiwari, Prabin Khatiwada and Tanka Chaulagain respectively, all staged at Shilpee theatre--though were not supported by any donor organization--provided theatre artists new experiences along with some economic incentives as well. As a theatre critic and the audience of these productions, I have seen many artists gradually improving their skills and crafts. Therefore, I regard these performances as exercises conducted to enhance professional skills and grow confidence of these artists.

3.3 Audience's choice

The performance of *Elm Munika Sapana* (*The Desire under the Elms* by Eugene O'Neil) translated by Bal Bahadur Thapa, and directed by Deborah Merola (Founder-Director of One World Theatre) and a Fulbright professor from the USA, became very popular among the university students, especially the students of the MA in English literature. There are over ten campuses offering this degree course in the Kathmandu Valley alone. The number of students opting or studying this course exceeded two thousands by a figure of a couple of years ago. Similarly, the performances of *Ulaar* (*The Apple Cart* by

George Bernard Shaw) translated by Ajaya Khatiwada, a student of English literature and directed by Ghimire Yubraj, *Miss Julie* (*Miss Julie* by August Strindberg) translated by Samuna KC and directed by Rajan Khatiwada were mainly targeted for the university-going students as both of the plays are prescribed at the graduate level course in TU. Currently, *Antigone*, translated by Som Ghimire and Bikram Pariyar and directed by Rajan Khatiwada just finished its production in Mandala Theatre. As a prescribed text at the post-graduate level, this play has drawn a significant flow of university students.

Similarly, Shailee Theatre Group led by Navaraj Budhathoki has been staging performances of Russian plays and stories in collaboration with the Russian Cultural Centre located in Kathmandu. The performances of *Vanka* (*The Vanka* by Anton Chekhov) translated by Mahesh Paudel, *Sarkari Pulish Adhikari* (*The Inspector* General by Gogol) translated by Khagendra Sangraula, a renowned Nepali prose and fiction writer, and *Sunako Machha* (*The Golden Fish* by Pushkin) by Budathoki himself mainly targeted the school-going students as audiences. Budathoki, together with the Russian Cultural Centre, organizes the children theatre festival annually. Thus, there is a specific goal behind choosing the plays, artists and audiences, which he does and also the Centre that he has chosen to work in collaboration with is a determining factor in the process of the selection of plays and stories.

4. Translators and directors reflect

Here I present the views and opinions of the translators and directors regarding the kind of creativities they have been trying to do with these translated plays. Sunil Pokharel believes that one should think about bringing life to the character and building up of the situations while translating the play. Therefore, one should take translation of plays as a project done for the sake of staging, and should ignore the literal translation at every cost. No matter how good a translation may be, seen through the stage-based creations, flashes of life should evaporate, as it were, in them. Similarly, director and translator Anup Baral believes that literal translation should be banned on stage. The

great joy of doing with the translated plays is to merge the contexts of the texts with the one of the audiences that one is working for. Moreover, productions of such plays enable theatre artists and audiences to become familiar with the kind of theatrical activities taking place at different parts of the world. Bal Bahadur Thapa believes that exact translation of geo-cultural ambience is very difficult. Sharing his experience of translating *The Lady from the Sea*, he says, he had a tough time because the words which evoke sea life do not have any equivalence in Nepali as this is a landlocked country, whereas translating *Desire under the Elms* was not that difficult because the rural life is a very strong reality in the Nepali context. Director Navaraj Budhathoki believes that as a director he faces these two stark choices – should he try to bring the reality from 'out there' or should he try to arrest the reality from 'out here'. But out of this dilemma, he thinks one comes up with the third choice, and that is what one should do with the translated plays. Rajan Khatiwada believes that plays written in Nepali do not offer such a rich variety of acting and subject matters of expression. Actors find or come across the necessary challenges while working with the translated plays. Moreover, we do not have much realistic plays in Nepali, thus there is no option other than doing translated realist plays. He regards *Putaliko Ghar* and *Baki Ujyalo* as the best works so far performed by theatre artists in Kathmandu in the recent years. Regarding this thriving performance culture of staging translated plays, Yubaraj Ghimire believes that the theatre creators should also think about translating plays from regional languages of Nepal. He points out that the translation and performance of *Kohi Kina Barbad Hos*, a modern Nepali play written by Bijaya Malla into the Maithili language would be a good example. Regarding the production of the play translated by Bharat Lal Narayan Karna and produced by Mithila Natya Parisad (MINAP), a Janakpur-based theatre group in the early 1980s, Ramesh Ranjan Jha says that the performance was appreciated and well received by the audience. Mahendra Malangia, the Maithili playwright, had performed the leading character. Such a trend of translating plays across languages in Nepal needs to be promoted. Furthermore, Yubaraj Ghimire

and Ramesh Ranjan Jha argue that directors and artists can develop any forms of scripts or storyline to expose and explore social and political issues; they can also invent a storyline to evoke the theatre language of alternate form out of workshops and theatre training camps which would make it possible not to depend much on translated plays. Possibilities other than translations are available too, Ghimire argues. Similarly, Samuna KC believes that translators working for Nepali theatre should also think of translating critical discourses about theatre art so that actors and directors could get professional benefit from other domains of knowledge as well. Regarding this trend of performing translated plays, Ramesh Ranjan Jha, an important mind behind Mithila Natya Parisad, argues that theatre artists in Kathmandu have not given priority to include playwrights in their groups, and produce their plays. Neither has there been any financial support from the government in this regard.

5. Conclusion

The process of generating, distributing and managing resources required to expand the market of modern theatre cultures in Kathmandu and other cities of Nepal need to be seriously addressed by the government as well as theatre groups now. Regarding the unscientific distribution of resources needed to instil modern theatre cultures in Nepal, I have discussed elsewhere (2006), (2007, 2009 & 2011). I would like to point out one major aspect here, which is, the government-run theatre and cultural centres such as Nepal Academy and Nepal Cultural Centre located in different parts of the country have remained unproductive for decades. Ironically, the government has been investing money to pay the artists employed at such art centres, which have not produced any significant artistic creations for decades. This has indirectly humiliated and discouraged the independent theatre artists in Nepal. Thus, the kind of difficulties that the Nepali theatre artists are facing in different cities of Nepal including Kathmandu is directly related to the failed art and cultural policies adopted by the government. Translation of plays should be seen as a socio-political as well as an economic act. In a country where everything is politicized, theatre and art centres too have suffered by the same factor, and this has directly hampered the growth of professionalism in the domain of modern Nepali theatre culture. Thus, the works of these theatre artists and their works should be seen in the context of unscientific art policies and the frail economic base of this country, especially of the recent years crucial in the life of the nation.

Back to my personal narrative, I am a theatre person who loves to translate plays into Nepali. I would also love to get remuneration for translations that I perform. I live by a reality that would see translation as an economic activity. Metaphorically, as an important dramatic act, one knows that translation of plays can raise curtains to unveil the world of myriad forms. Translators like the characters of the play are socioeconomic creatures. They too are ordinary folks. Their talents and skills should be recognised in terms of the value of labour in the modern world of art and culture.

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PROBLEMS IN TRANSLATION: EVIDENCE FROM THE MUNDUM RITUAL TEXT

Tara Mani Rai

This article is a preliminary attempt to explore the problems in the translation of the Mundum ritual text. Translating the Mundum ritual text is indeed problematic because of the classical terms and metaphorical meanings they carry. This paper is based on my own experience of translating the oral-ritual text (cf. Chamling Mundum).

Keywords: Translation, Kirat, Mundum, ritual text, metaphorical expression

1. Introduction

Translation is an activity comprising the interpretation of a text in one language and transferring it to another language. To be precise, it is the process of conveying information from the source text to the target text. Rushdie (1991) states:

> The word 'translation' comes, etymologically, from the Latin for 'bearing across'. Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately to the notion that something can also be gained. (p. 219)

The goal of translation is always to establish a relation of *equivalence* of intent between source and target texts. Hopefully, both texts could communicate the same message. However, there has to be faced a number of constraints. These constraints include context (natural settings), the rules of grammar, idioms, metaphors, myths and the writing conventions and the like.

This paper attempts to present the problems in the translation of the Mundum. Since translation of Mundum is a cross-cultural link between the two languages where there are many restrictions on the translation from source text to target text.

This article consists of 4 sections. The first section deals with the introduction. The second section focuses on the Mundum and its ritual language. In the third section, the metaphorical expressions and the analysis of the text are discussed so far. The section four presents the conclusion.

2. Mundum and its ritual language

The *Mundum* is a collection of oral narratives of the Kirati people, especially Rai, Limbu, Yakkha and Kõits-Sunuwar. It has a legacy of transforming knowledge from one to another generation in oral tradition from time immemorial. It is in the Mundum we find almost every walk of life. Not only this, it is the guidelines of how a human being completes his life cycle from birth to death. Rai et al. (2011) state that Mundum is a comprehensive philosophy of life and universe where he or she has been living in.

The Mundum occupies great values in the Kirat community. It simply consists of rituals, sermons, legends, folklores, prehistoric accounts and passage of rites. There are philosophical exhortations in poetic language that is *risiya* which is equivalent to *richa* of the Vedas. There are several Mundums as sources of inspiration, information and enlightenment which considerably help shape the way of life, customs, rites and rituals from pre-birth rites to after death, knowledge of everyday activities and to the Universe.

Rituals, Subba (1995) says, often regarded as sacred performances, provide the clue for the correct exegesis of the Mundhum and demonstrate their symbolic values, functional importance and social sequences.

The Mundhum consists of customs, habits, rituals, traditions, and myths passed down from the Kirati tribe's ancestors. The Mundhum also distinguishes each Kiranti from other Kirantis and non-Kirantis as well.

3. Data of the Mundum: The ritual text and analysis

On the basis of my experience of translating the Mundum ritual text, I have tried to analyze the data in term of the lexical items first and then at the syntactic level. In the Mundum, some of the

lexical items allude to the ancestors as can be seen in the examples (1a-d).

(1) The ancestors
   a. *kokmas*
   b. *pirimas*
   c. *kokutsuŋs*
   d. *piritsuŋs*

In the example (1a-d), we can see the terms used for indicating the grandmother of grandmother. The term grandmother in English cannot be equivalent to the terms like *kokmas* and *pirimas* or *kokutsuŋs and piritsuŋs*. They stand for spiritual ancestors. Their names are uttered while offering something to them. They are very often invoked on the occasion of the festivals. Before the new crops are harvested, these names are uttered while offering new crops. So the term *grandma* does not match the terms as mentioned above at all. So I used the term used in the source text as it is and have explained it in the footnote.

(2) The assistants
   a. *ḍʰoles*
   b. *ḍolopa*
   c. *kartsʰasri*

The shaman is accompanied by his assistants. The term *ḍʰoles (2a)* cannot be equivalent to the drummer. The drum used by the shaman in the Kirati language is different from the drum used by the western people. The person who beats the *dʰol* is known as *ḍʰoles* whereas *ḍolopa* and *kʌrtsʰari* stand for assistants assigned by their different jobs.

(3) The liquor
   a. *saruwa*
   b. *wasim*
   c. *bʰati*

The examples (3a-c) indicate the terms used in the Mundum ritual text. They simply refer to liquor. Surprisingly, the terms refer to the different types of liquor used in the rites of passage in the Kirati community. The term *saruwa* refers to the liquor which is filtered in a big clay mat pot. This kind of liquor is served on the especial occasion. Similarly, the term *wasim* refers to the liquor in general but the liquor used at home daily in particular. In comparison to the earlier terms, *bʰati* stands a bit different that remains thicker than others.

Some more examples are extracted from the Mundum (Chamling et al. 2015) which are presented in (4-5).

(4) *hʌʔeasemaboʌje…*
   'Long ago'
   Source: Chamlinget al. (2015, p.74)

(5) *aʔ kokmatsjyo –pirimatsjyo*
   hʌikama-ḍoḍumam
   ruŋkʰam o
   hʌkama o
   ḍoduma o
   ḍo ŋulma aso
   ḍoso maso ?

   O! my Kokmas !
   My Pirimas
   O, earth !
   O, gharghaderi !
   O, termite !
   O, Earth !
   O, gharghaderi !
   What should be done?
   What it should be done?
   (Chamling et al,. 2015, p. 78)

The examples (4-5) show that mostly the lexical items are translated not literally. They seem to be rather expressing the metaphors embedded in the Mundum. The stanzas of *chanting* or *risiya* are recited in a rhyme. It seems to be a musical therapy.

In the Mundum, binomials tend to appear much productive. The repetition of the binomials can be realized as rhymes in nature. They are exemplified in (6a-l)

(6) a. *mubumi-kubumi*
    b. *seluimadeu-maluimadeu*
    c. *naima-tsinima*
    d.*dʰjolari-tʰjolari*
    e. *mobisili- abosili*
    f.*kʰimluŋtsama-beralima*
    g.*isama-kʰirima*
    h. *misungma-mithama*
    i. *mochhamas-khirimas*
    j. *dzjohõs-tjokohõtos*
    l. *kʰabahõtos-tsʰuimohõtos*

As can be seen in the examples (6a-l), the first lexical item is followed by the somehow same item: *mubumi-kubumi*, *seluimadeu-maluimadeu*, *naima-tsinima, dʰjolari-tʰjolari*, *mobisili- abosili*, *kʰimluŋtsama-beralima*, *isama-kʰirima*,

misungma-mithama, *mochhamas-khirimas*, *dzjohõs-tjokohõtos*, *kʰabahõtos-tsʰuimohõtos*.

These words cannot be translated literally from Chamling into English. There are constraints of the English language. Some of them need substitutes of the images and some others can be translated in terms of the context they possess. So there are some of the metaphoric expressions which can be translated with the entire correspondence whereas some others are only with closer correspondence.

Besides, there are some of the pauses realized in the Mundum ritual text. When the shaman recites, he time and again uses the pauses which make the chanting sensible; however they sometimes appear to be insensible in the translation. But it is very significant in the natural settings. Some examples of the pauses are in (7a-g).

(7) a. *phururuphururu*
   b. *hayephurluphurluhayaphurluphurlu*
   c. *hayaphururu*
   d. *sololo*
   e. *ha hahaha*
   f. *mubusaya*
   g. *kubisaya*

The pauses in (7a-g) are significant in the natural settings of Mundum reciting ceremony, séance. The shaman makes pauses like: *phururuphururu, hayephurluphurluhayaphurluphurlu,*
hayaphururu, sololo, ha hahaha, mubusaya, kubisaya.

These pauses cannot be translated into English appropriately. However, it does not have meaning outside the natural settings of séance at all. But the shaman makes these types of pauses to ask for power with the ancestors.

4. Metaphoric expressions of the text

Taylor and Charles (2001) state that the metaphoric expression refers to the nature of name, quality, action to a subject or object different from, though by implication analogous to, that to which this name, quality or action is applied when taken literally.

Since the job of the Mundum translation is to establish the cross-cultural link between Chamling and English, the translator has to be aware of cultural dimensions of the source text and their transfer to the target text. In fact, cultural correspondence refers to the inter-language similarities in terms of language structure, function and images employed while cultural equivalence refers to the inter-language similarities in terms of function. The cultural expressions which have different structures and have employed different images but they have the same or similar function are functionally equivalent.

Table 1: Classification of the metaphors

Degree of cultural correspondence	Type of equivalence	Translation strategy
total	formal and functional	literal
close	functional	substitution of images
null	functional and ideational	context

Source: Adhikari (2006, p. 38)

In the translation of the Mundum ritual text, the null correspondence between source and target languages is to be found in a greater degree. In other words, there can only be contextual translation. I placed most of Chamling terms in English and presented their meanings in footnotes. For this, we can observe the examples (1-3) where the terms are given for the *ancestors*, *liquor* and *the assistants of the shaman*. It's not possible to provide the words with one to one correspondence. There are some words which can be substituted by the words with similar images.

5. Conclusion

Culture is uniquely human, and bears humanness. Translators may not find one to one correspondence between two different cultures. However, to write with Nida and Taber (as cited in Adhikari, 2006), "anything that can be said in one language can be said in another unless the form is an essential element of the message" (p.45). While translating the Mundum ritual text, I was conscious of the metaphorical expressions with total or partial correspondence.

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तामाङ अनुवाद साहित्य : स्थिति, चुनौती र सम्भावना

अमृत योन्जन-तामाङ

प्रस्तुत लेखमा तामाङ अनुवाद साहित्यको ऐतिहासिक पृष्ठभूमि, तामाङ र अन्य भाषाहरू बीचको अनुवादको वर्तमान अवस्था तथा अनुवादको विकास र प्रवर्धनमा देखिएका चुनौतीको चर्चा गरिएको छ । साथै, अबको तमाङ अनुवाद साहित्यको मार्ग पहिचान गर्ने प्रयास पनि गरिएको छ ।

सूचक शब्द : तामाङ अनुवाद, अनुवाद साहित्य, अनुवाद सामग्री

१. पृष्ठभूमि

तामाङ भाषा तामाङ जातिको मातृभाषा हो । यो भाषा चिनी-तिब्बती महावंशको भोट-बर्मेली वंश भित्र पर्छ । इ.सं. २०११ को जनगणना अनुसार नेपालभरिमा तामाङ जातिको जनसाङ्ख्यिक स्थिति ५.८१ प्रतिशत अर्थात् १,५३९,८३० छ भने वक्ताको सङ्ख्या ५.१ प्रतिशत अर्थात् १,३५३,३११ रहेको छ । नेपालमा यो जाति र भाषाले पाँचौं स्थान ओगटेको छ । नेपाल बाहिर भारतको सिक्किम, दार्जिलिङ, आसाम, नागालैन्ड लगायतका पूर्वाञ्चल क्षेत्रका साथै भूटान, बर्मामा पनि यस जातिको बाक्लो बसोबास पाइन्छ ।

सर्वप्रथम नेपाल अधिराज्यको संविधान २०४७ ले नेपालमा बोलिने सबै मातृभाषाहरूलाई राष्ट्रिय भाषाको मान्यता प्रदान गरे पछि तामाङ भाषाले सञ्चार (२०५१) र शिक्षा (२०५४) क्षेत्रमा पनि प्रवेश पायो । यसै गरी नेपालको अन्तरिम संविधान २०६३ र नेपालको संविधान २०७२ ले नेपालका सबै भाषालाई राष्ट्र भाषाको मान्यता प्रदान गरेर भाषिक समानताको हक समेत स्थापित गरेको छ । त्यस्तै भारतको सिक्किम राज्यले इ.सं. १९९४ मा तामाङ भाषालाई सिक्किमको राजभाषाको मान्यता प्रदान गरेर शिक्षा, सञ्चार र विधानसभामा समेत यस भाषाको प्रयोग विस्तार गरेको छ ।

वि.सं. २०५१ भदौ १ देखि रेडियो नेपालबाट तामाङ भाषामा समाचार प्रशारण प्रारम्भ भयो र असार २०५४ देखि *स्याल्गर* शीर्षकमा २५ मिनटको तामाङ भाषामा साप्ताहिक कार्यक्रम पनि बज्न थालेको हो । रेडियो नेपालको अतिरिक्त हाल देशका ३० भन्दा धेरै एफ.एम. रेडियोबाट तामाङ भाषामा समाचारका साथै कार्यक्रम प्रशारण हुने गरेको छ ।

जनमत सङ्ग्रह २०३६ पछि रेडियो नेपालको साप्ताहिक कार्यक्रम *फूलबारीबाट* फाटफुट रूपमा तामाङ गीत बज्न थालेकोमा म्युजिक नेपालले २०५२ फागुनमा तामाङ गीतको एल्बम उत्पादन गर्‍यो । यसले निरन्तरता पाइरहेको छ । योन्जन-तामाङ (२०६३: ३०४) का अनुसार हाल १४७ शीर्षकमा तामाङ गीति एल्बम उत्पादन भएको छ । यसको उत्पादन दर प्रतिवर्ष ८ ओटा देखिन्छ । श्रव्य-दृश्य सामग्री पनि तामाङ भाषामा उत्पादन हुन थालेको छ । २०५२ मा सर्वप्रथम *सेमरी छोरङ्गन* शीर्षकमा तामाङ फिल्मको प्रदर्शनी प्रारम्भ भएको थियो । २०६२ सम्ममा १५ ओटा शीर्षकमा फिल्म उत्पादन भइसकेको छ । नेपाल टेलिभिजन प्लस च्यानलबाट २०६७ देखि *स्हेन्दोला फोले* साप्ताहिक कार्यक्रम सञ्चालन हुने गरेको छ (हाल यो कार्यक्रम बन्द भइसकेको छ) ।

वि.सं. २०५४ देखि नै तामाङ भाषा विषयको रूपमा प्राथमिक तह (कक्षा १-५) मा पठनपाठन हुँदै आएकोमा २०६४ देखि वहुभाषिक शिक्षा कार्यक्रम अन्तर्गत माध्यम भाषाको रूपमा पनि तामाङ भाषामा पठनपाठन हुन थाल्यो । सिक्किममा तामाङ भाषा विषयको रूपमा मा.वि. तहसम्म नै पठनपाठन हुने गरेको छ । अनौपचारिक शिक्षाको क्षेत्रमा पनि तामाङ भाषामा पाठ्यक्रम तथा पाठ्यपुस्तक निर्माण गरी गैरसरकारी संस्था र सरकारी संस्थाले समेत पठनपाठनको कार्यक्रम सञ्चालन गरिरहेका छन् । यसरी दैनिक जीवनयापन, परम्परागत संस्कृतिको अभ्यासमा नै अभ्यस्त तामाङ भाषाको प्रयोग क्षेत्र २०४७ पछि निरन्तर विस्तार भइरहेको छ ।

तामाङ भाषामा पुस्तक प्रकाशनको प्रारम्भ इ.सं. १९५६ देखि भएको थियो । प्रजातन्त्रको पुनर्स्थापना पछि यसले गति लिएको छ । अमृत योन्जन-तामाङ (२०६३) ले *तामाङ पहिचानका सन्दर्भहरू* मा दिएको जानकारी अनुसार २०६२ सम्ममा तामाङ सम्बन्धी १९४ ओटा पुस्तकपुस्तिका, ७३ शीर्षकमा पत्रपत्रिका र २५ शीर्षकमा स्मारिका छापिएको थियो । गत दश वर्षमा यो सङ्ख्यामा निकै वृद्धि भएको छ । यस भाषाका सर्जकहरू साहित्यको अभिवृद्धि गर्न सक्रिय छन् । तामाङ भाषाको भाषावैज्ञानिक अध्ययन भएको छ, मानकीकरण, व्याकरण तथा शब्दकोशको प्रकाशन पनि भएको छ ।

तामाङ साहित्यको प्रकाशन प्रारम्भ इ.सं. १९५६ देखि लोकसाहित्य मार्फत भयो । सन्तवीर लामाको कृति *ताम्वा काइतेन क्वाइ रिमठिम* (ई १९५७) मानक कृतिको रूपमा स्थापित छ । रत्न पुस्तक भण्डारबाट सो पुस्तकको २२ औं

संस्करण प्रकाशित भइसकेको छ भने भारतको दार्जिलिङबाट ५औँ संस्करण प्रकाशित भएको छ । लोकसाहित्यको प्रकाशनले पनि निरन्तरता पाइरहेको छ । त्यसै गरी २०३० मा भीमराज लामाको *तामाङ वर्णमाला* प्रकाशित भए पछि तामाङ साहित्यमा आधुनिक चिन्तनले प्रवेश पाएको हो । विशेष गरी २०४७ पछिका साहित्यिक सामग्रीहरु विषयवस्तु, चिन्तन र शैलीको हिसाबले पनि आधुनिकताले ढाकिएका छन् । २०६२ पछिका साहित्यिक सामग्रीमा उत्तर-आधुनिक चिन्तनको प्रवेश भएको पाइन्छ । हाल तामाङ साहित्यमा पूर्वआधुनिक, आधुनिक र उत्तरआधुनिक अवधारणा तथा चिन्तनमा आधारित सिर्जनात्मक सामग्रीहरु प्रकाशित भइरहेका छन् ।

तामाङ भाषामा अनुवाद कार्यको प्रारम्भ इ.सं. १९०९ देखि नै भएको हो । राणाकालमा यो काम अवरुद्ध भए पनि प्रजातन्त्रको स्थापना पछि पुनः प्रारम्भ भएको छ । केही साहित्यिक तथा साहित्येतर सामग्रीको तामाङ भाषामा अनुवाद भएको पाइन्छ भने तामाङ साहित्यिक सामग्रीको नेपाली तथा अङ्ग्रेजी भाषामा पनि अनुवाद भएको पाइन्छ । यस कार्यपत्रमा तामाङ भाषामा भएको अनुवाद सामग्रीको अवलोकन र तामाङ भाषाका सामग्रीको तामाङइतर भाषामा भएको अनुवादको सर्वेक्षण गरिने छ । यसका साथै तामाङ अनुवादको क्षेत्रमा देखिएको समस्या र विकासका लागि व्यवहारिक सुझाव पनि प्रस्तुत गरिने छ ।

२. तामाङ अनुवाद सामग्रीको स्थिति

सर्वप्रथम इ.सं. १९०८ मा जर्ज ग्रियर्सनले *लिङ्ग्युस्टिक सर्वे अव इन्डिया* (भाग २ खण्ड १) मा तामाङ भाषाको विश्लेषणको क्रममा दुइ ओटा नैतिक कथा तामाङ भाषामा अनुवाद गराएका थिए । यसै वर्षदेखि तामाङ अनुवाद साहित्यको प्रारम्भ भएको मान्न सकिन्छ । यस पछि वि.सं. १९८९ मा कार्तिक १ गते सोमवारको गोरखापत्र (भाग ३२ सङ्ख्या २६-२७) मा श्री ३ जुद्धशमशेर जङ्गबहादुर राणाको भाषणको सारांश तामाङ भाषामा पनि छापिएको छ –

'...दुनिञ्जाला सुख, मुलुक्ला संपत्ति बढप् लाबरी ङाला सेम् तबसे हरेक ग्याम्से थे सेम् पूरा लाबरी ङा सधैँ खुब योनालासे...'

(श्री ३ सरखार ग्ले जुद्धशमशेर जंगवहादुर राणा ग्याम्से पिन्बा तं तुम्बा १९८९ /६/ ३१/१

यस बाहेक राणा काल तामाङ भाषामा कुनै कृति प्रकाशित भएको पाइँदैन । प्रजातन्त्रको स्थापना पछि मात्र तामाङ भाषामा प्रकाशन सम्भव भयो । सर्वप्रथम इ.सं. १९५६ मा बुद्धिमान मोक्तानको *जिक्तेन तामछ्योइ अथवा तामाङ वंशावली ह्रुमा* प्रकाशित भयो । हालसम्म प्राप्त सामग्रीका

आधारमा यो ग्रन्थ पहिलो तामाङ ग्रन्थको रूपमा स्थापित छ । यस ग्रन्थमा पृथ्वीको सृष्टि र तामाङ समाजका बारेमा तामाङ अवधारणा प्रस्तुत गरिएको छ । यस अर्थमा यो पहिलो मात्र होइन तामाङ समाजलाई चिनाउने महत्त्वपूर्ण ग्रन्थ पनि हो । यस पछि इ.सं. १९५७ मा सन्तवीर लामाको *ताम्बा काइतेन ह्वाइ रिमठिम* प्रकाशित भयो । यो पुस्तक तामाङ लोकसाहित्यको भण्डारको रूपमा स्थापित छ । लामाले २०१६ मा तामाङ विवाह परम्पराको जानकारी दिने *स्येब्रुस्येम् ह्वाइ रिमठिम* नामक पुस्तक पनि प्रकाशित गरे । यी दुवै ग्रन्थमा तामाङ लोकपरम्पराका केही गीतहरु नेपाली भाषामा पनि अनुवाद छन् ।

यस पछि लामो अवधिसम्म अनुवाद साहित्य प्रकाशनमा आएन । जनमत सङ्ग्रह २०३६ पछि विचार अभिव्यक्तिमा केही खुकुलो भयो । यसै अवधिमा विभिन्न सामग्रीको तामाङ भाषामा अनुवाद भएका छन् । वि.सं. २०३८ मा गणेश योञ्जनले विल्हेल्म लिब्नेच्टद्वारा लिखित रुसी कथा *माकुरा र भिंगा* को अनुवाद 'घोड्गोड् देन् नप्राङ' शीर्षकमा प्रकाशित गरे । यो कथा पुस्तकाकारमा प्रकाशित भएको थियो । चन्द्रबहादुर लामाले *तामाङ भाषा श्लोक रामायण सुन्दरकाण्ड* (२०३९) शीर्षकमा हिन्दु धर्मग्रन्थ *रामायण सुन्दरकाण्ड* को १५४ श्लोक तामाङ भाषामा तयार गरेका थिए । यो पुस्तक अनुवाद हो वा स्वतन्त्र लेखन खुलाइएको छैन । शङ्खबुद्ध लामा मिक्चनले बौद्ध धर्मका *काल्पा ल्होग्युइ छयोइताम माने गाम्भु* (२०४०) तामाङ भाषामा तयार पारेका थिए ।

प्रजातन्त्रको पुनर्स्थापना (२०४६) पछि अभिव्यक्ति स्वतन्त्रताको अधिकार स्थापना भयो । धर्मराज लामाले बौद्धधर्म ग्रन्थ *धम्मपद*को तामाङ भाषामा *धम्मपद* (२०४९) र बौद्ध प्रश्नोत्तरको *साङ्गे ङ्चोत्पा दोपा* (२०५१) अनुवाद गरे । निर्मलकुमार लामाले चाँदनी शाहका गीतहरुको अनुवाद *चाँदनी शाहला ह्वाइदुगु* (२०५०) गरे । ग्यासार योञ्जन ले ऐसप (इसप) का केही नीतिकथाहरुको अनुवाद २०५३ मा गरेका छन् । दुपवाङ्गेल माक्तान ले मिखाइल शोलोखोभको *मान्छेको भाग्य* (२०५३) र अन्य फुटकर कथा अनुवाद गरेका छन् । यस पछि तामाङ अनुवादमा निरन्तरता आएको छ । हाल इन्द्र तामाङ, सन्चु ब्लोन, अर्जुन ग्लान लगायतका केही युवा यस तर्फ आकर्षित भएका छन् । तामाङ र अन्य भाषा बिच भएको अनुवाद सामग्री तल दिइएको छ ।

३. तामाङ भाषामा नेपाली तथा अन्य भाषाका साहित्य अनुवाद

यी सबै प्रयास हुँदाहुँदै पनि हालसम्म अनुवाद साहित्य पुस्तकाकारमा प्रकाशित हुन सकेको छैन । एक शताब्दी

लामो यात्रा तय गरिसकेको भए तापनि सामग्री प्रकाशन र अनुवाद कलाको दृष्टिले यो विधा अत्यन्तै प्रारम्भिक अवस्थामा नै छ । इ.सं. १९०८-२००७ सम्म प्रकाशित अनुवाद कथाहरू तल प्रस्तुत गरिएको छ -

१. अज्ञात (जर्ज ए. ग्रियर्सन, १९०८) । स्रोतग्रन्थ - *लिङ्ग्विस्टिक सर्वे अफ इन्डिया,* भाग १ खण्ड २ । तामाङ भाषाको पाठ विश्लेषणको लागि दुई ओटा शीर्षकविहीन कथा सङ्कलन - (क) 'फाइफुडे जा' (फजुलखर्ची छोरो) र (ख) 'मोल्बिला काम्रे' (मौलबीको दाढ़ी) ।

२. विल्हेल्म लिब्नेच्ट (अनु. गणेश योन्जन, २०३८) तामाङ शीर्षक - *घोड्गोङ देन नाफ्राङ* । मूल ग्रन्थ - माकुरा र भिंगा ।

३. इरशाद शेख (अनु. अमृत योन्जन, २०४७) तामाङ शीर्षक - 'बिल' । मूल पाकिस्तानी कविता - विल । स्रोत पुस्तक - *चुसा हेन्छे*।

४. कमानसिंह लामा (अनु. अमृत योन्जन, २०४७) । तामाङ शीर्षक - 'हचुलसाला ठिमदा च्यामा । मूल कविता - देशको कानुनलाई हेर्दा' । स्रोतपुस्तक - *चुसा हेन्छे*।

५. दुर्गा घिमिरे र प्रतिभा सुवेदी (अनु. लालबहादुर तामाङ २०४८) । ८ ओटा नेपाली गीतको अनुवाद - *शक्ति क्सासेटला क्हाइदुगु*। मूल ग्रन्थ - शक्ति ।

६. चाँदनी शाह (अनु. निर्मलकुमार लामा, २०५०) । तामाङ शीर्षक - *चादनी शाहला क्हाइदुगु - तामाङ ड्कुड्कुरी* (२०५०) । मूल ग्रन्थ - चाँदनी शाहका गीतहरू ।

७. ऐसप र अन्य (अनु. ग्यासार योन्जन) । ४ ओटा कथाको अनुवाद - (क) 'क्रीसाला नाम्दर' (ख) 'डाब्राङ थेन दारपुङ', (ग) 'नागी थेन क्रीप' र (घ) 'ल्हुन्दी थेन क्युडबा आङ्गुर', (*तिल्पुङ* मासिक, साउन २०५३) ।

८. लियो टाल्सटाय (अनु. दुपवाङगेल मोक्तान) । दुई कथाको अनुवाद - (क) 'गेडा', *तीप्लीङ* १.२ भदौ २०५३ (१९९६) र (ख) 'नामे', तीप्लीङ १.३ (२०५४) (१९९७) ।

९. खलील जिब्रान (अनु. दुपवाङगेल मोक्तान) । पोशाक कथाको अनुवाद - 'गोओलो', *तीप्लीङ* १.२ भदौ १९९६ ।

१०. विष्णु नागर (अनु. दुपवाङगेल मोक्तान) । कथा शीर्षक - 'लाला ह्लापजुगु', *तीप्लीङ* १.४ १९९८ (२०५५) ।

११. रविन्द्र तामाङ (अनु. प्रतिक तामाङ, २०५७) । तामाङ शीर्षक - *मुग्लानरी*। मूल ग्रन्थ - मुग्लानतिर (नाटक) ।

१२. लक्ष्मीप्रसाद देवकोटा (अनु. परिभाषा सेम्लुङ, २०५९) । तामाङ शीर्षक - *मुनामदन*। मूल ग्रन्थ -मुनामदन (कविता)

१३. रविन्द्र तामाङ र सोनी तामाङ (अनु. सिर्जना गोले, २०६३) । तामाङ अनुवादसङ्गै मूल ग्रन्थ *तामाङ लोककथाहरू* प्रकाशित ।

१४. पारिजात (अनु. सन्चु ब्लोन, २०६४) । तामाङ शीर्षक - 'टेबु म्हेन्दो', *तामाङ डाजाङ* २०६४ का विभिन्न अङ्क । मूल ग्रन्थ - *शिरीषको फुल* (उपन्यास) ।

१५. अनु. इन्द्र तामाङ (२०६५ साउन । तामाङ शीर्षक 'तामसोम आसेबा ग्याप्पा', *तामाङ डाजाङ* अङ्क ४६ ।

१६. पारिजात (अनु. इन्द्र तामाङ, २०६५ भदौ) । तामाङ शीर्षक - 'थेसे दाम्बा ग्याम', *तामाङ डाजाङ* अङ्क ४७ । मूल ग्रन्थ - उसले रोजेको बाटो (उपन्यास) ।

१७. ये शङ याओ (अनु. अर्जुन ग्लान) । तामाङ शीर्षक - 'बादशाहला छार क्वान', *तामाङ डाजाङ* । मूल कथा - बादशाहको लुगा ।

१८. फुलमान बल (अनु. ?.) तामाङ शीर्षक 'म्लाङ खासु क्यामसाङला हचुलरि', *छारगोङमा* (फागुन २०६२) मूल कथा - हिमाल पारिको देशमा ।

१९. बिना तामाङ सुनगाभा *छुकी* (कथा सङ्ग्रह, २०६९) र *रातो घर* (कविता सङ्ग्रह, २०७२) नेपाली र तामाङ दुवै भाषामा एकै पटक प्रकाशित ।

४. तामाङ साहित्यको नेपाली तथा अङ्ग्रेजीमा अनुवाद

तामाङ साहित्यको नेपाली तथा अङ्ग्रेजीमा पनि अनुवाद भएका छन् । यसलाई निम्नानुसार देखाउन सकिन्छ :

(१) सन्तवीर लामा (पाखिन)ले *ताम्बा काइतेन क्हाइ रिमठिम* (इ. १९५७ र *स्येब्स्येमु क्हाइ रिमठिम* (२०१६) ग्रन्थ तयार गर्दा तामाङ सांस्कृतिक सामग्री र ५० भन्दा बढी तामाङ गीतको नेपाली अनुवाद सहित प्रस्तुत गरेका छन् ।

