

**TRANSLATION OF METAPHORIC EXPRESSIONS FROM  
NEPALI INTO ENGLISH: A CASE OF SUKARATKA PAILA**

**A Thesis Submitted to the Department of English Education  
In Partial Fulfilment for the Master of Education in English**

**Submitted by  
Tika Ram Khanal**

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Tribhuvan University, Kirtipur  
Kathmandu, Nepal**

**2016**

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## RECOMMENDATION FOR ACCEPTANCE

This is to certify that **Mr. Tika Ram Khanal** has presented the thesis entitled "**Translation of Metaphoric Expressions from Nepali into English: A Case of Sukaratka Paila**" under my guidance and supervision.

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## **DECLARATION**

I hereby declare that to the best of my knowledge this thesis is original; no part of it was earlier submitted by the candidate of research degree to any university.

Date: 07/07/2016

.....  
Tika Ram Khanal

# DEDICATION

*Dedicated to  
my parents and teachers who made me what I am today.*

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## ABSTRACT

This study "Translation of Metaphoric Expressions from Nepali into English" attempts to explore correspondence of metaphoric expressions while translating them into English from Nepali in the novel 'Sukaratka Paila' a novel by Govinda Raj Bhattarai. The researcher collected fifty seven metaphoric expressions and analyzed their correspondence enhancing aesthetic aspect of the source text while translating them into target text. The data were analyzed; findings were drawn on the basis of the collected data and some suggestions were also recommended. The research on translation of metaphoric expressions proved that metaphoric expressions are the most difficult language item to translate from one language to another language. The translator had translated few of them maintaining total correspondence, for example शिराभारोश दुर्गम किलको राख्नु रमा was translated as *Asha* and *Bharosha* guarding towards a remote fort and most of the metaphoric expressions were translated maintaining close correspondence, for example अनामोल सपना हरु त गिये as now the precious dreams were scattered to preserve the aesthetic aspect of the source text and for target readership. Literal translation and substitution of the images were followed by the translator to correspond the meaning of metaphoric expressions from Nepali language while translating them into English.

This thesis consists of five chapters. Chapter one presents the background of the study, statement of the problem, objectives of the study, significance of the study, delimitations of the study and operational definition of the key terms. Chapter two introduces review of the related literature and conceptual framework, along with implications of the review of the study. Chapter three deals with methods and procedure of the study which includes design of the study, population, sample and sampling strategy, study area, data collection tools and techniques, data collection procedure and data analysis and interpretation procedures. Chapter four deals with analysis and interpretation of the data and summary/discussion of finding. Chapter five presents conclusion and recommendations. At last, references and appendices are the concluding parts of the study.

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## ABBREVIATIONS AND SYMBOLS

List of the abbreviation and symbols used in the thesis.

E.g.	-	For Example
ELT	-	English language teaching
et. al	-	and other people (Latin, Italia)
i. e.	-	That is
M. Ed	-	Master of Education
No	-	Number
p.	-	Page Number
Regd. No.	-	Registration Number
SL	-	Source Language
SLT	-	Source language text
ST	-	Source text
T.L	-	Target Language
TLT	-	Target language text
TT	-	Target text
T.U.	-	Tribhuvan University
viz;	-	Namely
%	-	Percentage

# **CHAPTER ONE**

## **INTRODUCTION**

The present study entitled '**Translation of Metaphoric Expression From Nepali into English: A Case of Sukaratka Paila**' and this chapter consists of background of the study, statement of the problem, research questions, significance of the study, delimitations of the study and operational definition of the key terms which are used in research.

### **1.1 Background of the Study**

Translation is a process of changing speech or writing from one language to another language. It is generally considered as bilingual activity in which message from one language to another language is rendered. The language from which we translate is called 'source language' and the language which we translate into is called 'target language'. The translated work is known as translation. Translation is not a new work. It is as old as human civilization. As the world developed, it created the existence of translation as an obligatory phenomenon. There are different societies in the world and they are made of different cultures. They have their own languages. To fulfill this gap, translation is only the way to break cultural, linguistic, contextual and psychological barriers between such societies.

The word 'translation' was etymologically derived from Latin word 'trans' and 'locum' in which 'trans' means across and 'locum' means to carry. Generally, it is the transfer of message from one language to another language. It is a complex process of understanding source language and changing its meaning and ideas into another language. There is no one to one correspondent between languages though the

surface meaning of two can be similar. In this situation, there is possibility to exchange message in term of closeness and meaning between them. To define translation, Catford (1965) states, “Translation is replacement of textual materials in one language (SL) by equivalent textual materials in another language (TL)” (P.25).

