

History of English Translations and its Influence on Nepali Literature

Sudesh Manger

Abstract:

Translation has been one of the instrumental factors in enriching the Nepali Polysystem from its inception. The translation of the Adhyatma Ramayana by Bhanu Bhakta Acharya helped to establish the literary culture in Nepali language. Since then Nepali literary culture has been borrowing various other genres, themes and aspects from English language. Regardless of these, translation has been looked down as a secondary process; hence the paper would explore the variegated translations from English into Nepali which has enriched the target culture. Therefore, the paper would provide the lists of translations which have been done in Nepali from English. The range of translation is limited to few genres: Poetry, Novels, Short Stories and Drama.

Key Words: Translation, Nepali Literature and History of Translation

The growing interest in documenting the history of translation shown by several scholars in the recent years motivated me to document the history of translation' in Nepali literature. By documenting the history of translation, the ground is prepared for retrospective and reflective engagement with the development of discourses in Nepali translation. A vivid picture of the past can act as a foundation for the present; producing a sort of "touchstone method"¹ to analyze the translations of the present generation. Therefore, the aim of this chapter is to reflect on the views and the achievements of the translators of the past and their influences on Nepali writers. The chapter contains my personal translation of two

Nepali texts *Anuvad Bimrsh* (2010) by Raj kumari Dhal and *Sahitya ko Itihas: Sidhanta ra Sandarva* (2002) by Dayaram Shresta. The Nepali texts provide the entire list of English translations into Nepali as per decades; however, the present research has categorized the list as per genre to deal with the influences that English translation brought in a particular genre.

To consider the overall influence of the English translations on Nepali literature, different genres are discussed separately. The Nepali poetry being one of the earliest forms of literature has been influenced by various western poets or schools of poetry like Romanticism, Heroic poetry, Modernism etc. Consequently, Nepali poets embellished their writings better than earlier. The revolutionary ideas of Romanticism against the Industrialization were used to write against the ruling government of Nepal. Lekhnath Paudel's *Pinjara ko Suga (A parrot in a Cage, 1962)* is notable among such attempts. Lakshmi Prasad Devkota (1909-59) and Lekhnath Paudel show the romantic elements in their poems. *Muna Madan* (1943) of Devkot depicts the hardship of life in the industrial world through Madan's struggle in Lassa (Tibet). Ishwar Balav's prose poem *Avaj Kaham Cha? (Where Is the Voice?)*(1962), depicts the hippocratic contemporary society similar to the modernists like T.S Elliot. Drama and play, the neglected genres in Nepali, also saw the pinnacle of success thorough the influence of Brecht, Henrik Ibsen, Anton Chekov, William Shakespeare etc. Balkrishna Sama wrote several dramas based on the model of Shakespearean plays like *Muto Ko Byatha (Heart Ache, 1965)*. Novels and short stories, the two genres which are the adaptations from the western model of writing completely changed the face of Nepali literature and they started to occupy the central position in Nepali literature.

Apart from the adaptations, the borrowed themes like Existentialism, Modernism, Feminism, etc, also started to occupy the central position in the Nepali literature. This is evident in the writings of the famous Nepali novelists like Parijat (e.g., *Sirsha ko Phul* (*Blue Memosa*, 1965) and *Boni* (1991)) and Bishweshwar Prasad Koirala (e.g., *Sipahi* (*A Soldier*, 1935)). Highlighting the influential aspect of translation Dayaram Shrestha in *Sahitya ko Itihas* (*History Of Nepali Literature*) says:

“Bivinna Bhasaharu bata Nepali ma Anuvad gareya ka kritiharule ekatira itahas nirman ma sayog purayo bhane arko tiro moulik lekhanaka nimti pratibha harulai abhipreerit are..... yas ko sathye ti anuvadakarule samaj ko sanskritik ra lokpriyata ko pani paripurit garediya. Yashari adhunikal purva ko nepali anuvadak sahitya sandesh mulak raheko paincha. (Shrestha, 2008, 117)”

“The translation from different languages helped to develop the national literature; at the same time it encouraged the writers with new ideas. To draw a conclusion about the translational activity till 1937, we can say that the scholars from both Nepal and India studied different languages and literatures, while reading whatever classics they found in other literature, they translated them into Nepali. By doing so they filled the literary vacuum of Nepali literature. The thought of bringing the classics from other literatures to enrich their own literature is one of the best aspects of translation in Nepali literature. (Translation is mine)”