(२) एन्ड्रुस होफरले *Tamang Ritual Text-I* (1981) *and II* (1997) मा आफ्नो अध्ययन विश्लेषणको क्रममा ११० भन्दा धेरै तामाङ सांस्कृतिक गीतको अङ्ग्रेजी अनुवाद सहित विश्लेषण गरिएको छ ।

(३) प्राज्ञ मोहन कोइरालाको सम्पादनमा नेपाल राजकीय प्रज्ञा-प्रतिष्ठानबाट *राष्ट्रिय भाषाका कविताहरू* (२०५०) प्रकाशित भयो । यस सङ्ग्रहमा नेवार, लिम्बू, तामाङ, राई, शेर्पा, थारू, भोजपुरी, मैथिली, मगर र गुरुङ गरी १० भाषाका ५३ ओटा कविता सम्पादित छ । त्यस सङ्ग्रहमा रोमी योन्जनका 'हचाङला थोपो' (हाम्रो टाउको), प्रताप बलका 'आस्याङ डानो म्हानो' (आस्याङ आफै सोच) र अमृत योन्जनको 'छार दिनी म्हाइगे' (नयाँ घाम खोजौँ) र दुपवाङगेल मोक्तानका 'आथोन्बा तील्दा ?' (ननिस्केको किन

?) र 'नाकीगादे छ्याम्ब नाङ कानदा चुःला' (कुकुरहरु एक गाँस भातको लागि भुक्छन्) तामाङ भाषाका ५ ओटा कविता नेपाली अनुवाद सहित छापिएका छन् । दुपवाङ्गेल मोक्तानका कविता कवि आफैले र अन्य कविता ग्यासार योन्जनले अनुवाद गरेका हुन् ।

(४) अमृत योन्जन को 'तामाङ ग्योत्ला थाइ्बाइ' (२०५२) लेख 'तामाङ भाषाको परिचय' शीर्षकमा अनुवाद सहित सयपत्री १.२ (२०५२) मा प्रकाशित भएको छ ।

(५) रमेशकुमार तामाङका ६ ओटा तामाङ भाषाका कथा नेपाली अनुवाद सहित सैलुङ पत्रिकामा २०५३ मा छापिएका छन् - (१) 'थे लिच्छा डाडा डुर्बा खाजिमु' (त्यसपछि म निदाएछु), (२) 'डोन-छेन्बो' (प्रमुख अतिथि), (३) 'वाङ्गेल देन तामाङ सर' (वाङ्गेल र तामाङ सर), (४) 'आङ्ल्हामु' (आङ्ल्हामु), (५) 'सुबी' (सुबी) र (६) 'आमच्याङ, थोङ फ्लोस्' (सानीमा दुङ्ग्रो चुहियो) ।

(६) वैरागी काइँला र अमृत योन्जनको सम्पादनमा राष्ट्रिय जनजाति विकास समितिबाट राष्ट्रिय भाषाका कविता सङ्गालो (२०५६) प्रकाशित छ । तामाङ भाषाका ७ जना कविका ११ ओटा कविताको अनुवाद – अमृत योन्जनको 'खाउ छिन्नाङ स्युगे, ब्लाप्पा हचागे' (आऊ एक छिन बसौं, थकाइ मेटौं), 'गान्बा थेबा' (गान्बा जेठो), शङ्खबुद्ध लामा मिक्चनको 'हचाङ् तामाङ' (हामी तामाङ जाति), सुनिता तामाङ 'डाला केवा, डाला माया' (मेरो जुनी, मेरो माया), दुपवाङ्गेल मोक्तानका 'गोरे चासि आम्रेन' (माम्री खाएर अघाउँदैन) र 'पुङ्गु' (गधा), मानबहादुर दोङ 'तोरसेला साइलुङ् रि नाइ्रि' (उभो सैलुङ वन भित्र), रमेशकुमार तामाङ 'स्योरिन तिनि मु क्रोजि' (एकाबिहानै आकाश डढ्चौ), 'मिरि मिक्लि आखारानि' (आखाँमा आँसु सुकेन) अनि ध्यानबहादुर मोक्तान 'पुर्जि याइ्जि' (पुर्जी पायो), 'सेम्ला दुङाल्' (मनको वेदना) । दुपवाङ्गेल मोक्तान र मानबहादुर दोङका कविता दुपवाङ्गेल मोक्तान, रमेशकुमार तामाङका कविता कवि आफै अनि अन्य सबै कविता ग्यासार योन्जनद्वारा अनुवाद भएका हुन् ।

(७) कन्चन पुडासैनी को सम्पादनमा Emerging Voices (Anthology of Poems) मार्च २००२ इ. मा प्रकाशित भयो । यस ग्रन्थमा अमृत योन्जनको 'गान्बा थेबा', ध्यानबहादुर मोक्तानको 'चुनाव खाजी' र रमेशकुमार तामाङको 'तिनी मु क्रोजी' शीर्षकका तामाङ कविता अङ्ग्रेजीमा छापिएका छन् – Amrit Yonjan's 'Old Ganba'; Dhyan Bahadur Moktan's 'The Blessings of Election' and Ramesh Kumar Tamang's 'The Sky is on Fire Today' ।

(८) बमकुमारी बुढामगर र रामकुमार मादेनको सम्पादनमा राष्ट्रिय उत्थान राष्ट्रिय प्रतिष्ठानबाट राष्ट्रिय भाषाका कविता सङ्गालो (२०६०) प्रकाशित छ जसमा तामाङ भाषाका ४ जना कविका ४ ओटा कविताको अनुवाद – मङ्गल लामाको 'गजल' (गजल), अर्जुन ब्लोनको 'दुइला अन्तर' (समयका अन्तर), पासाङ डोल्मो लामाको 'तेमाल हचुल्सा' (तिमाल राज्य) र लिलाबहादुर तामाङ 'खायी तिला पाङसे' (खै के भन्ने ?) छ ।

(९) मन्जुश्री थापाको सम्पादनमा The country is yours (Contemporary Nepali Literature) जुन २००९ इ. मा प्रकाशित छ । यहाँ प्रताप बल तामाङको 'आस्याङ आफै सोच' कविताको अङ्ग्रेजी अनुवाद छापिएको छ — Pratap Bal Tamang's poem - 'Aasyang - think for yourself ' ।

(१०) विश्वनाथ योन्जन कोलाजुगुला जम्बुलिङ (२०६५) मा नेपाली र अङ्गेजी अनुवाद सहित १६ ओटा बालकविता छन् ।

(११) विश्वनाथ योन्जन डाला हचुल (२०६७) मा नेपाली अनुवाद सहित ७ ओटा बालकथा छन् । यसको अनवाद जि.बि. लामाले गरेका छन् ।

(१२) अमृत योन्जन, ध्यानबहादुर मोक्तान र दुपवाङ्गेल मोक्तान द्वारा नेपाल प्रज्ञा-प्रतिष्ठानको योजना (२०५६) अन्तर्गत सम्पादित तथा अनुवादित तामाङ कविता सङ्ग्रहमा इ.सं. १९५७ देखि १९९९ सम्मका ५० जना कविका ८० ओटा कविता नेपाली अनुवाद सङ्गहित छ । यसको प्रकाशन भएको छैन ।

१३) मानबहादुर लामा पाखिन (?) डाला हचुल मा बौद्ध पञ्चशील महायान नेपाली अनुवाद सहित ७ ओटा तामाङ गीत तथा जानकारी छ । प्रकाशन वर्ष उल्लेख छैन । यो लगभग २०५८ तिर नै सङ्कलनमा रहेको हुनाले सो वर्ष भन्दा अगाडि नै प्रकाशित भएको हुन सक्छ ।

(१४) अमृत योन्जन तामाङ ह्याङ्ला हचुल (हाम्रो गीत : २०६८) मा ९ जना तामाङ कविका १६ ओटा कविताको नेपालीमा अनुवाद सहित छन् ।

(१५) आदिवासी जनजाति उत्थान राष्ट्रिय प्रतिष्ठानबाट अन्तर्राष्ट्रिय मातृभाषा दिवसको उपलक्ष्यमा प्रतिवर्ष प्रकाशित हुने थुँगा (२०१४ देखि नियमित प्रकाशित थुँगा-३, ४, ५) मा तामाङ भाषाका कविताहरु अनुवाद सहित प्रकाशित हुने गरेको छ ।

(१६) नेपाल प्रज्ञा-प्रतिष्ठान, कमलादीबाट अन्तर्राष्ट्रिय मातृभाषा दिवसको उपलक्ष्यमा प्रतिवर्ष प्रकाशित हुने

मातृभाषा दिवस कविता सङ्ग्रह (२०११, २०१२, २०१३, २०१४, २०१५, २०१६, २०१७) मा तामाङ भाषाका कविताहरु पनि अनुवाद सहित प्रकाशित छन् ।

सन्तवीर लामाको *स्येबुस्येम्‌ क्वाइ रिमठिम* तामाङ विवाहमा केन्द्रित सांस्कृतिक ग्रन्थ हो । यस ग्रन्थको अङ्ग्रेजी अनुवाद भएको छ तर पुस्तकाकारमा देखिएको छैन ।

५. तामाङ भाषामा नेपाली तथा अन्य भाषाका साहित्येतर सामग्रीको अनुवाद

साहित्येतर सामग्रीमा धार्मिक, सामाजिक-सांस्कृतिक, अभिलेख र सञ्चार सामग्री राखिएको छ । तामाङ भाषामा हिन्दु, बौद्ध र इसाई धर्मका धार्मिक सामग्रीहरु प्रकाशित छन् । हिन्दु धर्मका एक, बौद्ध धर्मका चार र इसाई धर्मका ७ ओटा सामग्री प्रकाशित छन् । यसै गरी सामाजिक-सांस्कृतिक सामग्री, विभिन्न सङ्घसंस्थाका सूचना, शिक्षा र सञ्चार सामग्री (Information, Education and Communication materials - IEC) सङ्घ-संस्थाका विधान, अभिलेख तथा विज्ञापन आदि प्रचार सामग्रीको प्रकाशित भएको छ ।

५.१ धार्मिक ग्रन्थ

हिन्दु धर्मग्रन्थ

१. चन्द्रबहादुर लामाको *तामाङ भाषा श्लोक रामायण सुन्दरकाण्ड* (२०३९) । रामायण सुन्दरकाण्डको १५४ श्लोक तामाङ भाषामा छ । यो पुस्तक अनुवाद हो वा स्वतन्त्र लेखन खुलाइएको छैन ।

बौद्ध धर्मग्रन्थ

१. अनु. शङ्खबुद्ध लामा मिक्चनको *काल्पा ल्होर्ग्युई छचोइताम्‌ माने गाम्भु* (२०४०) । अनुवाद भन्ने छ तर कुन पुस्तकको अनुवाद हो उल्लेख छैन ।

२. भिक्षु एस. धम्मिका (अनु. उदयकुमार घिसिङ र सोमबहादुर तामाङको *बुद्ध धर्म ङचोत्पा दोबा* (२०४८) । मूल ग्रन्थ Good Questions Good answers को नेपाली अनुवाद *बौद्ध जिज्ञासोत्तर* बाट अनूदित । पुस्तकमा ९ अध्याय छन् ।

३. अनु. धर्मराज लामाको *धम्मपद* (असोज २०४९) । मूल ग्रन्थ - धम्मपद । बौद्ध धर्मका आधारभूत ग्रन्थ नेपाली मूल सहित तामाङ भाषामा अनुवाद ।

४. धम्मवती (अनु. धर्मराज लामा, असोज २०५१) को *साङ्गे ङचोत्पा दोपा* । मूल ग्रन्थ - बौद्ध प्रश्नोत्तर । बौद्ध धर्मका विविध पक्षसङ्ग सम्बन्धी ३०२ प्रश्न र उत्तरलाई नेपाली मूलसहित तामाङ भाषामा अनुवाद ।

इसाई धर्मग्रन्थ

१. *लुकाचे ङिपि ज्यापि सम्चार* (लुकाले लेखेको राम्रो समाचार) इ.सं. १९८६/वि.सं. २०४३ (+१६२ पृ.) पश्चिम तामाङ भाषामा अनुवाद ।

२. *बचन (वचन)* इ.सं. १९९० (+८४० पृ.) । बाइबलको पश्चिम तामाङमा अनुवाद ।

३. *शान्ति पिन्न म्हि* (शान्ति दिने मानिस) इ.सं.१९९१ (+४१ पृ.) पश्चिम तामाङमा अनुवाद ।

४. *भजन सङ्ग्रह* (भजन सङ्ग्रह) इ.सं. १९९२ (+७ पृ.) पश्चिम तामाङमा अनुवाद ।

५. *लुकाचे भ्रिबा सम्चार* (लुकाले लेखेको समाचार) इ.सं. २००५ (+१५८ पृ.) पूर्वी तामाङमा अनुवाद ।

६. *पावलसे भ्रिबा चिठीधुगु* (पावलले लेखेको चिठीहरु) इ.सं. २००५ (+५९ पृ.) पूर्वी तामाङमा अनुवाद ।

७. *मर्कुससे भ्रिबा थार्वा पिन्ना समाचार* (मर्कुसले लेखेको सुख दिने समाचार) इ.सं. २००६ (+८९ पृ.) पूर्वी तामाङमा अनुवाद ।

(माथिका अनुवाद सामग्रीमा प्रकाशन मिति बाहेक अन्य कुनै विवरण उल्लेख छैन)

५.२ सामाजिक विविध

१. सीताराम तामाङ (अनु. धर्मराज लामा) *तामाङ ठुङ्ह्राव काओीरान थेन हचुल्सा* (असोज २०६०) । मूल ग्रन्थ - *तामाङ जनजाति : उद्गम, इतिहास र राष्ट्रियता* । तामाङ सम्बन्धी ४ ओटा लेखको तामाङ भाषामा अनुवाद ।

२. सीताराम तामाङ (अनु. धर्मराज लामा) *याम्बुरी जनजाति समस्याला समाधानबारे* (२०६०) । मूलग्रन्थ - *नेपालमा जनजाति समस्याको समाधानबारे* । पुस्तकमा पहिचान सम्बन्धी १२ ओटा लेखको तामाङ भाषामा अनुवाद ।

३. सीताराम तामाङ (अनु. धर्मराज लामा) *जाम्बुलीङ साम्ही लीब्रो* (चैत्र २०६५) । मूल ग्रन्थ - *विश्व आदिवासी आन्दोलन* । पुस्तकमा तीन अध्याय र २२ ओटा लेख छन् । पुस्तक विश्व अदिवासी आन्दोलनमा केन्द्रित छ ।

५.३ अभिलेख

१. ध्यानबहादुर मोक्तान *मीलुइ पोला मोक्हचुल्‌ लेङमो* (चैत्र २०५४) । मूलग्रन्थ - *मानव अधिकारको विश्वव्यापी घोषणापत्र* । यसमा १० डिसेम्बर १९४८ ई. को घोषणापत्रका ३० ओटै धाराको तामाङ भाषामा अनुवाद छ ।

२. अनुवादक (उल्लेख छैन) *म्हीयाङ* । मूलग्रन्थ - *मानव अधिकार* । यस सङ्कलनमा चार ओटा मानवअधिकार

सम्बन्धी अभिलेख छ (१) मानवअधिकारको विश्वव्यापी घोषणापत्र १९४८, (२) जातीय, धार्मिक तथा भाषिक अल्पसङ्ख्यक समुदायका व्यक्तिहरुको अधिकार सम्बन्धी घोषणापत्र, (३) संयुक्त राष्ट्रसङ्घको आदिवासीहरुको अधिकार सम्बन्धी मस्यौदा घोषणापत्र (४) अन्तर्राष्ट्रिय श्रम सङ्गठनको आदिवासी सम्बन्धी महासन्धी नं. १६९ । यो पुस्तकाकारमा छापिएको छ ।

३. अनुवादक (उल्लेख छैन) अभिलेख । मूलग्रन्थ- वृहद शान्ति सम्फौता २०६३ ।

४. अमृत योन्जन-तामाङ *नेपालला अन्तरिम हचुल्ठिम २०६३* (वैसाख २०६४) । मूलग्रन्थ - *नेपालको अन्तरिम संविधान २०६३* । यो www.tamangsamaj.com मा हेर्न सकिन्छ ।

५.४ प्रचार सामग्री

१. अमृत योन्जन-तामाङ *हचुल्ठिम्सभा तिला हिन्ना ?* मूलसामग्री - *संविधानसभा के हो ?* प्रकाशक : जातीय भेदभाव विरुद्ध राष्ट्रिय मञ्च (एन्कार्ड), काठमाडौँ ।

२. अनुवादक (उल्लेख छैन) नेपालमा संविधान निर्माण पुस्तिका शृङ्खला (*नेपालरि मोकोन हचुल्बासे बोकिनसि हचुल्ठिम सोबा गेडाङ्*) अन्तर्गत दश शृङ्खलामा पुस्तिका प्रकाशित छ । प्रत्येक शृङ्खला ८ पृष्ठमा छ । प्रकाशक- संवैधानिक संवाद केन्द्र, २०६५ ।
(१) *हचुल्सा थेन् धर्म* (राज्य र धर्म)
(२) *साङ्गिय प्रनालि* (सङ्घीय प्रणाली)
(३) *हचुल्ठिम्रि म्हिलुइला याङताम्* (संविधानमा मानवअधिकार)
(४) *स्थानिय स्वायत्त सासन्* (स्थानीय स्वायत्त शासन)
(५) *सरकारला स्वरुप्* (सरकारका स्वरूप) (+८ पृ.)
(६) *आदिवासि जनजातिला याङताम्* (आदिवासी जनजातिका अधिकार)
(७) *छ्यार हचुल्ठिम्रि अल्पसङ्ख्यकला याङताम्* (नयाँ संविधानमा अल्पसङ्ख्यकको अधिकार)
(८) *स्वतन्त्र न्यायपालिका* (स्वतन्त्र न्यायपालिका)
(९) *हचुल्ठिम्रि विविधता थेन् हचुल्ब समाबेसिकरनला ताम्* (संविधनमा विविधता र समाजिक समावेशीकरणको पहिचान)
(१०) *सहभागितामुलक हचुल्ठिम स्हेङ्बा ठिम्* (सहभागीतामूलक संविधान निर्माण प्रक्रिया)

६. तामाङ भाषाका साहित्येतर सामग्रीको नेपाली लगायत अन्य भाषामा अनुवाद

मुक्तसिंह तामाङद्वारा सङ्कलित हस्तलिखित सांस्कृतिक ग्रन्थ *जिग्तेन तामछ्योइ* (२०६१) को नेपाली अनुवाद थुप्तेन ग्याल्छेन लामाले गरेका छन् । अन्य साहित्येतर सामग्रीको नेपाली तथा अन्य भाषामा अनुवाद भएको जानकारी सङ्कलन गर्न सकिएको छैन ।

तामाङ अनुवाद साहित्यमा गणेश योन्जन, अमृत योन्जन, धर्मराज लामा, निर्मलकुमार लामा, ग्यासार योन्जन, दुपवाङ्गेल मोक्तान, रमेशकुमार तामाङ, प्रतिक तामाङ देखा परेका छन् । हाल परिभाषा सेम्लुङ, सिर्जना गोले, इन्द्र तामाङ, सन्चु ब्लोन, ध्यानबहादुर मोक्तान, अजितमान तामाङ, अर्जुन ग्लान, जि.बि. लामा मोक्तान लगायतका युवा पनि यस तर्फ आकर्षित छन् ।

७. तामाङ भाषामा अनुवादको आवश्यकता र चुनौती

भाषा, साहित्य र शास्त्रलाई समृद्ध बनाएर ज्ञानको स्रोतमा पहुँच विस्तार गर्न सकिन्छ । अनुवाद एउटा प्रमुख माध्यम हुन सक्छ । तामाङ भाषालाई बलियो बनाउन, ज्ञानलाई स्वद्ध तुल्याउन र तामाङ भाषीलाई सूचनामा पहुँच वृद्धि गर्न अनुवादको आवश्यकता पर्छ । यसर्थ यस तर्फ हाम्रो ध्यान जानु आवश्यक छ ।

अनुवाद सजिलो विषय पक्कै होइन । शाब्दिक अनुवादलाई मात्र अनुवाद भन्न सकिन्न । अनुवादमा सही सूचनाको प्रवाह हुनु आवश्यक छ । अनुभूतिमूलक तथा दार्शनिक विषयवस्तुको पनि अनुवाद हुनु आवश्यक छ । यसको लागि मातृभाषाका शब्दावलीको विकास गरिनु पर्छ । शब्दावलीको विकास, अनुवादको निरन्तरता र गहनताबाट मात्र ज्ञानका पहुँच सम्भव नहुन सक्छ । तर हाल आवश्यक शब्दावलीकै विकास नभएको र परिभाषिक शब्दावलीको मानक नै तयार नभएको अवस्थामा अनुवाद कार्य चुनौतीको रूपमा उभिएको छ । अनुवाद भई हाल पनि पाठकमा राम्रो सङ्ग सम्प्रेषण हुन सकेको छैन । पाठक पाउन गाह्रो भइरहेको छ ।

८. तामाङ भाषामा अनुवादका सम्भावनाहरू

राजनीतिक परिवर्तन तीव्र भइरहेकोले नयाँ नयाँ राजनीतिक शब्दावली जस्तै लोकतन्त्र, गणतन्त्र, संविधानसभा, समावेशी, समानता, पुनर्संरचना आदिको व्यापक प्रयोग भइरहेको छ । राज्यको पुनर्संरचना पछि प्रशासनिक तथा कानुनी शब्दावलीको प्रयोग बढ्ने छ । सञ्चार क्षेत्रमा पनि नयाँ नयाँ शब्दावलीको प्रयोग भइरहेको छ । यी सबै प्रकारका विचार, अनुभव र व्यवहार विभिन्न स्रोत र क्षेत्रबाट प्रवेश हुने हुनाले समुदायमा ठिक सम्प्रेषणको लागि अनुवाद सामग्री तयार हुनु आवश्यक छ । तामाङ जस्ता मातृभाषाका लागि अनुवाद कार्य उद्योगकै रूपमा विकास हुन सक्छ । भाषाको प्रयोग क्षेत्र सामाजिक-सांस्कृतिक परम्परा हुँदै सञ्चार, शिक्षा, प्रशासन, अदालत र रोजगारी

आदि क्षेत्रमा विस्तार हुँदै छ । यी क्षेत्रमा सम्बन्ध र पहुँच वृद्धि गर्न अनुवाद कार्य हुनु आवश्यक छ । यसर्थ वर्तमान सन्दर्भमा यस क्षेत्रमा अनुवाद कार्यको सम्भावना निकै बढेर गएको छ ।

९. अध्ययनको निष्कर्ष र अबको बाटो

तामाङ भाषामा अनुवाद परम्पराको थालनी इ.सं. १९०९ देखि थालिएको भए पनि अर्थात् यसको १०८ वर्षको लामो इतिहास भए तापनि सामग्रीको उत्पादन भने निकै न्यून छ । वास्तवमा यो समय मात्र तन्किएको हो, सामग्री होइन भन्न सकिन्छ । अनुवाद सामग्री राम्रो सङ्ग उम्रनु नै पाएको छैन । ढुङ्गाले थिचेको दुबो जस्तै छ, प्रकाशकको अभावमा पहेँलिएको, थिचाइले छटपटिएको । एक दर्जन जति राम्रा कृति पनि अनुवाद हुन सकेको छैन । तर तामाङ अनुवाद साहित्य शून्य अवस्थामा भने छैन । केही कविता, कथा, उपन्यास, नाटक र लोकसाहित्यका कृति नेपाली भाषाबाट अनुवाद भएका छन् । तामाङ भाषामा रचिएका केही कविता नेपाली र अङ्ग्रेजी भाषामा पनि अनुवाद भएका छन् ।

साहित्य-इतर सामग्री, जस्तै धार्मिक ग्रन्थ, सामाजिक-सांस्कृतिक ग्रन्थ, विभिन्न दस्तावेज र प्रचार सामग्री तामाङ भाषामा अनुवाद हुन थालेको छ । समय द्रुत गतिमा अगाडि बढेको छ । राजनीतिक घटनाक्रमले कोल्टे फेरेको छ । अब हामीले विगतलाई दोष दिएर मात्र पुग्दैन । लोकतन्त्र स्थापना भएको पनि १० वर्ष नाघिसकेको छ । यस विषयमा गम्भीर भएर सोच्नु आवश्यक छ । अनुवाद कार्यलाई संस्थागत गरेर बाहच क्षेत्रका ज्ञानभण्डारलाई तामाङ भाषा मार्फत भित्र्याएर तामाङ भाषा र साहित्यलाई समृद्ध बनाउन र तामाङ मौलिक कृतिलाई विभिन्न भाषामा अनुवाद गरेर वा गराएर तामाङ भाषा र साहित्यको पहिचान अभिवृद्धि गर्नु आवश्यक छ । यसका लागि अबको बाटोमा केही सुझाव प्रस्तुत गरिएको छ ।

अनुवाद कार्यका लागि नेपाल प्रज्ञा-प्रतिष्ठानका साथै अन्य जिम्मेवार सरकारी संस्थाहरु धेरै हुन सक्छन्, उदाहरणका लागि स्थानीय विकास, कानुन तथा न्याय, सञ्चार, स्वास्थ्य, शिक्षा, संस्कृति आदि मन्त्रालय अन्तर्गतका विभिन्न निकायहरु, लोकसेवा आयोग आदि । यी सबैको नेतृत्व नेपाल प्रज्ञा-प्रतिष्ठानले लिन सक्छ र योजनावद्ध ढङ्गले अनुवाद कार्यलाई अगाडि बढाउन सकिन्छ । यसका लागि निम्न सुझाव प्रस्तुत गर्न चाहन्छु -

(१) अनुवादको लागि विभिन्न विषय - राजनीति, प्रशासन, कानुन, सञ्चार, शिक्षा, कृषि, स्वास्थ्य, साहित्य, दर्शन,

पर्यावरण, लोकविज्ञान तथा प्रविधि आदि क्षेत्रका शब्दावली सङ्कलन गरेर लक्ष्य भाषाको रूपमा मातृभाषामा प्राविधिक शब्दकोश तयार गरिनु पर्छ ।

(२) विभिन्न भाषामा रहेका प्रख्यात साहित्यिक कृतिहरुको सूची तयार गरेर योजनाबद्ध ढङ्गले मातृभाषामा अनुवाद कार्य थालिनु पर्छ ।

(३) साहित्येतर कृतिहरु ज्ञानको भण्डार हुनाले मातृभाषामा अनुवाद हुनु आवश्यक छ । यसका लागि समाज उपयोगी कृतिहरुको सूची तयार गरेर अनुवाद कार्यको थालनी गरिनु पर्छ ।

(४) मातृभाषामा प्रकाशित गहन सामग्रीको अन्य विभिन्न मातृभाषा, नेपाली भाषा र अङ्ग्रेजी भाषामा अनुवाद गराउनु पर्छ वा गर्न प्रोत्साहित गर्नु पर्छ ।

(५) लोकजीवनमा लोकसाहित्यका महत्त्व र चासो धेरै हुने हुनाले विभिन्न भाषाका लोकसाहित्यका उपयोगी ग्रन्थ तयार गरेर विभिन्न मातृभाषामा अनुवाद गराउन प्रोत्साहित गर्नु पर्छ ।

(६) विभिन्न पत्रपत्रिका र पुस्तकपुस्तिकामा छरिएर रहेका तामाङ अनुवाद साहित्यका सामग्रीहरुको सङ्कलन, सम्पादन र प्रकाशन गरिनु पर्छ ।

(७) विभिन्न जिम्मेवार सरकारी निकायको पहिचान गरी ती निकायहरुमा अनुवाद डेस्क वा केन्द्र वा विभाग स्थापनाको लागि पहल गरिनु पर्छ ।

सन्दर्भ सामग्री

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लेखक : भाषाविज्ञान र बहुभाषिक शिक्षाका अभियन्ता अमृत योन्जन-तामाङले भाषाविज्ञानमा स्नातकोत्तर गरेका छन् । हाल उनी अनुसन्धानमूलक लेखन र नेपालका मातृभाषाहरुको विकास अभियानमा सक्रिय छन् । amrityonjant@yahoo.com

नेपाली बालसाहित्यका परिप्रेक्ष्यमा अनुवाद

भिक्टर प्रधान

यस लेखमा अनुवादको प्रचलित परिभाषालाई बालसाहित्यको अनुवादका दृष्टिकोणबाट हेरिएको छ । साथै नेपाली भाषामा अनूदित बालसाहित्यको अवस्थितिको चर्चा गर्दै त्यसको आवश्यकता र औचित्य माथि प्रकाश पारिएको छ ।

सूचक शब्द: अनुवाद, बालसाहित्य, रूपान्तरण

१. बालसाहित्यमा अनुवादको सैद्धान्तिक प्रसङ्ग

अनुवाद भन्नाले एक भाषाको लेखोट वा भनोटलाई अर्को भाषामा जस्ताको त्यस्तै अथवा सारवस्तु रूपान्तरण गर्नु भन्ने बुझिने गरिएको छ । रूपान्तरण गर्ने भनिए तापनि यहाँ *रूपान्तरण* शब्द भाषान्तरणको हैसियतमा प्रयोग भइरहेको र त्यस अर्थमा बुझ्ने गरिएको पाइन्छ । नेपाली वृहत् शब्दकोशले पर्यन्त अनुवादको अर्थ यतिमै सीमित गरे तापनि बालसाहित्यको सन्दर्भमा अनुवादको कुरा गर्दा यति नै मात्र अर्थमा सीमित राख्न सकिँदैन । कारण अनुवाद वा *ट्रान्सलेसन* शब्दले समेट्ने विस्तारित अर्थमा बालसाहित्य भनेकै समग्रमा अनुवाद हो ।

नेपाली भाषामा *अनुवाद* शब्द मूलतः अङ्ग्रेजी भाषाको *ट्रान्सलेसन*को पर्यायको रूपमा प्रचलित भई एक भाषाको कुरा अर्को भाषामा भाषान्तरण गर्ने भन्ने अर्थले परिव्याप्ति पाए तापनि न त संस्कृतमा अनुवादको अर्थ त्यस्तो हो न त अङ्ग्रेजीमा *ट्रान्सलेसन*को अर्थ त्यति मात्र हो । संस्कृतमा 'अनु' उपसर्गले ध्वनित गर्ने अनेक अर्थ मध्ये *पुनरावृत्ति* पनि एक हो र अनुवाद शब्दमा *अनु* उपसर्गले यही पुनरावृत्तिको अर्थ वहन गरेको छ । *वाद*को अर्थ वचन, बोली आदि हो र *अनुवाद*को व्युत्पत्तिजन्य शाब्दिक अर्थ *फेरि भनिएको बोली वा कथन* भन्ने हुन्छ । संस्कृतमा अनुवादको शाब्दिक अर्थ *पुनरावृत्त कथन* हुन्छ । यस व्युत्पत्तिमूलक अर्थलाई संस्कृत वाङ्मयले समर्थनात्मक आवृत्तिका रूपमा लिएको छ र त्यस क्रममा विस्तारपूर्ण आवृत्ति भन्ने बुझिन्छ । यसै क्रममा कुनै पूर्व कथित कुराको टीका वा व्याख्या (भाष्य) आदि पर्छन् । तर यो शब्द नेपालीमा प्रयोग हुँदा टीका वा व्याख्याको अर्थमा प्रयोग भएन ।

अङ्ग्रेजीको *ट्रान्सलेसन*को अर्थ पनि अहिले चलनचल्तीमा बुझिने जस्तो एक भाषाको सामग्री अर्को भाषामा भाषान्तरण गर्नु मात्र नभई कुनै कुरालाई नयाँ रूपमा बदल्नु पनि हो, खास गरी कुनै विचारलाई कार्यरूपमा परिणत गर्नु अनुवाद हो । यो दोस्रो अर्थ बालसाहित्यको गर्भ-मर्मसित सम्बन्धित छ । प्रौढजनले बालबालिकाको

हितका लागि कथ्ने वा लेख्ने साहित्यको विशेष प्रकारका रूपमा बालसाहित्य जहिले पनि प्रौढ अनुभूत चिन्तित भावन (प्रौढहरुले अनुभूत गरेका अनेकन कुरा आफ्ना बालकमा कसरी मन गढ्ने गरी अनुभूत गराउने भन्ने चिन्ता सहित उनीहरुका मन वा मथिङ्गलमा मडारिएका असरल्ल भावहरु) को बालभाषामा अनुवाद हो ।

बालसाहित्यका लक्षित स्रोत वा पाठक उमेर वृद्धिका मापनले पाँच वर्ग (०-३, ४-६, ७-९, १०-१२ र १४-१५/१६) मा विभक्त हुने र प्रति वर्गको भाषिक ज्ञान र ग्रहण क्षमता फरक फरक हुने हुँदा प्रौढानुभूत भावनको लक्षित वर्गानुकूल बालभाषामा अनुवादको कलात्मक कुशलतामै बालसाहित्यको सफलता-विफलता निर्भर हुने गर्छ । त्यसैले प्रौढानुभूत भावनको लक्षित बालसुलभ भाषामा अनुवाद बालसाहित्य हो ।

त्यसो भए बालसाहित्य जहिले पनि अनुवाद मात्र हो, मौलिक कहिले पनि होइन ? यस प्रश्नको उत्तर बालसाहित्यको सिद्धान्तमा भन्दा अनुवादको परिभाषामा बढी निर्भर रहन्छ । अनुवाद वा ट्रान्सलेसन भनेकै के हो ? मनोविज्ञानमा सिगमन फ्रायड र कार्ल युङहरुद्वारा स्वप्न सिद्धान्तको निर्माण भए पछि सपनाको ट्रान्सलेसनको प्रसङ्ग पनि निक्ल्यो । लगभग त्यही पद्धति वा प्रक्रियामा बालसाहित्य पनि उमेर समूह अनुकूल बालसुलभ भाषामा अनुवाद वा ट्रान्सलेसन हुने हो ।

बालसाहित्यको एक खाले निर्माण संरचना वा पद्धतिलाई अनुवाद भन्ने वा नभन्ने भन्ने बारे विचार गर्नु पूर्व *ट्रान्सलेसन* शब्दको व्युत्पत्ति र परिव्याप्तिमूलक अर्थलाई पनि मनन गर्नु पर्ला । अङ्ग्रेजी शब्दको व्युत्पत्तिमा विशेष ध्यान पुर्‍याउने Webster को एक भोलम 'न्यु कलेजियट डिक्सनेरी' मा translate का ६ ओटा अर्थ मध्ये क्रमागत तीन ओटाको अर्थ यस्तो छ : 1. To bear or change from one place, condition etc, to another; to transfer 2. specif: a. To remove to haven – originally implying without death. b. To remove (remains) for reinterring. c. To transfer (a bishop) from one see to another. 3. to turn into one's own or another language; broadly, to carry over from one medium or sphere (into another).