Different scholars define translation differently based on genre, the nature of activity, proposed audiences and theories of language as well as philosophy. The above mentioned definition focuses translation as transfer of message from one language to another language with closest equivalence. Translation is an integrated activity of language and culture. It is the combination of art, science and skills. Thus, translation should not be bounded only to the transfer of language. Communicational aspect and cultural aspect play vital role while translation takes place. So, translation is an important tool to upgrade society by transforming multicultural aspect of different communities.

Transfer of linguistic aspects from one language to another language is possible but cultural aspect influences the translation activity. Because meaning of the text is largely shaped by the culture. The cultural terms applied in one language may not be found in another language. Culture shapes the language and language shape reality. Thus, the work translation becomes more complicated and as well as impossible. In this situation Nida (1964) says, “Difference between cultures may cause severe problem for the translator in translation than difference between structures of languages” (as cited in Bhattarai et al, 2012). However, with retain care and adjustment the translator can bridge the gap between two languages and judges the degree of gratification among the audience of target language.

Besides that, the notion of ‘metaphoric expression in translation’ plays significant role in translation and translation studies. Translation of metaphor and metaphoric expression are firstly used by Peter Newmark in his book entitled ‘*A Textbook of Translation*’. He has also classified the metaphors in his book. Later different scholars tried to make broad the notion of metaphors in translation.

## **1.2 Statement of the Problem**

Language is a vehicle for the transportation of culture in society. Hence, translation is a way of civilization. Language cannot be imagined without culture because society is made of culture. Language can be translated but pragmatic aspect of language is difficult to translate due to cultural influence. However, translation helps to understand and communicate each other easily between members of different society. It is directly concerned with globalization in this modern era. So, lack of sufficient knowledge of translation, the messages and understanding may be miscarried out and misinterpreted. It can cause the problem too.

Metaphor is figurative expression of language which is strongly influenced by culture. Metaphors can be bound within certain geographical location. Thus, figurative expressions (i.e. metaphors) cannot be easily translated into another language. According to Tylor et al. (2001 p.34), the figurative expression refers to “The transfer of name, quality, action to a subject or object different from implication analogous to that to which, this name quality or action is applied when taken literally” (as cited in Adhikari 2006). Here we come to know that figurative expression have two fold meaning, one is physical sense and another meaning is to appeal to the sense, to interest, to clarity, to please, to delight and to surprise. The first one is related to cognitive aspect and

next one is aesthetic. The transferred text must please the readers aesthetically that is the readers of the translated text should be satisfied while reading. The metaphoric expressions which bear aesthetic aspect of language can be in the form of single-viz one word or extended (a proverb, an allegory, a complete imaginative text) which are heavily loaded with immense of connotation, symbols and images. Adhikari (ibid) states, “The metaphoric expressions reflect certain aspects of the people living in a particular geographical location or belonging to a particular group of the people who are thinking /functioning under the same conversationally accepted and shared socio- cultural and linguistic norm”. So, because of lack in the sufficient knowledge and understanding of metaphoric expressions, the message may be useless and interpretation may be senseless. So, the issues in translation of metaphoric expressions should be studied and find out the way to solve the problems that the translator has to face during translation. It is difficult to find actual way of translating metaphoric expressions. However, this study focused on maintenance of message without violating meaning of source text into target text. Thus, it tries to find out correspondence and equivalence while translating the metaphoric expressions from the source text *Sukratka Paila* and its translated version *Socrates Footsteps*. The findings obviously be helpful to researcher, translator as well as the interested person in the field of translation.

### **1.3 Objectives of the Study**

The present study had the following objectives: -

- To find out correspondence in translation of metaphoric expressions,
- To find out the aesthetic aspect of translation being used while translating the metaphoric expressions from source text *Sukatatka Paila* into translated text *Socrates Footsteps*, and

-To suggest some implications for ELT in general and for translation in particular.