The act of historicizing the translational project is not a new phenomenon, it has been done by several scholars in the world like, Paul Horguelin at the Universite de Montreal in the early 1970's, and Jean Delisle and Louis Kelly have been teaching history since the mid-1970s at the University of Ottawa, School of Translators and Interpreters. Samuel Johnson's *The Idler* (1759) traces the history of translation from Ancient Greece to the seventeenth-

century England, to illustrate the triumph of non-literal translation. However, the role of translation in Nepali literature from English as per my investigation has not been fully explored. And most of the scholars who worked in this area have focused on either Nepali literature of Nepal or Nepali literature of India. The present chapter, therefore, will try to present conglomerate efforts of various scholars to develop the unified Nepali literature. The process of writing the history of translation has been appreciated by various translation scholars, and Antonio Berman believes “the construction of a history of translation is the most pressing task of a truly modern theory of translation” (Berman, 1984, 12) and he states “It’s time to give the history of translation the place it deserves.” (Berman, 1984, 12)

Berman talks about the attention that translation deserves which has not been given in most of the academia. He is aware of the undeniable contribution of translation as a building block of a literature in a given culture. It was one of the major sources used to enrich the literature during the formative period, as no culture or literature could be self-sufficient in itself; it had to rely on the material from the foreign sources. In terms of Nepali literature, the traces of translation in the ancient time are very few and can be found in slokas, tamrapatra, stones and pillars engravings. During the early 19th century, scholars like Motiram Bhatta started to document the evidences found in written form. As such, the written evidences could be found mostly after the publication of an edited version of Bhanu Bhakta’s translation of *The Ramayana* from Sanskrit in 1816. This shows that the written form in Nepali literature is not a very old phenomenon; it was mostly dominated by the Dantya Khata or Oral literature.

The History of Translational Activity from English into Nepali

The influence of colonialism has changed the face of the earth not only geographically and economically but also socially, religiously, politically and linguistically. Though politically colonialism did not take place in Nepal, nevertheless it had a colonial influence on its language, literature and religion. The introduction of various English medium schools and colleges helped produce scholars, who started to write in English. The emphasis in English education led to the proliferation of English speaking people among the Nepali community which helped embellish the Nepali language by borrowing from English.

While the language and literature brought a shift in academics, the religion changed the socio-cultural aspect of Nepali community. Several Hindu communities proselytized themselves into Christianity and started spreading Christianity through the translation of the Bible into the regional language. Therefore, the influence of English language and education can be seen through the proliferation of translations from English into Nepali.

The advent of modern literature in Nepal began in the 1920s and 30s with the work of Balkrishna Sama, who wrote lyrical poetry, plays based on Sanskrit and English models, and also some short stories. Sama and his contemporary, the poet Lakshmi Prasad Devkota, discarded the earlier Sanskrit-dominated literary tradition and adopted some literary forms of the West, notably prose poetry, tragic drama, and the short story. In their poetry, these writers dealt with such themes as love and patriotism as well as the problems of injustice, tyranny and poverty faced by Nepal in the 20th century. Modern Nepali drama, of which Sama was the chief practitioner, was influenced in its depiction of contemporary social problems by

Western playwrights, notably Henrik Ibsen. In the hands of such writers as Bisweswar Prasad Koirala and Bhavani Bhiksu, the Nepali short story also centered on social problems of modern-day Nepal and the need for reformation. The selected texts for case study are not dealt in detail here as the purpose is only to highlight their influence on the major writings in Nepali.

Translation of Poetry

Poetry is one of the oldest and important genres of Nepali literature from time immemorial; it is looked upon as a national treasure by most of the scholars. The focus on the influence of translations on Nepali poetry is not an attempt to undermine the potentialities of the Nepali poets, but to look at how they have incorporated the novel thoughts and ideas that they were introduced through translations in their regular pattern of writings. When someone is trying to deal with poetry, the influence of romanticism, Shakespearean sonnets, Modernist poets cannot be ignored; similarly these schools have also influenced the way of writing in Nepali poetries. The influence of Sanskrit, Hindi and Bengali is apparent in the poets like Bhanu Bhakta, Moti Ram Bhatta, Suvananda Das, Gumani Panta, Yadunath Pokhrel, Pahalmansingh Swanr, Sikharnath Subedi and Rajiblochan Joshi. These were the poets who were enmeshed in writing religious and war poetries. The trend of Bhakti Dhara and Veerdhara continued till the early 20th Century.