ल्याटिनबाट आएको translate बाट translation नाम शब्द बनेको हो भने यसका यतिका अर्थ मध्ये तेस्रो अर्थको एक खण्डलाई मात्र हामीले आज अनुवादको पारिभाषिक अर्थमा सङ्कुचन गरी यहाँ चर्चा गरिरहेको भए तापनि

अनुवादकै दृष्टिले बालसाहित्यको अवलोकन गर्दा यसले चर्चने सबै अर्थ पनि मनन गर्नु पर्छ भन्ने मेरो जिकिर हो ।

२. नेपाली बालसाहित्यमा अनूदित भनिएका रचनाको अवस्थिति

म यहाँ नेपालीमा अनूदित बालसाहित्यको फेहरिस्त दिन लागिरहेको छैन । सबै भन्दा पहिला के-केलाई अनूदित बालसाहित्य मान्ने-भन्ने अन्यौल बारेको सैद्धान्तिक प्रश्न उठाउन लागिरहेको छु । सप्रमाण सजिल्याइँका लागि प्रमोद प्रधान रचित *नेपाली बालसाहित्यको इतिहास*बाट प्रसङ्ग थाल्छु । उक्त किताबमा 'अनुवाद बालसाहित्य' शीर्षक परिच्छेदमा वि.सं.को १९६४-१९७९ मा पादरी गङ्गाप्रसादले मिस गोलेनसँग मिलेर हान्स क्रिस्चियन एन्डरसनका 'मीठो गीत गाउने चरा', 'हाँसको नराम्रो चल्लाको कथाहा' आदि लगायत दार्जिलडबाट अनुवाद गरिएका 'अलाउद्दीनको बत्ती', 'गुलभर्सको यात्रा', 'गाडधनको खोजी', 'क्लियोप्याट्रा' आदिको चर्चा गर्दै वि.सं. २०५९ मा प्रस्तुत एक गोष्ठी पत्रको हवाला दिँदै 'यता नेपालबाट योजनाबद्ध ढङ्गले विदेशी बालसाहित्यका उत्कृष्ट कृतिहरूको अनुवाद गर्ने कार्य *नेपाल भाषा प्रकाशिनी समिति*ले इ.सं. १९३७ मा नै सुरु गरेको देखिन्छ । त्यसवेला *२४-पुस्तक परियोजना*अन्तर्गत सर आर्थर कोनान डोयलको शर्लक होम्सको रचनाहरू 'अद्भुत कथासङ्ग्र' को नाममा गरिएको अनुवादलाई पहिला अनूदित बालसाहित्य मानिएको' कुरा प्रस्तुत गरे । डा. गोविन्दराज भट्टराईले पनि *नेपाली बालसाहित्यको सय वर्ष*मा नेपाली अनूदित बालाहित्यका बारे लेखेका छन्, 'नेपालमा भने नेपाली भाषा प्रकाशिनी समितिको २४ पुस्तक परियोजना अन्तर्गत सन् १९३७ मा प्रकाशित 'अद्भुत कथा सङ्ग्रह' नै पहिलो बालसाहित्यको अनूदित कृति हो । यो मूल लेखक सर आर्थर कोनान डोयलको 'शर्लक होम्ज' को तुलसीप्रसाद ढुङ्गेलद्वारा गरिएको अनुवाद थियो ' (पृ. १०८)।

प्रमोद प्रधान र डा. गोविन्दराज भट्टराईले नेपाली अनूदित बालसाहित्यका बारे अरु धेरै कुरा चर्चा गरेका छन् । तर यहाँ सरोकारका थोरै कुरा मात्र कोट्याउने छु । दुवैले, विशेषत: प्रमोद प्रधानले वि.सं. १९४९ को 'गोर्खा पहिलो किताब' र १९५८ को 'बालबोध' लगायत 'संक्षिप्त रामायण' (१९७२), 'संक्षिप्त भहाभारत' (१९७४), 'नीतिकथा समुच्चय' (१९९०) र 'इसपनीतिकथा' (१९९७) आदिको पनि चर्चा बालकथाको भेदका रूपमा बालकथाको परिच्छेदमा गरे तापनि अनूदित बालसाहित्यका रूपमा तिनको चर्चा दुवैले गरेनन् । यिनै आधारमा मैले सुरुदेखि अनुवादको सिद्धान्तको कुरा उठाएको हुँ । यसबाट बालसाहित्यका सन्दर्भमा दुई खाले प्रवृत्ति देखियो : १. संस्कृतमूलका रचनालाई नेपालीमा ल्याउँदा अनुवाद नै नठान्ने २. संस्कृत बाहेक, विशेषत: आङ्ल भाषाबाट आएका जे पनि अनूदित ठान्ने । इसप

नीति कथाहरू सम्भवत: अङ्ग्रेजीबाटै नेपालीमा रूपान्तरित भएको भए पनि अपवादमा यसलाई पनि अनूदित कोटीमा राखिएन ।

अब यस पत्रका समस्याका प्रश्न के हुन् भने –

(१) आर्थर कोनान डोयलको *शर्लक होम्स* के मूलमा बालसाहित्य हो ? अथवा जोनाथन स्विफ्टको *गुलिभर्स ट्राभल्स,* अथवा शेक्सपियरका कुनै रचना ? तर ती नेपाली साहित्यमा बालसाहित्य बने कसरी ? उत्तर स्पष्ट छ : किनभने ती बालभाषामा अनूदित भए ।

(२) त्यसो भए विदेशी वा छिमेकी भाषाबाट बालभाषामा अनूदित भएकालाई मात्र अनुवाद भन्ने हो ? नेपाली भाषाकै कुनै रचना बालभाषामा पुनर्कथन भयो भने अनुवाद भन्ने कि नभन्ने ?

(३) के संस्कृतका कुनै सामग्री नेपालीमा आउँदा अनुवाद मान्दै नमान्ने ?

यी प्रश्न माथि गोष्ठीमा छलफल होला र केही निष्कर्ष निक्लेला पनि । तर मेरो ठम्याइ के हो भने नेपाली बालसाहित्यको आरम्भ नै अनुवादबाट भएको हो । नेपाली बालसाहित्यको आरम्भ जयपृथ्वीबहादुर सिंहको 'बालबोध शिक्षा' (१९५८) वा गङ्गाधर शास्त्रीको 'गोर्ख पहिलो किताब' (१९४९) जे बाट बालसाहित्य सुरु भएको माने तापनि यी दुवै पाठ्यपुस्तक हुन् र पाठ्यपुस्तकलाई बालसाहित्य नमान्ने पनि सैद्धान्तिक आधार छ । नेपालीमा बालसाहित्य नै नभएको बेला यी किताबका छोटा किस्सालाई बालसाहित्यको प्रारम्भिक रूप मानौँ न त भनेर यी रचनाबाट नेपाली बालसाहित्य आरम्भ भएको मान्ने गरिएको हो र यसका किस्साहरू पनि मौलिक नभई अनूदित नै हुन्, 'बालबोध शिक्षा' मा । गङ्गाधरको 'सर्वसङ्ग्रह' (१९५३) ग्रन्थ उपलब्ध नभएकोले यस बारे केही भन्न सकिने अवस्था छैन । यस पछि साँचैको बालकथाको आरम्भ त पादरी गङ्गाप्रसाद प्रधानका हान्स क्रिस्चियन एन्डर्सनका कही अनूदित कथाहरू नै मान्नु पर्छ । तर ती पनि दार्जिलिङ, भारतमा चलिरहेको शिक्षा चेतनाका क्रममा नेपाली भाषामा पठनपाठन सुरु गर्ने दबाबका लागि उल्था भएका हुन् । जे होस् एन्डर्सनका कथा बालसाहित्य होइनन् भन्ने चाहिँ प्रसङ्ग आउँदैन । यस पछि पनि वि.सं. २०२० सम्म बालसाहित्यका नाममा संस्कृतका 'पञ्तन्त्र कथामुखम्', 'हितोपदेश', अनेक पौराणिक कथा र नेपाली लोककथाहरूकै वर्चस्व रह्यो । वि.सं. २०२०-२०४० मा नेपाली बालसाहित्य विशेषत: बालकथा मौलिक रचना तिर बढी उन्मुख हुन थालेको पाइन्छ तथापि मौलिक भनिएका रचना पनि अधिकतर लोककथा र संस्कृत स्रोतबाट प्रभावित पाइन्छन् ।

यस स्थितिमा मलाई के लागेको छ भने नेपालका बुजुगहरुले सबै खाले पुनर्कथनलाई अनुवाद नमानी संस्कृत र लोककथनका पुनर्कथनलाई मौलिक वर्गमा राखी विदेशी र छिमेकी भाषाबाट पुनर्कथन भएका सामग्रीलाई अनुवाद मानेे । त्यसैले, उदाहरणार्थ शेक्सपियरका अनेक रचनाका नेपाली अनुवाद लगायत 'सर्लक होम्स', 'गुलिभर्स ट्राभल्स' (नेपालीमा : 'बामपुड्केको देश' पनि), 'क्लियोप्याट्रा' जस्ता अनेक रचना अनुवादको कोटीमा राखियो जुन वास्तवमा ती कुनै पनि मूल कृतिबाट अनूदित भएको नभई सम्बन्धित कृतिका अनेक पुनर्कथित रचना मूल वा अन्य भाषामा पढी र आफूले पहिले सुनेका सम्झनाका आधारमा नेपालीमा पुनर्कथन गरिएका हुन् । यस खाले पुनर्कथन यदि अनुवाद हो भने (होइन भन्ने मेरो जिकिर चाहिँ होइन, अनुवाद शब्दको विस्तारित अर्थको माथि चर्चा गर्नाको कारण नै पुनर्कथन अनुवाद हो भन्ने तर्कको लागि हो) संस्कृत मूलका 'पञ्चतन्त्रकथामुखम्' लगायत 'कथासरित्सागर', 'पञ्चविंसतिका' आदिबाट प्रभावित नेपाली पुनर्कथनलाई पनि अनुवादको कोटीमा राखिनु पर्छ । एकै खाले रचनालाई दुई भेद गरिनु सैद्धान्तिक रूपमा मिल्दैन ।

पुनर्कथन अनुवादको एक प्रकार हो, अनुवादको विस्तारित अर्थमा । तर पुनर्कथनलाई घरीघरी अनुवाद भनिरहनु चाहिँ पर्दैन । अतः नेपालीमा हाल अनुवाद भनिएका कतिपय कृतिलाई पुनर्कथनको वर्गमा छुट्याउन सकिन्छ र पर्छ पनि । त्यसो गरेको खण्डमा पारिभाषिक रूपमा नेपाली बालसाहित्य अभ्र स्पष्ट हुन्छ यद्यपि कतिपय पुराना मौलिक भनिएका रचना यस वर्ग भित्र परी मौलिकताका हिसाबले नेपाली बालसाहित्य केही दुब्लाउने छ ।

अब भने हामी कुनै भाषाको कुनै निश्चित बालपुस्तकलाई नेपाली भाषामा अनुवाद गरेको छ भने मात्र त्यसलाई अनूदित नेपाली बालसाहित्य भन्न सक्छौं । त्यसैले फलानाले लेखेको फलाना (मौलिक वा पुनर्कथित आदि) किताबको अनुवाद भनेर दाबी नगरिएको किताबलाई अहिलेको अनुवाद सिद्धान्तको पारिभाषिक अर्थमा अनुवाद कृति भनेर मान्न सकिन्न । 'एन फ्रायन्कोको डायरी' लगायत मूलमा मोटा कृति नेपालीमा दुब्लाएर आउँदा पनि अनुवादको दर्जामा रहेका छन् । यस्ता धेरै उदाहरण होलान्, यथा 'एलिस इन वन्डरल्याण्ड' आदिका अनुवाद । अतः कि त नेपाली रूपान्तरकार (मैले अनुवादक भन्न चाहिन) हरुले यसरी नेपालीमा दुब्लाएका रचना फलानो रचनाको सङ्क्षिप्त भावानुवाद भन्न सक्नु प-यो (हरिहरनाथ रेग्मीले फुर्तीसाथ २०१५ मा आफ्नो रचनालाई 'युरोपीय उपन्यासको कथासार' भने जस्तै) कि त फलाना रचनाको फलानाद्वारा गरिएको पुनर्कथनको अनुवाद भन्न सक्नु प-यो । अन्यथा यस्ता रचनाले नेपाली बालपाठकलाई कुनै विश्व प्रसिद्ध रचना विशेष यति नै रहेछ भन्ने भ्रमको धोका हुन्छ । अब

हामी बालसाहित्यको अनुवादका क्षेत्रमा यसरी सचिनु परेको छ ।

यस पत्रको माध्यमबाट यस गोष्ठीमा गफ गर्दागर्दै बालसाहित्यमा अनुवादलाई दुई खण्डमा विभाजन गऱ्यौं : १. निश्चित स्रष्टाको निश्चित (मूल वा सेकेन्डरी भाषा जुन भए पनि) कृतिको सउल्लेख मूल सित नजदिक भन्दा नजदिकको अनुवाद र २. कुनै कृतिको मूल वा दोस्रो-तेस्रो भाषाबाट कृतिको सार उतारिएका पुनर्लेखन वा सङ्क्षेपीकरण गरिएका अनुवाद ।

यी मध्ये नेपाली बालसाहित्यमा दोस्रो खाले अनुवादको केही दशक अघिसम्म वर्चस्व थियो । यसैलाई अनुवाद भन्ने मानसिकता पनि रहेको देखिन्छ । तर समयानुकूल त्यस सोचमा परिवर्तन भएको छ र २०४० साल पछिदेखि भने नेपाली बालसाहित्यको स्थिति फरक रहेको छ । त्यस पछिका अनूदित बालसाहित्य आजको अर्थ सङ्कुचित अनुवादको सैद्धान्तिक मूल परिधीय बुभ्राइको अनुवाद सित मेल खाने खालका पनि छन् । यस सम्बन्धमा विक्रमको ३० को दशकमा विघटित सोभियत सङ्घबाट भएका रुसी बालसाहित्यको नेपाली अनुवादले नेपाली बालसाहित्यमा नयाँ आयामको चिनारी दिएको कुरा सर्वथा बिर्सन सकिदैन । चालिसको दशक पछि यस क्षेत्रमा बालसंसार (हिमाल एसोसियसन), रातो बङ्गला किताब, कथालय आदि प्रकाशकहरुबाट उल्लेखनीय योगदान पुगेको छ ।

३. नेपालमा बालसाहित्यमा अनुवादको आवश्यकता र औचित्य

हामीले माथि भेद गरेका दुई खाले अनुवादका भेद मध्ये पहिलो खाले भेदको नेपाली बालसाहित्यमा रहेको आवश्यकता र औचित्यका बारे पहिला बहस गरौं । बालसाहित्यका लक्षित पाठक अर्थात् बालकहरुको उमेर अनुसार ग्रहण क्षमता फरक हुने कारण तिनीहरुलाई पाँच समूहमा विभाजित गरिन्छ भन्ने कुरा माथि छुस्स कोष्ठ भित्र राखी चर्चा गरियो । यस वर्गीकरणमा बालकको उमेरको सीमा कोराइमा विवाद वा विविध version होला, तर एकआध वर्षको यताउतिको सीमा कोराइले केही फरक पार्दैन । जे होस्, त्यस विभाजन अनुसार बालसाहित्यको उद्देश्य र स्तरमा मात्र होइन बालसाहित्यका विधा नै कतिपय सन्दर्भमा फरक पर्छन् । यसरी उमेर समूहको मनोविज्ञान अनुसार बालसाहित्यको उद्देश्य हासिल हुने अनेक विधामा बालसाहित्यको रचना नेपाली वाङ्मयमा असन्तुलित छ । अधिकांश बालसाहित्य ७-९ र १०-१२ समूहका लागि लक्षित छन्, त्यसमा पनि बढी कथा, कविता आदि । बालसाहित्यलाई नेपाली बालसाहित्यको थालनी कालदेखि नै साहित्यको अङ्ग मानिएको हुँदा यसको विकास र प्रवर्धनमा साहित्यकारहरु नै बढी जुटे । त्यसैले साहित्येतर अनेक बालसाहित्यिक विधाका तथ्यपरक विषयमा पुस्तकहरु

निकै महत्त्वपूर्ण हुँदाहुँदै पनि नेपाली बालसाहित्यमा तिनको निकै अभाव देखिन्छ । चित्रात्मकताले धनी यस्ता पुस्तक तयार पार्नै पनि निकै महँगो पर्छ । भने जस्ता चित्र वा फोटोग्राफहरू नपाउनु हाम्रो जस्तो देशको अर्को महाभारतको समस्या छ । यस स्थितिमा विदेशी तथ्यपरक पुस्तकहरूको नेपाली अनुवाद नेपाली बालसाहित्यलाई वरदान सावित भइरहेका छन् । यस क्षेत्रमा विदेशी प्रकाशकलाई च्वाल्टी तिरेरै कथालय प्रकाशनले ४-६, ७-९ समूहका लागि खगोलशास्त्र, जीवविज्ञान आदि सम्बन्धी तथ्यपरक पुस्तकहरूको नेपाली अनुवाद प्रकाशन गरिरहेको उल्लेखनीय उपलब्धि हो । यस्तै स्तरीय जीवनी रचनाहरूको नेपाली अनुवादमा रातो बङ्गला किताबको उल्लेखनीय योगदान देखिन्छ । यस्तै बालसंसार (हिमाल एसोसियसन) ले इ.सं. १९७२ को 'हान्स क्रिस्चियन एन्डरसन' अन्तर्राष्ट्रिय बालसाहित्य पुरस्कार पाएको बालउपन्यासको नेपाली अनुवाद 'नीला डल्फिनहरूको टापु' प्रस्तुत गरेर वास्तवमा स्तरीय बालउपन्यास कस्तो हुन्छ भन्ने नमुना नेपाली बालसाहित्यमा प्रस्तुत गऱ्यो ।

यी केही उदाहरणका आधारमा बालसाहित्यमा अनुवादको औचित्य र उपादेयताबारे केही बुँदा टिपोट गर्न सकिन्छ ।

(१) विश्व सम्पदा, विदेशी प्रतिभा आदिका हकमा तथ्यपरक पुस्तक, जीवनी आदि रचना अनुवाद गर्दा स्तरीयता, आधिकारिकता र लगानीको किफायतीका दृष्टिले उपलब्धिमूलक हुन्छ ।

(२) विश्व बालसाहित्यका उत्कृष्ट नमुनाहरूको अनुवादले विश्व बालसाहित्य सित पनि परिचित हुनाको साथै नेपाली बालसाहित्य रचनाको स्तर वृद्धिको प्रेरणा पनि मिल्छ ।

यस पछि हामी अनुवाद भनिरहनु नपर्ने तर अनुवादको वृहत्तर परिधि भित्र पर्ने पुनर्कथित वा सङ्क्षेपीकृत बालसाहित्यको औचित्यका सन्दर्भमा छोटो चर्चा थाल्छौँ । तर छोटो समयमा प्रस्तुत गरिसक्नु पर्ने बन्धनमा लेखिएको यस पत्र-आलेखलाई टुङ्ग्याइहाल्न हतारमा यस विषयमा ठाडै बुँदामा केही कुरा अघि सार्छु :

(१) उत्कृष्ट क्लासिकको ज्ञान बालकलाई आवश्यक भएको तर त्यस्ता रचनाको मूलको जस्ताको त्यस्तै अनुवाद बालकलाई अनावश्यक भएको र पुराना त्यस्ता रचनाको मूलको जस्ताको त्यस्तै अनुवाद समयका कारण पनि अनावश्यक भइसकेको हुँदा पुनर्कथनको रूपमा आउनु पर्छ । तर यसरी ल्याउँदा विदेशी क्लासिकका हकमा विदेशमा पहिला नै भइसकेका पुनर्कथनको जस्ताको त्यस्तै अनुवाद गर्नु बढी उपयुक्त मलाई लागेको छ । यसका लागि रोज्ने चयनको अवसर बढी हुने हुँदा नयाँ पुनर्कथन कस्तो हुन्छ भन्ने आशङ्कामा पर्नु पर्दैन ।

(२) संस्कृत भाषाका सामग्रीको पुनर्कथनलाई अनुवाद नमानी मौलिक रचना नै मान्ने प्रवृत्तिबाट मुक्त हुँदै विदेशी भाषामा नपाइने संस्कृत वाङ्मयका लगायत नेपाल सितै सम्बन्धित अनेक क्लासिकहरूको चाहिँ होसियारीपूर्ण पुनर्कथन वा संक्षेपीकरणको आवश्यकता छ । यसमा मौलिक रचनाहरूका साथै नेपालका विभिन्न भाषाका लिजेन्ड र हिन्दु, मुन्धुम, इस्लाम, इसाई र ग्रिक आदिको पनि मिथ आदिको पुनर्कथन नेपाली बालसाहित्यका लागि आवश्यक छ ।

पुनर्कथन वा सङ्क्षेपीकरणको कुरा गर्दा एकै रचनाका विभिन्न उमेर समूहका पाठकका लागि फरकफरक पुनर्कथनको आवश्यकता हुन्छ भन्ने हेक्का राख्नु पर्छ । सानाका लागि सङ्क्षेपीकृत कथासार उपयुक्त होला तर उमेर बढे अनुसार पुनर्कथनहरूमा मूलका विविध विशेषताहरू पनि समावेश हुँदै जानु पर्छ, भाषिक चमत्कार वा चारित्रिक विकासको विशेषता आदि । अतः १३-१६ को समूहका लागि पुनर्कथित सामग्री मूलको यस्तो नजिक हुनु आवश्यक हुन्छ कि उसले मूल नपढे पनि पढेको अनुभूत गर्न वा मूल यस्तो होला भन्ने अड्कल गर्न सकोस् ।

अनुवादका केही सीमाहरू पनि हुन्छन् । जस्तै ०-३ समूहलाई अनुवाद खासै कामयावी हुँदैन । यो सङ्गीतप्रधान रचना हुने हुँदा यसको मौलिक सृजना नै बढी राम्रो होला, यस वर्गका लागि अनुकुलनको बढी सम्भावना भए पनि त्यसको प्रभाव अवचेतन वा अर्धचेतनमा समेत पर्ने हुँदा भरसक नगर्नु राम्रो भन्ने मेरो विचार हो । यो भनाइसँगै गाभेर के पनि भनिहाल्न बेस होला भने अनुवादका क्रममा अनुकूलनको पनि महत्त्वपूर्ण बहसको विषय रहन्छ जस बारे यहाँ चर्चा गरिएन र बरु हतारमा कुरा यही टुङ्ग्याइ पनि हाल्छु ।

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लेखक : नेपाली साहित्यमा एम. ए., भिक्टर प्रधान बहुकृतिक लेखक एवम् अनुवादक हुन् । उनले विशेष गरी बालसाहित्यलाई अङ्ग्रेजीबाट नेपालीमा अनुवाद गरेका छन् । हाल उनी अनुवादक समाज नेपालका अध्यक्ष हुन् ।

नेपालमा अनुवादः क्षेत्र, अवसर र चुनौती

भिम नारायण रेग्मी

नेपालमा १२३ ओटा भाषा बोलिन्छन् । चालिस भन्दा धेरै भाषा नेपालको शिक्षा र सञ्चार माध्यममा प्रयोग हुन्छन् । सिङ्गो कृतिको लिखित रूपमा हुने अनुवाद बाहेक पनि शिक्षा, सार्वजनिक प्रशासन, सांस्कृतिक सम्पादन, पर्यटन, व्यापार, आम सञ्चार र बहिरासँगको सञ्चार जस्ता क्षेत्रमा नेपालमा दैनिक व्यवहारमा अनुवाद प्रयोग हुने धेरै क्षेत्र छन् । नेपालमा बोलिने सबै भाषाबाट सबै भाषामा अनुवाद गर्ने हो भने एकतर्फी अनुवादको लागि ७४२६ र एकै जनाले दुईतर्फी अनुवाद गर्ने हो भने ३७१३ जना अनुवादक चाहिन्छन् । हरेक सरकारी कार्यालयमा, शिक्षाका हरेक विषय र कक्षा, माध्यम प्रयुक्तिगत क्षेत्र जस्ता अनुवादका अन्य आयामलाई ध्यान दिने हो भने यो आधारभूत सङ्ख्यालाई हजारौँले गुणा गर्नु पर्ने हुन्छ । त्यसैले नेपालमा अनुवादका लागि सबैतिर अवसर मात्र छ । यति हुँदा हुँदै पनि अनुवादका आन्तरिक जटिलतालाई छाड्ने हो भने पनि मूलतः अनुवादकलाई चाहिने भाषिक स्रोत, सम्मान, पारिश्रमिक जस्ता कुरामा ठुलो चुनौती छ ।

सूचक शब्द : अनुवाद, अनुवादका आयाम, अनुवादका अवसर, अनुवादका चुनौती

१. पृष्ठभूमि

सरकारी तथ्याङ्क अनुसार नेपालमा जम्मा १२३ भाषा मातृभाषाको रूपमा बोलिन्छन् (CBS 2012) । तीमध्ये ८३ ओटा भाषा दोस्रो भाषाको रूपमा बोलिन्छन् (CBS 2013) ।

तुम्याहाङले नेपालमा विद्यालय तहको औपचारिक शिक्षामा नेपालमा निम्न लिखित भाषाहरूको पठनपाठन हुने उल्लेख गरेका छन् : १. मैथिली, २. भोजपुरी, ३. अवधी, ४. तामाङ, ५. लिम्बू, ६. बान्तावा राई, ७. चाम्लिङ राई, ८. शेर्पा, ९. गुरुङ, १०. मगर, ११. नेवार (नेपाल भाषा), १२. थारू, १३. सुनुवार, १४. राजवंशी, १५. याक्खा, १६. मुगाली, १७. थारु (मध्य क्षेत्र), १८. तामाङ (सम्बोटा), १९. धिमाल, २०. मगर (अठार मगरात), २१. बज्जिका, २२. कुलुङ, २३. चेपाङ, २४. खालिङ राई । तीमध्ये तामाङ देवनागरी र सम्भोटा गरी भिन्न लिपिमा उही भाषा दोहोरिएको छ । यस्तै थारू र थारू (मध्य क्षेत्र) गरी दोहोरिएको छ । दोहोरिएको घटाउने हो भने जम्मा २२ ओटा भाषा यो सूचीमा छन् । यस सूचीमा नपरेका नेपाली, संस्कृत, हिन्दी र अङ्ग्रेजी पनि विद्यालय तहको औपचारिक अध्ययनकै भाषा हुन् । तुम्याहाङले नै दिएको सूचीमा रहेका परम्परागत शिक्षा अन्तर्गत गोम्पा शिक्षामा प्रयोग हुने

तिब्बती, मुन्धुममा प्रयोग हुने मुन्धुमी (लिम्बू ?), अरबी, उर्दू र वैदिक संस्कृत मध्ये वैदिक संस्कृत र मुन्धुममा प्रयोग हुने भाषा वर्तमान संस्कृत र लिम्बू भन्दा भिन्न हुन् । बौद्ध अध्ययन अन्तर्गत पालि भाषाको अध्ययन विश्व विद्यालय तहमा हुन्छ । त्रिभुवन विश्व विद्यालय अन्तर्गत विश्वभाषा क्याम्पसमा अङ्ग्रेजी, चिनियाँ, नेपाली, संस्कृत, जर्मन, फ्रान्सेली, स्पेनी, रुसी, जापानी, कोरियाली, अरबी, इटालियन र नेवारी भाषा पढाइन्छ । यीमध्ये अङ्ग्रेजी, नेपाली, संस्कृत र नेवारी मात्र माथिको सूचीमा परेका भाषा हुन् । अरू नयाँ भाषा हुन् । यी सबै भाषा जोड्दा नेपालमा शिक्षामा ४० भन्दा धेरै भाषाको प्रयोग हुन्छ ।

गोरखापत्रको मातृभाषा पृष्ठ नयाँ नेपाल ३५ भाषामा प्रकाशित हुन्छ (तुम्याहाङ, २०७३) । रेडियो नेपालले नेपाली, अङ्ग्रेजी, हिन्दी, संस्कृत, नेपाल भाषा, बान्तावा, थारू (पूर्वीया, पश्चिमा र राना), तामाङ, गुरुङ, अवधी, भोजपुरी, मैथिली, मगर, शेर्पा भाषामा समाचार र अन्य कार्यक्रम प्रसारण गर्छ । नेपाल टेलिभिजनले अङ्ग्रेजी, अवधी, थारू, नेपाली, नेपाली साङ्केतिक भाषा, नेवारी (नेपाल भाषा), भोजपुरी, मैथिली, लिम्बू र संस्कृतमा समाचार र अन्य कार्यक्रम प्रसारण गर्छ । नेपालमा गोरखापत्र, कान्तिपुर, नागरिक, अन्नपूर्ण पोस्ट, नेपाल समाचारपत्र, राजधानी, नयाँ पत्रिका, आर्थिक अभियान, कारोबार आदि ठुलो आकारका नेपाली दैनिक र द राइजिङ नेपाल, द काठमान्डु पोस्ट, पब्लिका, द हिमालयन टाइम्स, नेपाली टाइम्स आदि ठुलो आकारका अङ्ग्रेजी दैनिक पत्रिका प्रकाशित हुन्छन् । नगर केन्द्रित एफ एम रेडियोका कार्यक्रम मध्ये आधाजसो स्थानीय भाषामा प्रसारण हुन्छन् ।

नेपालको संविधान २०७२ मा प्रदेश तहमा नेपालीका अतिरिक्त त्यस प्रदेशमा बहुसङ्ख्यक जनताले बोल्ने अरू भाषा पनि सरकारी कामकाजको भाषा हुन सक्ने प्रावधान रहेको छ (नेपालको संविधान २०७२) ।

गैरसरकारी संस्था महासंघका अनुसार यस महासंघमा आबद्ध गैरसरकारी संस्था नेपालमा ६,०३४ छन् (http://database.ngofederation.org/about) । महासंघमा आबद्ध नरहेका गैरसरकारी संस्थाको सङ्ख्या पनि कम छैन । परराष्ट्र मन्त्रालयले नेपालमा २६ देशका आवासीय दूतावास रहेको जानकारी दिएको छ (http://mofa.gov.np/residential-diplomatic-missions) ।

उपर्युक्त तथ्यलाई नेपालमा अनुवादको व्यापकताबारे चर्चा गर्न आधारको रूपमा लिन सकिन्छ । यी औपचारिक वा अनौपचारिक, लिखित वा मौखिक रूपमा अनुवादको अभ्यास हुने केही मुख्य क्षेत्र हुन् । अनुवाद शब्दले मस्तिष्कमा बनाउने पहिलो बिम्ब भनेको साहित्यिक कृतिको अनुवाद हो । तर अनुवादका माथि उल्लिखित आयामहरूलाई हेर्दा भने यस्तो बुझाइ व्यापक क्षेत्रको ज्यादै सानो अंश मात्र हो ।

२. अनुवादका क्षेत्र

इल्यास (Ilyas 1994: 51) को अनुवादको वर्गीकरणले अनुवादको व्यापकतातिर सङ्केत गरेको छ :

कर्ता (Agent)
    मानव अनुवाद (Human translation)
    यन्त्र अनुवाद (Machine translation)
माध्यम (Medium)
    लिखित अनुवाद (Written translation)
    मौखिक अनुवाद (Oral translation)
        समक्षणिक अनुवाद (Simultaneous)
        क्रमिक अनुवाद (Consecutive)
        दृष्ट अनुवाद (At-sight)
        श्रुत अनुवाद (At-hearing)
प्रयुक्ति (Register)
    काव्यिक अनुवाद (Poetic translation)
    वैज्ञानिक अनुवाद (Scientific translation)
    प्राविधिक अनुवाद (Technical translation)
    वाणिज अनुवाद (Commercial translation)
    राजनीतिक अनुवाद (Political translation)
    कूटनीतिक अनुवाद (Diplomatic translation)
    धार्मिक अनुवाद (Religious translation)
    आदि
व्यवस्था (System)
    अन्तरभाषिक अनुवाद (Intra-lingual translation)
    अन्तरसङ्केत अनुवाद (Inter-semiotic translation)
अभिमुखीकरण (Orientation)
    स्रोतभाषा उन्मुख अनुवाद (Source-language-oriented translation)
        अन्तरपङ्क्ति अनुवाद (Interlinear translation)
        शाब्दिक अनुवाद (Literal translation)
        शब्दशः अनुवाद (Word-for-word translation)
        आर्थी अनुवाद (Semantic translation)
        सीमित अनुवाद (Restricted translation)
        लिप्यात्मक अनुवाद (Graphological translation)
        वर्णतात्त्विक अनुवाद (Phonological translation)
        शाब्दिक अनुवाद (Lexical translation)
        व्याकरणात्मक अनुवाद (Grammatical translation)
    रूपात्मक अनुवाद (Formal translation)
    लक्ष्यभाषा उन्मुख (Target-language-oriented)
    सिर्जनात्मक अनुवाद (Creative translation)
    गतिशील अनुवाद (Dynamic translation)
    सम्प्रेषणात्मक अनुवाद (Communicative translation)

भट्टराई (२०६४: १०५-१०६) ले प्रस्तुत गरेको भन्दा यहाँ केही नेपाली शब्दहरू फरक छन् ।

यहाँ इल्यासको यो वर्गीकरण पूर्ण छ भन्न खोजिएको होइन, यसले अनुवादको क्षेत्र कति व्यापक छ भन्ने कुराको आधार प्रदान गरेको छ भन्न खोजिएको हो । उदाहरणको लागि इल्यासले भाषा-आन्तरिक अनुवाद वा एउटै भाषाका भाषिका, कालक्रमिक भेद र भिन्न प्रयुक्ति बिचको अनुवाद अनि लक्षित समूह अनुरूपको पुनर्कथन जस्ता अनुवादलाई समेटेको देखिँदैन ।

एक भाषाबाट अर्को भाषामा गरिने लिखित सामग्रीको अनुवादबारे नेपालमा धेरै चर्चा भएको छ । यस बाहेक अनुवादका अन्य क्षेत्रहरुबारे यहाँ शिक्षा, सार्वजनिक प्रशासन, सांस्कृतिक सम्पादन, पर्यटन, व्यापार, आम सञ्चार र बहिरासँगको सञ्चार शीर्षकमा छोटो चर्चा गरिन्छ :

२.१ शिक्षा

शिक्षाको क्षेत्रमा कहीँ प्रत्यक्ष र कहीँ अप्रत्यक्ष रूपमा अनुवादको सैद्धान्तिक तथा व्यावहारिक प्रयोग हुन्छ । अनुवादको प्रत्यक्ष प्रयोग हुने क्षेत्रमध्ये 'अनुवाद' वा 'अनुवाद अध्ययन' शीर्षकमा नेपालका विश्वविद्यालयको मानविकीका अङ्ग्रेजी, नेपाली, नेपाल भाषा आदि भाषा विषय र भाषा विज्ञान विषयमा सिङ्गो पत्र वा अंशको रूपमा पठनपाठन हुन्छ । यसै गरी शिक्षा सङ्कायमा अन्तर्गत मूलतः अङ्ग्रेजी भाषा शिक्षा विभागमा सिङ्गो पत्र वा अंशको रूपमा यो विषयको पढाइ हुन्छ । त्यो पत्र अध्ययन गर्ने विद्यार्थीले अनुवाद, अनुवाद मूल्याङ्कन जस्ता प्रायोगिक सिप पनि सिक्छन् । कम्प्युटर विज्ञान र कम्प्युटर इन्जिनियरिङ विषय अन्तर्गत 'यन्त्र अनुवाद' विषयको पूर्ण वा आंशिक पत्र पठनपाठन हुन्छ । यसै विषयमा अनुसन्धान गर्ने र यन्त्र अनुवाद गर्ने कम्प्युटर सफ्टवेयर बनाउने काम समेत ती विषयका विद्यार्थीहरुले गर्छन् ।

भाषा विज्ञान तथा भाषा विषय अन्तर्गत भाषाका विशेषता, भाषाका सिद्धान्त, कोश निर्माण जस्ता शीर्षकमा अध्ययन गर्दा अन्य भाषाका उदाहरण लिएर त्यसलाई अनुवाद गरिन्छ । त्यस्तै गरी कोश निर्माणको व्यावहारिक प्रयोगमा द्विभाषी वा बहुभाषी कोश निर्माण गरिन्छ । यस्ता कोशमा

शब्द तहको अनुवाद गरिएको हुन्छ । यी प्रत्यक्ष अनुवाद हुन् तर शिक्षण सिकाइमा संलग्न हुनेहरुलाई यसको हेक्का नभएको हुन सक्छ ।

एउटा भाषाको माध्यमले अर्को भाषा सिकाउने पद्धति नेपालका विद्यालय तथा विश्व विद्यालय तहमा अभैm प्रचलनमै छ । अङ्ग्रेजी भाषा नेपाली माध्यममा पढाउनु, संस्कृत भाषा नेपाली माध्यममा पढाउनु, नेपाली भाषा मैथिली माध्यममा पढाउनु वा भोजपुरी माध्यममा पढाउनु यस्ता उदाहरण हुन् । यी पनि अनुवादकै भिन्न रूप हुन् ।

ज्ञानका आधुनिक विधाहरुको पठनपाठनमा प्रयोग हुने सन्दर्भ सामग्री वा त्यस्तो सूचनाको स्रोत स्वभावत: नेपाली वा नेपालका अन्य भाषाहरु हुँदैनन् । यस्तो सामग्री वा सूचनाको स्रोत अङ्ग्रेजी वा अन्य कुनै विदेशी भाषा हुन्छ । त्यस्तो सूचनाको प्रयोग अनुवादको माध्यमले गरिन्छ । नेपाली विषयमा नोम चोम्स्कीको रूपान्तरण व्याकरण पढाउनु वा अनुवादको बारेमा नाइडाको सिद्धान्त पढाउनु यस्तै अवस्था हुन् । यस्तो अवस्थामा पढाउनेले नेपालीमै पढाउँछ तर उसले आफूले चाहिँ त्यो अङ्ग्रेजी वा हिन्दीबाट पढेर जानेको हुन्छ । यो तत्काल नदेखिने अप्रत्यक्ष खालको अनुवाद हो ।

नेपालमा केही विद्यालयमा प्रयोग भइरहेको मातृभाषा शिक्षा वा बहुभाषी शिक्षामा विद्यार्थीको मातृभाषा माध्यम भाषाको रूपमा प्रयोग हुन्छ । त्यस भाषाको माध्यमले उसले अर्को भाषा सिकिरहेको हुन्छ । यो पनि अनुवादको प्रयोग हो ।