#### **1.4 Research Questions**

Research is carried out when some queries emerged in the mind of the researcher. Researchers carry out research to find out the answer of the questions that strike in his mind. Research questions also help the researcher to frame his/her research work. So, my concern here is to explore use of aesthetic approach for maintaining correspondence of metaphoric expressions in translation. That is why this study was carried out to address the following research questions:

- i) Has the translator maintained correspondence and equivalence of metaphoric expressions between source text and translated text?
- ii) Has the translator preserved aesthetic aspect of the source text and how it is preserved while translating the text?

#### **1.5 Significance of the Study**

This study aims to explore the approaches of translation being used while translating the metaphoric expressions from Nepali into English. As the study is on observation of metaphoric expressions, it helps to find out maintenance of correspondence and equivalence in both texts *Sukaratka Paila* (ST) and *Socrates Footsteps* (TT). It will be useful for the prospective researchers to conduct a research in metaphoric expressions in translation. In other words, the findings and suggestions derived from this study will be useful for the students of translation studies, translation teachers, researchers, translators and translation experts. To be specific, it will be beneficial for all those who are directly and indirectly involved in translation and translation teaching and learning.

## 1.6 Delimitations of the Study

- a) The study was limited to the novel *Sukaratka Paila*.
- b) Observation checklist was the data collection tool for the study.
- c) The data was taken from novel *Sukaratka Paila* and the translated version *Socrates Footsteps*.
- d) This study was further limited to metaphoric expressions only.
- e) This study was limited to sentence level metaphoric expressions.

## 1.7 Operational Definition of the Key Terms

**Translation:** Translation is the process of transferring the message from one language into another language. It is a linguistic as well as cultural activity.

**Metaphor:** It is a figurative expression which may be one word or extended over any stretch of language from collocation to the whole text. Metaphors are comparisons that show how two things that are not alike in most ways are similar in one important way.

**Metaphoric expression:** The figurative expression which is made of collocation, an idiom, a sentence, a proverb, an allegory etc which is beyond of physical reality but related to sense expression.

**Culture:** Culture is the customs and beliefs, art, way of life and social organization of a particular country or group.

**Cultural equivalence:** Cultural equivalence in translation refers to the inter-language similarities in term of function which have different structure but have similar function.

**Cultural correspondence:** Cultural correspondence refers similarities in term of structure, function and images employed during the period of translation.

**Loss and gain:** Loss and gain are two basic concepts in translation. Thus, there is some loss and some gain in translation.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE AND CONCEPTUAL FRAMEWORK**

This chapter consists of the review of related theoretical literature, empirical literature, implications of the review of the study and the conceptual framework.

#### **2.1 Review of the Related Theoretical Literature**

Review of theoretical literature provides an insight to the researcher related to a number of aspects that have a direct or indirect connection on the research topic. It serves as a basis for developing a theoretical framework which helps to investigate the problem that a researcher wishes to.

##### **2.1.1 Translation**

Translation is carrying out meaning across the matter of one language into another language. It is an important tool for transmission of knowledge across geographical and linguistic boundaries. It is an act of transforming message from one language to another language. In this respect, Brislin (1976) writes, “Translation is the transfer of thoughts and ideas from one language (source) to another (target), whether the language has established orthographies or do not have such standardization; or whether one or both language is based on signs as with signs language of the deaf” (As cited in Bhattarai et al. 2012 p.5). Similarly, Newmark (1987) writes, “Translation is the rendering the meaning of a text into another language in this way that the author intended the text” (p.5). Translation is a process of changing message from one language into another language. It is difficult to find hard and

fast definition of translation. In this regard, Bell (1991) views, “Translation is the expression in one language (or target language) of what has been expressed in another (source language) presenting semantic and stylistic equivalences” (As cited in Bhattarai et al. 2012 p.6). In conclusion, translation is both linguistic and cultural activity. We do not translate any text going far from these two perspectives. Simultaneously, maintaining pragmatic equivalence is integral part while translating a text. Translator has to consider the sociolinguistic and socio cultural element of the target language while translating a text. Finally, we can say that translation should be as bridge among different languages for international communication.

### **2.1.2 Importance of Translation**

This is the 21<sup>st</sup> century of science and technology. Due to industrial revolution and globalization, the world is becoming narrower day by day. Translation makes it possible to change the world by transforming message, knowledge, ideas and skills from one language to another language. Translation is also instrument to transmit the culture, truth, religion and social tradition. Translation is an activity that serves as a means of communication, a technique of language learning and a source of interpersonal understanding. According to Bhattarai (1997), “Translation plays vital role to bridge the gap between two speech communities, the greatest contribution of translation is thus, to impart man the knowledge about the varied world by literature, cultural contrast, sense of beauty, peace and harmony” (p.12).