The herculean task of moving out of the clutches of the Bhakti and Veerdhara pattern was initiated by the poets like Lakshmi Prasad Devkota, Lekhnath Paudel, Bhim Nidhi Tiwari, Bairaqi Kainla, Balkrishna Sama, Ishwar Balav and Gopal Prasad Rimal. The effect of English Modernist writings, especially prose poems can be seen in Gopal Prasad Rimal's collection of poems called

Gumne Mechmathi Andho Manche (A Blind Man on a Revolving Chair: 1962) which is one of the most important contributions in Nepali literature. Bairaqi Kaila and Ishwar Balav through Tesro Ayam or the third dimension movement wrote on a journey into their own psyches, about what they felt was lacking in the usage of the Nepali language. A third dimension is where one writes without inhibitions, spontaneously portraying one's innermost feelings through a psychological, cultural, and socio-archetypal process. This movement changed the conventional way in which Nepalese literature was seen and gave the readers new insights into the minds of the poets and writers. The poems of Bhim Nidhi Tiwari which deal with the social issues like smoking, drinking, and gambling were highlighted for the first time through his poems like *Dagbatti (Funeral Lamp: 1957)*.

Though most of the poets played a major role in shaping the Nepali literature, the focus of the present research is on the poetry of Bairaqi Kaila and the influence of Modernism and Emily Dickinson in his prose poems. Bairaqi Kaila is one of the most influential writers of the time and his poems read like the poetries of T.S Elliot's *The Waste Land* (1922) which is written in the form of prose poetry. Both the poets belong to the modernist group. Elliot deals with the aftermath of the World War I and the catastrophe that ravaged the human lives.

Kaila deals with the contemporary hopeless society. Like Eliot he feels that a drunken man is better than a sane man, at least he does not harm anyone other than himself. *Mateko Mancheko Bhashan: Madhyaratpachiko Sadaksita (A Drunk Man's Speech to the Street after Midnight 1979)* shows the hopelessness of the conscious people who act like deaf and dumb to the present deteriorating society which is in the hands of a few political leaders.

The lines below show his frustration with the contemporary society which is similar to what Eliot expressed in his poems.

All my steps are earthquakes today,
Volcanoes erupt in each sensation;
How have I lived to such an age
in these cramped and crumbling houses,
Too small for a single stride?
I am saddened:
Even now they sleep, self-defeated men,
Tangled together like worms
In the pestilent houses of the earth,
And do they sleep so late? (Hutt, 1991, 104)
What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. (Eliot, 1934, 29)

The influence of Eliot is evident in the above lines; the theme and the style are quite similar. While dealing with the influence of Modernism on Nepali literature, one cannot ignore Emily Dickinson. The theme of death and immortality of Emily Dickinson is well incorporated by Baraqui Kailan in his poem, *Sapna ko Las (The Corpse of a Dream 1965)* which reverberates the poems of Dickinson. The lines below clearly show the similarity between the two poems:

My love,
A dream should last the whole night long.
My breast is where I sleep at nights,
Covered by vest and blouse,
Like an old man's cave inside a village
Where only the jackal and the fox
Call out their evil omens.

Ruthlessly it is beaten
By bundles of office files
Which must be revealed to others,
By crises of convention,
The absence of choice. (Hutt, 1991, 102)

We slowly drove, he knew no haste,
And I had put away
My labour, and my leisure too,
For his civility. (Selected poems of Emily
Dickenson)

The influence of Modernism on Nepali literature gave a new dimension to the poets of *Tesro Ayam* who experimented with various themes and styles. These changes and influences were not only revolutionary but also most contributive towards the development of Nepali literature. The socio-cultural, historical and political situations do have their own influences in bringing shifts in the trend of poetry writing, but the translation of English poetry which complies with their need also played a major role in shaping their writings. Therefore to show the influence a list of English poetries which have been translated into Nepali are given below. Though the number of poetries translated from English is small, their influence has been vast. The classical poetry of the world literature translated from English to Nepali also played a major role in shaping the Nepali poetry. Given below is the list of poems translated from English into Nepali:

Translation of English poems					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
1	<i>Rubayat</i>	Omar Khayyam	Okima Gwyn	<i>Omar Khayyam</i>	1951
2	<i>Rubayat</i>	Omar Khayyam	Navinprashad Bantwa	<i>Omar Khayyam's Rubaya</i>	1958
3	<i>Rubayat</i>	Omar Khayyam	Kedar Ruchal	<i>Omar Khayyam ka Rubya haru</i>	1975
4	<i>Rubayat</i>	Omar Khayyam	Buddha kOmar Moktan	<i>Omar Khayyam ka Rubya haru</i>	1964
5	<i>Rubayat</i>	Omar Khayyam	Fanindra Prasad Achrya	<i>Omar Khayyam ka Rubya haru</i>	1970
6	<i>Divine Comedy</i>	Dante	Binodprasad Dhital	<i>Divine Comedy</i>	1983
7	<i>Yesterday and today</i>	Gate	Abhi Subedhi	<i>Hijo ra Aja</i>	1983
8	<i>Collected Poems</i>	Tu Fu	Tirtharaj Panth	<i>Collected Poems</i>	1986
9	<i>Collected Poems</i>	Alexandra Pushkin	Tikaram Upadhay	<i>Collected Poems</i>	1986
10	<i>Collected Poems</i>	Emily Dickenson	Narbhade Gurung and S. Chilkota	<i>Collected Poems</i>	1987
11	<i>Iqbal's Shayeri</i>	Iqbal	Gokul Sinah	<i>Iqbal ko Shayeri</i>	1987
12	<i>Lyrical Ballads</i>	William Wordsworth	Bharat Raj Manthaliya	<i>Lyrical Ballads</i>	1986
13	<i>The Function of Criticism</i>	T. S Eliot	Lela Prasad Sharma	<i>The Function of Criticism</i>	1986
14	<i>Iliad</i>	Homer	Omcharan Amatya	<i>Iliad</i>	1998