२.२ सार्वजनिक प्रशासन

नेपालको परराष्ट्र मन्त्रालयका विदेश स्थित नियोगहरुले सम्बन्धित राष्ट्रसँग गर्ने पत्राचार, नेपाल स्थित विदेशी नियोगहरुसँग नेपाल सरकारले गर्ने सम्पूर्ण पत्राचार, नेपालका सरकारी निकायहरुले अन्तर्राष्ट्रिय संस्थाहरुसँग गर्ने सम्पूर्ण पत्राचारमा अनुवादको प्रयोग भएको हुन्छ । तिनमा नेपाली भाषामा उपलब्ध नेपाली विषयवस्तु अङ्ग्रेजीमा अनुवाद गर्नु पर्ने र अङ्ग्रेजीमा उपलब्ध विषयवस्तु नेपालीमा अनुवाद गर्नु पर्ने भइरहन्छ । अध्यागमन र पर्यटनसँग सम्बन्धित सरकारी निकायले पनि धेरै काम अनुवादका माध्यमले गर्नु पर्छ । विदेशीहरुका मुद्दा मामला नेपाली अदालतमा चलेको अवस्थामा तिनको प्रक्रियामा अनुवाद अनिवार्य रूपमा संलग्न हुन्छ ।

नेपाली नागरिकका व्यक्तिगत पहिचान, शैक्षिक प्रमाणपत्रहरु र अन्य कागजात विदेशमा प्रस्तुत गर्नु पर्दा तिनको अनुवाद चाहिन्छ । त्यसको लागि नोटरी पब्लिकलाई नेपाल सरकारले जिम्मेवारी दिएको छ ।

२.३ सांस्कृतिक सम्पादन

हिन्दू पद्धति अनुसार कुनै पूजा, श्राद्ध आदि गर्दा पुरेतले संस्कृतमा श्लोक पढेर जजमानको लागि नेपालीमा अर्थ लगाइदिन्छन् । मुन्धुम पढेर सांस्कृतिक कार्य सम्पादन गर्नु पर्दा रिसिवाले मुन्धुमको अर्थ बोलचालको भाषामा लगाइदिन्छन् । यी अनुवादका प्रयोग हुन् ।

२.४ पर्यटन

पर्यटकलाई पथ प्रदर्शकले ठाउँ, त्यसको इतिहास, संस्कृति, सरसामान र अन्य आवश्यक सूचना पर्यटकको भाषामा उपलब्ध गराउँछ । पर्यटकले पथ प्रदर्शकको अनुवादको भरमा स्थानीय सूचना प्राप्त गर्छ ।

२.५ व्यापार

वैदेशिक व्यापारमा किन्ने र बेच्ने बिच सूचनाको आदान प्रदान अनुवादको माध्यमले हुन्छ । विदेश पठाउनु पर्ने सामानको नाम, मूल्य, गुणस्तर, बनोट आदिको सूचना जुन मुलुकमा पठाउने हो त्यही मुलुकमा प्रयोग हुने भाषामा वा अङ्ग्रेजीमा लेखिन्छ ।

२.६ आम सञ्चार

आम सञ्चारका माध्यममा स्वदेशी र विदेशी समाचारहरु प्रयोग हुन्छन् । स्थानीय समाचार विदेशी पाठक/स्रोता/दर्शकलाई दिनु पर्दा र विदेशी समाचार स्वदेशी पाठक/स्रोता/दर्शकलाई दिनु पर्दा अनुवादको प्रयोग हुन्छ ।

२.७ बहिरासँगको सञ्चार

बहिराहरु साङ्केतिक भाषाको प्रयोग गर्छन् । बोल्नेहरु बोली भाषाको प्रयोग गर्छन् । यस्तो अवस्थामा यी दुई थरीको बिचमा संवाद गराउन दोभाषे चाहिन्छ । दोभाषेले एकै साथ बोली भाषा र साङ्केतिक भाषाको प्रयोग गर्छ ।

नेपाली समाजमा अनुवाद दैनिक प्रयोगमा आउने तर अनुवाद भइरहेको छ भन्ने कुरामा धेरैले ध्यान नदिएका मध्ये यी केही क्षेत्र हुन् । त्यो अनुवादमा कर्ता को हो ? माध्यम के हो ? प्रयुक्ति के हो ? व्यवस्था के हो ? अभिमुखीकरण के हो भन्ने खोज्ने काम अनुवादको सिद्धान्त बनाउने र विश्लेषण गर्ने विद्वान्को हो, सामान्य प्रयोगकर्ताको होइन ।

३. अनुवादमा अवसर

एउटा पाठ नेपालमा बोलिने सबै भाषामा अनुवाद गर्ने हो भने १२३ ओटा छुट्टाछुट्टै भाषामा उही पाठ तयार हुन्छ । नेपालमा बोलिने १२३ ओटा भाषाका एक एक ओटा पाठ तिनै भाषामा परस्पर अनुवाद गर्ने हो भने ७४२६ ओटा पाठ तयार हुन्छन् । त्यसका लागि त्यति नै सङ्ख्यामा वा

त्यसको आधा (हरेकले दुईतर्फी अनुवाद गर्छन् भने) सङ्ख्यामा अनुवादकहरूको आवश्यकता पर्छ ।

नेपालको संविधान (२०७२) मा प्रदेश तहमा नेपालीका अतिरिक्त बहुसङ्ख्यक जनताले बोल्ने भाषा पनि सरकारी कामकाजमा प्रयोग हुन सक्ने प्रावधान रहेको छ । यसबाट हरेक सरकारी कार्यालयमा सम्बन्धित प्रदेशको कामकाजको भाषा र नेपालीको बिचमा अनुवाद गर्ने अनुवादकहरूको आवश्यकता पर्ने छ । यस बाहेक नेपालको अन्तरिम संविधान (२०६३) मा प्रावधान रहेको तर वर्तमान संविधानमा प्रावधान नरहेको एकभन्दा बढी भाषा सरकारी कामकाजमा रहेको अवस्थामा अभिलेखको भाषा व्यावहारिक रूपमा अनिवार्य देखिन्छ (रेग्मी २०७४) । यो पनि अनुवादकका लागि अर्को अवसर हो ।

नेपालमा केही वर्षदेखि प्रयास गरिएको बहुभाषी शिक्षा योजना अनुसार कार्यान्वयन हुने हो भने धेरै शिक्षकको काम शिक्षणका साथै अनुवाद पनि हुने छ ।

नेपालमा विभिन्न माध्यमका सञ्चार गृहहरूको निरन्तर वृद्धि भइरहेको छ । तिनले नेपालका विभिन्न भाषामा कार्यक्रम सञ्चालन गरिरहेका छन् । स्थानीय निकायको स्वायत्तता पछि तिनले स्थानीय भाषा र विषयवस्तुमा आधारित कार्यक्रमहरूका लागि सहयोग र प्रोत्साहन प्राप्त गर्ने छन् ।

अहिले हामीले पर्यटक भित्र्याउनमा बढी जोड दिएका छौँ । अब तिनलाई आफ्ना स्थानीय र परम्परागत उत्पादन बेच्ने, स्थानीय संस्कृति, समाज र इतिहास बारे चिनाउने बुझाउने काममा ध्यान दिनु पर्ने छ । यसमा अनुवादकहरूको महत्त्वपूर्ण भूमिका हुने छ ।

नेपाल अहिले एसियाका दुई ठुला अर्थतन्त्रको बिचमा छ । तिनको पुल बन्न चिनियाँ र हिन्दी भाषा र तिनका उत्पादनबारेको गहन ज्ञान जरुरी छ । यसको लागि चिनियाँ र भारतीय समाज तथा संस्कृति मात्र होइन तिनका निरन्तरको उन्नति र रणनीतिबारे नेपाली व्यवसायी र व्यापारीहरू जानकार हुनु पर्छ । यसको लागि काम गर्ने अनुवादकले नै हो ।

अनुवादका गतिविधि बढ्दै जाँदा नेपाली र नेपालका भाषामा विभिन्न किसिमका शब्दकोश आवश्यक पर्छन् । यसका लागि नेपालमा कोशकारहरू (शब्द अनुवादक) को आवश्यकता पर्छ ।

विश्वसाहित्यबाट नेपालका भाषामा साहित्य र गैरसाहित्यिक ज्ञान दुबै किसिमका सामग्रीको पर्याप्त अनुवाद आवश्यक छ भने नेपालका भाषाका साहित्य र गैरसाहित्य बाहिर जानु पनि उत्तिकै आवश्यक छ। यी अनुवादका लागि अवसर हुन्।

आधुनिक ज्ञान विशिष्टीकृत भएर गएको छ, हरेक विषयका आफ्नै विशिष्ट शब्दहरु छन्। तिनको गहन अध्ययन र ज्ञानको लागि नेपालका भाषामा प्राविधिक शब्दहरूको निर्माण हुनु र प्राविधिक शब्दावलीहरू तयार हुनु आवश्यक छ ।

४. चुनौती

(१) नेपालका भाषामा पर्याप्त भाषिक स्रोत उपलब्ध छैनन् । उपलब्ध भाषिक स्रोतमध्ये सबैभन्दा धेरै (अध्ययन भएका भाषा मध्ये) उपलब्ध स्रोत त्यस भाषाको वर्णन हो । नेपालका भाषाहरुको पर्याप्त अध्ययन भएको छैन, भएका अध्ययन अधिकांश अङ्ग्रेजीमा लेखिएका छन् । नेपालका भाषामा अनुवादको आधार तयार हुन अङ्ग्रेजी भन्दा नेपाली माध्यममा लेखिएको भाषिक स्रोत बढी उपयोगी हुन्छ । किनभने नेपालका कुनै पनि भाषासँग अङ्ग्रेजी भन्दा नेपाली निकट हुन्छ । यसैले अनुवादको स्रोतका रूपमा प्रयोग गर्न अङ्ग्रेजीमा उपलब्ध सामग्री त्यति सहज हुँदैन ।

(२) नेपालका १२३ भाषामध्ये अङ्ग्रेजी, चिनियाँ, हिन्दी, उर्दू जस्ता अर्को मुलुकमा मुख्य भाषा रहेका भाषा (यादव (२०१४) ले यिनलाई विदेशी र सीमावारपारका भाषा भनेका छन्) लाई छाड्ने हो भने नेपाली, नेपाल भाषा र लिम्बू, तामाङ, मगर (खाम वा पाङ), गुरुङ र शेर्पामा मात्र एक भन्दा धेरै शब्दकोश छन् । तीमध्ये नेपाली र नेपालभाषामा मात्र केही भिन्न किसिमका शब्दकोश उपलब्ध छन् । नेपाल भाषामा शास्त्रीय (नेपाल भाषा-अङ्ग्रेजी) र सामान्य (नेपाल भाषा-अङ्ग्रेजी र नेपाल भाषा-नेपाली) शब्दकोश उपलब्ध छन् । तामाङ भाषामा तामाङ शब्दकोश, तामाङ बृहत् शब्दकोश र तामाङ प्रयोगात्मक शब्दकोश गरी तिन ओटा तामाङ-नेपाली शब्दकोश उपलब्ध छन् । लिम्बू भाषामा अहिले प्रचलित लिम्बू-नेपाली-अङ्ग्रेजी शब्दकोश नै हो । यसमा छथरे लिम्बूको शब्दकोश पनि छ । मगर भाषामा ढुटमा एउटा र खाम वा पाङमा दुई ओटा गरी जम्मा तिन ओटा शब्दकोश छन् । शेर्पा भाषामा दुई ओटा शब्दकोश उपलब्ध छन् । याख्खा, बराम, दुमी, चाम्लिङ, बान्तावा, कुलुङ, थकाली, पुमा, छिन्ताङ, मेचे, अवधी, भोजपुरी, मैथिली, राजवंशी, धिमाल, खालिङ, चेपाङ, आठपहरिया, मारी, जिरेल, साम्पाङ, मेवाहाङ, लोहोरुङ, डोट्याली, बैतडेली जस्ता भाषामा एक-एक शब्दकोश उपलब्ध छन् । ती भाषाका शब्दकोशमध्ये धेरै द्विभाषी छन् । तीमध्ये पनि धेरैमा दोस्रो भाषा नेपाली र थोरैमा दोस्रो भाषा अङ्ग्रेजी छ । केहीमा त्रिभाषी शब्दकोश छन् । तिनमा दोस्रो भाषा नेपाली र तेस्रो अङ्ग्रेजी छ । ती मध्ये थोरैमा मात्र मूल खण्डबाहेक दोस्रो र तेस्रो भाषाबाट शब्दावली दिइएको छ । अनुवादकको दृष्टिमा यी शब्दकोशमा सबैभन्दा ठुलो कमजोरी खासगरी सांस्कृतिक, जीव र वनस्पति सम्बन्धी शब्दको अर्थ 'एक किसिमको …' भन्ने शैलीमा लेखिनु हो ।

यसैले यी मध्ये धेरै शब्दकोश त्यस भाषाको शब्द सङ्कलन र लोपवान् शब्दको अभिलेखनको दृष्टिले अवश्य महत्त्वपूर्ण छन् तर अनुवादमा सघाउने खालका छैनन् ।

नेपालीमा तुलनात्मक रूपमा धेरै शब्दकोश छन् । एकभाषी, द्विभाषी, बहुभाषी, व्याकरणिक (क्रियापदको, टुक्काको, व्युत्पत्तिको, अनुकरणात्मक शब्दको आदि), पारिभाषिक (अर्थशास्त्र, कानुन, कृषि, प्रशासन, भाषाविज्ञान, राजनीति, कम्प्युटर आदि), विशिष्टीकृत (साहित्यकोश, साहित्यकार परिचय कोश, उखान कोश, अर्थकोश, स्थाननामकोश आदि) र भाषिका कोश (पाल्पाली, गुल्मेली आदि) ।

यी शब्दकोशमध्ये अहिले चल्तीमा रहेका चार ओटा ठुला एकभाषी शब्दकोश छन्– नेपाली बृहत् शब्दकोश, प्रयोगात्मक नेपाली शब्दकोश, नेपाली शब्दसागर, नेपाली शब्दभण्डार । यी शब्दकोशमा वर्ण विन्यास, प्रविष्टिको घटीबढी र प्रविष्टिको घटकका रूपमा एक दुई सूचना भिन्न हुनु बाहेक खासै भिन्नता छैन । सबैका शब्द सङ्कलनको शैली उस्तै, अर्थ लेखन उस्तै र उपलब्ध सूचना उस्तै देखिन्छ ।

द्विभाषी शब्दकोशमध्ये अङ्ग्रेजी नेपाली शब्दकोशहरुमा साझा संक्षिप्त अङ्ग्रेजी-नेपाली शब्दकोश, अङ्ग्रेजी-नेपाली बृहत् शब्दकोश, एकता कम्प्रिहेन्सिभ इङ्लिस-नेपाली डिक्सनरी ठुलो आकारका र बढी चल्तीका देखिन्छन् । नेपाली अङ्ग्रेजी शब्दकोशमा अ प्राक्टिकल डिक्सनरी अफ मोडर्न नेपाली, एकता बृहत् नेपाली-अङ्ग्रेजी शब्दकोश, प्रज्ञा नेपाली-अङ्ग्रेजी शब्दकोश, प्रोफेसर पोखरेलको कम्प्रिहेन्सिभ नेपाली-इङ्लिस-नेपाली डिक्सनरी, नेपाली-इङ्लिस डिक्सनरीः अ कम्पेन्डियम अफ कन्टेम्पोरेरी रिटन एन्ड स्पोकन नेपाली आदि छन् । यी शब्दकोश मध्ये अ प्राक्टिकल डिक्सनरी अफ मोडर्न नेपाली र नेपाली-इङ्लिस डिक्सनरीः अ कम्पेन्डियम अफ कन्टेम्पोरेरी रिटन एन्ड स्पोकन अरू भन्दा भिन्न देखिन्छन् । यिनले दोस्रो भाषाको रूपमा वा विदेशी भाषाको रूपमा नेपाली प्रयोग गर्नेहरुलाई ध्यान दिएको देखिन्छ । पोखरेलको शब्दकोशमा रुरोंवादी आन्दोलनले प्रेरित गरेका र त्यसको प्रभावबाट चल्तीमा आएका वा प्रभाव विस्तारका लागि यत्नपूर्वक चलाइएका शब्दहरु प्रविष्टिका रूपमा समेटेको छ । यो शब्दकोश यसै अर्थमा अन्य भन्दा फरक छ ।

नेपाली भाषाका एकभाषी र द्विभाषी शब्दकोशमा माथि दिइएका उदाहरण ज्यादै सानो सङ्ख्या हो । नेपाली भाषामा सबैभन्दा बढी फस्टाएको क्षेत्र शब्दकोश निर्माण हो । सम्भवतः सबैभन्दा बढी अर्काको प्रकाशित स्रोतलाई जस्ताको तस्तै प्रयोग गरिने क्षेत्र पनि यही हो । त्यसैले नेपालीका शब्दकोशमा एक दुईलाई छाडेर सबै उस्तै छन् । तिनले अनुवादको खाँचो टार्दैनन् ।

(३) पारिभाषिक शब्दावलीको अपर्याप्तता

नेपालमा पारिभाषिक शब्दावलीको सन्दर्भमा बन्धु (अप्र.) को भनाइ उद्धृत गर्नु सान्दर्भिक देखिन्छ :

नयाँ ज्ञान, विज्ञान र प्रविधिका कुरालाई हाम्रा भाषामा व्यक्त गर्न धेरै नयाँ शब्दहरुको खाँचो पर्छ । विज्ञान र प्रविधिको क्षेत्रमा भई रहेको विकासको गतिसँग तालमेल मिलाउनका निम्ति प्राविधिक पारिभाषिक शब्दावलीको आवश्यकता पर्छ । विद्यालयहरुमा र महाविद्यालयहरुमा समेत कक्षामा विभिन्न विषयको व्याख्या गर्दा पारिभाषिक-प्राविधिक शब्दको आवश्यकता पर्छ । नेपाली र नेपालका अन्य राष्ट्रभाषाहरुमा पाठ्यपुस्तक तयार गर्दा पनि वैज्ञानिक र प्राविधिक विषयका उपयुक्त शब्द आफ्ना भाषामा नहुँदा लेखकहरुलाई गाह्रो पर्छ । परियोजनाका प्रस्तावहरु, प्रतिवेदनहरु, लेखहरु तयार गर्दा पनि यस प्रकारका शब्दावलीको खाँचो अनुभव हुन्छ । यस्तै समस्याको अनुभव सञ्चार माध्यममा काम गर्नेहरुलाई पनि हुन्छ । उनीहरुलाई कहिलेकाहिँ तत्काल प्रयोगका लागि अङ्ग्रेजी शब्दको नेपाली रूपान्तरको आवश्यकता पर्छ । त्यो नपाउँदा बाध्य भएर अङ्ग्रेजी शब्दको नै प्रयोग गर्नु पर्ने हुन्छ । यस्तै परिस्थितिहरुबाट बिस्तारै विकृत भाषाको विकास हुन्छ । रेडियो, टेलिभिजन, एफ.एम., पत्रपत्रिका आदिमा प्रयोगका लागि पनि हाम्रा आफ्ना शब्दहरु पुग्दैनन् । प्रशासनकै क्षेत्रमा काम गर्दा पनि नयाँ नयाँ वस्तु र विचारहरुलाई व्यक्त गर्ने शब्दावली हामीलाई चाहिन्छन् । ... नेपालका विभिन्न राष्ट्रभाषाहरुको विकासमा लागी परेका संस्था र व्यक्तिहरुका लागि पनि पारिभाषिक-प्राविधिक शब्दावलीको अभाव एउटा समस्या नै बनेको छ । नेपाली भाषामा मसिन अनुवादको विकास कार्यमा पनि यसको अभावले अवरोध आएको छ ।

(४) पर्याप्त दक्ष जनशक्तिको अभाव

अनुवाद कठिन साधना आवश्यक पर्ने जटिल प्रक्रिया हो । यसको लागि सैद्धान्तिक ज्ञानको साथै निरन्तर अभ्यास र छलफल आवश्यक पर्छ । नेपालमा अनुवाद भर्खर व्यावसायिक हुने क्रममा रहेको हुँदा पारिश्रमिक, सम्मान जस्ता विभिन्न कारणले अनुवादक निरन्तर अभ्यासमा जुट्न सकेको हुँदैन । त्यस्तो दक्ष जनशक्ति भए पनि त्यो सङ्ख्या पर्याप्त छैन ।

(५) उचित पारिश्रमिक नहुनु

नेपालमा धेरै अनुवादकले आफ्नो श्रम अनुसारको पारिश्रमिक पाउन सकेको देखिँदैन । यसले गर्दा अनुवादतर्फ अनुवादको आकर्षणका साथै गुणस्तरमा समेत असर परेको देखिन्छ ।

(६) अनूदित कृतिको बजार सानो

नेपालमा कामको हिसाबले अनुवादको अवसर कति छ भन्ने कुरा माथि नै गरियो तर त्यो अथाह कामको बजार जम्मा तिन करोड नेपालीभित्र मात्रै हो (नेपाली साहित्यको अन्तर्राष्ट्रिय भाषामा अनुवाद भएको अवस्था बाहेक) । यस

बाहेक कतिपय भाषाको स्थिति त कस्तो छ भने त्यो भाषाका सबै वक्ता अनुवादक हुने हो भने पनि अनुवादमा गर्नु पर्ने काम धेरै बाँकी रहने स्थिति छ । यसैले बजार नेपालमा अनुवादको लागि एउटा चुनौती हो ।

५. निष्कर्ष

राजनीतिक प्रणालीमा भएको परिवर्तन, समाजको आधुनिकीकरण, शिक्षा र साक्षरतामा आएको वृद्धि तथा क्रयशक्तिमा वृद्धि आदि विभिन्न कारणले नेपालमा अनुवादको क्षेत्रमा धेरै नयाँ सम्भावना देखिएका छन् । यस बाहेक अनुवादको क्षेत्रमा भइरहेका तर अनुवादको रूपमा पहिचान नभएका क्षेत्रहरु समेत छन् । यसबाट अब नेपालमा अनुवाद पेसा बन्न सक्ने अवस्था आएको छ । यस सँगै अनुवादका विभिन्न क्षेत्रमा लाग्न चाहनेहरुका लागि अवसरहरु बढेका छन् । यति हुँदाहुँदै पनि भाषिक स्रोत पर्याप्त नहुनु, उचित पारिश्रमिक नहुनु जस्ता विभिन्न चुनौती छन् । तिनको सामना गर्दै अनुवादकहरु अघि बढ्नु पर्ने छ ।

सन्दर्भ सामग्री

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लेखक : भिम नारायण रेग्मी भाषा विज्ञान केन्द्रीय विभाग, त्रिभुवन विश्वविद्यालयका उपप्राध्यापक हुन् ।

नेवार संस्कृति : अनुवाद र समस्या

राजनलाल (रास) जोशी

प्रस्तुत लेखमा अनुवादमा संस्कृतिजन्य समस्याको चर्चा गरिएको छ । अनुवादको परिचय, अनुवाद र संस्कृति बीचको सम्बन्धको पृष्ठभूमिमा रहेर नेपालभाषा र अन्य भाषाहरू बीच अनुवाद गर्दा सांस्कृतिक भिन्नताका कारण आइपर्ने समस्याहरूको विश्लेषण गर्नुका साथै निराकरणका केही उपायहरू पनि सुझाइएको छ ।

सूचक शब्द : नेवार संस्कृति, अनुवाद, सांस्कृतिक अनुवाद, अनुवाद समस्या

१. पृष्ठभूमि

अनुवाद विभिन्न किसिमका छन् : शब्दानुवाद, भावानुवाद, व्याख्या, सार वा रूपान्तरण । पाठ-प्रकृतिको आधारमा सृजनात्मक साहित्य, विज्ञान, वाणिज्य, विधि, प्रविधि, संचार आदि अनुवाद रहेका छन् । मसिन अनुवाद आए पछि अनुवाद क्षेत्रमा ठुलो फड्को देखापरेको छ । आदिम कालदेखि मूलत: नेपाल खाल्डोमा नेवारहरू बसोबास गर्दै आएका छन् । पछिल्ला समयमा विभिन्न स्थानमा छरिएका नेवारहरू बिच भौगोलिक र जातीय आदि कारणले भाषामा विविधता देखिएको छ । त्यसैले समुदाय भित्रको विशिष्ट पक्षलाई व्यापक बनाउन सकिएमा सांस्कृतिक मूल्यमान्यता र यस भित्र निहीत तत्व कायम रही रहन्छ । त्यसका लागि पनि अर्थको पुनरावृत्ति हुने गरी एउटै भाषाको सीमा भित्र अनुवाद अपरिहार्य छ, जसमा आयाम भने अलग अलग हुने छ । अन्यभाषिक अनुवाद अन्तर्गत नेवार संस्कृति अवलम्बन गर्नु पर्ने पक्षहरूलाई समुदाय भित्र मात्र सीमित राख्नु सर्वथा गलत हुने देखिन्छ । यसका लागि दुई अलग अलग भाषामा अनुवाद हुनु आवश्यक हुन्छ । दुई अलग भाषामा हुने अनुवादले ऐतिहासिकता र क्षेत्रियता सँग सम्बन्धित मानकमा स्वतन्त्र भाषाको रूपमा परिचय दिन्छ । शब्दको तहमा मात्र सीमित रही गरिने अनुवाद कतिपय अवस्थामा समयानुकूल देखिन्न । यस्तो अवस्थामा साङ्केतिक अनुवाद पनि आवश्यक हुन्छ ।

भाषाका स्वरूपमा तिब्बती बर्मेली परिवारका भए पनि बहुसङ्ख्यक भारोपेली शब्दलाई स्थानीयकरण गरी प्रयोगमा ल्याएका नेवारहरूले ज्ञानका द्वार खोल्नका लागि संस्कृत ग्रन्थ र प्राचीन ग्रन्थलाई अङ्गिकार गरेको पाइयो । ती ग्रन्थहरूलाई अनुवाद गरी नेवारकरण गरेको पाइयो, जुन अनुवादका शास्त्रीय विधि मध्येको एक मान्न सकिन्छ । *विचित्र कौटुक* (इ.सं. १३७३), *हरमेखला* (इ.सं. १४७४), *नारदस्मृति* (इ.सं. १३८०), *अमरकोश* (इ.सं. १३८१) । धार्मिक प्रकृतिका अधिकांश साहित्यिक सामग्री संस्कृतबाटै अनुवाद भएको पाइन्छ । *भागवतपुराण* (इ.सं. १५०५), *तन्त्राख्यान* (इ.सं. १५१८), *स्वस्थानी* (इ.सं. १६०२), *लिंगपुराण* (इ.सं. १६२०), *पशुपति पुराण* (इ.सं. १६३१), *स्वयम्भू पुराण* (इ.सं. १७४४) आदि । यस बाहेक पनि सयौंको सङ्ख्यामा धर्म, संस्कृति, नीति, कला, साहित्य आदि विषयका सामग्री अनुवाद भएको पाइन्छ । कतिपय साहित्य एवम् अन्य सामग्री अनुवाद पछि व्यापकता लिन थाले पछि नेवार संस्कृति भित्र पृथक रूपमा अस्तित्व देखाउन सफल भएको छ । अद्यापि कतिपय विषयवस्तुमा अनुवाद कर्मले छुन नसकेका सांस्कृतिक अवशेष नेवार समाजमा कायम रही आएको छ । यसको दृष्टान्त कर्मकाण्डी ग्रन्थमा प्रयोग गरिने श्लोक अधिकांश संस्कृत देखिन्छ । निर्देशन वाक्य मात्र नेपालभाषामा । कतै यो *कृयाकर्मम् चरेद यावत् तापन मौनम् समाचरेत् अथवा संस्कृताभाषा वक्तव्यां प्राकृता शुभा* (क्रियाकर्म गरुञ्जेलसम्म मौन बसेर गर, नसकिएको खण्डमा प्राकृत वा संस्कृतभाषा प्रयोग गर) भनिएको कारण कर्मकाण्डमा संस्कृतको प्रयोग भएको हो कि भन्ने जिज्ञासा जन्मन्छ । तापनि, स्थानीयकरण हुन नसकिएको कर्मकाण्डीय पुस्तकमा स्थानीय भाषा अपरिहार्य महसुस भएकैले निर्देशन वाक्य नेपालभाषामा भएको हो कि, विचारणीय छ । सारमा भन्ने हो भने प्रत्यक्ष वा अप्रत्यक्ष संस्कृति एवम् सभ्यताका उत्थानका लागि अनुवाद अपरिहार्य छ ।

अनुवाद कार्य आफैमा जटिल एवम् कठिन मान्न सकिन्छ । लेखन कार्यमा लेखकलाई आफ्नै परिवेश वा लेखन सँग सम्बन्धित क्षेत्रको ज्ञान प्रयाप्त हुन्छ । तर, अनुवाद कार्यमा अनुवादकलाई आफ्नो परिवेशको मात्र ज्ञानका पर्याप्त नरही मूल लेखकको ज्ञान, परिवेश, लेखनी भएको परिवेश आदि जानकारी हुनु पर्छ । भाषिक संस्कृतिको जानकारी हुनु पर्छ । यस बाहेक अनुवादका लागि दुई भाषा बिच जानकारी आवश्यक हुन्छ । यस कार्यका लागि मूल लेखन गरिएको र लक्षित भाषा बिचको शब्दकोशले सहयोग पुर्‍याउँछ । यसैको आवश्यकता महसुस गरी शायद नेपालभाषामा भुजिंमोल लिपिमा अमरसिंह रचित *नामालिंगानुशासन* (इ.सं. १३८१) को नेपालभाषामा टीका सहित अनुवाद भएको हुन सक्छ । *धनञ्जय कोश* (इ.सं. १४७५), *नाममाला* पनि तत्कालीन समयमा अनुवाद कार्यका लागि सहयोगी हुन सक्छ भनेर नै संस्कृत र नेपालभाषामा रचिएका होलान् । किन कि अनुवाद कार्यमा एउटै भाव अभिव्यक्ति गरिने धेरै शब्दहरू हुन्छ । स्रोत भाषाको भावलाई लक्षित

भाषामा पुन: उत्पादन गर्नका लागि सोही समान समानार्थ शब्दहरुबाट एउटा चयन गर्नु पर्ने हुन्छ । समानता राख्ने समानार्थी शब्द प्राप्त गर्नका लागि कोशको आवश्यकता हुन्छ । यसमा पनि विशेष किसिमले स्रोत भाषाबाट लक्षित भाषाको कोश अति अनिवार्य हुन्छ । यो पुन: उत्पादन भावको समानता जाँच्नका लागि लक्षित भाषाबाट स्रोत भाषाको शब्द कोशको आवश्यकता रहेको छ । पछिल्लो समयमा पुर्नलेखन गरिएको विषयको जाँचका लागि लक्षित भाषाको शब्दकोश पनि पुस्तक एवम् अन्य प्रविधिको क्षेत्रमा प्राप्त हुन थाले पछि धेरै हदसम्म सजिलो हुँदै गएको छ । तसर्थ अनुवादकलाई कुनै शङ्का हुने बित्तिकै एकभाषिक, द्वैभाषिक वा बहुभाषिक शब्दकोशको सहायता लिनका लागि पनि कोशहरुको भर पर्न थालेका छन् ।

२. वर्तमान समयमा नेपालभाषामा अनुवाद

सांस्कृतिक रूपमा सबल मानिएका नेवारहरुको संस्कृतिलाई लिएर अनुवाद गर्ने केही प्रयास भएका छन् । नेवार समाज भित्र पनि दुई फरक दृष्टिकोणबाट अनुवाद गर्नेहरुको सङ्ख्या बढी देखिन्छ । १) लिप्यान्तरण २) अनुवाद । कतिपय अवस्थामा प्राचीन लिखतलाई लिप्याइन्तरण कार्यलाई अनुवादको सञ्ज्ञा दिने गरेको पाइन्छ । यसले अनुवादको वृत्तलाई सङ्कुचनमा ल्याएको प्रतीत हुन्छ । अर्कोतर्फ अनुवादलाई लिप्यान्तरणमा मात्र सीमित नराखी शाब्दिक, भाषिक, भावात्मक रूपमा वा अन्य किसिमले पनि अनुवाद गर्नेहरु छन् । यसरी अनुवादको मर्म अनुसार अनुवाद गर्नेहरु मध्ये पनि साहित्यिक सामग्रीलाई मात्र केन्द्रित गरेको पाइन्छ । नेवार संस्कृतिलाई खासै अनुवादको घेरामा समाहित गरेको पाइन्न । यदाकदा नेपालभाषाको अनुवाद भए पनि ठोस र योजनागत रूपमा भने भएको पाइन्न । प्राचीन ग्रन्थ लगायतका लिखतदेखि विभिन्न किसिमका पुस्तक अनुवादको क्रममा बढी मात्रामा साहित्यिक लेखनको मात्रै अनुवाद भएका छन् । सांस्कृतिक अनुवादका प्रयास करिब करिब शून्य छ । नेपाल एकेदमीले प्रकाशन गरेको तथ्याङ्क अनुसार नेपालभाषाको इतिहास-संस्कृति सम्बन्धी २, उपन्यास २, कविता २, कथा १, निबन्ध १, बालसाहित्य १ आदि गरी १२ ओटा कृति नेपालीमा अनुवाद भएका छन् । नेपालभाषामा अनुवाद भइआएको कृतिको संख्या १८ र नेपालभाषाबाट अन्य भाषाहरुमा गएका कृतिको ३७ देखिन्छ । राज्यले नै अङ्गिकार गरेको संस्कृतका बाहक भए पनि ठोस एवं योजनागत रूपमा अनुवादका प्रारूपहरु तयार नहुनुमा यसका लागि आवश्यक तयारी नहुनु नै मान्न सकिन्छ ।

अनुवाद कार्यका लागि कतिपय अवस्थामा शब्दकोश मात्रै प्रयाप्त हुन्न । अनुवाद कार्यका लागि पटक पटक लक्षित भाषामा स्रोत भाषाको पाठको पुर्नलेखन गर्ने समयमा केही शब्द खोज्ने क्रममा स्रोत भाषाको मूल शब्द बारे खोजी गर्नु आवश्यक हुन जान्छ । यदि यसो गरेको खण्डमा मूल अर्थ दिन अझ नजिक पुगिने छ । तर, नेवार संस्कृति सम्बद्ध व्युत्पत्तिमूलक कोश हालसम्म पनि तयार नभएकोले अनुवाद कार्य झन् झन् जटिल हुने अवस्था निम्तिएको छ । कतिपय अनुवाद तयार भए पनि गम्भीर प्रकृतिका शब्दहरुको व्युत्पत्ति बारे अनुवादक अनभिज्ञ हुने भएकोले त्यस्ता अनुवादले सही अर्थ दिन्छ भन्न नसकिन्न । यस बाहेक नेवार संस्कृति बारे अनुवादका लागि आवश्यक विश्वकोशको अभावले पनि नेवार संस्कृतिका अनुवाद असहज छ । मूल भाषाको व्युत्पत्ति कोश निर्माण भएको खण्डमा त्यस भाषाको धर्म, संस्कृति परम्परा आदि बारे जानकारी हुन्छ ।

३. सांस्कृतिक अनुवाद

सांस्कृतिक अनुवाद जटिलतम विषयवस्तु मान्न सकिन्छ । नेवार समाज आफैंमा धेरै मूलका भएको हुनाले प्रत्येकका सांस्कृतिक गतिविधिमा पृथकता रहेको छ । यसले गर्दा कुनै पनि लेख्य वा निर्वाह गर्दै आएका सामग्रीलाई अनुवाद गर्न जटिल देखिन्छ ।

३.१ पर्वपूजा

नेपाल खाल्डोमा प्रचलित पर्वजन्य सांस्कृतिक गतिविधिलाई नियाल्दा सयौंको सङ्ख्यामा पर्वपूजाहरु सञ्चालनमा रही आएको देखिन्छ । कतिपय त्यस्ता पर्वजन्य सांस्कृतिक गतिविधि बारे स्थानीय बासिन्दा समेत अनभिज्ञ बनी सकेको अवस्था रही आएको छ । यस्तो अवस्थामा अनुवाद कार्य त्यति सहज हुन्न । वा अनुवाद गरिएका खण्डमा पनि मूल भाषामा जुन अवस्था छ त्यही नै अङ्गिकार गर्नु पर्ने हुन्छ । यसरी मूल भाषामा रहेका शब्दहरुलाई शब्दसूची मार्फत प्रकाश पार्नु बाहेक अन्य विकल्प हुँदैन ।

म्हपूजा - यसलाई कतिपयले आत्मपूजा भन्ने गर्छन् । कतिपयले शरीर पूजा । ती दुवै अर्थमा उचित देखिन्न ।

सिथि नखः - संस्कृतको षष्ठिदेवीको पूजाबाट बनेको पर्व भए पनि हाल आएर स्थानीय स्वरूप पाइसकेको छ ।

मचातिया जात्रा - देवपाटनमा बच्चालाई त्रिशुलमा उनेर गरिने यो जात्राको निकटतम अर्थ जनाउने गरी त्रिशुल जात्रा भनिन थालेको छ । तर, त्यस शब्दले बच्चालाई नै उनेर मनाइने पर्वका रूपमा अर्थ दिँदैन ।

योमरि पुन्हि - नेवार समाज भित्र लोकप्रिय मिठाई वा खाद्य पदार्थ योमरि चाडमा पूजा नै आयोजना हुन्छ । योमरी बुझाउने अर्को शब्दको निर्माण भएको छैन ।