Translation is more important in multicultural country like Nepal. Even the international organizations like the United Nations Organization cannot function without translation facilities. One community even will

not be able to understand the language of another without translation. French Revolution, fascism, Communism, etc come to be known all over the world through translation. Translation is important for language teaching and learning. Teaching and learning of language in multicultural society is getting advantage with translation. Translation provides fresh and important knowledge to readers. Translation is also important in case of writing development and to learn foreign language as well. In ancient time, translations of Holy books were taken as sin because it was believed that Gods language is not possible to translate in human language. But now a days, without translation there is no value of literature. There is no possibility to know William Wordsworth, Shakespeare, Milton and many more. The Holy books Gita, Veda, Upanishad, Bible, and Kuran etc may not be spread worldwide without translation. Thus, translation is growing phenomenon in this present world.

### **2.1.3 Cultural Translation**

Translation is not merely of rendering of language but culture, too. Translation and culture are so closely related that the rendering of information from one culture to another is not possible without translation. Newmark (1987) states, “Culture is the way of life and their manifestation that are peculiar to a community that uses a particular language as its means of expression” (p.94). It is to say that language is context bound and context is always influenced by society and society is made of cultures. Thus, translation of language is translation of culture. Viewing the importance of culture in translation; it is more cultural than linguistic activity.

Hence, translation of language is translation of culture. Cultural translation is a concept used in cultural studies to denote the process of

transformation in a given culture. Newmark (ibid) says, “Language does, however, contain all kind of cultural deposits, forms of address as well as lexis which are not taken account of in universals either in consciousness or translation” (p.95). Likewise, Bhattarai et al.( 2012) present, “Culture is the way of life in community, system of governance, religious beliefs, and values, geographical region, social class, age, sex, professional activity and translation as an instrument to transmit the culture” (p.135). Translation is not merely the production of a text equivalent to another text but rather a complex process of rewriting the original, which run parallel both to the overall view of the language and to the influences and power that exists between one culture and another.

Most cultural words are easy to detect, since they are associated with particular language and cannot be literally translated but many cultural customs are described in ordinary language that literal translation distort the meaning and a translation may include an appropriate, descriptive and functional equivalence.

Nepali and English languages are very different because of cultural varieties. Thus, a translator should be careful about semantic and pragmatic meaning of source language text and its equivalence in target language text and also in source language culture and target language culture. Scholars agree that culture is one of the major aspects of translation. Culture creates a gap between two languages and makes translator’s job infinitely complex or even virtually impossible.

#### **2.1.4 Approaches to Translation**

Translation is an act of cross cultural communication and cultural representation. It is difficult to maintain equivalence between source text and target text. Success of translation depends on the extent to which they

are able to represent the source culture in the translated text without frustrating the target readership. Translator has to face problems to maintain a balance between ethics of differences and textual intelligibility. Thus, translating the cultural aspect from one language and uprooting into another makes differences in translation. Source language and target language are in one hand and target readership and textual intelligibility are in another hand, which creates problems in translation. Thus, these twin problems of allowing and disallowing discrimination influence translation activity. This aspect solely relates to translation approaches. In this respect, Bhattarai et al. (2012) say, “Allowing discrimination in translation to represent the literary culture by keeping the sole meaning of the source text without harassing the target readership can be only achieved by aesthetic approaches” (p.157). It means to say that the translator should be concerned about source language and its cultural terms as well as target reader and its influences on them while translating the text. It is related to aesthetic approach to translation. But on other hand, commercial approach does not allow discriminations. It is target reader oriented and culture and cultural term may be transferred as far as possible by summarizing, synthesizing or deleting while translating the text to make target oriented the translated text.