Though the number of poems translated from English is very few in number but the roles these translations played are immense. *The Rubayat* of Omar Khayyam has been translated by five different translators at different time frame. The Collected poems of Emily Dickinson is still considered as one of the best translations in Nepali literature as a recognition, the University of Tribhuan (Katmandu) included in their university curriculum. The purpose of translating classical texts like Dante's *Divine Comedy* and Homer's *Iliad* was to collect the canonical texts from the European literature.

Translation of Novels and Short Stories

Nepali literature was dominated by poetry and dramas, until the advent of the two new genres, novel and short story, and these two have changed the literary scenario completely, as they started occupying the central position pushing the poetry and dramas to the periphery. Apart from the new genres, the writers also borrowed the themes like, Modernism, Existentialism, and Feminism. The modernist thought of inner consciousness influenced the writings of Indra Bhadur Rai who published a philosophical text, *Leela Lekhan*² which was considered to be one of the first philosophical texts in Nepali literature during *Tesro Ayam* movement in Darjeeling. Modernists' thought brought the philosophical writings into Nepali literature. Influence of translation can also be seen through the proliferation of feminist writers like Parijat, Bindya Subba, Manjushree Thapa and Dev Kumari Thapa.

The influence of Realism through translation of some of the Russian writers can be seen in the writings of Bishweswar Prasad Koirala. Several of his stories bear a striking resemblance to those of Chekhov, who draws attention to the very simple things of life and

the joys and sorrows in the lives of common people. For instance, his *Doshi Chashma (Defective Glasses: 1949)*, in some respects, is closer to the story line of Chekhov's *Death of a Clerk (1883)*. Bishweswar Prasad was influenced by the realist Indian writers and also by the Russian authors such as Turgenev, Dostoyevsky, Tolstoy, and the French realists Maupassant and Anatole France. But the strongest influence on him was by the twentieth-century psychologists, especially Freud. Bishweswar Prasad wrote psychological stories relating to the problems of women, sex and the sadness of life. This style of story writing was new in Nepali literature, and for this reason he became very popular. Psychological aspects related to social problems such as marriages between child-brides and middle-aged grooms, untouchability, caste and class conflicts, and exploitation of the poor and the have-nots by the feudal class are brilliantly depicted by Koirala, along with a touch of satire.

The literature which has been highly dominated by male writers saw the emergence of women writers who depicted the various aspects of their situation in Nepali society. Komara Thapa deals with the social injustices through children literature and her most influential book *Vara Parabata (Brave Mountain: 1976)* shows the harsh reality of Darjeeling. Manjushree through her novels in English caters to the larger audience and gives the global exposure to Nepali literature. Parijat is one of the most influential women writers who changed the entire shape of Nepali writings by making women as her central character in her novels like *Sirsha ko Phul (Blue Memosa)* and *Boni*. The influence of the existentialist writers is very much evident in her novels.

Blue Memosa is based on the story of a young girl, Bari who is suffering from cancer but does not care much about death and

continues smoking. The existentialist character of Parijat has been highly influenced by Fyodor Dostoyevsky and Franz Kafka. Free will and individual freedom are important to Bari which is evident in the lines below:

If a flower buds for itself and opens for itself and, as if accepting some complication, falls whether it fights the black bee or not, then why should it fall suffering the sting of the black bee? It falls only for itself. It falls by its own will. (Parijat, 2010, 14)