खाइसंल्हु - वैशाख १ गतेलाई खाइसंल्हु भनिन्छ । यस दिन तित्ते क्वाँति पनि खाने गरेको कारण खाइसंल्हु भनिन्छ ।

पूजाका लागि जुटेकी नवविवाहिता शाक्य थरकी बुहारी चिसोले रोएको दिनको प्रतिक मालाखो दिशी, मकैभटमास लगायत गेडागुडी भुटेर विभिन्न मठमन्दिरको आकृति निर्माण गरिने *हलिमलि*, पिडाँलु र सख्खरखण्ड उसिनेर खाइने *सकिमना* पूर्णे लगायत अन्य पर्वपूजाहरुको अनुवाद आफैमा जटिल मान्न सकिन्छ । स्वयम्भूस्थित अजिमा (हारती माता) *समख छायृहायुकेगु*, इन्द्रजात्रामा *हाथा हायुकेगु, मर:जा नकेगु*को अनुवाद हुन सकी रहेको छैन ।

३.२ संस्कार

नेवार समुदाय भित्र विभिन्न धर्म-संस्कृति प्रचलित रही आएको छ । विभिन्न जात उपजातहरुको संयुक्त रूपमा बुझाइ नेवार भए पनि समुदाय भित्र संस्कारमा विविधता पाइन्छ । कतिपय संस्कारजन्य गतिविधिमा एक आपसमा एकरुपता रहेको छ भने कतिपयमा पृथकता । फलस्वरूप अनुवादको कुशलता बिना संस्कारजन्य संस्कृतिको अनुवाद कठिन हुन जान्छ ।

लोचा : मृत्यु संस्कारको क्रममा छैठौँ दिनमा मृतकका विवाहिता चेलीहरुले मृतकका परिवारलाई खाजा खुवाउन लाने गरिन्छ ।

बाह्रा : नेवार समाजमा अधिकांशले चेली रजस्वला हुनु अघि वा पहिलो पटक रजपूर्ण हुँदा १२ दिनसम्म पुरुष र सूर्यको सम्पर्क नहुने गरी बन्द कोठामा राखिन्छ । यसलाई हाल नेपालीमा गुफा राख्ने वा सूर्यदर्शन भनिन थालेको छ । यसरी अनुवाद गरिएका दुई छुट्टाछुट्टै शब्दहरुले *बाह्रा*को मर्मलाई आत्मासात गर्दैन ।

सिचुपालु क्यनेगु : शिशु जन्मे पछि माइती खलकलाई सूचनार्थ अदुवा, ज्वानो, चाकु, पठाइने गरिन्छ । साथै ती सामाग्रीको मिश्रण पनि पठाइने गरिन्छ । त्यसरी पठाइने सामाग्रीलाई सिचुपालु भनिन्छ । जुन अनिवार्य संस्कार मध्येको रही आएको छ ।

न्ह्यनुमा : नेवार समाजमा मानिस मृत्यु भएको ५ वा ७ दिनमा दैलोमा भुजा राखी तान्त्रिक साधना गर्ने गरिन्छ । यसलाई न्ह्यनुमा भनिन्छ ।

निम्व: : नेवार समाज विविध जातीयुक्त भएकोले संस्कारमा पनि पृथकता रही आएको छ । शाक्य, वज्रचार्यहरुले मृत्यु भएको ७ औँ दिनमा मृत्यु संस्कार सम्पन्न गर्छन् । अन्यले १३ दिनमा । यसरी ७ औँ दिनमा मृत्यु संस्कार गरिए पनि ८ औँ दिनमा निम्व: गरिन्छ । जुन अन्य

जातजातिमा उक्त परम्परा रहेको छैन । फलत: शब्द समेत विकास भएको पाइन्न ।

कयतापूजा, कल्या न्याकेगु, सँ प्याकेगु, ह्वंकेगु, ख्वा: स्वयगु, पाखाजा, ब्यंकेगु पनि नेवार संस्कृति संस्कारको मौलिक वा पूर्ण रूपमा स्थानीयताले भरिएका शब्द हुन् । ती गतिविधिलाई यथार्थ रूपमा अन्य भाषामा रूपान्तरण गर्न नसकिएको खण्डमा नेवार संस्कृति बुझ्न किमार्थ सकिन्न भन्न सकिन्छ ।

३.३ वास्तु

नेवार समुदाय भित्र विविध किसिमका वास्तुले स्थान लिएको छ । जुन समाजको अभिन्न अङ्ग भइसकेको छ । यसरी अभिन्न अङ्ग भइसकेको वास्तुको अनुवादमा पनि समस्या झेल्नु पर्ने अवस्था रही आएको छ ।

फल्चा : सुस्ताउनका लागि बस्ती वा तीर्थ आदि क्षेत्रमा बनाइएको अस्थायी पाटी जस्तो वास्तु । *फल्चा* न त पाटी हो न त *सत्तल* नै ।

हिति : प्राकृतिक रूपमा पानी बगाउनका लागि ढुङ्गे वा धातुको डुँडयुक्त धारा । हाल आएर यसलाई पानी बग्ने भएकोले ढुङ्गे धारा भन्न थाले पनि यसको अर्थ सँग मेल खाँदैन । *यिति* को *हिति* भएको उक्त वास्तुको जवरजस्ती अनुवाद सँगै उक्त वास्तुको महत्त्व हराउन थालेको छ ।

घ:मा : रथयात्रालाई सहज रूपमा अघि बढाउन, रथ तान्नका लागि निर्देशन दिन र रथको सिङ्गो भागलाई सन्तुलनमा राख्नका लागि राखिने बाङ्गो काठको अनुवादका प्रयास नै भएका छैन ।

भौप्वा: : घरको पालीमा ईँटाको चन्द्राकार भ्याल राख्ने गरिन्छ । धुँवा निष्काशनका लागि बनाइएको भनिए तापनि *भौप्वा:*ले समय बताउने गर्छ । भान्छा कोठामा कार्यरत व्यक्तिलाई अरुको सहायता बिना बिहान र साँझको समय जानकारी दिन उक्त भौप्वा: निकै उपयोगी हुन्छ ।

क्वँय्प्वा: : नेवार वास्तु अनुरूप निर्माण गरिएका घरहरुको द्वारमा सानो छिद्र रहेको हुन्छ । यसलाई *क्वँय्प्वा:* भनिन्छ । घरका सदस्यहरु बाहिर जाने क्रममा घरको सुरक्षार्थ भित्रबाट चुकुल लगाउन *क्वँय्प्वाल*को प्रयोग गर्छन् । *क्वँय्प्वाल* परम्परागत घरमा अनिवार्य रही आएको छ ।

खिचाख्व: : एक तल्लाबाट अर्को तल्लामा उक्लिनका लागि प्रयोग हुने भ्याङ्गको खुड्किलो भन्दा अघि चाक्लो काठको पाता वा ढुङ्गा राखिन्छ । यसलाई *खिचाख्व:* भनिन्छ ।

*त्वनासिं*को टुँडाल भए पनि टुँडाल शब्दले नेवारी वास्तुमा प्रयोग भएको अर्थ प्रस्तुत हुन्न । नेवार संस्कृति अनुसार माथिल्लो भागलाई अड्याउनका लागि नलिखुट्टा जनाउने त्वानाको अर्थ टुँडालले दिन नसकिएको प्रतीत हुन्छ । त्यसै गरी छेदि, भतुपंजः, कुँसः जस्ता वास्तुजन्य शब्दको अनुवादका प्रयास भएको पाइन्न ।

३.४ सङ्गीत

भावनात्मक एवं सृजनात्मक पक्षका रूपमा रहेको साङ्गीतिक विषयवस्तुलाई अनुवाद गर्न निकै जटिल हुन्छ । सर्जकको भावनासँग सामीप्य रहने सङ्गीत र साङ्गीतिक क्षेत्रका लागि आवश्यक वाद्ययन्त्रदेखि गायनसम्मका विविधता रहेको नेवार समाजमा ती विषयवस्तुको अनुवादका लागि विशेष ध्यान दिनु पर्ने हुन्छ ।

साङ्गीतिक गतिविधिका लागि आवश्यक बाजाहरु *खिँ, धिमे, ताः तिछ्, प्वंगा, बय, बबु, नेकु, ख्वालिमालि* आदि ।

गीत : अश्लील तर विम्वात्मक गीतका रूपमा *भः कायगु* वा *भौपुइगु*, खेतमा घाँस उखेल्ने समयमा गाइने *तुकाज्या मे*, प्रात समयमा गाइने *विहाँचुली मे*, दीक्षा लिँदा आगम-कोठामा बसी गाइने *चचा मे*, धान काटी थान्को लगाउने बेला गाइने *बुरान्ज्या मे* आदि ।

३.५ देवदेवी

सांस्कृतिक रूपमा विविधताले भरिएका नेवारहरुमा धार्मिक रूपमा पनि विविधता पाइन्छ । धार्मिक विविधता भए पनि समन्वयका कारण नेपाल खाल्डोमा विविध धर्मावलम्बी नेवारहरु सहकार्य गरी बसी आएका छन् । विद्वेषका भावना त्यागी सहकार्य गरी बस्दै आएका नेवारहरुले मनाउँदै आएका देवदेवीमा स्थानीयता प्रभावित रही आएको छ । हिन्दू वा बौद्ध धर्म सँग निकट सम्बन्ध रहे तापनि देवदेवीले स्थानीय रङ्ग पाइसकेका कारण अन्य भाषाबाट अनुवाद गर्दा भावनात्मक वा शाब्दिक रूपमा पनि अप्ठेरो महसुस हुने गर्छ ।

हेमाप्वाः बालाप्वाः : नृत्य एवम् वाद्यबादन आदिका देवताका रूपमा चिनिएका *नास: द्यः*लाई संस्कृतकरण गरी नाट्येश्वरले चिन्ने प्रयास भए तापनि नासल देवताका रूपमा प्वाललाई *हेमाप्वाः बालाप्वाः* भनिन्छ । *हेमाप्वाः बालाप्वाः* पुराण एवम् अन्य धार्मिक ग्रन्थमा समेत पाइन्न ।

वास्याद्यः : दाँत दुख्दा स्थानीय नेवारहरु *थायमदु* स्थित यस देवतास्थलमा गई पूजा र पैसा चढाउने गरिन्छ । जुन अन्य ग्रन्थ एवम् परम्परामा समेत पाइन्न ।

वासिद्यः : वर्षा वा बाढीका देवता *वासिद्यः*को व्युत्पत्ति संस्कृतको बासुकीबाट भएका हुन् । तर बाढी र वर्षाका देवताका रूपमा स्थानीय नेवारहरुले बासुकीलाई स्थान दिएको पाइन्न ।

छ्वास द्यः : सांस्कृतिक रूपमा विशेष उत्सव विशेषमा आयोजना गरिने भोजको जुठो रहलपहल वा मृत्यु संस्कारको क्रममा मृतकले प्रयोग गरी आएको लुगाफाटा, सुकुल आदि मिल्काउने स्थानलाई *छ्वास* र त्यस स्थानका अधिपतिलाई *छ्वासद्यः* भनिन्छ जुन अन्य समाज वा संस्कृतिमा पाइन्न ।

आगं द्यः : नेवार समाजमा विशेष स्थान रही आएको *आगंद्यः* अन्य समाजमा पाइन्न । नेवार समाज भित्र निश्चित परिवारले मात्र मनाउने यस देवताका मूर्ति प्रायः स्थापना गरिन्न । अमूर्त रूपमा स्थापित गरिए पनि *आगंद्यः*लाई परिवारको सदस्यका रूपमा स्थान दिइएको पाइन्छ । *आगंद्यः* अन्य धर्म, संस्कृति एवं परम्परामा पाइन्न ।

नेवार समाजले आफ्ना कूलपूर्खालाई *आजु अजि* भन्ने गरे पनि यसरी व्यक्त शब्द देवदेवीमा पनि प्रयोग हुँदै आएको छ । फलतः सन्दर्भवश ती शब्द बुभ्नु पर्ने अवस्था छ । साथै, *बुगद्यः, जन्माद्यः, चोबहाद्यः* आदि स्थान सँग सम्बन्ध रहेका देवता, *स्वःपता द्यः, धुसि आजु धुसि अजि* जस्ता स्थानीय स्वरूप पाइसकेका देवदेवी बारे अन्य भाषामा लेखन त्यति सहज नहुन सक्छ । *गथांमुगः*को सांस्कृतिक रूपमा धेरै अर्थ भए पनि त्यसका अनुवादकहरुको वेवास्ताका कारण अहिले आएर ख्याक र राक्षस बन्न पुगेको छ, जब कि दीक्षित परिवारमा गथांमुगःलाई पुर्खा देवताका रूपमा पुजिन्छ ।

३.६ रोगव्याधी

रोगव्याधि संस्कृति नभए पनि समाजले अङ्गिकार गरी विशेष परम्परा बोके पछि त्यसलाई संस्कृतिको अङ्गका रूपमा स्वीकार गर्नु आवश्यक देखिन्छ । नेवार समाज भित्र कतिपय रोगव्याधिको वैज्ञानिक कारणहरु भएपनि उपचार वा सचेत हुनका लागि गरिने प्रयासहरुका कारण रोगव्याधिको स्थानीय रुपमा प्रभाव हुनाले त्यस्ता शब्दको अनुवाद गर्न विशेष यत्न गर्नु पर्छ वा त्यस्ता यत्नले पनि प्रभावकारी भूमिका नखेल्न सक्छ ।

पुँइ हायगु : शरीरमा घाउ खटिरा आए वा अजि (तान्त्रिक वा देवदेवी चढ्ने व्यक्ति) ले भूतप्रेत लाग्यो भनेको खण्डमा *पुँइ हायगु* भनी कपासको नाग बनाई निश्चित स्थानमा चढाउने गरिन्छ । जुन अन्य संस्कृतिमा पाइन्न ।

सितला पुज्यायगु : विफरबाट जोगिनका लागि क्याकटसको काँडामा *पुँइ* (कपासको नाग) उनेर पूजा गरी भ्यागुताको मासु खाने गरिन्छ । यसरी पूजित सितला संस्कृत साहित्यमा पाइए पनि

काठमाडौँमा संस्कृत साहित्यसँग मेल खाँदैन र परम्परा पनि पृथक रहेको छ ।

ज्वनाकै : जनैखटिरा भनी नेपालीमा अनुवादित *ज्वनाकै* प्रति नेवार समाजमा विशेष सावधानी अपनाउने गर्छन् । जनै जस्तै लहरै आउने वा एक पछि अर्को गाँसिएर आउने कारण ज्वना (समातेर) कै भएको हुन सक्ने सम्भावना रहेको छ । यो खटिरा नेवारी संस्कृतिमा विशेष स्थान रहेको छ ।

खोरः कै : खुट्टा, गोलीगाँठो क्षेत्रमा ठुलठुलो आकारमा आउने खटिरालाई *खोरः कै* भनिन्छ । यसरी *खोरः कै* आएको खण्डमा गहुँ घोटेर लगाइन्छ वा जुत्ताको छाला घोटेर लगाउने गरिन्छ । जुन अन्य समाजमा पाइन्न ।

विभिन्न कारणवश रोग आदि लागे पनि त्यसलाई स्थानीयकरण भइसकेका कारण अनुवादमा स्थानीय रङ्ग पाउन कठिनाइ उत्पन्न हुन्छ । शरीरभरि डाबर आउनेलाई *भुजिखां न्याःगु (भुजिखा (?) टोकेको)* अज्ञाते जीव प्रति लक्षित गरी पोडेले माछा मार्न प्रयोग गर्ने जालोले शरीरमा रगड्ने परम्परा जस्ताको अनुवाद त्यति सहज नहुने स्पष्ट हुन्छ ।

३.७ अन्य

नेवार समाजभित्र वस्त्राभूषणको नाममा रहेको विविधताले अनुवादमा समस्या निम्ती रहन्छ । गहना वा वस्त्रको प्रकृति वा चरित्र अनुरूप नामाकरण गर्ने परम्परालाई अनुवाद गर्दा मूल भाषाको मर्म अन्त्य हुने स्पष्ट छ । यसका ज्वलन्त उदाहरण *पुन्हाःचा, न्यापुसिखः, सिन्चा, कल्या, सतफलि, तायो, न्हातिचा, माकःसि, प्युचा* आदि हुन् । त्यसै गरी वस्त्रमा *प्वाकलं, भान्तालं, चतिलाकां, भुलाःगा, थानागा* आदि हुन् । यसरी वस्त्राभूषणका शब्द अनुवाद गर्न एकातर्फ असहजता रहेको छ भने अर्कोतर्फ यसको प्रयोगको प्रकृतिका आधारमा क्रियामा विविधता पाइन्छ । जस्तै : कम्मर भन्दा माथि *फीगु* (लगाउने), कम्मरभन्दा मुनि *न्ह्याःगु* (लाउने), कानमा गहना *तीगु* (लाउने), घाँटीमा *क्वखाःगु* आदि प्रयोग हुन्छ । अनुवादकले क्रियामा विविधताको हेक्का राख्न नसकिएको खण्डमा अर्थको अनर्थ हुन समय लाग्दैन ।

त्यसैगरी सांस्कृतिक प्रयोजनमा प्रयोग हुने वस्तुहरुको पनि अनुवाद कार्य जटिल मान्न सकिन्छ । जस्तै : *सुकुण्डा* (सु = नेपालभाषामा तेल । कुण्ड अर्थात तेलको कुण्ड) तर यहाँ तेलको कुण्डको रुपमा मात्र रहेको छैन । *कोला* (श्राद्ध गर्दा उपयोग गरिने तामाको भाँडा), *सिन्हमू ज्वलान्हायकं* आदि ।

माथिका सांस्कृतिक पक्षका अनुवादहरु माथि ध्यान दियौँ भने नेवार समाजमा अनुदित संस्कृत र अन्य भाषाका अवशेषहरु स्थानीय पहिचान बनाएका छन् । यसरी स्थानीय परिचायकका रूपमा परिचय दिई सकेका नेवार संस्कृतिका विशिष्टतम तत्त्वहरुलाई अन्य भाषामा प्रसार गर्नु अर्को समस्याका रूपमा देखिन्छ । एक भाषाबाट अर्को भाषामा पुगेर स्थानीयकरण भइसकेका शब्द एवम् पाठहरु पुनः अनुवाद गर्दा मूलको पहिचान हुन नसकी वा रागात्मक अभिव्यक्तिका कारण अनुवाद कार्यलाई जटिल बनाइरहेको छ । कथंकदाचित नेवार संस्कृतिको गहिराइमा नपुगी अनुवाद गरिएको खण्डमा त्यस्ता अनुवाद शाब्दीक मात्र हुने छ । त्यसमा मिठासका अभाव हुन जाने छ ।

४. सहजीकरणका लागि उपाय

नेपालमा भाषापरक भिन्नताले गर्दा संस्कृतिहरु बिच अप्रत्यक्ष रुपमा खाडल रहेको छ । ती खाडल नपुरेसम्म नेवार समुदायको संस्कृति भित्रका निहित तत्त्वहरु अन्य समुदायले मनन गर्नमा कठिनाइ हुने छ । तसर्थ, त्यस्ता खाडल पुर्नका लागि धार्मिक विचारधारालाई सकेसम्म परिचयात्मक प्रस्तुति गर्नु पर्ने हुन्छ । यसका लागि पनि वर्तमान समयमा नेवार संस्कृतिको अनुवाद आवश्यक हुन्छ । यसले भाषागत रूपमा अर्को समुदायलाई जानकारी दिनु भन्दा पनि समुदाय भित्रको संस्कृतिमा निहित भाषिक संरचना, सहिष्णुता, सामाजिक एवम् धार्मिक पृष्ठभूमि, लोकप्रियता र प्रभावोत्पादकतालाई व्यापकीकरण गर्न सकिन्छ । यसका लागि संस्कृति भित्रका शब्दका विश्लेषण, समानार्थी शब्दका पहिचान गर्न आवश्यक हुन्छ । संस्कृतिलाई मूर्त र त्यसका भावनालाई अजर तुल्याई प्रसार गर्नका लागि नेवार समुदाय भित्रका लोक पक्षहरुको शब्दावली विश्लेषण आवश्यक रही आएको छ । यस कार्यका लागि बहुभाषिक शब्दावली, व्युत्पत्ति कोश, विश्व कोश, प्राविधिक कोशहरु निर्माणको आवश्यकता तडकारो छ । यी सामग्री सीमित नेवार संस्कृतिका लागि मात्र उपयोगी नभई अन्यलाई पनि सहायक सिद्ध हुने छ ।

सन्दर्भ सामग्री

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लेखक : राजनलाल (रास) जोशीले नेपाल भाषा र संस्कृतिमा एम.ए. गरेका छन् र नेपालभाषा केन्द्रीय विभाग, पाटन (त्रि.वि.) का उपप्राध्यापक हुन् । नेपाल भाषा र नेवारी संस्कृतिका अध्येता जोशीका अनुसन्धानमूलक लेख एवम् पुस्तकहरु प्रकाशित छन् ।

अनुवाद : इतिहास, सिद्धान्त, बजार र प्रविधि

लक्ष्मीप्रसाद खतिवडा

प्रस्तुत लेख मूलतः अनुवाद अभ्यासको इतिहास र सिद्धान्तमा केन्द्रित रहेको छ । साथै, ऐतिहासिक र सैद्धान्तिक पृष्ठभूमिमा रहेर अनुवाद कार्यको बजार र प्रविधिसँगको सम्बन्धमाथि प्रकाश पारिएको छ ।

सूचक शब्द : अनुवाद, अनुवाद सिद्धान्त, प्रविधि, अनुवाद बजार

१. पृष्ठभूमि

संस्कृतको 'वद्' धातुबाट 'अनुवाद' शब्दको निर्माण भएको देखिन्छ । संस्कृत 'वद्' धातुमा 'घञ्' प्रत्यय लागे पछि यस धातुको पहिलो वर्णमा 'आ' मात्रा थपिन्छ र परिवर्तित रूप 'वाद' बन्छ । त्यसमा 'अनु' उपसर्ग लागेर अनु+वद+घञ् मिलेर अनुवाद बन्छ । संस्कृतमा 'अनुवाद' भन्नाले शिष्यद्वारा गुरुको भनाइलाई दोहोऱ्याउनु भन्ने अर्थ लाग्छ अर्थात् गुरुको भनाइलाई निर्धारित आवृत्तिमा पुनर्कथन गर्नु भन्ने बुझिन्छ । तर सामान्य चलनमा एक भाषाबाट अर्को भाषामा पाठ रूपान्तरण गर्नु भन्ने अर्थमा अनुवादको अर्थ रूढ भइसकेको कुरालाई सर्वस्वीकार्य मान्नु पर्छ ।

अनुवादले पुरै विश्वलाई एक सूत्रमा बाँधेको हुन्छ । चाहे राजनीतिक, सामाजिक, सांस्कृतिक होस् या व्यापारिक, आर्थिक तथा वाणिज्य सम्बन्धी वा विज्ञान, प्रविधि जुनसुकै विधा होस् अनुवाद बेगर ती कुनै विधाले काम गर्नै नसक्ने हुन्छ । झन् हाम्रो जस्तो विज्ञानमा पहुँच नभएको भाषामा त अनुवाद बिना सिन्को भाँच्न पनि नसकिने अवस्था छ । यसबाट के प्रमाणित हुन्छ भने अनुवादको काम मूल भाषाबाट लक्ष्य भाषामा पाठ सामग्री अनुवाद गर्नु मात्र होइन अपितु अनुवादले पारस्परिक विचार आदान प्रदान गरेर मानव संस्कृतिलाई बसुधैव कुटुम्बकम्को उद्देश्य पुरा गर्न मदत गर्छ । यस लेखनमा अनुवाद सँग सम्बन्धित चार ओटा कुरालाई ध्यान दिइएको छ । ती हुन् अनुवाद इतिहास, सिद्धान्त, बजार र प्रविधि ।

२. अनुवाद इतिहास

अनुवाद अध्ययन बारे पश्चिमी भाषा साहित्यमा बढी खोज अनुसन्धान भएको छ । अनुवादको इतिहासमा अङ्ग्रेजी बाइबल साहित्यको अनुवादलाई केन्द्रमा राखेर विवेचना गर्ने परम्परा देखिन्छ । तर वास्तविकता चाहिँ अङ्ग्रेजी भाषाको प्रभुत्वले गर्दा यस्तो भएको हो ।

प्रारम्भिक विवरण अनुसार हिब्रुबाट ग्रिक हुँदै ल्याटिनमा र ग्रिक र ल्याटिनबाट अङ्ग्रेजीमा गरिएको अनुवादको अध्ययनको इतिहास निकै लामो छ । हामीले मनाउँदै गरेको *विश्व अनुवाद दिवस* पनि बाइबल अनुवादसँग जोडिएको छ । विश्व अनुवाद दिवस सन्त जेरोम अर्थात् युसेबियस सोफ्रेनियस हिएरोनिमसको स्मृति दिवस (इ. ४२० सेप्टेम्बर ३०) को सम्झनामा मनाइएको हो । उनले *बाइबल्लाई* ग्रिक र अरामाइक भाषाबाट ल्याटिनमा अनुवाद गरेका थिए । त्यस भन्दा पहिले हिब्रुबाट अरामाइक वा ग्रिकमा अनुवाद भएको तिथि मिति भेटिँदैन ।

पूर्वीय साहित्य सँग सम्बन्धित अनुवादको हकमा इसापूर्व ३३० भन्दा अघिदेखि नै तक्षशिला विश्वविद्यालयमा संस्कृत, हिब्रु, ग्रिक र अरामाइक भाषा पढाइ हुन्थ्यो र ती भाषामा अनुवाद गर्ने गरिन्थ्यो भन्ने कुरा इतिहासमा भेटिन्छ । इसापूर्व ३२६ मा अलेक्जेन्डर महानले विपाशा वा वियास अर्थात् ग्रिक भाषामा हाइफासिस नदी (हालको पाकिस्तानी भागमा पर्ने झेलम नदी) मा राजा पोरस सँग युद्ध गरेर विजयी भएको कथाले ग्रिक लोक साहित्यमा छोडेको अमिट छापमा संस्कृत साहित्यको प्रभाव रहेको पाइन्छ ।

इसापूर्व ३२६ मा अलेक्जेन्डर महान, उनका सेनापति सेल्युकस विजयी, अलेक्जेन्डरका धार्मिक गुरु र आचार्य विष्णुगुप्त बिच तक्षशिला विश्वविद्यालयमा दोभासे राखेर गरिएको संवाद (चतुर्वेदी, इ. २००१) लाई आधार मान्ने हो भने सन्त जेरोम भन्दा ७४८ वर्ष अगाडिको फेब्रुअरी २१ लाई विश्व अनुवाद दिवसको थालनी विन्दु मान्न सकिन्छ ।

आधुनिक कालमा अनुवादका आफ्नै सैद्धान्तिक विविधता भए पनि आक्षरिक अनुवाद गरेरै व्यावहारिक ज्ञान आदान प्रदान गर्ने अभ्यास प्राचीनकाल देखि चलिआएको हो । इतिहासका विभिन्न काल खण्डमा आक्षरिक वा शब्दश अनुवादले मध्य युग र रोमन संस्कृतिमा इस्वी संवतको १८ औँ शताब्दीसम्म प्रभाव छाडेको देखिन्छ । शाब्दिक अनुवादले नपुगेका ठाउँमा टीका वा बयान दिएर पनि खाँचो टारेको पाइन्छ ।

संस्कृत अङ्ग्रेजी अनुवादका सन्दर्भमा पहिले ग्रिकहरुले र ग्रिकबाट अङ्ग्रेजीमा ऋग्वेदको तृतीय मण्डल र सप्तम मण्डलको पुरोदाश दुध र जौबाट बनाइएको अग्नि देवतालाई चढाउने औषधी जन्य खाद्यवस्तु (चरु, खिर वा रोटी) लाई अङ्ग्रेजीमा ground rice cake for sacrificial fire भनेर पनि अनुवाद गरेको पाइन्छ ।

त्यसै गरी चीनमा हान राजवंशको समयमा बौद्ध सूत्रहरुको उत्पत्तिगत अनुवाद पनि उत्तिकै महत्त्वपूर्ण देखिन्छ ।

दक्षिण, दक्षिण पूर्व र पूर्वी एसियामा भारतीय र चिनियाँ सभ्यताको अनुवाद पनि मनग्गे भएको छ । यी अनुवादहरुमा धार्मिक अनुवाद, विशेष गरेर बौद्ध साहित्यको अनुवादमा चिनियाँ साम्राज्यको केन्द्रीय प्रशासन नै संलग्न भएको पाइन्छ (पुरी, इ. १९८७) । इसापूर्व दोस्रो र पहिलो शताब्दीमा सिल्क रोड हुँदै बुद्ध धर्म र बौद्ध साहित्य चीन प्रवेश गरेको इतिहास प्रशस्तै पाइन्छ (रोनाल्ड, इ. १९८७) । बौद्ध साहित्यको शास्त्रीय अनुवादमा युरोपेली अनुवाद भन्दा चिनियाँ अनुवाद बढी सैद्धान्तिक देखिन्छ । इसापूर्व पाँचौँ सताब्दीमै लाओ जीले भनेका थिए 'सुन्दर शब्द सत्य हुँदैनन् र सत्य शब्द सुन्दर हुँदैनन्' (कोहन र अन्य, इ. १९९८) । यही कुरालाई आधार बनाएर कुमारजीवले आफ्नो अनुवाद शैली प्रतिपादन गरेको भन्ने भनाइ छ । यस कारण, कुमारजीवका शाब्दिक अनुवादका पदहरु अत्यन्तै लोकप्रिय रहे भनिन्छ । पूर्वी एसियाली क्षेत्र जस्तै जापानी, कोरियाली र भियतनामी भाषामा संस्कृत अनुवादको परम्परा अथवा पूर्वीय सांस्कृतिक प्रभाव धेरै हदसम्म आकर्षित भएको देखिन्छ ।

अनुवादको विषयवस्तु चाहिँ धर्म र दर्शन रहेको कुरा इतिहासले पुष्टि गर्छ । नेपालमा पनि प्राथमिक कालदेखि नै संस्कृत साहित्यको धार्मिक आदर्श र साहित्यिक पक्षलाई उजागर गर्नका लागि संस्कृतबाट नेपालीमा अनुवाद भएको देखिन्छ । नेपाली साहित्यको प्राथमिक कालमा नेपाली भाषामा देखिएका *महाभारत विराटपर्व* (१८२७), *हितोपदेश मित्रलाभ* (१८३२), *लक्ष्मीधर्म संवाद* (१८५१), *हास्यकदम्ब* (१८५५), *अध्यात्म रामायण* (१८९६) आदि कृतिहरु धार्मिक र साहित्यिक उद्देश्यले अनुवाद गरिएको पाइन्छ । आधुनिक कालमा समेत आख्यानका कृतिहरु नै बढी मात्रामा अनुवाद भएको पाइनुले दर्शन र साहित्य नै अनुवादका मूल विषय वस्तु भएको कुरालाई नकार्न सकिँदैन ।

३. अनुवाद सिद्धान्त

आजको आधुनिक युगमा अनुवादले सिद्धान्तकै रूप ग्रहण गरिसकेको छ । क्याटफोर्ड (इ. १९७४) ले अनुवादको परिभाषा गर्दा एउटा भाषा (स्रोत भाषा) को पाठ सामग्रीलाई दोस्रो भाषा (लक्ष्य भाषा) को पाठ सामग्री सँग समतुल्यता सिद्धान्तका आधारमा प्रतिस्थापन गर्नु हो भनेका छन् । नाइडा (इ. २००१) ले लक्ष्य भाषामा उत्पादन हुने सन्देशको अर्थ स्रोत भाषाको समान वा नजिक हुनु पर्छ । अर्थात अनुवादमा अर्थको प्राकृतिक समानता उच्च मात्रामा हुनु पर्छ तब मात्र शैलीलाई ध्यान दिनु पर्छ भनेका छन् । बाथगेट (इ. १९८५) ले अनुवाद प्रक्रियाको सूक्ष्म अध्ययन एवम् विश्लेषण गरेर अनुवादका तहगत अवस्था देखाएका छन् ।
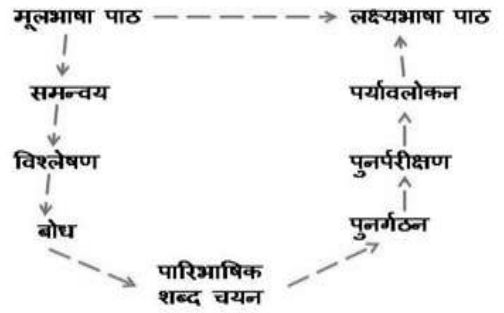
चित्र १

समग्रमा भन्नु पर्दा भाषिक समतुल्यताको सिद्धान्त नै अनुवादको आधार हो । यसमा स्रोत भाषाको सामग्रीका हरेक तहलाई लक्ष्य भाषाको समतुल्य पाठद्वारा प्रतिस्थापन गर्ने प्रक्रियामा ध्यान दिइन्छ । यस प्रक्रियामा निम्न तहलाई अनुवाद एकाइका रूपमा लिइन्छ ।
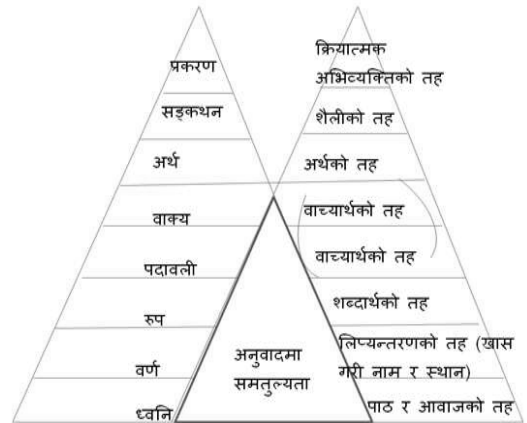
चित्र २

३.१ ध्वनि र वर्णको तह

यसले लक्ष्य भाषाको समग्र लिपि एवम् स्थान नाम र व्यक्ति नाम शब्दको ध्वनिलाई अनुकूलन गरी लिप्यन्तरणमा मदत गर्छ । उदाहरणका लागि *Mitterrand* को नेपाली रूप *मिट्टेरान्ड* होइन मित्तराँ हुन्छ । त्यसै गरी नेपाली भाषाका दुइटा नाम तोप नारायण र *टोप नारायण*लाई अङ्ग्रेजीमा एउटै नाम *Top Narayan* लेख्ने गरिन्छ । स्थान नामको हकमा त्याङ्बोचेलाई *Tsyanboche, Tyanboche, Syanboche, Tengboche* के लेख्ने हो थाहा छैन । यस्ता शब्दका निम्ति मानक कोश आवश्यकता पर्छ । हाल नेपाल सरकारले वितरण गरेका मसिन रिडेबल

राहदानी मध्ये १०१५९१ राहदानीको नाम र ठेगानामा गल्ती पाइएको छ (नेपाल पासपोर्ट, २०७३) ।

हालसम्म वितरण गरेका ४५ लाख राहदानीमा करिब २० लाख राहदानीमा स्थान नाम र व्यक्ति नाममा गल्ती भएको अनुमान गरिएको छ । यस्तो समस्यालाई व्यक्ति नाम र स्थान नामको मानक बनाएर समाधान गर्न सकिन्छ । देवनागरी रोमन लिप्यन्तरण मानक बनाउन पनि जरुरी देखिएको छ । हामी कहाँ मात्र होइन यस्ता समस्या अन्य भाषामा पनि देखिन्छ । शब्दको हिज्जेमा *localisation / localization, internationalisation / internationalization* जस्ता समस्या देखिँदा बेलायत र अमेरिकाले आआफ्ना भाषिकामा S र Z स्थापित गरिसकेका छन् भने प्रविधिमा चाहिँ I10n र i18n ले प्रतिस्थापन गरेका छन् ।

३.२ शब्दको तह

स्रोत वा लक्ष्य भाषामा एक वा अधिक पर्यायवाची शब्द हुने गर्छन् । यस्तो अवस्थामा स्रोत भाषाको पदको पर्याय लक्ष्य भाषाको संरचना एवं प्रकृतिको अनुकूल छ छैन भनेर केलाउनु पर्छ । लक्ष्य भाषामा भएको शब्दकोश र पर्यायवाची शब्दको सहायता लिएर अथवा लक्ष्य भाषाको मानक प्रयोग गरेर यसमा देखिने समस्या समाधान गर्न सकिन्छ । उदाहरणका लागि *capital punishment* को शाब्दिक अर्थ *पूँजी दण्ड* नभएर *मृत्यु दण्ड* हुन्छ । त्यस्तै *labor pain श्रम पिडा* होइन *प्रसव पिडा* र *labor room श्रमिक कक्ष* होइन *प्रसूति गृह* हुन्छ । त्यसै गरी *hemlock tree* को नेपाली अनुवाद *हेमलक रुख* होइन *विसालु वृक्ष* हुन्छ, *foreign elements in the blood रगतमा विदेसी तत्व* होइन *रगतमा बाह्य तत्व* हुन्छ ।