#### **2.1.4.1 Aesthetic Approach**

Aesthetic approach to translation stresses on the notion of translation that translation is made of differences. Therefore, differences should be preserved and respected according to this approach. This approach is more relevant in present condition of multiculturalism to accommodate all translation oriented activities for matching high quality of equal function of protecting culture for reader friendly communication. In this

respect, Bhattarai et al.(2012) state, “Aesthetic approach ultimately leads to ‘textual multiculturalism’ or Gustavo Perez-fimat’s ‘transculturation’(against acculturation) or Tirumalesh’s ‘literature-3’ or Bhaba’s ‘cultural hybridity’ ” (p.158). Thus, translation is not only translation of culture which is also known as transculturation and hybridity, too. In this case translation autonomy is possible only where there is balance between ethics of differences and textual intelligibility, which are familiar with language and culture by the notion of aesthetic approach to literary translation. Likewise ‘metaphoric expression’ in translation is another important aspect which regards that both texts i.e. source text and target text, semantically and pragmatically should be equivalent and correspondent to secure the aesthetic aspects of the text. The aesthetic approach to translation calls for a strategy of resistance to dominant target language so as to preserve source cultural elements in the targeted text. According to Bhattarai et al. 2012 (pp.159-63) the following expressions are based on the aesthetic approach in translation.

a) kalo bhutjasto madhya rat thIyo

“The midnight was pitch dark like a ghost.”

(Stories of conflict and war, p.110)

The colour of imagery associated with the ghost in Nepali is different from the one associated with the ghost in English. In Nepali culture, the ghost evokes the color of black, whereas this is not in the case of English. English culture associates the color 'white' or 'pale' with the ghost.

b) “Don’t you have whey, ‘baje’? If you have, bring some.”

(Stories of conflict and war, p.131)

The above translated sentence retains the term of address 'baje' preserving the difference. The translator has supplied a footnote, 'a term of address for a Brahman man' (also to any elderly man). Here the source term of address 'baje', which is unique to Nepali culture, has been retained along with a footnote.

In the first example, translator has resorted to literal translation to preserve the source cultural in the target language and context has tried to maintain intelligibility of the metaphoric expression. Likewise, in next example, translator has made footnote to preserve source cultural features in to the target language. It does not frustrate the target readership because footnote provides cultural information associated to the word. This solely relates to aesthetic approach to translation.

#### **2.1.4.2 Popular/Commercial Approach**

Popular/commercial approach practices discrimination and disallows differences by resorting to translation procedure by deleting, manipulating, substituting and so on. While the translator wants to reach widely to the readers' hand becoming familiar without taking cultural and pragmatic/stylistic aspect of the source text, the translated material is influenced by commercial point of view. It is an issue in translation. In the word of Mukharjee (1994), "A translator should feel free to chop and change, omit from and rearrange to the original to their own satisfaction" (as cited in Bhattarai et al. 2012 p.158). It means to say that translation should be in favour of the target language and translator should rearrange, recreate and regenerate the message of the source text while translating it into another language.

For an example, according to Bhattarai et al. (2012), "Nepali scholars have expressed their deep sense of anguish to see the poem of Mahakavi

Laxmi Prasad Devkota mistranslated in Rubin”(p.158). Here, it is to say that, the aesthetic aspect of Devkota’s poem is violated ignoring beauty of source language features through the procedure of erasure, manipulation, substitution and so on while translating the text for becoming familiar to target readers. This type of translation activity mentioned above relates to popular/commercial approach to translation.

In a nutshell, translation is guided by philosophy of aestheticity and target readership. In this regard, the translator may be in dilemma, thus, goal of translation should be clear to represent cultural differences and act against discrimination. It is possible only by aesthetic approach adopting resistant strategies to allow source text to come through translation with maintaining target readership. Translation requires acting like Roman God Janus-the God having two faces towards two directions.

### **2.1.5 Translation Evaluation**

It is difficult to say whether translation is good or bad. Translation evaluation is the evaluation of translated materials which is solely related to translation criticism. Newmark (1987) states, “Translation criticism is essential link between translation theory and its practice; it is also an enjoyable and instructive exercise particularly criticizing someone else’s translation” (p.184). Translation evaluation is one of the problems in translation studies. It is a relative activity. A good translation may not be good for another translator. Good and bad depends on the focus of what the reader wants in translated text. Bhattarai et al.(2012) states, “Translation evaluation refers to the act of examining a translation in order to judge its quality that translation is carried out individually or by a group with a view to categorizing it as good or bad” (p.400).

Translation evaluation is an important activity because it improves the competence, expands the knowledge and understanding of both source language and target language. It also helps to sort out the ideas about translation. Translation criticism can be keystone for study of comparative literature or literature in translation. Translation evaluation is done by means of comparison between the original and the translation. Though till now, there are no hard and fast rules or universal rules against which the quality of text should be judged. Tytlor, 1796 (as cited in Bhattarai et al. 2012 p.19) presents the following general laws for accessing the quality of translation.