In *Blue Mimosa*, Bari doesn't believe in such predetermined essence. She even challenges rationality that defines God, good or bad, and the condition of being. For her, religion and the idea of god are arbitrary. Regarding God's existence she says "Don't say 'god', say 'the idea of god'. It's only a concept" and "washing away one's sins before the idea of god is completely meaningless" (Parijat, 2010, 37). A central proposition of existentialism is that existence precedes essence, which means that the actual life of the individual is what constitutes what could be called his or her 'essence' instead of there being a predetermined essence that defines what it is to be a human. The new way of dealing with the characters has given a new dimension, which has been an influential factor for Bindya Subba who modeled her novel *Athah (Unfathomable: 2010)* with various characters engrossed in their own lives. So, the translated novels have been able to influence the contemporary writings of the novels. The list of novels and short stories translated from English is given below:

Translation of English Novels and Short Stories					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
1	The Nightingale	Agnes Sleigh Turnbull	Ganga Prasad Pradhan	The Nightingale	1909
2	Aesop's Fable	Aesop	Ganga Prasad Pradhan	Sadh Bhane Manche ko Rashmi Bunai ko Kamko Bisley	1909
3	Aesop's Fable	Aesop	Ganga Prasad Pradhan	Arthath Metho Geet Gaune Chara ko Bisley	1912
4	She	Hiren Ryder Haggard	Pushkar Shamsher	She	1940
5	Silly Hen	-	Parasmani Pradhan	Hansu Kukheri	1942
6	Greedy Fire	-	Parasmani Pradhan	Gachero Ago	1942
7	Ted dipole	-	Parasmani Pradhan	Chepegeda	1942
8	Collected Short Stories	-	Lensingh Wangdel	Bishwa khata Sangra	1945
9	Short Stories	Leo Tolstoy	Indra Sundas	Tolstoy ka Khata haru	1948
10	Collected Short Stories	-	Karna Nidhi Pritam	Sansar ka Shanvashresta Prem Khata haru	1964
11	War and Peace	Leo Tolstoy	Hari Prasad Sharma	Yudha ra Shanti	1966
12	Thaya	Anthon Chekov's	Mukundhath Sharma	Thaya	1966
13	Treasure Island	R.L. Stevenson	Prakash Kobid	Gardhan ko Khogi	1966

Translation of English Novels and Short Stories					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
14	<i>Gulliver's Travel</i>	Jonathan Swift	Prakash Kobid	<i>Gulliver ko Yatra</i>	1966
15	<i>Collected Short Stories</i>	-	Tek Bhadur Khatri	<i>Bishwa ka Utkisht khata haru</i>	1968
16	<i>The Wanderer</i>	Khalil Gibran	Lokesh Chandra Pradhan	<i>The Wanderer</i>	1966
17	<i>The Old Man and the Sea</i>	Ernest Hemmingway	Okima Gwyn	<i>Budro ra Samudra</i>	1969
18	<i>The Secret at Pheasant Cottage</i>	Patricia Mary St. John	Kamal Thapa	<i>The Secret at Pheasant Cottage</i>	1971
19	<i>Chinese folk stories</i>	-	Purna Bhadur	<i>Chinya Lok Khata</i>	1971
20	<i>Ancient stories of China</i>	-	Chandra Sharma	<i>Chin ka Prachin khata haru</i>	1971
21	<i>Song of a Falcon</i>	Maxim Gorky	Nilambar Achary	<i>Baaz</i>	1972
22	<i>Don Quixote</i>	Miguel de Cervantes Saavedra	Dayaram Sambhav	<i>Don Quixote</i>	1972
23	<i>Notre-Dame de Paris</i>	Victor Hugo	Hrishibhadur Malla	<i>Notre-Dame de Paris</i>	1972
24	<i>The Apple Tree</i>	John Galsworthy	Lainsingh Wangdel	<i>Shev ko Rukh.</i>	1972
25	<i>Gypsy</i>	Alexandra Pushkin	Krishna Prakash Shrestha	<i>Gypsy</i>	1972

Translation of English Novels and Short Stories					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
26	<i>Kingdom of the Imagination</i>	Khalil Gibran	Khagendra Sangrella	Ajambari Gaon	1975
27	<i>Confessions of Jean-Jacques Rousseau</i>	Jean-Jacques Rousseau	Gopal Das Shresta	<i>Confessions of Jean-Jacques Rousseau</i>	1976
28	<i>Émile</i>	Jean-Jacques Rousseau	Gopal Das Shresta	<i>Émile</i>	1976
29	<i>Mother</i>	Maxim Gorky	Badrinarayan Pradhan	Amma	1976
30	<i>Foust</i>	Goethe	Damanraj Tuladhar	<i>Goethe's Foust</i>	1979
31	<i>My Country Mine</i>	Kahlil Gibran's	Okima Gwyn	<i>Mero Deshwasi</i>	1982
32	<i>Collected Short Stories of Anton Chekov</i>	Anton Chekov	Rajendra Maske	<i>Chekov ko Khatha haru</i>	1986
33	<i>The Grapes of Wrath</i>	John Ernst Steinbeck, Jr.	Tankabilas Barya	<i>The Grapes of Wrath</i>	1986
34	<i>A Hero of Our Time</i>	Mikhail Lermontov	Krishna Prakash Shresta	<i>A Hero of Our Time</i>	1987
35	<i>Treasure Island</i>	Robert Louis Stevenson	Rajendra Babu Subedhi	<i>Treasure Island</i>	1989
36	<i>Japanese Folk Stories</i>	-	Mohan Himansu Thapa and Chatyna Krishna Upadhyaya	<i>Japani Lagu Khata Haru</i>	1989
37	<i>Taras Bulba</i>	Nikolai Vasilievich Gogol	Khagendra Sangerilla	<i>Taras Bulba</i>	1989