३.३ वाक्य तह

वाक्यको सम्पूर्णता पहिचान गरिसके पछि मात्र लक्ष्य भाषाको व्याकरणिक संरचनालाई ध्यानमा राखेर त्यसको समतुल्य वाक्य निर्माण गर्नु पर्छ । *What is your Christened name ?* को अनुवाद तपाईंको *क्रिस्चियन नाम के हो ?* लेख्दा गलत हुन्छ । यसको सही अनुवाद *तपाईंको न्वारानको नाम के हो ?* हुन्छ ।

३.४ प्रकार्यको तह

क्षेत्रीय, भाषिक, सांस्कृतिक वा धार्मिक आधारमा अभिव्यक्तिको तरिका फरक हुन्छ । भनिएको वाक्य एउटा हुन्छ त्यसले सङ्केत गर्ने सांसारिक अर्थ अर्कै हुन्छ । नेपालीमा *हात्तीका मुखमा जिरा* भन्दा सारै थोरै भन्ने अर्थ लाग्छ । लक्ष्य भाषामा संयोगवश *A cumin seed in an elephant's mouth* भनेर अनुवाद भयो भने अर्थ लाग्दैन । हुनु पर्ने अनुवाद हो *A drop in the ocean* हो ।

३.५ सांस्कृतिक तह

भाषाले समाजको संस्कृति बोकेको हुन्छ । व्यक्ति जुन समाजमा हुर्कन्छ, त्यस समाजका धर्म, संस्कार, प्राकृतिक नियम आदिलाई समेत संस्कृतिले आफ्नै परिवेशमा ढालेको हुन्छ । अनुवादको हकमा संस्कृतिको क्षेत्र सङ्कथन क्षेत्र भन्दा बाहिर पर्ने कुरालाई तलको चित्रले प्रष्ट पार्छ ।

चित्र ३

भाषा वा अनुवादकै माध्यमबाट विभिन्न संस्कृतिहरु एक आपसमा ज्ञात भएका हुन्छन् । स्रोत भाषाले दिने अर्थलाई ख्यालै नगरी वाच्यार्थ मात्र अनुवाद भयो भने त्यस्तो अवास्थामा त्यो अनुवादले भ्रम सिर्जना गर्न सक्छ । जस्तै, *Nepal is a secular state* लाई *नेपाल धर्मनिरपेक्ष राष्ट्र हो* भनि अनुवाद गरिनु । यसरी अनुवाद गर्दा स्रोत भाषाको धर्म र राजनीति फरक एकाइ हुन् भन्ने सांस्कृतिक अर्थ लक्ष्य भाषामा रहित वा निषेध भन्ने अर्थमा परिणत हुन्छ र यस्तो अनुवाद सर्वस्वीकार्य नहुन सक्छ । *secular state* भनेको धर्म रहित राष्ट्र होइन धर्म छ तर धार्मिक नीति तटस्थ छ भनेको हो । यसको अनुवाद *नेपाल तटस्थ धार्मिक नीति अवलम्बन गर्ने राष्ट्र हो* भन्ने हुन्छ । नेपाली स्रोत भाषाबाट *महल १० को ज्यान मार्ने उद्योग सम्बन्धी अपराधलाई* अङ्ग्रेजी लक्ष्य भाषामा *The crime related to 10th building of man killing industry* अनुवाद गर्दा शब्द चयन र व्याकरणमा गल्ती नदेखिए पनि अङ्ग्रेजी जनसमुदायमा नेपाली मुलुकी ऐनको सांस्कृतिक परिवेश थाहा नहुने हुनाले *ज्यान मार्ने उद्योग man killing industry* मा परिणत हुँदा अर्थको अनर्थ हुन्छ । यसको अनुवाद *The crime related to human assaulting of the article 10* हुन्छ । त्यस्तै *He hardly works* को अनुवाद *ऊ कामचोर हो* नकि *ऊ कठोर परिश्रम गर्छ* ।

४. अनुवाद बजार

आजको समयमा अनुवाद भाषा साहित्यमा मात्र सिमित छैन । अनुवाद मानिसको दैनन्दिन व्यवहारको अभिन्न अङ्ग बनि सकेको छ । व्यापार एवम् वाणिज्यको क्षेत्रमा अनुवादको माग दिनानुदिन बढ्दै गएको छ । नेपालमा पनि अङ्ग्रेजी लगायत युरोपेली र खाडी मुलुकका देशहरु सँगको आर्थिक सामाजिक कारोबारले गर्दा दैनन्दिन व्यवहारमा अनुवादको बजार बढ्न थालेको छ । बहुभाषी देश सँग व्यापार गर्न बहुभाषी बजार नीति अवलम्बन गर्नु जरुरी हुन्छ । एकल भाषाको माध्यमबाट विदेशी बजारसँग प्रतिस्पर्धा गर्न सकिँदैन ।

हाल अमेरिका, युरोप, क्यानडा, चीन र भारतमा दैनिक ३११ ओटा भाषामा अनुवादको काम हुन्छ । एउटा कम्पनीले सरदर एउटा भाषामा प्रति घन्टा तिन हजार शब्द अर्थात् करिब तिन सय चौँतिस वाक्य अनुवाद हुन्छ भन्ने अनुवाद उद्योगको दावी छ । वि. सं. २०११ मै भारतमा मात्र वार्षिक पाँच सय सोह्र मिलियन डलर रकम बराबरको अनुवादको काम भयो भनेर *द हिन्दु* पत्रिकाले लेखेको छ ।

आजको विश्व बजार अनुवादमा टिकेको छ भन्दा अत्युक्ति नहोला । भाषा नै सम्प्रेषणको माध्यम भएकोले निर्यात सामग्री बेच्नका लागि उत्पादन सामग्रीमा लिखित वा आवाज सहितको जानकारी र विज्ञापन राखेर प्रचार गर्ने हो भने छोटो समयमा पनि निकै ठुलो बजारमा प्रवेश गर्न सकिन्छ । यस्तो प्रचार सामग्री अनेक भाषामा उत्पादन गर्नु पर्ने हुनाले विज्ञापनको बजार अनुवादमा आधारित हुन्छ । आजको अनुवाद बजार एक वा दुई देशमा मात्र होइन अन्तर्राष्ट्रिय क्षेत्रमै उद्योगको रूपमा देखा परेको छ । हामीले पनि बेलैमा सोचेनौँ भने अन्तर्राष्ट्रिय बजारमा प्रवेश गर्न मुस्किल पर्छ ।

५. प्रविधि

आजको युग सूचना प्रविधिको युग हो । अनुवाद एउटा बौद्धिक प्रक्रिया हो । कृत्रिम बुद्धि प्रयोग गरेर एल्गोरिदम या सूत्रका माध्यमबाट भाषाको व्याकरणिक पद्धतिलाई नियमबद्ध गर्नु अत्यन्त कठिन कार्य हो । तर पनि आजको प्रतिस्पर्धात्मक समयमा मसिन अर्थात् यान्त्रिक अनुवाद उद्योगको अपार सम्भावना छ । यान्त्रिक अनुवादले विश्व बजारमा पदार्पण गरिसक्यो । अनुवाद उद्योगले विश्वका धेरै भाषामा सफल अनुवाद गरिसकेको छ । संसारका विभिन्न भाषामा भाषा इन्जिनियरिङ विधा अन्तर्गत कृत्रिम बौद्धिकताको प्रयोग गरेर अनुवादका विभिन्न अल्गोरिदम वा सिद्धान्त समेत विकास भएका छन् । तर नेपालमा चाहिँ मसिन अनुवादले प्रवेश पाएको छैन । अङ्ग्रेजी नेपाली वा नेपाली अङ्ग्रेजी भाषाको हकमा प्रशोधित भाषिक लगत (डाटा) को नितान्त अभाव छ । काठमाडौँ विश्वविद्यालय र

मदन पुरस्कार पुस्तकालयले थालनी गरेको दोभासे मसिन अनुवाद प्रकाशमा नआउँदै बिलायो ।

मेसीन अनुवाद अन्तर्विषयक क्षेत्र हो । यस प्रकारको अनुवाद भाषाविज्ञान र कम्प्युटर विज्ञानको संयोजित रूप हो । हालसम्म नेपाली भाषामा मसिन अनुवादका चुनौतीहरु पहिचान गर्न सकिएको छैन । मसिन अनुवादका लागि निश्चित भाषा नीतिको आवश्यकता पर्छ । यस्तो अनुवादका केही पूर्वशर्तहरु हुन्छन् । जस्तै, नेपाली भाषाको हकमा – १) वर्ण (सङ्केत सहित) निर्धारण, २) वर्णानुक्रम निर्धारण, ३) वर्ण सङ्केतन, ४) प्रविष्टि र भण्डारण मानक, ५) करिब एक लाख एकल शब्दको द्वैभाषिक शब्दकोश, ६) दस हजार एकल शब्दको पर्याय कोश, ७) व्यक्तिवाचक (स्थान नाम र व्यक्ति नाम) नाम कोश, ८) देवनागरी रोमनाइज्ड लिप्यन्तरण प्रारूप ९) करिब एक हजार उखान टुक्का कोश, १०) व्याकरणिक कोटिका त्याग, ११) पदावली (chunk) त्याग, १२) विभिन्न विधाका दस लाख द्वैभाषिक वाक्यको प्रशोधित (मसिनले पढ्न सक्ने) पाठ सङ्ग्रह, १३) विभिन्न विधाका एक करोड शब्दको प्रशोधित (मसिनले पढ्न सक्ने) द्वैभाषिक पाठ सङ्ग्रह १४) क्रिया उद्देश्य सङ्गति तालिका (TAM chart), १५) वाक्य विन्यासक (parser), १६) एक भाषिक वा द्वैभाषिक अभिलेख भण्डारण प्रारुप (XML or XLIFF format) आदिको आवश्यकता पर्दछ ।

यान्त्रिक अनुवादको फाइदा के छ भने १) एक पटक प्रयोग गरेको लगत (डाटा) पुन प्रयोग गर्न सकिन्छ । २) दोस्रो तेस्रो पटक अनुवाद गर्दा प्रशोधित डाटा थपिँदै जान्छ र पछिल्लो अनुवादमा समतुल्यता बढ्दै जान्छ । अनुवादको पटक जति बढ्दै जान्छ त्यति नै मसिन अनुवाद पछिको मान्युअल सम्पादनको काम घट्दै जान्छ । ३) अत्यन्त थोरै समयमा अनुवाद हुन्छ । ४) मसिन अनुवाद संसारको कुनै पनि स्थानमा र चौबिसै घण्टा उपलब्ध हुन सक्छ । ५) गोपनीयताको रक्षा हुन्छ । नेपालमा एउटा अनुवाद नीतिको अभाव खट्केको देखिन्छ ।

६. निष्कर्ष

अनुवाद विश्व संस्कृतिको बाहक हो । अनुवाद सिद्धान्तको मूल आधार भनेको स्रोत भाषा र लक्ष्य भाषा बिचको भाषिक समतुल्यता हो । आधुनिक कालमा अनुवादका आफ्नै सैद्धान्तिक मान्यता वा पद्धतिहरु भए पनि टीका सहितको शाब्दिक अनुवादले प्राचीन कालमा महत्त्वपूर्ण भूमिका निर्वाह गरेको देखिन्छ । आज हामीले मानी आएको अनुवाद इतिहासको थालनी विन्दु इस्वी संवत ४३० मानिए पनि इतिहास केलाउँदा यसलाई इसापूर्व ३२५/२६ सम्म तान्न सकिने आधार देखिन्छ ।

अनुवादले पाठलाई एक भाषाबाट अर्को भाषामा प्रतिस्थापन गर्ने मात्र नभएर मानव ज्ञान र संस्कृतिलाई एक सूत्रमा बाँध्न मदत गरेको छ । हिजोआज अनुवादले बजार र प्रविधिमा समेत दरो उपस्थिति जनाई सकेको छ । अनुवादको सन्दर्भमा बजार र प्रविधिलाई ध्यान नदिने हो भने अन्य भाषाको ज्ञान आर्जनमा अवरोध हुने मात्र होइन विश्व बजार सँग प्रतिस्पर्धा गर्न पनि सकिँदैन । नेपाली भाषाको हकमा अनुवाद प्रविधिको स्थितिलाई हेर्दा केही सम्भावना देखिए तापनि वर्तमान अवस्था भने झन्डै निराशापूर्ण भन्नै पर्ने हुन्छ ।

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लेखक : त्रिविबाट *लिङ्ग्विस्टिक्स आस्पेक्टस अव मसिन ट्रान्स्लेसन* शीर्षकमा पिएचडी गरेका लक्ष्मीप्रसाद खतिवडा सूचना प्रविधि तथा भाषा अध्ययन समाज, नेपालका संस्थापक अध्यक्ष हुन् । भाषा र प्रविधि, शिक्षा र समाजशास्त्र उनका अध्ययनका प्रमुख क्षेत्र हुन् ।

नेपाली साङ्केतिक भाषामा उल्था गर्दाका समस्या

शिलु शर्मा

प्रस्तुत लेखमा नेपाली साङ्केतिक भाषामा उल्था गर्दाका समस्याहरूको उठान र चर्चा गरिएको छ । साङ्केतिक भाषाको संक्षिप्त परिचय प्रस्तुत गर्दै साङ्केतिक भाषामा अनुवाद गर्दा आइपर्ने परिस्थितिजन्य र ढाँचागत विभिन्न समस्याहरूको पहिचान गरिएको छ । अन्त्यमा यस्तो अनुवादलाई सहज बनाउने उपायहरू पनि दिइएको छ ।

सूचक शब्द : साङ्केतिक भाषा, अनुवाद, उल्था, दोभासे, पारिस्थितिजन्य तफ्व, ढाँचा

१. साङ्केतिक भाषा

साङ्केतिक भाषा भनेको त्यस्तो भाषा हो जुन विशेष गरी बहिरा व्यक्तिको समाजमा शारीरिक चाल तथा मुहारको हाउभाउको प्रक्रियालाई सञ्चारको माध्यमको रूपमा लिइन्छ (वेबसाइट) । साङ्केतिक भाषा मुख्यतः बहिरा तथा सुस्त श्रवण भएका व्यक्तिले प्रयोग गर्ने भाषा हो । बहिराहरू सँग भाषिक सम्प्रेषण गर्नका लागि बोली-भाषी समुदायले समेत साङ्केतिक भाषाको प्रयोग गर्नु पर्छ (शर्मा, २०६१: १) । साङ्केतिक भाषालाई पनि बोली- भाषालाई जस्तै विश्लेषण गर्न सकिन्छ भन्ने पहिलो व्यक्ति विलियम सी. स्टोके हुन् । स्टोकले सङ्केतलाई वर्णन एवम् विश्लेषण गरे । उनको अनुसन्धानले सङ्केतका तीन ओटा भाग हस्त आकार, गति र स्थान हुन्छन् भन्ने बतायो । जुन सँग सँगै आउने यी तीन भागलाई उनले चेरिम (cherems) को रूप मानेका छन् । जसरी बोली-भाषामा वर्णहरू मिश्रित भएर एउटा शब्द बन्छ । त्यसरी नै चेरिम्स पनि एउटा अर्थहीन एकाइ हो जसका मिश्रणले सङ्केत निर्माण गर्छ । (भाली र लुकास, २००० : २६) पछि लिडेल र जोनसनले सङ्केतका पाँच भाग हुन्छन् : हस्त आकार, हातको गति, हातको स्थान, हातको अभिमुखीकरण र मुहारको हाउभाउ (ऐ.) ।

२. दोभासे

साङ्केतिक भाषाको दोभासे बोली-भाषा र साङ्केतिक भाषा बिच उल्था (अनुवाद) गर्ने तालिम प्राप्त व्यक्ति हो । साङ्केतिक भाषाको दोभाषेले स्रोत भाषा (बोली वा साङ्केतिक भाषा) का विचारलाई लक्ष्य भाषा (बोली वा साङ्केतिक भाषा) मा परिवर्तन गर्छ । अनुवादको दाँजोमा साङ्केतिक उल्था (interpretation) छोटो हुन्छ । साङ्केतिक भाषा उल्था गर्दा वक्ता सँग सँगै (simultaneously) वा वक्ताको पछि पछि (consecutively) दुई तरिकाबाट गर्न सकिन्छ । तर प्रायः सँग सँगै उल्था गर्ने अभ्यास बढी हुन्छ । साङ्केतिक भाषाको उल्था बोल्दाबोल्दैको समयमा गरिन्छ । अर्थात् वक्ताले बोलेर वा सङ्केत गरेर गइसके पछि अन्य समयमा उल्था गर्ने कार्य गरिँदैन । त्यसैले दोभाषेले छलफल गर्ने, मिलाउने, दोहोऱ्याउने कुनै अवसर पाउँदैन जुन अवसर अनुवादकले पाएको हुन्छ ।

३. समस्याहरू

साङ्केतिक भाषाको उल्था गर्नु भनेको अति जटिल कार्य हो । यसका लागि दोभाषेमा बहुतहगत ज्ञानात्मक क्रियाकलापको एकाग्रताको खाँचो पर्छ (ग्याबरियन र विलियम, २००९) । कुनै कार्यक्रममा साङ्केतिक भाषाको दोभाषेले उल्था गर्दा एउटा रोबोट वा मेसिनले जस्तै लगातार गरिरहनु पर्ने बाध्यता देखिन्छ । एक पछि अर्को वक्ताले बोलेर वा सङ्केत गरेर पालैपालो आफ्ना भनाइ राखिरहन्छन् तर एउटा मात्र दोभाषे छ भने उसले लगातार ती वक्ताका भनाइलाई बोली र सङ्केतद्वारा उल्था गरिरहेको हुन्छ । दोभाषेले एक छिन पनि विश्रामको समय पाएको हुँदैन । साङ्केतिक भाषाको उल्था गर्दा विभिन्न तत्वले समस्या खडा गरेको देखिन्छ ।

३.१ परिस्थितिजन्य तत्व

साङ्केतिक भाषाको दोभाषेको लागि आफ्नो पहिरन कस्तो हुनु पर्छ भन्ने कुरा महत्त्वपूर्ण हुन्छ । मञ्चमा गरिने औपचारिक कार्यक्रममा दोभाषेको काम गर्दा दोभाषेहरूले गाढा रङको सादा लुगा लगाउनु पर्ने हुन्छ । किनभने दोभाषेका हातहरु चलिरहेको बेला उसको पछिल्तिर चहकिलो तथा फिका रङको लुगा एवम् बुट्टेदार लुगा लगाएको मानिस भएमा बहिराहरूलाई दोभाषेको सङ्केत पहिचानमा समस्या हुने गर्छ । त्यस्तै गरी चम्किला गहनाहरूले पनि समस्या पार्छ । त्यसकारण सौम्य प्रसाधनमा दोभाषेले आफूलाई प्रस्तुत गर्नु पर्छ ।

त्यस्तैगरी दोभाषेले उल्थाको काम गर्न आफू कता उभिने हो त्यसको पनि ख्याल राख्नु पर्छ । दोभाषेले आफूलाई अप्ठ्यारो नहुने गरी वक्ताको बोली सुन्न सक्ने अथवा सङ्केत देख्न सक्ने साथै आफ्नो प्रस्तुति दर्शकले स्पष्ट रूपमा देख्न सक्ने ठाउँमा उभिनु पर्छ ।

३.२ ढाँचागत तत्त्व

क. वर्ण विज्ञान

साङ्केतिक भाषाको वर्ण-विज्ञान (हस्त आकार, हातको स्थान, गति इत्यादि) बोली-भाषाको वर्ण-विज्ञान भन्दा बढी लचकदार छ । उदाहरणको लागि बोली भाषामा 'प' उच्चारण स्थानका हिसाबले 'द्वयोष्ठ्य' (bilabial) हो भने उच्चारण प्रयत्नका अनुसार स्पर्शी (stop) हो । बोल्ने वक्ताले 'प' उच्चारण गर्दा दुवै ओठको प्रयोग नगरी 'प' उच्चारण गर्न सक्दैन, ऊ द्वयोष्ठ्य स्पर्शी नियममा बाँधिन्छ । तर साङ्केतिक भाषा केही लचकदार भएको हुनाले यस भाषाका सङ्केतले नियममा नबाँधीकन पनि कुनै निश्चित सङ्केत गर्न सक्छ । जस्तै, 'शहर' शब्दको सङ्केत गर्नु पर्दा दुवै हातले 'श' को हस्त आकारलाई टाउकोको दायाँ बायाँ दुवै तिर अगाडि पछाडि लैजानु पर्छ । तर सङ्केत गर्ने व्यक्तिले कुनै कारणवश एउटा हातले मात्र पनि सङ्केत गर्न सक्दछ र 'श' को हस्त आकारलाई टाउकोको एकातिर मात्र अगाडि पछाडि लैजान सक्छ । त्यसो गरे तापनि ग्रहण गर्ने व्यक्तिले उसले भन्न खोजेका कुरा बुझ्छ । त्यसकारण अहिले भिडियोफोनमा बहिरा व्यक्तिले कुरा गर्दा एउटा हातले मोबाइल समातेर एउटा हातले मात्र पनि सङ्केत गरिरहेका हुन्छन् किनभने एक हातले सङ्केत गर्दा पनि केही समस्या हुँदैन तर बोली-भाषामा भने उच्चारणका नियममा आबद्ध भएर उच्चारण गर्नु पर्ने हुन्छ ।

साङ्केतिक भाषामा औंला-हिज्जेको महत्त्व हुन्छ । औंला-हिज्जे भन्नाले औंलाहरूको माध्यमबाट प्रस्तुत गरिने सङ्केत हो । नेपाली साङ्केतिक भाषामा नेपाली भाषामा प्रयुक्त हुने सम्पूर्ण स्वरवर्ण, व्यञ्जन वर्ण तथा अङ्कलाई औंलाका माध्यमबाट वार्णिक तहमा प्रस्तुत गर्न सकिन्छ । कुनै सङ्केतको कमी हुँदा अथवा व्यक्तिलाई सो सङ्केतका बारेमा ज्ञान नहुँदा वा व्यक्तिवाचक नामको सन्दर्भमा औंला-हिज्जेको प्रयोग गर्न सकिन्छ । जस्तै 'किताब' भन्ने शब्दको सङ्केत पनि छ, त्यसलाई सङ्केत गरेर देखाउन सकिन्छ । यदि किताब शब्दको सङ्केत नआएमा त्यसलाई औंला-हिज्जेबाट पनि क-ि-त-ा-ब गरी पनि प्रस्तुत गर्न सकिन्छ ।

हस्त आकार भन्नाले सङ्केत गर्दा बनाइले दुवै हातको आकारलाई बुझिन्छ । जस्तै a, b, c, s, 5 आदि । हातको स्थान भन्नाले सङ्केत गर्दा दुवै हात कुन स्थानमा रहन्छ भन्ने हो । जस्तै, छातिको अगाडि, टाउको माथि आदि । त्यसै गरी गति भन्नाले सङ्केत एक ठाँउमा स्थिर रहन्छ या एक ठाउँबाट अर्को ठाउँमा जान्छ भन्ने हो । अभिमुखीकरण भन्नाले हत्केला कतातिर फर्कन्छ (तल, माथि) र मुहारको

हाउभाउ भन्नाले सङ्केत गर्दा सँगसँगै अनुहारमा आउने प्राकृतिक हाउभाउ हो । जस्तै,

(१) उस्तै स्थान तर फरक गति

घण्टा   सेकेन्ड

(२) फरक हाउ भाउ

खुसी ⁄ हर्ष   दुःख

(३) उस्तै स्थान तर फरक हस्ताकार

बिहान   बेलुकी ⁄ साँझ

(४) उस्तै हस्ताकार तर फरक स्थान

लाज   चिन्ता

(५) फरक हस्त अभिमुखिकरण

अचम्म/आश्चर्य   थकाइ

स्रोत: नेपाली साइकेतिक भाषा शब्दकोश, २०६०

ख. शब्द भण्डार

साइकेतिक भाषाका शब्द धैरै छन् नेपाली साइकेतिक भाषाको सन्दर्भमा भन्नु पर्दा तिनलाई पूर्णरूपमा दस्तावेज गरिएको छैन । नेपाली साइकेतिक भाषाका शब्दमा केही खाली ठाउँ भेटिन्छ । जस्तै 'समाज' भन्ने शब्दको सङ्केत छ तर 'सामाजिक' शब्दको सङ्केत नहुँदा समाज र सामाजिक शब्दलाई एउटै सङ्केतबाट देखाउनु पर्ने अवस्था भएकाले नेपाली साइकेतिक भाषाका यस्ता कठिनाइलाई हटाउन पहल गर्नु पर्ने देखिन्छ । साइकेतिक भाषालाई बोली-भाषा सँग ठ्याक्कै शब्द शब्दमा अनुवाद/उल्था गर्न मिल्दैन किनकि यसको व्यवस्था बोली-भाषा भन्दा भिन्न हुन्छ । साइकेतिक भाषामा औँला-हिज्जेको पनि प्रयोग हुन्छ । औँला-हिज्जेले कहिलेकाहीँ दोधारमा पार्ने गर्छ । औँला-हिज्जे लिप्यान्तरणको रूप हो । औँला हिज्जे सङ्केतको विकल्प चाहिँ होइन तर शब्दकोशको कमीले गर्दा व्यक्तिवाचक नाममा औँला हिज्जेको प्रयोग गरिन्छ । दोभाषेले प्रायः के सोच्दछ भने औँला हिज्जेको प्रयोग गर्दा आफूले व्यक्त गरेको कुरा दर्शकले पूर्ण रूपमा नेपाली वा सम्बन्धित बोली भाषामा बुझ्छ । तर यो सार्वभौम रूपमा नै सही होइन । बहिरा व्यक्तिमा नेपाली भाषा वा उसको मातृभाषा वा राष्ट्रभाषा बारे अलमल हुन सक्छ । जस्तै बहिरालाई हिज्जे सङ्केतबाट बुझाउनु भन्दा 'लसुन' शब्दलाई सङ्केत गरेर बुझाउन सजिलो हुन्छ ।

ग. रूप-वाक्य विज्ञान

साइकेतिक भाषा भनेको उच्च रूपमा सान्दर्भिक एवम् वाग्य रूपको सङ्कथन सँग बढी आबद्ध हुन्छ । जस्तै, साइकेतिक भाषामा विषयगत व्याकरण भन्दा शीर्षकको प्रमुखता बढी महत्त्वपूर्ण हुन्छ । वाक्यमा आउने कर्ता, कर्महरु प्रायः अण्डाकार वृत्तमा हुन्छ (माइक, इ. २०७०) । नेपाली भाषामा कर्ता, कर्म र क्रिया बिच सिधा सम्बन्ध हुन्छ तर साइकेतिक भाषामा कर्ता, कर्म र क्रिया अण्डाकार वा गोलाकार हुने कारण वाक्यात्मक संरचनामा जता पनि आउन सक्छ । कुन अगाडि कुन पछाडि भन्ने कुरा सँग यस

भाषाको सरोकार हुँदैन, अर्थको द्योतन सँग मात्र सम्बन्ध हुन्छ । त्यस कारणले बहिरा व्यक्तिले क्रमलाई भङ्ग गर्ने हुँदा सङ्केत गर्दा कहिलेकाहीँ दोभाषेहरु अलमलमा पर्छन् । यसर्थ दोभाषेको काम गर्दा बहिराका लागि अर्थ बुझ्ने गरी अण्डाकारीय तरिकाले प्रस्तुत गर्न सकिए पनि सुन्ने व्यक्तिलाई उसको भाषाको क्रममा दोभाषेले कार्य गर्नु पर्ने हुन्छ । वक्ताले सङ्केत गर्दा बहुउच्चारक अवयव (दुई हात र शरीर) को प्रयोग गर्छन् । यसको अर्थ हो वक्ताले तीन ओटा कार्य एकै साथ गरिरहेको हुन्छ । त्यसको परिणाम सङ्केतको छोटो रूपले नेपाली बोली-भाषामा चाँहि लामो समय लिइरहेको हुन्छ । साइकेतिक भाषाको वाक्यमा बोली-भाषाको जस्तै शब्दहरु क्रममा हुँदैनन् । अर्थात् कर्ता, कर्म र क्रियाको जस्तो रूप साइकेतिक भाषामा हुँदैन । कर्ता सुरु, मध्यम र अन्त्य जता पनि आउन सक्छ । कतिपय रूपायनका शब्दहरुको पनि सङ्केत बनि नसकेकोले समस्या देखिएको छ ।

घ. शब्दकोशको कमी

नेपाली साइकेतिक भावहरु पूर्णरूपमा दस्तावेजमा आइसकेको छैन । थोरै शब्दबाट धेरै थोक कुरा भन्नु पर्ने हुन्छ । बोली-भाषामा वक्ताले कुनै शब्द उच्चारण गर्दा साइकेतिक भाषा दोभाषेले त्यति खेरै त्यो शब्दको पर्यायवाची शब्द वा नजिकको अर्थ लाग्ने शब्द सोचेर सङ्केत गर्नु पर्ने हुन्छ जुन दोभाषेको लागि कठिन चुनौती हुन जान्छ ।

त्यस्तै गरी पारिभाषिक शब्दले गर्दा पनि दोभाषेलाई समस्यामा पार्ने गर्छ । एउटा साइकेतिक भाषी दोभाषेले हरेक विषय-क्षेत्रमा दोभाषेको भूमिका निर्वाह गर्नु पर्ने हुन्छ । साइकेतिक भाषी दोभाषे बोली-भाषा र साइकेतिक भाषाको ज्ञाता त हुन्छ तर बोली-भाषाको ज्ञाता हुँदैमा उसलाई सम्पूर्ण विषयका पारिभाषिक शब्दको बारेमा थाहा भने हुँदैन । अतः दोभाषेका रूपमा काम गर्दा पारिभाषिक शब्दले समस्या ल्याउँछ । पारिभाषिक शब्दको ज्ञानको कमीले गर्दा दोभाषे सही रुपमा उल्था गर्न असक्षम हुन्छ । स्वास्थ्य, कानुन, विज्ञान, भाषाविज्ञान, साहित्य, भूगर्भ आदि अनेक क्षेत्रका पारिभाषिक शब्दहरु साइकेतिक दोभाषेका लागि जटिल शब्दहरु हुन् ।

ङ. फरक संस्कृति

फरक संस्कृति, रहनसहन र जातिको कारणले पनि सङ्केत-उल्थामा समस्या आउँछ । फरक संस्कृति, रहनसहन र जातिको कारणले गर्दा बहिराहरुले प्रयोग गर्ने कुनै कुनै शब्दहरुको सङ्केत पनि फरक हुने गर्छ । उदाहरणका लागि, काठमाडौँ उपत्यका अथवा पहाडी क्षेत्रमा बसोबास गर्ने व्यक्तिले भारी बोक्नुको सङ्केत गर्दा डोको बोकेको

जस्तो गर्छ भने तराईमा बस्नेले टाउकोमा सामान राखी बोकेको जस्तो सङ्केत गर्छ । यदि दोभाषे तराईको संस्कृति बारे अनभिज्ञ छ भने उसले भारी बोकेको सङ्केतलाई बुभ्न सक्दैन । ऊ अलमलमा पर्छ जसले गर्दा उसलाई साङ्केतिक भाषामा उल्था गर्दा समस्या पर्छ ।

४. निष्कर्ष

साङ्केतिक भाषाको उल्था कार्य आफैमा जटिल कार्य हो । यसलाई सजिलो बनाउन विभिन्न तत्त्वको संयोजनको आवश्यकता पर्छ । साङ्केतिक भाषाको दोभाषे पेशा एउटा चुनौतीपूर्ण पेशा हो । साङ्केतिक भाषालाई आवाजमा वा आवाजलाई साङ्केतिक भाषामा उल्था गर्दा दोभाषेले अनेकौँ चुनौतीहरुको सामना गर्नु पर्छ । यसमा ऊ कहिले सफल हुन्छ, कहिले असफल । तर प्रयत्न भने जारी रहन्छ । चुनौतीले कसरी सङ्घर्ष गर्ने भन्ने सिकाउँछ र सङ्घर्षले विकासका नयाँ बाटो पहिल्याउन मदत गर्छ । त्यसैले नेपाली साङ्केतिक भाषा दोभाषेहरुले पनि यी चुनौतीहरुलाई स्वीकार गरेर बहिरा समाज र दोभाषेको उत्थानका लागि अगाडि बढी रहेको अवस्था छ ।

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लेखक : नेपाली र भाषा विज्ञानमा एम.ए., शिलु शर्मा राष्ट्रिय साङ्केतिकभाषा दोभाषे सङ्घ, नेपाल (NASLI– Nepal) का अध्यक्ष हुन् । शर्मा नेपाली साङ्केतिक भाषाको दोभाषेका साथै नेपाल टेलिभिजन र एभिन्युज टेलिभिजनमा समाचार प्रस्तोताका रूपमा कार्यरत छन् ।

OUR BASIC AIM SHOULD BE TO DIVERSIFY TRANSLATION WORKS

Tej Ratna Kansakar

I would like to thank the organizers for inviting me to present my few thoughts on translation based on my experience in translating a limited number of literary works in Nepali and Newar languages. I remember the first translation workshop I attended with Mr. Basanta Thapa, the President of the Society of Translators Nepal. I think that was after the Linguistic Society's conference two years ago and was conducted at the Kirtipur Campus by Professors David Hargreaves and Uma Shrestha of Western Oregon University, USA. At that workshop the focus was on poetry. There were various kinds of translations of one single poem, and these reflected the semantic range of poetic expressions. And which in fact give you the insight on the spirit of poetry in terms of meaning, rhythm and rhyme. I find poetry is the most difficult medium of translation work. One would need to capture not only the rhyming scheme but also the possible lexical meanings. That is a very difficult task for the translator.

I now realise that translation is a worldwide necessity including the proceedings of the United Nations, for example, which cannot function without translations. At the international level, the writers of foreign literature, such as Russian literature, French literature which would not have been accessible to us if there were no translations. In the field of diplomatic relations, and cooperation with foreign countries, the need for clear and effective medium of translation is a vital means of communication.

I have been asked if there should be more publications on translation works and manuals to encourage scholars to engage in translations. The only book I have read on translation was by Dr. Govinda Raj Bhattarai who had produced a seminal work, in fact a primary work on Introduction to Translation Studies published about 16 years ago. I am not aware of any other publications on guidelines for translators. In that book, I find there was one problem which has been discussed briefly as the central problem in

translation. That is the problem of equivalence. As this is the central concern of linguistics, we need to ask, equivalence in terms of what? in terms of functional equivalence, in terms of communicative equivalence, or in terms of pragmatic equivalence ? There are in fact various levels of equivalence, and we therefore need to be aware of these kinds of hierarchy of translation practices. So, with these considerations of equivalence, we need to ask what are the kinds of problems we may face in works of translation.

My view is that in translation, there is not merely a transfer of content from the source language to a target language. The transfer, if I may call it, cannot be adequate or meaningful if a translator does not fully understand the social and cultural beliefs and practices of the target language. It is in fact based on a cultural specific and social oriented task. It is not merely a transfer from one language into another. It is in fact a social and cultural barrier to interpret the target language. So a translator in this sense must be able to jump to cross this barrier. I would like to call this not translation, the better term is transcreation. It is actually a transcreation in terms of interpreting the norms and values of a target language. Translation in this sense is not a simple task but a highly complex exercise.

There is now a need in Nepal for more translation works from Nepali to English or English to Nepali in various fields of writing such as education, journalism, medical practices, national five year plans, diplomatic relations, regional co-operations, apart from literary translations.

During the Panchayat time I was asked by the National Planning Commission to translate Nepal's five year plan into English, and the Secretary told me to submit the translation within seven days. I said that one week is not sufficient to translate such a large document. And he said 'OK 10 days.' I had to work night and day to translate that work for foreign diplomats. The

ministry had to send that document to foreign Embassies, foreign Ministries as an official document from the Government of Nepal. That was a very painful kind of experience for me. Translating such official documents into English obviously had to be faultless, no mistake of any kind, no grammatical errors, no lexical errors, no punctuation and spelling errors, everything has to be perfect. So, that experience in fact taught me a lot of things that translation is not a simple process, it can indeed be a very rigorous process.

There can of course be misinterpretation in translation that we need to avoid. Any misinterpretation may lead to mistranslation and that is a very real possibility in works of translation because misunderstanding of the original text will naturally produce faulty translations. Dr. Bhattarai has rightly warned readers and translators to avoid giving wrong information and wrong ideas which are quite common in published translated works in Nepal.