- a. The translation should give a complete transcript of the ideas of the original work.
- b. The style and manner of writing should be same character with that of the original.
- c. The translation should have all the ease of the original composition.

In fact, translation evaluation is a matter of headache for its experts and scholars. Evaluating translation may depend partly on the types of the text. For example; translation of instructional manual is different from translation of poetry and political speech. So, both the translator and reader are subjectively influenced while translating any texts. Translation cannot completely be subjective or objective. Where there is higher the degree of objectivity the better occurs in translation. The techniques discussed so far help, to some extent, to measure the quality of a translated text.

### **2.1.6 Metaphoric Expressions: An Introduction**

Language is made of culture and culture is a part of society. Therefore, translation of language is somehow easy but translation of culture is

difficult. So, it is the question that ‘is translation an easy job?’ Obviously, it is difficult because of cultural gap between two languages. However, the similarities existing between the cultures cannot be overlooked while translation takes place. Potential formal correspondence and cultural equivalence existed between the languages should be maintained while translating the text. In this regard, Newmark (1987) states,

“Metaphoric expression is the transferred sense of a physical word (nature as ‘to originate’, its most common meaning); the personification of an abstraction (‘modesty forbids me’); the application of word or collocation to what it does not literally denote, i.e., to describe one thing of another. All polysemous words (a ‘heavy’ heart) and most English phrasal verbs (‘put off’, dissuader, troublers etc) are potentially metaphorical. The metaphors may be single-viz ‘one word’ or ‘extended’ (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text)” (p.105).

Similarly, A metaphoric expression i.e. a figurative expression is, according to Tylar et al. (2001), “The transfer of name, quality, action to a subject or object different from, though by implication, analogous, to that to which name, quality, action is applied which is taken literally” (as cited in Adhikari, 2006 p.36).

All languages have both literal and metaphorical or figurative meanings. The literal meaning of a word is its most widely used sense. The metaphorical meaning is figurative; it expresses an idea by referring to something else in a non-literal way. Metaphors help us to express our understanding of the worlds around us. They add colour, vivid imagery and perhaps emotion to a sentence. In everyday languages, words are very commonly used metaphorically. We use metaphors so regularly that

we often do not even register that we are using them. Some of the metaphoric expressions in English are as follows.

- His sunny face was just what I wanted to see.
- That politician is a sly fox.
- After a rocky start, their romance blossomed.
- John kicked the bucket yesterday.

### **2.1.7 Metaphoric Expressions and Their Correspondence**

Metaphoric expressions are heavily influenced by culture and geographical location. They may vary place to place and culture to culture. Metaphoric expressions are always made of two fold meaning; one is physical or literal meaning and next is sensual meaning. To clarified it, Bhattarai et al. (2012) present, “The idiom 'pe ma m sa dΛudΛnu' has been translated literally as ‘(there is) a mouse is running in (my) stomach’ but its sensual meaning is ‘(I’m so hungry that my) stomach is rumbling’ ” (p162). This example shows that the clear concept of translation of metaphoric expression. While translating the metaphoric expression, i e. idiom 'peṭma mōsa dΛudΛnu' from Nepali language into English, the translator should be familiar with both languages and maintenance of correspondence and equivalence. Here the questions rise, what is correspondence? And how is it possible to maintain correspondence while translating the metaphoric expression from one language to another? To solve these questions, we have to know the notion of correspondence and equivalence in translation. According to Adhikari (2006), “Correspondence in translation refers to the inter language similarities in terms of structure, function and images employed during the period of translation (p.37). On the other hand, to clarify the term equivalence, Pym (1992) says, “Equivalence is fundamentally as

economic term (= exchange value in a particular situation) which exists only in approximation and shaped by the perception of the target readers” (as cited in Bhattarai et al, 2012 p.38). It means to say that equivalence in translation refers to inter language similarities in terms of function but may have difference in structure. So, the message is delivered through approximation. Thus, correspondence and equivalence play vital role during translation. Adhikari (2006) has classified the metaphoric expressions on the basis of the degree of cultural correspondence and equivalence as follows;

<b>Degree of cultural correspondence</b>	<b>Types of equivalence</b>	<b>Translation strategy</b>
Total	Formal and functional	Literal
Close	Functional	Substitution of images
Null	Functional and identical	Context

### **2.1.7.1 Metaphoric Expression with Total Correspondence**

Metaphoric expression with total correspondence tend to have common tenor, vehicle, and sense exhibiting the correspondent between the language and hence, being formally and culturally equivalence. For example, ‘sky’ as ‘father’ and ‘land’ as ‘mother’ recur again in culture remote from one another in space and time. Here is to say, large area of metaphoric expression is found crossing the cultural and linguistic boundaries. According to Adhikari, (2006 p.38) the following example expresses the perfect correspondence between Nepali and English languages for formal and functional equivalence.