Translation of English Novels and Short Stories					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
38	<i>Travels with a Donkey in the Cévennes</i>	Robert Luis Stevenson	Rajendra Babu Subedhi	<i>Gadha sita ko Safar</i>	1991
39	<i>Dubrovsky</i>	Alexander Pushkin	Krishna Prakash Shrestha	<i>Dubrovsky</i>	1991
40	<i>Siddhartha</i>	Herman Hesse	Kumud Devkota	<i>Siddhartha</i>	1991
41	<i>Good Earth</i>	Paul. S Buck	Tika Ram Sharma	<i>Asal Dharti</i>	1991
42	<i>Alice Adventures and the Wonderland</i>	Louise Carole	Churamani Bidhu	<i>Anoutho Desh ma Alice</i>	1992
43	<i>Alice Adventures and the Wonderland</i>	Louise Carole	Bijay Chalise	<i>Anoutho Bhumi ma Alice</i>	1993
44	<i>Alice Adventures and the Wonderland</i>	Louise Carole	P. B Sewal	<i>Bampuhette ko Desh</i>	1996
45	<i>My Universities</i>	Maxim Gorky	Sudarsan Devkot	<i>Balakkal</i>	1993
46	<i>My Childhood</i>	Maxim Gorky	Sudarsan Devkot	<i>Mero Bishwavidhalaya</i>	1993
47	<i>The oral tradition of Greek and Rome</i>	-	Khandagaman Singh	<i>Grees the Rom ko Dantya Khata</i>	1995
48	<i>The Guide</i>	R. K Narayan	Dhurba and Khagendra Madhikarmi	<i>The Guide</i>	1996
49	<i>Jane Eyre</i>	Charlotte Bronte	Sairu Rai	<i>Jane Eyre</i>	1997

Translation of English Novels and Short Stories					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
50	<i>Lajja</i>	Taslima Nasrin	Hemraj Sharma	<i>Lajja</i>	1998
51	<i>Lajja</i>	Taslima Nasrin	Bishnu Saniwal and Arjana Sharma	<i>Lajja</i>	2005
52	<i>In favor of women</i>	Taslima Nasrin	Baburam Bhattachar	<i>Aymey ko Hakma</i>	1998
53	<i>Parikrama</i>	Taslima Nasrin	Navnidhi Panth	<i>Parikrama</i>	1999
54	<i>Return</i>	Taslima Nasrin	Bashant KOmar Sharma	<i>Phera</i>	2000
55	<i>Martin Bikram Singe</i>	Taslima Nasrin	Bhuan Lal Pradhan	<i>Martin Bikram Singe</i>	2001
56	<i>The Sorrow of Young Werther</i>	Goethe	Nutan Singh	<i>The Sorrow of Young Werther</i>	2003
57	<i>The sea wolf</i>	Jack London	Ramesh Bikal	<i>Samudra Hudrar</i>	2006
58	<i>The Old Man and the Sea</i>	Ernest Hemingway	Khagenrda Mani Pradhan	<i>Budho ra Samudra</i>	2010
59	<i>The Old Man and the Sea</i>	Ernest Hemingway	Sanjiv Upadhay	<i>Budho ra Sagar</i>	2010
60	<i>My Autobiography</i>	Helen Keller	Geeta Sharma	<i>Mero Jiwani Khata</i>	2010
61	<i>The Count of Monte Cristo</i>	Alexandra Dumas	Sanjiv Upadhay	<i>Montecristo ko Adhapatii</i>	2011

Most of the short story writers and novelists write in different languages like Russian, French, German, Bengali etc but the source language for the Nepali translations was English. To look at the lists of English translations, we can clearly observe the Russian writers like Anton Chekov, Maxim Gorky, Leo Tolstoy etc are translated in maximum number. The reason for translating their novels and short stories was the various themes like, Realism, Modernism, and Existentialism which captivated the minds of the Nepali translators. Apart from these Russian writers, most of the novels of Taslima Nasrin have been translated in Nepali to enrich the women writings in Nepali literature.