I had also conducted a three-day translation workshop recently at Nepal Bhasha Misa Khala (Newar women organization). This workshop was attended by over twenty-five women writers, social workers and students interested in literary translations. There I had produced some materials for practical work in translations from Newar to English or any other language they are familiar with. On the first day I used a collection of culture specific lexicon, not everyday vocabulary but related to culture, society, and religion of the Newar community. On the second day I had selected about 30 sentences without any context, for translation practice. I told them to be aware of word order, grammatical correctness and to convey the correct contextual meanings. In other words, the ideas need to be expressed in a logical order and to avoid clumsy sentences that lack clarity. If the translator feels that culture-specific lexicon requires to be explained clearly, a footnote or an end note must be used. My friend and colleague late Kesar Lal Shreshta and I had collected hundreds of such culture-specific terms in the course of our translations of biographies, novels, essays and short stories of Newar literature. The readers need to understand the content of any given text very clearly. On the third day, I had provided two types of text, namely a descriptive text and a narrative text extracted from an essay and a short story. The participants were instructed to read those texts carefully and translate them into whatever language they are familiar with. It was an open ended exercise as they were free to translate the Newari text into Nepali, Hindi, Maithili or any other language spoken in Nepal. When I collected the translated texts, many participants had translated into Nepali, and some had also used English. That proved to be a very productive and very useful exercise as the oral presentations of these translations encouraged a fair amount of discussions and useful comments addressed to specific translators. At the concluding session of the workshop several participants expressed their views on the need to promote translations for wider dissemination of ideas within Nepal as well as the neighbouring countries of the SAARC region. The sponsors also endorsed that view and hoped that such workshops can be held on a regular basis with exchange of publications and to encourage larger number of participants. Our basic aim should be to diversify translation works at the national and regional levels to contribute to our communication needs. I did learn a great deal from this initial workshop organized by the women organization. I am sure we can improve on that encouraging beginning.

Apart from literary translations, there is much scope in translation of technical texts including scientific and legal documents. Recently, I was asked to translate a legal document concerning public health, and I had to use a large number medical terms as a domain of specialized register. I have therefore been trying to encourage students, colleagues and also professionals to take up translations as a primary hobby, not as a profession. One cannot be a translator and be a professional in Nepal, as translation is not a professional exercise. To be a good translator, one needs to be bilingual or multilingual and most people do not have the required competence in two or more languages.

Most of you may have heard about the grammar-translation method of teaching a foreign language such as English.. That method was widely used in

English language teaching and later went out of use as a viable method in foreign language teaching. The grammar translation method (GTM) may be out-dated but there are certain advantages. This method has been revived to some extent in foreign language teaching by specialists and advocates of the communicative method. So if the GTM can co-exist with the communicative method of teaching it is not out dated, and can be revived to a certain extent. We need, above all, to examine what is relevant and what is redundant. If there are certain advantages in the GTM methodology, these can be used within the communicative method as a synthetic approach. That is my view.

I would now like to conclude by making one remark. Nepal has very vast literary resources in Newari, Nepali, Maithili, Rai-Kiranti and many other minority ethnic communities. For example there is very real need to bring a wealth of Buddhist literature recorded in the Pali script that have not seen the light of day. A few of these have been translated by Nepalese and foreign scholars such as translations from Pali to Newari, and Newari to Nepali or English. But this task has to continue for a wider dissemination of the richness of Nepalese heritage. We need to encourage more professional interest in this task. We also need to promote translation exercises at the professional and non-professional levels to expose our literary heritage to the outside world in a very authentic and realistic manner.

That is all I can say at this time. Thank you for your kind attention.

Tej Ratna Kansakar, PhD., Professor of English, TU, Kirtipur, Nepal delivered the speech at the *First National Conference on Translation and Exhibition of Translated Books* on 29th September 2016 (13th Ashwin 2073) Friday, at Dilliraman-Kalyani Regmi Memorial Library, Lazimpat, Kathmandu, Nepal.

AN INEVITABLE BRIDGE THAT LINKS THE WORLD

Govinda Raj Bhattarai

Respected Chair of this historic event

Distinguished delegates, Prof. T. R. Kansakar, linguist and scholar,

Prof. Usha Thakur, (Head) Department of World Literature and Translation, Nepal Academy

Presenters and Participants

It is a very important, a memorable day in my life. I had never imagined such a day would dawn in Nepal when I joined higher education in Translation Studies at the University of Hyderabad more than two decades ago. In the intervening years, after my return, many scholars have dedicated to the foundation of this discipline in the academic institutions—Prof. Chudamani Bandhu in his capacity as the Head of the Department of Linguistics got a course on Translation Studies designed and introduced it in 1996. I had an opportunity to involve myself in the task. Secondly, Prof Shishir Kumar Sthapit got another course designed for the M Ed English students for the Department of English Language Education and got it introduced the following year. These were Master's courses in the beginning. Since then Translation Studies has developed as an uninterrupted and unquestioned area of study and research in Nepal.

Gradually, other new Universities also opened avenues for Translation Studies, and research scholars registered for M Phil and PhD level studies. English Education also introduced the Translation Studies syllabus for the diploma level courses at a time.

About four dozen master's level theses, and one dozen books have been produced on Translation Theory and Practice in two decades, which can be recorded as our nation's own property, and we are proud of these achievements. There are some MPhil and PhD level researches treasured in the TU library.

Not only this, we have very clearly put our words time and again in seminars, conferences and publications that literary translation is a great creative art, more complex than simply creation. So translation is not a secondary writing. Rather it has been recognized as a primary source of creative force in the twenty first century. A study that Bal Ram Adhikari presented at a seminar organized by Translation Department of Nepal Academy last year has shown that only 35 percent of Nobel prize-winning literary creations are originally authored in English otherwise all are translated. This is an eye opening study, a fact revealing the importance of translation, if we recognize the discipline, Translation Studies. In the past, translation was honored as an old lamp that lights the new, but now it has been recognized as an inevitable bridge that links the world. No friendship is possible without translation, no progress is possible without translation, no development without translation. Without translation a nation will be stagnant, isolated and lost in itself. The same applies to a person. So the scientists and linguists have called the twenty first century as the age of translation.

But until a few decades ago translation was at the bottom of academic as well as creative activities in Nepal. For instance, after a great translator as well as creative writer Dan Khaling passed away a few weeks ago, the media asked me to write an obituary essay for the week. And I started my study on him which revealed to me that Dan Khaling had been a dedicated translator of *Seven Nepali Poets*, including Mahakavi Devkota. The Publishers' Note only says, "Our heartfelt thanks are due to MS Devkota, C K Upadhyaya, M S Thakur and M L Karmacharya for their cooperation in rendering the poems in English". The translators are left in darkness.   This is unbearable injustice to them, the translators in general. They are dismissed like nonentity. This is known as the death of the translator in the shadow. Many works in Nepal have followed *this* tradition of dismissing the translators. Now, we are struggling for translator's visibility. We are requesting the publishers, including Nepal

Academy, to mention the translators' names in clear words. They should be given some space for their words in the translated works so that they can say what made them translate the books, what are advantages of their translations for the readers and the nation, how they accomplished the task, what value would be added to our *vangmaya*, the literature. I am not talking about that kind of translations carried out purely for monetary motive. Such nonliterary works demand only technical skill and not the sensitivity that a literary text demands.

We introduced contemporary translation theories and advocated for practicing accordingly— translation and visibility is the first precondition. Visibility in terms of TOR, in terms of time and space and money, and above all his or her name in the prior list along with the author and his expression.

I appreciated Bal Ram Adhikari after seeing his translation of Nepali poetry produced by a British publisher with his name, fame and obvious words of translator's introduction. I too have tried to dismantle the invisibility of translator tradition though some have cheated me very successfully. They take translators simply as *khetalas*, the field laborers.

It seems we have come a long way. Two decades of struggle towards the establishment of professionalism. Society of Translators Nepal (STN) is a recently founded pioneering organization in contemporary Nepal though we had *Nepali Bhasha Anuvaad Parishad* (Nepali Language Translation Council) established almost a century ago. The pioneers of Nepali *vangmaya* had a great vision. However, it did not survive the harsh ages. But its contribution is substantial. The STN has come with a vision and many dedicated young people have invested their blood and sweat in helping this survive. I recall the obsession Bal Ram has developed for Translation Studies—its theory building, teaching and translating practically. Besides he has also encouraged a host of young generation enthusiasts for choosing an optimistic path, an interface that one should choose for future. It is difficult for students to choose a right path. Translation is in fact the

discipline and demanding career both for the future.

I recall another dedicated person, a strong foundation stone of this Society. He has whole-heartedly and unwaveringly supported this organization and moved with young generation enthusiasts. He does not look for name and fame and though the organization is poor financially he has spent all his for this noble cause of establishing it. For its recognition. It is his labor of love. I hope the nation will never forget such dedicated scholars as Mr. Bhim Narayan Regmi in future. There is an umbrella made up of Mr. Basanta Thapa. He guided, helped and supported this organization to grow. It is growing rightly.

Above all Bal Ram and Bhim Regmi stand upon a strong rock, which is deeply ingrained into the earth and no shocks and tremors could shake the unshakable—this is Shree Basanta Thapa, the guardian of the organization. There are many teachers, students, freelancers, and mainly translators. There are young people alike without whose active involvement; one cannot imagine such a thriving organization to stand so gloriously this morning to organize such a conference. This gives us a sense of great happiness and sense of immense achievement. I wish that the Government of Nepal should also have sharp eyes and clear sense of hearing to see and hear how people on their own have created such a great academic atmosphere on a new discipline, a discipline of the future. She should help this light go burning.

Having said this, I would like to stop but cannot until I have spent a few words in the appreciation of three historic events or actions that have taken place and supported translation in Nepal—one is the first exhibition of translated books. This is the ever first time in Nepal. An unimaginable thing. This will glorify the translators, honor their publishers and inform the valued readers. The richer the vangmaya grows the more its translation titles are. In a developed nation half its publications are translations yet they have no list of plagiarized publications like in Nepal. Translation is also a test of a nation's moral stand. Profiteers should not enter into this sector.

Additional words of appreciation I record here are the coincidence of this event on the International Translation Day, that is the 30th of September every year. I would like to borrow a few words from the online sources to highlight this:

International Translation Day is celebrated every year on 30 September on the feast of St. Jerome (347-420 c.) the Bible translator who is considered the patron saint of translators. The celebrations have been promoted by FIT (the The International Federation of Translators) ever since it was set up in 1953. In 1991 FIT launched the idea of an officially recognized International Translation Day to show solidarity of the worldwide translation community in an effort to promote the translation profession in different countries. This is an opportunity to display pride in a profession that is becoming increasingly essential in the era of progress in globalization.[1]

And translation professionalism includes not only translation, there are also a host of other allied disciplines or skills. One among them is interpreting. I would like to borrow some words that ATA has publicized for this occasion:

The world of the translator and the world of the interpreter are two professions dedicated to one goal: facilitating communication between people. As the world becomes more integrated, fostering understanding between the multitude of speakers is more critical than ever whether it is in writing or in speech. Interpreters and translators are at the junction point that impacts the development of business, science, medicine, technology, international law, politics and a host of other areas. We provide the ability for each of these worlds to learn from each other to the benefit of society as a whole. The role of translators and interpreters in connecting worlds is to open up the whole world to all of us.[2]

I keep visiting places in order to attend seminars and present papers. Two weeks ago I went to China to present a paper in a seminar on *Literary Silk Road*. They had already got our papers translated into Chinese and published in a

magazine form. One is not expected to present in PowerPoint in China. In the seminar, the presenter reads his or her paper in English and the audience mostly the Chinese, open the book and read silently line by line in Chinese. All this is translation. After the sessions are over, some short discussion sessions started.

The Chinese speaks (in Chinese) (everybody listens, though we don't understand anything)

Interpreter: (in English) I visited Nepal twice, beyond the great mountains. It seems the high mountains separate us but that is not, wherever we are, Lord Buddha and Buddhism puts us together.

We: We are happy to know that you have visited the land of Lord Buddha, that is Nepal, and liked the people and place, its religious harmony and nature indeed.

Interpreter speaks in Chinese….

The delegate speaks (in Chinese)….

The Chinese audience laugh (we don't know)

Then interpreter speaks for us: In Nepal everybody loves the other, maybe because of the teachings of the Buddha. The cows and bulls, dogs and cats even monkeys walk along the same route, the vehicles and pedestrians too, without harming each other. Tolerance and harmony.

Then only we laugh..

Such a slow process of interpreting requires much time but there is no other way. In big conferences, interpreters come from Beijing University or other institutions and then conferences become successful. So we must celebrate both these techniques or mediums or tools without which modern life will be at a standstill.

Against this backdrop, Nepal has to be very serious about the position of translation. It is a most reputed discipline throughout the world. However, in our case, it is disputed and sometimes even ignored. Used as a slave by their masters. Despite that it has occupied its space in academic as well as professional fields. At this moment, by establishing a Department of Translation, Nepal Academy has initiated a most commendable task. The Academy had sometimes

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[1] https://en.wikipedia.org/wiki/International_Translation_Day

[2] http://www.fit-ift.org/international-translation-day-2016/

good classics translated (nearly 100 titles) and helped in laying the foundation of Nepali literature. Now we need a stronger revival of the zeal, multifarious actions should start addressing the needs of different languages. Academy's regular publication of *Rupantaran* is a great step towards institutionalizing translation in Nepal. Recently under the initiation of Prof. Usha Thakur, her Department has proposed to produce a Anuvadak Parichaya Kosh (A Dictionary of Translators) that will be the first ever dictionary of translators in Nepal. If it comes to materialize, those who spent their lives for the labor of love, will be truly honored. Better late than never. We need to prepare now a database for the same.

Firstly, we need to prepare a National Roster of Translators.

Secondly, we need to make a survey of the past and see how Nepali *vangmaya* has utilized translation for its development.

Thirdly, we need a detailed record of translators, translated texts from and into different languages of Nepal, some very rich like Newari and Maithili.

Now I think it is right time for me to stop because in a moment of great happiness like this one should not speak more. He should listen to others—scholars, presenters, and the humble mass who are here to participate in this historic conference. This is truly a historic moment brought about by the hard work of the young people. I would like to acknowledge the contribution of Prof. Kansakar, who devoted his life to nurturing generations of us.

I would like to thank the organizers for giving me this opportunity to speak a few words.

Thanking you all.

Jaya translating! Jaya Interpreting !!

Govinda Raj Bhattarai, PhD, Professor of English, TU, Kirtipur, Nepal delivered the speech at the *First National Conference on Translation and Exhibition of Translated Books* on 29th September 2016 (13th Ashwin 2073) Friday, at Dilliraman-Kalyani Regmi Memorial Library, Lazimpat, Kathmandu, Nepal.

अनुवाद विभाग अन्तर्गत भएका गतिविधि

उषा ठाकुर

विश्व अनुवाद दिवसको सुखद उपलक्ष्यमा अनुवादक समाज नेपालद्वारा आयोजित आजको यस भव्य कार्यक्रमका आदरणीय अध्यक्षज्यू, प्राध्यापक तेज रत्न कंसाकार, प्राध्यापक अभि सुवेदी, प्राध्यापक गोविन्दराज भट्टराई, प्राध्यापक माधव पोखरेल, प्राध्यापक तुलसी दिवस अनि विद्वान् मोहन मैनाली, प्रकाश उपाध्याय तथा अन्य विशिष्ट साहित्यकारहरू, यस समाजको परिवारका आदरणीय सदस्यहरू, यहाँहरू सबैमा हार्दिक नमन गर्दै म यस राष्ट्रिय अनुवाद सम्मेलन तथा अनूदित पुस्तक प्रदर्शनीको लागि यस अनुवादक समाज नेपाल प्रति हार्दिक बधाई अर्पण गर्न चाहन्छु। प्रज्ञा प्रतिष्ठानको र मेरो व्यक्तिगत तर्फबाट यस सम्मेलनको यस अनूदित पुस्तक प्रदर्श भव्य सफल रूपमा सफल होस् भन्ने शुभकामना दिन चाहन्छु।

यो ऐतिहासिक काम भएको छ यसको सफलता अवश्य नै हुन्छ भन्ने कुरामा हामी विश्वस्त छौं। निश्चित रूपमा यो सम्मेलन अत्यन्त महत्त्वपूर्ण, उपलब्धिपूर्ण र भविष्यलाई पनि एउटा सन्देशमूलक जस्तो मैले महसुस गरेकी छु।

विश्व भाषिक, साहित्यिक र सांस्कृतिक एकता र विश्व साहित्यको श्रीवृद्धिका लागि अनुवाद जति आवश्यक छ अपरिहार्य छ त्यसको बारेमा विद्वान् प्राध्यापक कंसाकार ज्यूले र विद्वान् प्राध्यापक भट्टराई ज्यूले भनिसक्नुभएको छ। यो बहुमूल्य वक्तव्य हामीले सुनेर त्यो अनुवादको महत्त्वबारे धेरै जानिसकेका छौं। म त आफूलाई अनुवादको विद्यार्थी मात्र ठान्छु, त्यसैले त्यो बारेमा फेरि रिपिट गरेर समय नलिउँ भन्ने मेरो निवेदन छ। यो अनुवाद साहित्य विश्व साहित्यको श्रीवृद्धिको लागि अनुवाद महत्त्वपूर्ण रहेको कुरा सर्वमान्य छ नेपाली भाषा साहित्यलाई विश्व साहित्यिक मञ्चमा प्रतिष्ठित गर्नको लागि र विश्व साहित्यलाई नेपाली जगत्मा ज्ञान र जानकारी प्रदान गर्नका लागि अनुवादको महत्त्वपूर्ण भूमिका हामी सबैले स्वीकार गरेकै छौं। अनुवाद नभइदिएको भए वाल्मीकि, टैगोर, होमर लगायत विश्वका महत्त्वपूर्ण साहित्यकार र उनका कृतिहरू विश्वले चिन्ने थिएन। अनुवाद विश्वभरिका आर्थिक, साहित्यिक, सामाजिक एकताका साथै मानवीय ऐश्वर्य र विश्वबन्धुत्वका लागि पनि आवश्यक रहेको छ। कुनै पनि भाषा र साहित्यलाई विश्वव्यापी बनाउन सक्ने शक्ति र क्षमता अनुवादमा नै हुन्छ, नोबेल पुरस्कारको चयनमा पनि अनुवादको ठुलो भूमिका रहेको हुन्छ।

अनुवाद सम्बन्धी ठोस र महत्त्वपूर्ण उपयोगी कार्यलाई अघि बढाउनको लागि नेपाल प्रज्ञा प्रतिष्ठानको अनुवाद विभाग र यस विभागको अनुवाद पत्रिका *रूपान्तरण* यस कार्यमा समर्पित भएर आफ्नो कार्य गरिरहेको छ। अनुवादक समाज नेपालको पनि अनुवाद क्षेत्रमा महत्त्वपूर्ण भूमिका रहेको छ। यस्तै अनुवाद सम्बन्धी अनेक संस्थाहरू र अनुवादक साहित्यकारहरू अनुवादक साधकहरू यस दिशामा साधनारत छन्। अनुवादक समाज नेपाल समय समयमा अनुवाद सम्बन्धी गोष्ठी, अन्तर्क्रिया प्रवचन जस्ता कार्यक्रम गरेर अनुवाद सम्बन्धी जागरण कार्य गरिरहेको छ। गत वर्ष पनि विश्व अनुवाद दिवसको उपलक्ष्यमा नै नेपाल प्रज्ञा प्रतिष्ठानको अनुवाद विभाग र अनुवादक समाज नेपालको सहकार्यमा महत्त्वपूर्ण अनुवाद विचार गोष्ठी सम्पन्न भएको थियो। आज अनुवादक समाज नेपालबाट राष्ट्रिय अनुवाद सम्मेलन र अनूदित पुस्तक प्रदर्शनीको बहुमूल्य आयोजना भएको छ निश्चय नै यो आयोजना अत्यन्त महत्त्वपूर्ण हुने छ। अनुवादको श्रीवृद्धिमा उपयोगी हुने छ।

आजको यस महत्त्वपूर्ण दिवसमा म आफ्नो विभागबाट गरेका केही महत्त्वपूर्ण कार्यको केही संक्षिप्त जानकारी पनि दिन चाहन्छु। मेरो कार्यकालको दुई वर्ष बित्यो यो दुई वर्षमा निम्न लिखित विषयमा अनुवाद सम्पन्न भएको छ। लक्ष्मीप्रसाद देवकोटाको *चम्पा* उपन्यासको हिन्दी अनुवाद, शरदचन्द्रको *देवदास* उपन्यासको नेपाली अनुवाद, सार्क महिला कथाकारहरूको बारेमा नेपाली अनुवाद, नेवारी प्रतिनिधि कविताको अङ्ग्रेजी अनुवाद, संस्कृतका पौराणिक आख्यानहरूका नेपाली अनुवाद, भोजपुरीको प्रथम उपन्यास *थरहटका बौवा र बहुरियाको* नेपाली अनुवाद, रवीन्द्रनाथ टैगोरका कथाहरू नेपाली अनुवाद, हिन्दी र नेपालीका प्रतिनिधि कथाका अवधी अनुवाद, मनु भण्डारीका प्रतिनिधि कथाहरूका नेपाली अनुवाद, नेपाली हास्यव्यङ्ग्य कविताहरूको अङ्ग्रेजी अनुवाद, बिपिका *बाबु, आमा र छोरा* उपन्यासको हिन्दी अनुवाद, बिस नेपाली कथाहरूको भोजपुरी अनुवाद, प्रज्ञाबाट प्रकाशित *समकालीन नेपाली कविता सङ्ग्रहको* हिन्दी अनुवाद। यस विभागबाट *रूपान्तरण* पत्रिका प्रकाशित भइरहेको छ। यो तिन खण्डमा छ हिन्दी, नेपाली र अङ्ग्रेजी। हिन्दी खण्डमा नेपाली साहित्य र मातृभाषी साहित्यका हिन्दी अनुवाद। दोस्रो नेपाली खण्डमा विश्व साहित्यको नेपाली अनुवाद र तेस्रो अङ्ग्रेजी खण्डमा नेपाली साहित्यका स्थापित साहित्यकारहरूको अथवा साहित्यिक कृतिहरूको अङ्ग्रेजी अनुवाद। त्यस्तै यो सालमा हामीले योजना बनाएका छौं अनुवादक परिचय कोश। यो साल हामी यो मात्रै गर्ने

विचार गरेका छौँ । यो मेरो विभागीय कार्यहरुको बारेमा संक्षिप्त जानकारी मैले दिएँ ।

यो विशेष दिवसमा अनुवादका क्षेत्रमा समर्पित साधकहरुलाई नमन गर्दछु । अनुवादले विश्व साहित्यलाई एक सूत्रमा बाँध्छ । अनुवादको माध्यमबाट विश्व साहित्यको अमृत पान गर्न सकिन्छ । नेपाली साहित्यलाई विश्वसाहित्य सामु पुऱ्याउनका लागि अनुवाद नै आवश्यक हुन्छ त्यसैले हामी यसै महत्त्वपूर्ण कार्यमा लागिरहेका छौँ । अनुवाद गरिएका कृतिको शीघ्र प्रकाशन र प्रकाशित अनूदित कृतिको बिक्री वितरणका लागि प्रयास गर्नु पर्दछ । अनुवादक साहित्यकारहरुलाई प्रोत्साहन गर्नु पर्दछ । हामीले अहिले दिइरहेको पारिश्रमिक अत्यन्त न्यून छ । हामीले यस विषयमा विचार गरेर उनीहरुलाई पर्याप्त पारिश्रमिक दिएर सहयोग गर्नु पर्दछ । साथै उहाँहरुलाई सम्मान र पुरस्कार दिने व्यवस्था पनि हामीले गर्नु पर्दछ । नेपाली साहित्य वैश्विक स्तरमा लैजानको लागि अनुवादको महत्त्व अपरिहार्य छ यो कुरा हामीलाई अनुभूत नै छ । अनुवाद सम्बन्धी गोष्ठी, अन्तरक्रिया, प्रवचन, सम्मेलन आदि कार्यक्रमको आयोजना आवश्यक देखिन्छ । यस दृष्टिले आजको यो कार्यक्रम अत्यन्त स्वागतयोग्य र महत्त्वपूर्ण हुने छ भन्ने हामीलाई विश्वास छ । हाम्रा उत्कृष्ट रचनाहरुले अनुवादद्वारा विश्व साहित्यमा प्रवेश पाउन सकून् । विश्वसाहित्यको युग हामी सबैको लागि सार्थक र उपलब्धिपूर्ण हुन सकोस् ।

अन्त्यमा यस सम्मेलनको लागि हाम्रो शुभकामना व्यक्त गर्दै अनुवाद साहित्यको उत्तरोत्तर प्रगतिका लागि हामी शुभकामना दिन चाहन्छौँ र अनुवादक समाज नेपाल प्रति हार्दिक आभार व्यक्त गर्दै दुई शब्द यहीँ टुङ्ग्याउँछु । जय अनुवाद साहित्य जय नेपाली साहित्य !

नेपाल प्रज्ञा प्रतिष्ठानका प्राज्ञ तथा अनुवाद विभाग प्रमुख प्राध्यापक उषा ठाकुरले *पहिलो राष्ट्रिय अनुवाद सम्मेलन तथा अनूदित पुस्तक प्रदर्शनी*, डिल्लीरमण-कल्याणी स्मारक पुस्तकालय, लाजिम्पाट, काठमाडौँ, २०७३ असोज १३ (२९ सेप्टेम्बर २०१६) मा अतिथिको रूपमा व्यक्त गर्नु भएको मन्तव्य ।

उपभोक्ताको आँखामा अनुवाद

मोहन मैनाली

अध्यक्ष महोदय, उपस्थित विद्वान् महानुभावहरू !

यस समारोहमा बोल्नु पर्छ भनेर अनुवादक समाज नेपालका महासचिव भीम रेग्मीजीले भन्दा मलाई डर लागेको थियो– विद्वान्हरूको जमातमा कसरी बोल्नु के बोल्नु भनेर । अहिले यहाँ उपस्थित महानुभावहरूलाई देखेर त मेरो सङ्कोच झन् बढेको छ किनभने अहिलेसम्म जल्ले जल्ले बोल्नुभयो उहाँहरू बोल्ने पेसामा लाग्नुभएको थियो । उहाँहरूले प्रासङ्गिक कुरा बोल्नुभयो, जे जति बोल्नु पर्थ्यो त्यो त्यति बोल्नुभयो र जति समय बोल्नु पर्ने हो त्यति नै समय बोल्नु भयो । म त्यसो गर्न बानी परेको छैन । त्यस कारणले मलाई अलि बढी बोल्छु कि, बढी समय लिन्छु कि जस्तो डर पनि लागेको छ । त्यसमाथि म यस सभामा बोल्न लायक हुँ कि होइनँ भन्ने शङ्का मलाई नै छ । म प्राज्ञ भइनँ, अनुवादको विषयमा बोल्ने, छलफल गर्ने पेसै परेन । अनुवादक त हुँ तर पेसेवर अनुवादक पनि होइनँ । रौसे अनुवादक हुँ । मन लागेको बेलामा यसो कहिलेकहीँ लामो निद्राबाट बिउँझिएर अनुवाद गर्ने मान्छे । यहाँ बोल्न योग्य ठहरिनका लागि एउटा न एउटा निहुँ पार्नु पर्‍यो भनेर यसो सोच्दा मलाई लाग्यो– म उपभोक्ता त हुँ अनूदित सामग्रीको । अनुवाद सम्मेलनमा उपभोक्ताका कुरा सुनिँदा बिग्रदैन, बिगार हुँदैन भनेर मलाई बोल्न लगाएको होला जस्तो लाग्यो मलाई । त्यसैले म अनुवादबारे आफ्ना अनुभवबारे थोरै र उपभोक्ताको हैसियतमा आफूलाई लागेका कुरा बढी बोल्छु ।

अनुवादबाट के फाइदा पाएँ भनेर सोचिहेर्दा मैले के पाएँ भने यसबाट साहित्यमा मेरो रुचि जागेको रहेछ । म स्कुल पढ्दा मेरो जिल्ला तेह्रथुममा साहित्यिक किताब साह्रै थोरै हुने गर्थे । अहिले पनि अवस्था झन्नै झन्नै उस्तै रहेछ । यस सभाको अघिल्लो पङ्क्तिमा बस्नुभएका अभि (सुवेदी) सरको जिल्ला तेह्रथुम हो तर त्यहाँ साहित्यिक गतिविधि उति हुँदैनन् । तेह्रथुममै बसेका तेह्रथुमेहरू के भन्छन् भने तेह्रथुम ब्याड मात्र भयो । यहाँ उम्रेका बिउ फल्न चाहिँ अन्तै जान्छन् ।

सानो छँदा मैले रने भन्ने उपन्यास पढेको थिएँ । त्यो त्यतिविधि चर्चामा आउने उपन्यास होइन रहेछ । एउटा कथाको किताब थियो । अहिले सम्झँदा लैनसिंह बाङ्देलले अनुवाद गरेको विश्वका कथा सङ्ग्रह रहेछ त्यो । त्यो किताब स्कुलमा पढ्न पाइन्थ्यो । त्यो अनुवाद भएको कृति रहेछ । त्यो अनुवाद नभएको हुँदो हो त साहित्य प्रति रुचि जगाउने त्यो सामग्री मैले बाल्यकालमै पढ्न नपाउने रहेछु ।

पछि डा. धीरेन्द्रको भगवान्को लालटिन (राष्ट्रिय भाषाका कविताहरू, सम्पादक: मोहन कोइराला, नेपाल राजकीय प्रज्ञा-प्रतिष्ठान, २०५०) भन्ने कविता पढ्न पाएँ । त्यसमा म जस्तै महिनाभर काम गरेर तलब लिने मान्छेहरूको पीडा गज्जबले उतारेको छ । एउटी बच्चीको मुखबाट चन्द्रमालाई भगवान्को ठूलो लालटिन भनिएको छ । र भनिएको छ, हाम्रो घरमा जस्तै भगवान्को घरमा पनि महिनाको सुरुसुरुमा अर्थात् तलब थापेका बेलामा लालटिन अलि ठूलो बल्छ । बिस्तारै तलबको पैसा खर्चिंदै गएपछि लालटिन सानो हुँदै जान्छ र अन्त्यमा तेल सकिए पछि भगवान्ले ताराको टुकीले काम चलाउँछन् ।

यो कविता मैथिलीबाट अनुवाद भएको रहेछ । यो दर्जाको साहित्य पनि मैले अनुवादका माध्यमबाट पढ्न पाएको रहेछ । नेपाल प्रज्ञा प्रतिष्ठानले कुनै बेलामा अनुवादमा निकै धेरै काम गरेको रहेछ । आख्यान र गैरआख्यान दुबैको अनुवादमा । अनुवाद समिति (च्वसापासा) ले जापानी साहित्यको अनुवाद गरेको रहेछ । मैले पढेको यस्तो अनूदित कृति कावागुचीको नेपाल बसाइ (अनुवादक : टंकविलास वार्य, साझा प्रकाशन, २०४६) हो । यो किताब पढ्दा मैले अलि पहिलेको नेपालबारे धेरै कुरा थाहा पाएँ । यसले गर्दा मलाई आफ्नो पेसामा सजिलो भयो ।

अनुवादले म र मजस्ता पत्रकारितामा लागेका मानिसलाई सिप सिकाउने काम पनि गरेछ । म वातावरण पत्रकार समूहमा हुँदा वातावरण पत्रकारिता (अनुवाद : विनय कसजू, नेपाल वातावरण पत्रकार समूह, २०४८) अनुवाद भएको थियो । यसले नेपाली पत्रकारहरूलाई वातावरण पत्रकारिता कसरी गर्ने भनेर सिकायो । कसरी हो क्रुन्नि यसको भाषा सम्पादन गर्ने मौका मैले पाएको रहेछ । कर्णालीतिर एउटा भनाइ छ 'यै मतिले यै गतिले जाउला ताक्लाखर (ताक्लाकोट)' भन्ने । ताक्लाकोट पुग्नलाई निकै अग्लो भन्ज्याङ पार गर्नु पर्ने हुनाले सामान्य योग्यताले त्यहाँ पुग्न सकिंदैन भन्ने अर्थ हो यसको । म सम्पादक हुन चाहिने 'मति' र 'गति' केही नभए पनि सम्पादक भएको रहेछु । यस किताबबाट मैले पत्रकारिताका लागि चाहिने सिप पाएँ । अहिले पनि सम्झेको सिप हो– दृश्य वर्णन कसरी गर्ने भन्ने । समाचार बाहेकका पत्रकारिताका अरू विधालाई राम्ररी कसरी प्रस्तुत गर्ने भन्ने सिप । यो पुस्तक अनुवाद नभएको भए मैले यो सिपबारे थाहा नपाउने रहेछु ।

टोनी हागनले लेखेको र वसन्त थापाले सम्पादन गरेको *नेपालको चिनारी* (हिमाल एशोसिएशन) का दुइटा पाठ अनुवाद गर्ने अवसर मिलेको थियो । हागन भूगर्भविद् थिए । उनी धर्ती माथिका होइन धर्ती मुनिका कुरा खोज्न नेपाल आएका थिए । यस किताबका मेरा भागमा परेका खण्ड अनुवाद गर्दै जाँदा मैले के पाएँ भने हागनले बाटो हिँडेका बेला एक बिहानमा उनको विपरीत दिशाबाट कति मान्छे हिँडे भन्ने टिपेर राखेका रहेछन् । यो आकडा हेर्दा उनलाई लागेछ यति धेरै नेपाली हिँडिराख्या छन् । नेपाल त हिँडिराखेको रहेछ । यो कुरा अनुवाद गर्दा मलाई के लाग्यो भने माटा मुनिको कुरा खोज्ने पेसा भएको मान्छेले पनि माटा माथिका यस्ता कुरा टिपेर राख्दो रहेछ र त्यसको व्याख्या गरेर अर्थ निकाल्दो रहेछ भने म जस्ता पत्रकारले त धर्तीमाथि र आकासमुनिका सबै कुरा टिपेर राख्नु पर्दो रहेछ । अनुवाद गर्ने क्रममा पाएको यस ज्ञानले मलाई पत्रकारिता गर्न अलिकति सजिलो भयो । कियोको ओगुराले लेखेको र म समेतले अनुवाद गरेको *जनता जागेका बेला* वसन्तजीले सम्पादन गरेर हिमाल एशोसिएशनबाट छापिएको छ । त्यो अनुवाद गर्दा मलाई लाग्यो गैरआख्यान पनि पो आख्यान जस्तो पारेर लेख्न सकिँदो रहेछ । त्यो कुरा मैले अनुवाद गर्दा सिकेँ ।

अनुवाद भएको पुस्तकबाट मलाई उपयोगी जानकारी पनि पाएको रहेछ । हर्क गुरुङले लेखेको *भिन्यात्स अफ नेपाल* १९८० मा छापिएको रहेछ । यस किताबमा घुमक्कड लेखक हर्क गुरुङले नेपालका बारेमा धेरै कुरा बताएका छन् । त्यो किताबको अङ्ग्रेजी संस्करण अहिले पनि बजारमा पाइन्छ । पहिलो संस्करण नै अहिलेसम्म बजारमा छ । यसको नेपाली अनुवाद *मैले देखेको नेपाल* (अनुवाद : हरिप्रसाद सिटौला र प्रेम सुब्बा, हिमाल किताब) २००७ मा प्रकाशित भएको रहेछ । मसँग भएको यो किताबको सातौँ पुनर्मुद्रण रहेछ । यसको अङ्ग्रेजी संस्करण सारै कम पढिएछ । नेपालीले त नेपाली संस्करणबाट पो जानकारी पाएछन् । अनुवाद नभएको भए त यस किताबमा भएका बहुमूल्य जानकारी नेपाली पाठकले नपाउने रहेछन् । टोनी हागनले एउटा डकुमेन्ट्री बनाएका रहेछन् । त्यो नेपालीमा अनुवाद भएर *उहिलेको नेपाल* शीर्षकमा टेलिभिजन र वेबसाइटबाट प्रसार भयो । नेपाल सम्बन्धी डकुमेन्ट्रीमध्ये सबै भन्दा बढी हेरिएको डकुमेन्ट्री यही हो जस्तो लाग्छ मलाई । यसलाई गलत प्रमाणित गर्ने अर्को प्रमाण आयो भने मेरो विचार फेरौँला ।

अनुवादले मलाई व्यावहारिक जानकारी पनि दिएको रहेछ । कुनै बेला काठमाडौँबाट *दैनिक समाज* पत्रिका निस्कन्थ्यो । २०४६ सालतिर मैले त्यसमा सो पत्रिकाका लागि चाइनिज न्युज एजेन्सी सिन्ह्वाले तयार गरेको अकुपङ्चरबारे लामो

फिचर अनुवाद गरेको रहेछु । अहिले अनुवाद र अरू काम गर्दा मेरो ढाड दुख्छ । त्यस्ता बेलामा अकुपङ्चर सम्बन्धी सूचना काम लाग्छ । यस्ता बेलामा अकुपङ्चर गराउन जानु पर्छ भन्ने कुरा पनि मैले त्यो फिचर अनुवाद गर्दा थाहा पाएको थिएँ । अहिले म एउटा म्यानुअलको अनुवादको अन्तिम चरणमा छु– पार्टीहरुले गठबन्धन कसरी बनाउने भन्ने म्यानुअल । त्यो पढ्दै जाँदा केपी ओलीको एउटा भनाइ सम्झेँ । उनले के भनेका थिए भने अब केही समयमा सबै पार्टीका साइनबोर्ड झर्छन् । एमाले मात्रै रहन्छ । अरू सबै पार्टीका साइनबोर्ड कवाडीवालाकहाँ पुग्छन् । यो म्यानुअल अनुवाद गर्दा म धेरैबेर हाँसेँ । त्यस म्यानुअलमा लेखको रहेछ– गठबन्धनमा बसेकाले जसलाई बढी फाइदा भएको छ उसले आफूलाई कम र अरुलाई बढी फाइदा पुगेको छ भन्नु पर्छ रे । नत्र अरू पार्टी अर्को गठबन्धन बनाउन लाग्छन् रे । त्यो किताब पहिल्यै अनुवाद भइदिएको भए र यो पढ्न पाएको भए ओलीले त्यसो भन्दैनथे कि ! उनको गठबन्धन टिकिरहन्थ्यो कि !