मॆ yo khola ँkha chimleॆ tarnॆ sॆkchu

‘I can cross this river with eye shut.’

In both culture, the image of someone doing something else with their eyes shut implies that they can do it easily or effortlessly.

### **2.1.7.2 Metaphoric Expression with Close Correspondence**

Some of the metaphoric expressions lack formal equivalence. They do have some element in common both structurally and functionally. If they are not identical, meaning and cultural function deposit the different images that they employ. The following example from Socrates Footsteps (p.31) expresses the idea with close correspondence.

Jiban khola ho.

‘Life is a continuous process’.

Literal translation: Life is river.

Here in this example, khola (river) refers to the continuous flow of water a bit in larger than a stream. In English, life is compared to river. Because life is continuous process as flow of river to connate the life.

Nevertheless, both expressions are functionally equivalent.

### **2.1.7.3 Metaphoric Expression with Null Correspondence**

Some of the metaphoric expressions completely lack correspondence because of dissimilarity between two languages while translation takes place. The metaphoric expressions with mythological and culture specific reference with or without explicit identification to a person, place or event cause serious problem in translation because they are untranslatable. In such case, translation makes zero correspondence. According to Adhikari, (2006, p. 43), the following expression can be taken as an example with null correspondence.

jāhā Ram uhi ayodhya

‘Good mind good find.’

Literal translation: Where is Ram there is Ayodhya.

In the above example, in the greatest Hindu epic Ramayan, Ram is depicted as a benevolent, compassionate and just king of his kingdom Ayodhya, a sort of utopia. This proverb is related to Hindu mythology. Thus, while translating this type of expressions, actual message may remain in shadow because of lack of correspondence.

The topic 'Translation of Metaphoric Expressions From Nepali into English' has high degree of relevance in the field of translation in Nepal. The appropriate translation of metaphoric expression is not possible. Though, maintaining correspondence and equivalence while translating the materials is possible through certain procedure or technique of translation. In my research work, I observed and analyzed the metaphoric expressions from Nepali while translating into English with three types of correspondent viz; total, close and null correspondence as discussed above. These methodologies obviously led me, as a researcher, towards findings to complete my research work.

## **2.2 Review of the Empirical Literature**

Translation is a very lucrative field for the research workers both professionals and non-professionals now a days. It is because of the ever-growing importance and the close attachment of it with daily life. Though a lot of literature is available regarding the translation of English into Nepali and vice-versa; but a very little literature was available for the fundamental basis for 'metaphoric expressions'. The available literature related to translation was fruitful to complete my research work in the development of English Education.

Bhattarai (1997) in his Ph.D. thesis entitled "In other words: Sense versus Words as a Unit of Literary Translation (with Reference to Nepali-English poetic Texts)" made first attempt to define translation process and

product of translation of 50 contemporary Nepali poems into English and it also observed the processes difficulties, techniques of equivalence drawing on practical experience. The main objectives of his study were to identify the problems of maintaining equivalence and to explore the difficulties that the translators face during translating any sorts of texts. This study was based on secondary data. The data was collected from the 50 Nepali poems those were translated in English. He studied Nepali (original) version of the poems and observed translated English text using purposive sampling procedure. Different translators employed various types of techniques while translating texts, was the major finding of his study.

Adhikari (2003) carried out a research on "A Study on the Translation of Technical Terms: A Case of Textbook for Science". The main objective of this study was to find the structural gaps and maintaining equivalence. He made an attempt to differentiate how technical translation is different from translating other genre of literature. His study was based on secondary source of data and that was based on purposive sampling procedure. His major findings were that maintaining technical equivalence was also a challenging task for the translator to satisfy entire readers and structural gap was founded between the ST and TT in different areas of grammar.