These writings would not have existed in Nepali without the help of the translators like Parasmani Pradhan, Krishna Prakash Shrestha, Okima Gwyn etc. It was mainly their effort to introduce the best of the English writings to the Nepali readers and writers, as a result the Nepali literature experienced the new methods, genres and themes. Among the translators, Okima Gwyn is the writer of Nepali novel *Sunakhari* (Orchid, 1980) which was awarded by Sahitya Akadami in 1980.

Translation of Dramas

The drama in Nepali has been one of the neglected genres, but with the emergence of the dramatists like Lakshmi Prasad Devkota, Gopal Prasad Rimal, Balkrishna Sama, Madhab Bhandari, Basu Shashi and Man Bahadur Mukhiya, Nepali drama saw the best of the dramas and there were several tragedies, comedies and others related to the social issues. In terms of development, drama as a genre in Nepali literature owes a great deal to the translation which helped it to reach the pinnacle of success in the hands of the above dramatists. Most of these dramatists borrowed the methods from the

translations of English dramas of Ibsen, Beckett, Brecht, Homer, Shakespeare etc. The contribution of Gopal Prasad Rimal and Balkrishna Sama towards the development of drama by using the methods of Ibsen and Shakespeare is noteworthy. Balkrishna Sama, who wrote 17 plays in Shakespearean style, breathed life into Nepali drama. He lifted Nepali drama to new heights in terms of its social background, philosophical depth, logicity and poetic dialogues. Let us now examine Balkrishna Sama's *Mutuko Vyatha*, one of the first tragedies of Nepali literature, which is based on Shakespearean tragedy. The language of the drama was based on a common speech; the audience was able to relate the play with their personal life. He has adopted Marlow's blank verse in his tragedies.

Mutuko Vyatha is a social tragedy which deals with the autocratic rule of the Ranas in Nepal³. This tragedy takes the theme of unrequited love between separated lovers and sets in a recognizably Nepali idiom. Apart from being a first tragedy, it is written in a language which can be easily understood by the common people and in fact this was one of the purposes of his writings. The influence of Shakespearean play *Macbeth* (1623) can be seen in the following lines:

To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. (Shakespeare, 2007, Act V, Scene 5)

Shakespeare uses blank verse in the above lines and the similar style is used by Sama in the following lines drawn from *Mutuko Vyatha* which is also written in the blank verse,

We rely upon tomorrow in this world,
Without realizing that we do so,
We consign yesterday to oblivion, and without pause
Today we say tomorrow: each and every tomorrow
Passes into yesterday. (Sama, 1903, Act iii, Scene 3)

The above lines show the resemblance in terms of matter and meter of Shakespearean play and the entire drama is modeled on the lines of the English tragedy. The entire drama is divided into 5 acts and 13 scenes which is typical of Renaissance dramas. The story of two lovers who suffer from the separation is very much related to Shakespeare's *Romeo and Juliet*. The influence and success of *Mutuko Vyatha* in Nepali theater led to the proliferation of tragedies in Nepali literature. The credit for this proliferation goes to the dramas that have been translated from English into Nepali which is given in the following pages:

Translation of Shakespeare's dramas					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
1	<i>Othello</i>	William Shakespeare	Puskar Shamsar	<i>Othello</i>	1961
2	<i>Julius Caesar</i>	William Shakespeare	Okima Gwyn	<i>Julius Caesar</i>	1974
3	<i>The Twelfth Night</i>	William Shakespeare	Uddipsingh Thapa	<i>Barawa Rath</i>	1970
4	<i>Macbeth</i>	William Shakespeare	Lakshmi Prasad Devkota	<i>Macbeth</i>	1979
5	<i>The Merchant of Venice</i>	William Shakespeare	Surya Prasad	<i>Venice ko Mahajan</i>	1956
6	<i>The Merchant of Venice</i>	William Shakespeare	Ram Chandra Giri	<i>Venice ko Mahajan</i>	1976
7	<i>The Merchant of Venice</i>	William Shakespeare	Pushpal Shivakoti	<i>Venice ko Byapari</i>	1965
8	<i>The Merchant of Venice</i>	William Shakespeare	Tankanath Uppadhya	<i>Venice ko Bayapari</i>	1992
9	<i>king Lear</i>	William Shakespeare	Upendra Singh Thapa	<i>Raja Lear</i>	1976

Shakespeare being the most influential dramatists, the present research has given a separate table for the translations of his plays alone. Apart from that, the tragedies of Shakespeare were adopted by the Nepali dramatists like Balkrishna Sama and Lakshman Sirmal. In fact, most of the dramas of Sama were modeled on the Shakespearean tragedy. Lakshman Sirmal's tragedy *Cerfew* (2007) received Sahitya Akademi Award in 2007 and he is the only dramatists to win this prestigious award. *The Merchant of Venice* was translated four times by different translator, to introduce the new form of drama that is tragic comedy. Because of these reasons and considering Shakespeare as the best dramatist of all the time, the present research has provided his dramas in the separate table.