अनुवादको एउटा ठूलो गुण के हो भने यसले दुनियाँका विचार विमर्श र दर्शन बुभ्mन हामीलाई सहयोग गर्छ । यहाँ निर्मल तुलाधर सर पनि हुनुहुन्छ । उहाँ सोसल साइन्स बहाःका अध्यक्ष हुनुहुन्छ । सोसल साइन्स बहाःले समावेशीकरण सम्बन्धी गोष्ठी त्यतिबेला गरेको थियो जतिबेला यो शब्द सुनिँदैनथ्यो, लोकतन्त्र भन्ने शब्द सुनिँदैनथ्यो । त्यहाँ प्रस्तुत गरेका कार्यपत्रको अनुवाद पनि गरेका रहेछौँ हामीले । *समावेशी लोकतन्त्रका आधार* शीर्षकमा छापिएको छ त्यो । यो शब्द आजभोलि जताततै सुनिन्छ । हामीले प्रजातन्त्रको अर्थ बुभ्mाउन प्रजातन्त्र र लोकतन्त्र दुबै शब्द प्रयोग गरेका थियौँ । अहिले प्रजातन्त्र भन्यो भने पिटाइ खाइएला जस्तो हुन थाल्यो । यस्तो पनि हुन जाँदो रहेछ कहिलेकहीँ । मधेश सम्बन्धी अर्को एउटा गोष्ठी भयो मधेश आन्दोलन हुनु भन्दा धेरै पहिले । त्यसमा प्रस्तुत भएका कार्यपत्रको किताब पनि निस्क्यो । वसन्तजीले र मैले अनुवाद र सम्पादन गर्यौँ । यसरी उठ्नु पर्ने तर नउठेका विषय उठाउनका लागि पनि अनुवाद काम लाग्दो रहेछ ।

लडाइँका बेलामा मैले धेरै ठाउँमा रिपोर्टिङ गरेकोमध्ये एउटा विषय हो बेपत्ता मानिसका आफन्तको कन्तबिजोग । जसका आफन्त मारिएका छन् उसले केही समयपछि आफन्तलाई माया मारेर आफ्नो जीवन सामान्य अवस्थामा फर्काउँछ तर जसका आफन्त बेपत्ता छन् तिनले आफन्त माया मार्न र नयाँ जीवन सुरु गर्न सक्दैनन् । ती मानिसहरू आफन्त आउने निर्थक आशामा आँसु बगाएर बसिरहन्छन् । तिनका बारेमा रिपोर्टिङ गरेको केही समयपछि मैले लिम्बु भाषाका टुक्का पढ्न पाएँ । एउटा टुक्काले भन्दो रहेछ :

बरु मासु खानु आँसु नखानु ! यसको आशय मैले यस्तो बुभ्फैं— बरु मानिस मार्नु तर बेपत्ता नबनाउनु । लिम्बू भाषाको टुक्कामा कत्रो दर्शन रहेछ !

लिम्बू भाषाका टुक्का अनुवाद नभएको भए यत्रो दर्शन थाहा नपाउने रहेछ ।

घनबहादुर लामिछाने तमुको एउटा कविता रहेछ फुले जति फल्ने भए (राष्ट्रिय भाषाका कविताहरू, सम्पादक : मोहन कोइराला, नेपाल राजकीय प्रज्ञा-प्रतिष्ठान, २०५०) । यसको आशय छ– रोपेको जति उम्रने भए, उम्रेको जति हुर्कने भए, हुर्केको जति फुल्ने भए, फुलेको जति फल्ने भए, फलेको जति टिप्न पाइने भए, टिपेको जति खान पाइने भए, खाएको जति पच्ने भए कसैसँग झगडा गर्नु पर्ने थिएन । संसार सोचे जस्तो हुँदो रहेनछ भनेर निराश भएका बेला यस कविताले मलाई सम्भाउने गर्छ ।

नेपालीमा अनुवाद नभएको भए मैले निराशाको यस्तो जडी दबाइ नपाउने रहेछ ।

नेपाल बहुभाषी देश हो तर बहुभाषा जान्ने नेपाली चाहिँ थोरै छौँ । नेपाली मातृभाषा हुने म जस्ता त झन् खत्तम छौँ यस मामलामा । आफ्नो मातृभाषा नेपाली पनि राम्रो आउँदैन । हिन्दी भाषा अलिअलि त जानिएला तर त्यो सिनेमा र सिरियल हेर्न मात्र काम लाग्ने स्तरको छ धेरैका लागि । त्यस भाषामा भएका गहन कुरा बझ्न सक्ने क्षमता धेरैमा छैन । अङ्ग्रेजी भाषाको ज्ञान पनि कम छ । यसो भए पछि हामी एउटा मात्र भाषा जान्ने मानिसका बिचमा आफूले मात्र जानेका कुरामा बहस गर्छौं, बौद्धिक चिन्तन गर्छौं । पशुपालन विज्ञानमा इनब्रिडिङ अर्थात् नजिकको हाडनातामा प्रजनन् भन्ने शब्दावली रहेछ । यस्तो प्रजननबाट जन्मने सन्तानमा अनेक आनुवंशिक गडबडी हुन्छन् रे । रोग प्रतिरोध क्षमता, बुभ्ने र उत्पादन गर्ने क्षमता पनि कम हुन्छ रे । एउटै मात्र भाषा, एउटै मात्र परिवेश र एकै खालका विचार भएका मानिसबिच अरू भाषाका विचार र ज्ञान नलिइकन गरिने बौद्धिक छलफलबाट नयाँ कुरा निकाल्न खोज्यो भने त्यो हाडनाताबिचको प्रजनन् जस्तै पो हुन जान्छ कि ? यस्तो प्रक्रियाबाट जन्मने विचार अनेक आनुवांशिक समस्या पो बोकेर जन्मन्छ कि ? त्यसमा आनुवंशिक कमजोरी हुन्छन् कि ? त्यसरी निस्केको विचारमा हाम्रो समाजका रोग प्रतिरोध गर्ने, समाज बुझ्ने र नयाँ विचार उत्पादन गर्ने क्षमता पनि पो कम हुन्छ कि ?

ताप्लेजुङ, पाँचथर, तेह्रथुमका केही ठाउँका मान्छे धरान आउन तमोर नदीका किनारै किनार हिँड्दा हाक्पारा भन्ने ठाउँमा पुग्छन् । त्यहाँ ठुलो चट्टान छ । त्यहाँ पुग्ने प्रायः सबै मान्छे त्यस चट्टानको अधिल्तिर टक्क उभिन्छन् र 'ए

हाक्पारा' भनेर कराउँछन् । निकै बेरपछि चट्टानमा उसको बोली प्रतिध्वनित हुन्छ र चट्टानले पनि अघि बोल्ने मान्छेले जस्तै गरी 'ए हाक्पारा' भनेको सुनिन्छ । अहिलेको बौद्धिक छलफल मलाई त्यही 'ए हाक्पारा' भनेको जस्तो लाग्छ । यताबाट एउटाले जे भन्यो उताबाट अर्काले, अर्कातिरबाट अर्काले अनि अभ्त अर्को कुनाबाट अर्काले त्यही भन्छ । उस्तै शैलीमा उसै गरी भन्छ ।

एउटा उदाहरण दिउँ । कर्णाली सम्बन्धी लेख हामी बारम्बार पढ्न पाउँछौँ । लेख्नेले के के न जाने भैं गरेर लेखेका हुन्छन् । ती लेख जान्नेले लेखेका हुन् भनेर हामी पढिरहेका हुन्छौँ । तर ती लेख 'जान्ने' मान्छेले कर्णालीको बारेमा हामी भन्दा फरक ढङ्गले अध्ययन गर्ने, हामी भन्दा फरक भाषा बोल्ने मानिस बेरी बिसपले हामीले बोल्ने भन्दा फरक भाषामा लेखेको कर्णाली अन्डर स्ट्रेस भन्ने किताब पढ्कै हुँदैनन् । उसले जे लेख्यो त्यो मान्नु पर्छ भन्ने होइन तर अर्काले कसरी लेख्यो रहेछ अनि कसरी सोच्यो रहेछ भन्ने कुरा ख्याल नगरीकन गरिने बहस त बौद्धिक बहस हुन सक्दैन । हाक्पारे बहस चाहिँ हुन्छ ।

अरू भाषाका ज्ञान हाम्रो भाषामा अनुवाद गर्ने परम्परा समृद्ध भइदिएको भए अरूका विचार हामीले जान्न पाउँदा हाम्रा विचार पनि उन्नत हुने थिए कि ? त्यसबाट हामीले नयाँ दृष्टिकोण, नयाँ विचार पाउँथ्यौं कि ? हाम्रा विचार परिस्कृत हुने थिए कि ?

अरूले उनीहरूका भाषामा लेखेका कुरा थाहा पाउँदा हामी धनी हुन्छौँ । अरूको ढुकुटीमा भएका ज्ञान हाम्रो भाषामा नल्याइकन आफ्नो धनमा मात्र घमण्ड गरेर हामी ज्ञानमा धनी छौँ भन्न खोज्दा कुरा बिग्रन्छ । अरूको भाषाबाट आफ्नो भाषामा अनुवाद गर्नु भनेको अर्काको ढुकुटीको सम्पत्ति नचोरीकन आफ्नोमा ल्याएर धनी हुनु हो । यो काम अलि बाक्लै भइदिए कति गज्जब हुन्थ्यो होला !

एक जना पाठकका हैसियतमा मलाई अरू भाषाका केही कृति अनुवाद भइदिए हुन्थ्यो जस्तो लागेको छ । नेपालका विभिन्न भाषाका दर्शन, लोकसाहित्य, साहित्य अनुवाद भइदिए हुन्थ्यो जस्तो लाग्छ । लिम्बूहरूको मुन्धुमका निकै भाग नेपालीमा अनुवाद भएका रहेछन् । ती यस पालिको दसैँ बिदामा पढ्नका लागि राखेको छु । त्यसले लिम्बू भाषा नजान्ने धेरै पाठकलाई फाइदा गर्छ ।

म गोर्खा जिल्लाका धेरै ठाउँ धेरै चोटि गएँ । गोर्खाको कुताङमा एउटा गुम्बा छ फे पेमा डेन्डोप नामको । फे भनेको ऋषि हुँदो रहेछ नेपालीमा अनुवाद गर्दा । ती ऋषि सत्रौं शताब्दीका हुन् । उनले आफ्नो जीवनी लेखेका रहेछन् । कुताङ जस्तो अहिले पनि पछ्ब्रिाडि परेको ठाउँका मानिस तिब्बतमा गएर शिक्षा आर्जन गरेका रहेछन् । कुताङका अरू

दुई जना समेत गरी तिन जना लामाको बडो रोचक र प्रेरक जीवनी भुटानको थिम्पुमा छापिएको रहेछ *श्री स्पिरिच्युअल मास्टर्स अफ नेपाल* शीर्षकमा । अङ्ग्रेजीमा होइन कि जस्तो लाग्छ, तिब्बती नाम पनि दिएको हुनाले । यो किताब अनुवाद भइदिए, नेपालका स्कुलमा पढ्ने विद्यार्थीका लागि अनुवाद भइदिए हाम्रै नेपालका अद्भुत साहस भएका मानिसका बारेमा उनीहरुले जान्ने थिए । तिनको जीवनीबाट प्रेरणा पाउने थिए ।

मैले माथि नाम लिएको *कर्णाली अन्डर स्ट्रेस* नामको बेरी बिसपको किताबको अनुवाद भइदिए हामीलाई फाइदा हुन्थ्यो ।

आजभन्दा धेरै अगाडि सन् १८४९ मा जे. डी. हुकर नाउँका, आफ्नो समयका ख्याति प्राप्त वैज्ञानिकले नेपालको पूर्वी पहाडको अध्ययन गरेका रहेछन् । इलामदेखि हिँड्दै हिँड्दै कन्चनजङ्गाको फेरो लगाएर यताबाट सिक्किम गएका रहेछन् । एक त हामी नेपाली कम हिँड्छौं । हिँडिहाले पनि एकोहोरो तालले हिँड्छौं । गोसाइँकुण्ड जाने हो भने त्यहीँ मात्र पुग्ने । पशुपति जाने हो भने दायाँबायाँ नहेरी पशुपति पुगेर फर्कने । हुकरले त्यसो गरेका छैनन् । उनले त्यति बेला लेखेका कुरा पनि नेपालीमा अनुवाद हुन सके त्यति बेलाको नेपालको त्यस भेगका बारेमा हामीले धेरै कुरा थाहा पाउने थियौं ।

मोरिस हेर्जोग ८ हजार मिटर भन्दा अग्ला पहाड चढ्ने पहिलो पर्वतारोही हुन् । अन्नपूर्णा चढ्या थे क्यारे । उनले किताब लेखेका रहेछन् । त्यो साठी भाषामा अनुवाद भयो रे । हिजो अस्ति मैले फ्रान्समा बस्ने साथी ददि सापकोटालाई भेटेको थिएँ । उहाँले हेर्जोगसँग कुरा गर्नु भएको रहेछ । नेपालका भाषामा यसको अनुवाद भएको छैन भनेर हर्जोगले भनेका थिए रे । संसारले अनुवाद गरेर ज्ञान लिएको यस किताबको अनुवाद भइदिए हाम्रो पनि ज्ञानको भण्डार बढ्ने थियो कि !

नेपालका बारेमा अध्ययन अनुसन्धान गरेर फ्रान्सेली, जर्मन आदि भाषामा धेरै किताब निस्केका छन् रे । तीमध्ये केही त हामीलाई काम लाग्ने थिए कि ? ती किताब अनुवाद नहुँदा हामी ठगिएका पो छौं कि ?

अनुवाद गर्दा मलाई कहिलेकाहीँ लाग्छ– मन लागेका सबै किताब अनुवाद गर्न सकिएला ? अनुवाद गरे जति सबै छापिएलान् ? छापिए जति सबै पाठककहाँ पुग्लान् ? पाठककहाँ पुगे जति सबै उनीहरुले पढ्लान् ? पढे जति सबै किताबबाट ज्ञानगुन लिएर उनीहरुले उपयोग गर्लान् ?

यस्ता बेलामा मलाई उनै घनबहादुर लामिछ्याने तमुको, नेपालीमा अनूदित कविताले सम्झाउँछ । त्यसले मलाई भन्छ– मन लागे जति सबै अनुवाद गर्न सकिने भए,

अनुवाद गरेका जति सबै छापिने भए, छापिएका जति सबै पाठककहाँ पुग्ने भए, पाठककहाँ पुगेका जति सबै तिनले पढ्ने भए र पढेका सबै किताबबाट ज्ञान लिएर तिनले उपयोग गर्ने भए यो संसार संसार जस्तो हुने थिएन ।

यो संसार हामीले भोगेको संसार जस्तै रहने छ । त्यसैले निराश बनेर हामीले हाम्रो काम छाड्नु हुँदैन होला ।

विद्वान्हरुका अगाडि यत्ति कुरा गर्न अर्थात् पाठकका कुरा राख्न मलाई अवसर दिनुभएकोमा धेरै धेरै धन्यवाद ।

अब अनुवाद पूर्णकालीन पेसा बन्न सक्छ

वसन्त थापा

यहाँ उपस्थित हुनुभएकामा मेरा गुरुहरु पनि हुनुहुन्छ जस्तै बन्धु सर, मेरा अग्रजहरु, विद्वान्– विदुषी तथा मित्रहरु !

यो अनुवादक समाज भन्ने संस्था सुरु गर्दा मेरो आफ्नो सपना त नभनौं एउटा सोच थियो । मेरा सहयात्रीहरुका पनि आआफ्ना सपना वा सोच थिए होलान् । अनुवादमा घोल्तिने मान्छेहरुको एउटा ठुलो समूह बन्ला । जसरी पार्टीहरु बन्छन्, कार्यकर्ता थपिदैं जान्छन् त्यस्तै होला भन्ने थियो ।

जानी नजानी मैले यो अनुवाद गर्ने काम धेरै अगाडि सुरु गरेको थिएँ, धरानमा विद्यार्थी हुँदै । अभि दाइहरु फाइनल इयरमा हुनुहुन्थ्यो क्यारे २०२३ ।२४ सालतिर । अङ्ग्रेजी भाषामा त्यति पहुँच थिएन । यद्यपि धरानमा ब्रिटिस काउन्सिलले लाइब्रेरी खोलेको थियो । काठमाडौं पछि सायद अर्को ठाउँ खुलेको त्यही थियो । त्यसको हामीलाई केही लाभ त भयो । तर हाम्रो अङ्ग्रेजी पढाइको जग नै खराब, कच्चा । त्यसैले हाम्रो बाहिरी ज्ञानको स्रोत भनेको हिन्दी थियो । स्वभावत: हामीलाई अनुवाद गर्न जाँगर चलेको पनि हिन्दी भाषाबाटै थियो । हिन्दी भाषामा केही अनुवाद गर्न आफूलाई रहर लाग्यो, खासगरी उस बेलाको सोभियत रुसबाट छापिने कथा साहित्यका किताबहरु । एक जना साथी थियो अहिले पनि छ, डाक्टर हो ऊ । उसले पनि अनुवाद गर्ने मैले पनि अनुवाद गर्ने र एक अर्कालाई देखाउने । त्यो हाम्रो काम कतै छापिएन, त्यो बेग्लै कुरा हो ।

एउटा सानो बुकलेट आयो हिन्दीमा । त्यसका लेखक थिए बिहारका रामआशरे बर्मा । पुस्तकको शीर्षक थियो 'मार्क्सवादको पहिलो किताब' । अहो यो त जडी, नेपालीमा यो नभई हुँदैन भन्ने लाग्यो । त्यो जिम्मा मैले आफैले लिएँ । जानी नजानी अनुवाद गरेँ, छापिने पनि भयो । गोपालराज जोशीको 'बुक कर्नर' भन्ने किताब पसल थियो शिव सिनेमा हलको छेउमा । उनले म बनारसबाट छापेर ल्याउँछु भने । ल्याए गोपाल दाइले पाँच हजार प्रति छापेर । खुब बिक्यो, बबाल बिक्यो । अलि दिनमै सकियो ।

बिक्न त बिक्यो मलाई अञ्चलाधीशको चिठी पनि आयो– केही बुझ्नु छ आउनु भन्ने बेहोराको । २०२३ साल तिरको कुरा हो । लोक्रे ठिटो छु, डर पनि लागेको छ, गइयो विराटनगर । यो किताब त सरासर राजसंस्थाको विरोधी छ भन्ने भएको रहेछ । मलाई उनीहरुले अजङ्गको मान्छे ठानेका थिए क्यारे । अघिल्तिर सबै जना बडे बडे मान्छे बसेका थिए । अञ्चलाधीश, सहायक अञ्चलाधीश, दुनियाँ छन् । एउटा फुच्चे केटो आइराख्या' छ । मार्क्सवाद भन्नु नै गल्ती भो कि भन्ने लाग्यो । तपाईंहरुलाई थाहै छ मार्क्सवादले के भन्छ । के भन्छ भने एउटा यस्तो समय आउने छ जतिखेर राज्य रहने छैन, राज्यविहीन अवस्था आउने छ । त्यो साम्यवादी अवस्था हो, त्याँ राज्य सत्ता नै हुने छैन भन्ने दर्शन हो मार्क्सवादको । कल्ले हे‍‍‍्यो कुन्नि बनारसमा प्रुफ । हामी त जाने कुरा भयन । भएछ के भने "त्यो राजसत्ता विहीन अवस्था हुने छ" भन्ने भएछ । राज्यसत्ता हुनु पर्ने राजसत्ता भएछ । धनकुटा कचिँडेका पोखरेल बाजे के भन्छन् भने यो त सरासर राजसंस्था विरोधी छ । यो राजसंस्थाको अनादर हो । यो यस्तो होइन सर, खासमा यो राज्य हो भन्छु म । अञ्चलाधीशलाई किताब देखाएर यो त दुराग्रह फैलाउने कानुन विरोधी कुरा हो भन्छन् । पसिना छुट्यो मेरो । सूर्यप्रसाद श्रेष्ठ सहायक अञ्चलाधीश हुनुहुन्थ्यो । उहाँले के कसो भयो, कसको छोरा हौ आदि कुरा नरमसित सोधपुछ गरेर केही बेर राखेपछि तारिखमा छाड्ने चाँजो मिलाइ दिनुभयो । म छ महिनासम्म धाएँ तारेखमा, धरानबाट विराटनगर ।

यस प्रकार मैले अनुवाद कार्य सुरु गरेको थिएँ ।

त्यस पछि म विद्यार्थी भएर काठमाडौं आएँ । अनेक काम गरेँ, अनेक ठाउँमा जागिर खाएँ, के–के गरेँ के के । मैले नगरेको काम कम छ । बिहे गरेँ, बिहे गरेपछि के हुन्छ तपाईंहरुलाई थाहै छ । अहिले बाजे भइ सकेको छु तर यो अनुवाद भने निरन्तर मलाई छायाजस्तै पछ्याइ रहेको छ । मैले जे काम गरे पनि बिहान बेलुका, शनिबार, छुट्टीको बेलामा अनुवाद गरिरहने । काठमाडौं आएपछि मैले हिन्दीलाई छाडेर अङ्ग्रेजीलाई अँगालेँ । 'टाइम्स अफ इन्डिया' भन्ने पत्रिका न्युरोडबाट किनेर पढ्न थालेँ । ४५ वर्ष भएछ म अझै 'टाइम्स अफ इन्डिया' रोज पढ्दै छु । कति सम्पादक फेरिए, कति मरेर गए । पहिले त त्यसको खबरको शीर्षक नै नबुझिने । सन् ७१ तिरको कुरो । Gnat भनेको फाइटर प्लेन रैछ, त्यसलाई 'न्याट' भन्नु पर्ने । हामी त ग्न्याट ग्न्याट भन्ने । धरानको स्कुलमा अङ्ग्रेजी पढेर आको, त्यसले के भ्याउने ? माधव (पोखेल) हामी स्कुलमा सँगै थियौं । यस प्रकार अङ्ग्रेजीको शीर्षक पनि पर्गेल्न गाह्रो पर्थ्यो । तर अङ्ग्रेजीलाई मैले छाडिनँ । त्यही पढ्ने, नबुझे फेरि पढ्ने । कोसिस गर्ने, बुझ्ने, त्यसैमा लेख्ने, त्यसको अनुवाद गर्ने । यसरी त्यसले मेरो धेरै कुरा धान्यो । घरभाडा तिर्न धान्यो, केटाकेटीको फिस तिर्न धान्यो, धेरै धान्यो ।

अघि (कंसाकार) सरले भन्नुभो अनुवाद पूर्णकालीन पेसा बन्न सक्दैन । म भन्छु सक्छ । अब बन्न सक्छ । बेला आयो

। यो समाज गठन गर्दा खेरिमा मेरो आफ्नो सोच चाहिँ के थियो भने एउटा यस्तो जत्था होला । अनुवाद गर्नु पर्ने किताबको चाङ होला । ५०० पेजको किताब कति दिनमा दिने ? एक महिनामा । ठूलो काम गर्ने ठाउँ होस्, खण्ड खण्ड टेबुलहरू । ठूलठूला पोथी होउन् डिक्सनेरीका, अनि सबै जना निरन्तर घोटिएर बसेका छन्, अनुवाद गर्नलाई । यस्तो कल्पना गरेको थिएँ । जसरी फरेन ल्याङ्ग्वेज प्रेस भन्ने थियो मस्कोमा, बेइजिङमा थियो । उनीहरू सबै भाषाबाट अनुवादको काम गर्थे । सबै भाषामा अनुवाद गर्थे । त्यस्तै हामीलाई पनि चाहियो । त्यस्तो होला भन्ने मैले एउटा सोच बनाएको थिएँ । त्यस्तो अहिले हुन सकेको छैन, त्यो बेग्लै कुरा हो ।

अघि नै भन्नुभयो नि मोहनजीले हाम्रो इतिहास सुरुमा अरुले लेखिदिएका भनेर । तर खोइ त तिनको नेपाली अनुवाद ? त्यसको नेपाली रूपान्तरण ? खोइ कर्कप्याट्रिक ? खोइ ह्यामिल्टन ? खोइ ड्यानियल राइट ? कसैको किताब नेपालीमा छैन । तिनै किताब नभई हुँदैन । धन्न, सिल्वाँ लेभीको स्वर्गीय डिल्लीरमण रेग्मीले फ्रेन्चबाट सोझै अनुवाद गरेर गए । ठूलो योगदान भएको छ । त्यसमा भिक्टर प्रधानजी र म मिलेर अनेक रन्दा लगायौँ त । त्यो साह्रै ठूलो काम भएको थियो । त्यस्तो सबै काम हामीकहाँ हुनु पर्थ्यो । सबैतिरबाट अनुवाद गरेर नेपालीमा खन्याउनु पर्थ्यो । अनि पो हाम्रो भण्डार बढ्ने थियो । खोइ त भएको ? कसले गर्ने ? नेपाल एकेडेमीमा अनुवाद विभाग पहिलो पल्ट खडा भएको छ । त्यो खुसीको कुरा हो तर त्यसका आफ्नै सीमाहरु छन् । राज्यको अरू कुनै अङ्गले हेर्ने त दृष्टि नै छैन अहिलेसम्म ।

अस्ति भखरै मल्ल होटलमा चिनियाँ पुस्तक प्रदर्शनी भयो चार दिने । वास्तवमा त्यो एउटा प्राइभेट इन्टरप्राइजले गरेको हो । त्यसले सरकारको सहयोगमा एउटा ठूलो काम गरिरहेको छ नेपालमा । पसल पनि खोलेको छ । यहाँ नेपालमा धेरै कुरा गर्न चाहन्छ त्यो कम्पनी । मैले धेरै पहिलेदेखि त्यसको प्रमुखलाई अनुवाद गरौं भनिराखेको थिएँ । उसले मलाई भन्यो, "तपाईं पोहोरदेखि भनिराख्नुभा'छ अनुवाद गर्ने भनेर । हामीसँग अङ्ग्रेजीका किताबहरु पनि छन् । तिनलाई नेपालीमा अनुवाद गर्नु पर्‍यो । त्यसका लागि तयार हुनु पर्‍यो तपाईं । मैले सोधेँ, किताब कत्रो ठूलो होला ? कति हजार शब्द होलान् ? उसले भन्यो पचास हजार वर्ड जति होला । मैले भनेँ ठिक छ । तर उसले सोध्यो, एक महिना भित्र गर्न सक्नुहुन्छ ?" मैले त सक्दिनँ भनेँ । त्यो फिजिकल्ली सम्भव छैन । त्यसका लागि अनुवादकहरुको एउटा टोली नै चाहिन्छ । हरेकलाई एक च्याप्टर, दुई च्याप्टर काम बाँड्यो अनि त्यसको संयोजन गर्नु पर्छ । सम्पादकहरुको पनि टोली चाहिन्छ । अनि पो फटाफट किताब निकाल्न सकिन्छ । यस्तो मेरो अभीष्ट

थियो । त्यो आंशिक रूपमा मात्र पूरा भएको छ यस समाजबाट ।

खुसीको कुरा चाहिँ यता आएर के भएको छ भने हाम्रा बेलामा अनुवाद भन्ने छुट्टै विषय विश्व विद्यालयमा पढाइन्थ्यो, त्यो अहिले भएको छ । म कस्तो परेँ भने पुरानो त्यो मेकानिक जस्तो, सानैदेखि काम गरेर सिकेको । अब अहिले अटो इन्जिनियरहरु आए । म विश्व विद्यालयबाट पढेर आएका अनुवादका स्नातकहरुलाई इन्जिनियर भन्छु । अटोमोबिल इन्जिनियर । म भनेको पुरानो मेकानिक । यो दुइटामा एउटाको सैद्धान्तिक ज्ञान छ, अर्कोसित व्यावहारिक ज्ञान छ । यी दुइटाको संयोजन गरेर अनुवादको स्तर र गुणवत्तालाई अगाडि बढाउनु पर्छ । अनि सबै कुरा नेपालीमै ल्याउनु पर्छ । तब मात्र नेपाली साहित्य धनी हुन् । नेपाली भाषाको उन्नयन हुन्छ ।

अर्को कुरो, अनुवादको पेसालाई साँच्चिकै पेसा बनाउनु पर्‍यो । म अनुवादक भन्ने हुनु पर्‍यो । वास्तवमा त्यो समय आइसकेको छ, हामीले ढङ्ग चाहिँ पुर्‍याएका छैनौँ । त्यो के भने पहिले नोटरीको चलन थिएन । अब हरेक नेपालीको कागजात अङ्ग्रेजीमा लैजानु पर्‍यो भने अङ्ग्रेजीमा अनुवाद मात्र गरेर पुग्दैन त्यसको प्रमाणीकरण गर्नु पर्छ । त्यहाँ नोटरीको सही चाहिन्छ । त्यस बापत नोटरीले पारिश्रमिक लिन्छ । पारिश्रमिक लिँदा ऊ वकिल भएको हुँदा वकिल सरह पारिश्रमिक लिन्छ । यस्तो व्यवस्था पहिले थिएन ।

हामीले मानिआएको नेपालमा कामकाजको भाषा नेपाली नै हो । तर व्यवहारमा के भइराखेको छ भने अहिले कुनै पनि मन्त्रालय वा विभागहरुमा तपाईं अङ्ग्रेजीमा बकाइदा कुनै पनि डकुमेन्ट प्रस्तुत गर्न सक्नुहुन्छ । अङ्ग्रेजीमा दरखास्त निवेदन हाल्न सक्नुहुन्छ । कहाँ लेखिएको छ अङ्ग्रेजी पनि हाम्रो कामकाजको भाषा हो भन्ने ? तर भइराखेको छ । हामीले भन्न पर्‍यो यसलाई कामकाजको भाषा बनाउनु भएन भनेर । कसैले अङ्ग्रेजीमा डकुमेन्ट बनाउँछ, दस्तावेज बनाउँछ ठिक छ । तर सरकारी कार्यालयमा त्यो चढाउनलाई नेपालीमा हुन पर्छ । अनि हुन्छ अनुवादकहरुको महत्त्व । अनि आउँछ अनुवादकहरुले पारिश्रमिक खैँच्ने बेला । अनि आउँछ म फुलटाइम अनुवादक हुँ भन्ने बेला । त्यो तपाईं हामीले अब देखाउनु पर्छ ।

आज यो कार्यक्रम पछि मलाई बाहिर जाने मौका मिलेको छ । एउटा फिल्म फेस्टिबलमा भाग लिन जाँदै छु म । यदि चिन या कोरिया या जापानका फिल्म फेस्टिबलमा जानुभयो भने त्यहाँ तिनले फिल्महरू आफ्नै भाषामा रूपान्तर गरेको देख्नुहुन्छ । या कम्तीमा सबटाइटल आफ्नो भाषामा बनाउँछन् । छ महिना अघि फिल्म मगाउँछन् र त्यसलाई आफ्नो भाषामा बनाउँछन् । खै त्यस्तो भएको यहाँ ? त्यस्तो परिपाटी उनीहरुकहाँ छ । त्यस्तो सम्भव कसरी भयो भने उनीहरु सम्पन्न मुलुक छन् । अनुवादकहरुलाई पैसा

दिन सक्छन् । अनि हरेक फिल्मको अनुवाद गर्न सक्छन् । कुनै पुस्तकले नोबेल पुरस्कार पाइसकेकै हुँदैन अर्को महिना वा दुई महिनामा त्यो पुस्तक उनीहरुको भाषामा पुगिसकेको हुन्छ । खै त्यस्तो भएको यहाँ ? किनभने हाम्रोमा त्यसलाई ध्यान दिइएकै छैन ।

यहाँ के भएको छ भने नेपालीमा बोलेर हामी गर्व महसुस गर्दैनौं । अङ्ग्रेजीमा बोल्दा आफूलाई गौरवान्वित ठान्छौं । आफ्नो भाषाप्रतिको माया मोह सम्मान केही पनि भएन । त्यसको जोडै भएन । अनि भाषाको उन्नयन श्रीवृद्धि कसरी हुन्छ ? त्यसैले सरकारी कामकाजमा मन्त्रालय विभाग कार्यालयहरुमा अङ्ग्रेजी भाषामा सोझै पत्र पठाउँछौं नि, त्यो नेपालीमा हुनु पर्छ भन्ने हामीले जग बसाल्नु पर्छ । अनि हामीले टेक्ने ठाउँ पाउँछौं ।

यी मेरा निजी सोचहरु मैले यहाँहरुसँग सेयर गरेँ । अब मैले आजको यो सभाको सभापतित्व ग्रहण गरे बापत गर्नु पर्ने केही काम छ धन्यवाद दिने । सबभन्दा पहिले त हाम्रा अतिथि वक्ताहरु हुनुहुन्छ । उहाँहरू आएर आफ्ना ज्ञानगुनबाट हामीलाई लाभान्वित तुल्याउनुभो । प्रोफेसर कंसाकार, प्रोफेसर भट्टराई, प्रोफेसर उषा ठाकुर, मित्र मोहन मैनाली उहाँहरुलाई धेरै धेरै आभार व्यक्त गर्न चाहन्छु । राष्ट्रिय सम्मेलन त भन्यौं तर सहभागी कति जना हुने हो भन्ने ठुलो पिर थियो । तर ठुलो समूह यसको रजिस्ट्रेसन शुल्क तिरेर आज र भोलि आफ्नो समय यहाँ बिताउने प्रतिबद्धताका साथ आउनुभएको छ । ती सहभागीहरुलाई पनि म धन्यवाद दिन चाहन्छु । यो ठाउँ उपलब्ध गराएर हामीलाई सहयोग गर्ने डिल्लीरमण-कल्याणी रेग्मी स्मारक पुस्तकालयलाई पनि हामी धन्यवाद दिन्छौं । यसैगरी हामीलाई आर्थिक सहयोग गर्ने पुस्तक प्रकाशक तथा अन्य संस्थाहरु, हिमाल किताबका मेरा स्टाफहरु, राष्ट्रिय पुस्तक बिक्रेता तथा प्रकाशक संघ नेपालका प्रशान्त र अन्त्यमा यस समाजको कार्य समितिका सदस्यहरु अर्थात् मेरो आफ्नै टिमका सदस्यहरुलाई धन्यवाद व्यक्त गर्दै यो उद्घाटन सत्र यहीँ समाप्त भएको घोषणा गर्दछु ।

धन्यवाद !

अनुवादक समाज नेपालका अध्यक्ष वसन्त थापाले *पहिलो राष्ट्रिय अनुवाद सम्मेलन तथा अनूदित पुस्तक प्रदर्शनी*, डिल्लीरमण-कल्याणी स्मारक पुस्तकालय, लाजिम्पाट, काठमाडौँ, २०७३ असोज १३ (२९ सेप्टेम्बर २०१६) मा सभापतिको रूपमा व्यक्त गर्नु भएको मन्तव्य ।

LIFE MEMBERS

1. Bhim Narayan Regmi
2. Bal Ram Adhikari
3. Shekhar Kharel
4. Jeevan Karki
5. Tek Narayan Dhakal
6. Prem Prasad Poudel
7. Kumar Narayan Shrestha
8. Rishi Ram Adhikari
9. Basanta Thapa
10. Sangita Lama
11. Victor Pradhan
12. Reecha Sharma
13. Uttam Prasad Bajgain
14. Sakun Joshi
15. Bharat Raj Gautam
16. Bimal Khanal
17. Karuna Nepal
18. Maniram Sharma
19. Pratigya Regmi
20. Sapana Sharma
21. Jagadish Paudel
22. Bharat Bhattarai
23. Dharma Raj Khadka
24. Fatik Bahadur Thapa
25. Viplob Pratik