However, the research does not deny the contribution of the other dramatists and their influence on Nepali literature. The table in the following page is the list of other English dramas which were translated from English into Nepali

Translation of Other English dramas					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
1	<i>Antigone</i>	Sophocles	Devraj Arya	Sophocles	1960
2	<i>Oedipus</i>	Sophocles	Devraj Arya	<i>Oedipus</i>	1963
3	<i>Chuya</i>	Komo Joe	Okima Gwyn	<i>Chuya</i>	1961
4	<i>The Doll House</i>	Henrik Ibsen	Anand Dev Bhatta	<i>Katputli ko Ghar</i>	1963
5	<i>An Enemy of the People</i>	Henrik Ibsen	Anand Dev Bhatta	<i>Janta ko Satru</i>	1963
6	<i>Agnomen</i>	Achilles	Devraj Acharya	Achilles	1965
7	<i>Red Lamp</i>	Chinese Opera	Kamal Prasad Sharma	<i>Rato Latrine</i>	1969
8	<i>Waiting for Godot</i>	Samuel Beckett	Okima Gwyn	<i>Ishwar ko Apeksha</i>	1965
9	<i>Cleopatra</i>	Hiren Ryder Hedding	Gokul Singh Chettri	<i>Cleopatra</i>	1975
10	<i>The Good Person of Szechwan</i>	Bertolt Brecht	Kamal Chitrakar	<i>Szechwan ko Asal Manche</i>	1983
11	<i>The Doll House</i>	Henrik Ibsen	Nirmala Joshi	<i>Katputli ko Ghar</i>	1987
12	<i>Vassa Zheleznova and Enemies</i>	Maxim Gorky	Khagendra Sangrellia	<i>Vassa Zheleznova ra Satru haru</i>	1987
13	<i>All my Sons</i>	Arthur Miller	Basushashi	<i>Sara Mera Santan</i>	1989
14	<i>No Exit</i>	Jean Paul Sartre	Nirmala Joshi	<i>Bina Chyan ko Mrityu</i>	1991
15	<i>Yegor Bulychov and Others</i>	Maxim Gorky	Khagendra Sangrellia	<i>Yegor Bulychov and Others</i>	1991
16	<i>The Purple Cart</i>	George Bernard Shaw	Hrishikesh Upadhyay	<i>Prajantra ko Khel</i>	1998

Similar to the translations of English novels and short stories, the Russian dramas were translated the most in Nepali literature. The translation of Ibsen's *The Doll House* has been included in the curriculum of North Bengal University. The translation of Samuel Beckett's *Waiting for Godot* is held as the best translation in Nepali literature for translating such a complex theme like 'Theatre of Absurd'.

The idea of charting various translated genres in Nepali literature is to highlight the influential aspect of translation in building a national literature which is in the emerging phase. The major influences in Nepali have been the tragedies and comedies of William Shakespeare, which can be seen in the writings of Balkrishna Sama's *Mutuko Byatha*. The influence of modernist writers in shaping or giving a new format of writing prose poetry is another aspect which has enriched the entire school of Nepali poetry. The novel writing gave impetus to the writers to try with various western philosophical modes, especially Existentialism and Realism. Apart from philosophical aspect, the development of feministic writings is another major area of focus which is yet to be explored.

Notes :

1. Arnold's touchstone method is a comparative method of criticism. According to this method, in order to judge a poet's work properly, a critic should compare it to passages taken from works of great masters of poetry, and that these passages should be applied as touchstones to other poetry. Even a single line or selected quotation will serve the purpose. If the other work moves us in the same way as these lines and expressions do, then it is really a great work, otherwise not.
2. Leela lekhan, a phrase that stems from the Hindu understanding of leela as 'all of reality'. Leela Lekhan is based on the view that subjectivity dominates the human landscape from rationality to

morality. While this can inevitably lead to a deceptive life, it does not negate the existence of an objective reality.

3. The period between 1846 to 1962, is ruled by Ranas in Nepal who established a dictatorial rule. The worst phase in the history of Nepal.

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