Bhandari (2007) has carried out a research on the topic "Techniques and Gaps in Translation of Cultural Terms: A Case of Novel 'Basain'". The researcher tried to identify and categorize the basic features of cultural terms used in the Novel 'Basain' and the techniques employed in translating cultural words. He only used secondary sources of data. He employed the purposive sampling procedures He found ten different

techniques of translating cultural terms. He also found that the sense transfer was very effective in translating cultural terms.

Rimal (2008) conducted a research on "Analysis of Translational Shift and Strategies used in Translating Culture in the Drama *Masan*". The main objective of the study was to find the best method of translating the text. He attempted to analyze translational shift and strategies from cultural perspective. To accomplish the objective of the study, he collected data from secondary sources. He applied non-random judgmental sampling procedures to collect data. He extracted the data from a Nepali translated version of the drama *Masan* and its English Version (*Cremation Ground*). His major finding was, among the translation procedures, the best translation method was to be the one which allows the translator to utilize 'notes'.

Osti (2008) carried out a research on "A Study of The Cultural Terms in The Translated Version of 'Anido Pahadsangai'". The main purposes of her study were to identify and classify the cultural terms used in the novel, as to find out the techniques and the frequency of different techniques of translation. She applied non-random judgmental sampling procedures to collect data. She used secondary sources of data. She found the literal translation was the most widely used technique of translation of cultural terms and blending was the least used technique.

Sapkota (2010) carried out a research under the title "Techniques of Translating Metaphors: A Case of Muna Madan". Her objective of the study was to find the best technique of translating metaphors. She only used secondary sources of data. She employed the purposive sampling procedures. She selected 60 metaphors from the text and she attempted to find out the different technique employed in translating metaphors. Her

major findings were; there is no exact technique of translating metaphors', so translator used different techniques while translating metaphor according to nature of the text and 'conversion of metaphor to sense' technique which are mostly used in translation.

Tamang (2011) conducted a study entitled "Determining Semantic Equivalence: A Case of Translated Religious Text, The purpose Driven Life". The main objective of the study was to observe the semantic equivalence in terms of religious text. He collected required data from secondary sources. The ST and TT have been purposefully selected for the research study. Random sampling was the main procedure of the study. He analyzed the semantic equivalence through sentence level between the source text and the translated text. He found that noun phrase of the simple sentences of SL is translated into honorific subject noun phrase in TT. He also found that grammatical form and function of exclamatory sentences of ST is translated into assertive sentences with different grammatical form and function.

Bhatt (2013) carried out a study entitled "The Terminological Equivalence of Translated Technical Text: Education Act 2028". The main objective of her study was to find whether legal terms used in Education Act 2028 had equivalent terms or not. Her study was mainly based on the secondary sources of data. The research was based on purposive sampling procedure. She found that the equivalence in translation can be measured by a scale of degree that ranges from optimal equivalence to zero equivalence. Thus, her finding shows that most of the terms fall under the optimum translation. Culture specific terms like, Dalit and Janajati are not translated and the least of the terms fall under mistranslation, poor translation and zero translation.

However, most of the translation researches mentioned above have been carried out to explore techniques, gaps, strategies, procedure, and so on. But translation of metaphoric expression is completely new research work based on approaches to translation. So, this study is different from other studies made under Department of English Education. However, all reviewed studies are helpful to draw the ideas for this research. This research work will be fruitful to the further researcher and the interested person in translation.

### **2.3 Implication of the Review of the Study**

Determining and reviewing the related literature is the most central and most important task for research problem for improving methodology and contextualizing the finding. Out of different 8 studies reviewed, how they support to build my thesis in this position is discussed below.

Bhattarai's (1997) thesis helped me to identify the problem and maintaining equivalence exploring the difficulties that the translator faced during translation.

Adhikari's (2003) thesis helped me to find out the knowledge of structural gaps and maintaining equivalence in translation.

Bhandari's (2007) thesis gave me the knowledge of how cultural terms are translated and which technique are employed by translator during translation.

Rimal's (2008) thesis gave me the idea of attempting translational shift and strategies from cultural perspective.

Osti's (2008) thesis gave me the ideas of classifying cultural terms as well as metaphoric expressions. It also helped me evaluating translation of cultural terms literally.

Sapkota's(2010) thesis gave me the ideas of generating topic, improving methodology and contextualizing the finding for my research work.

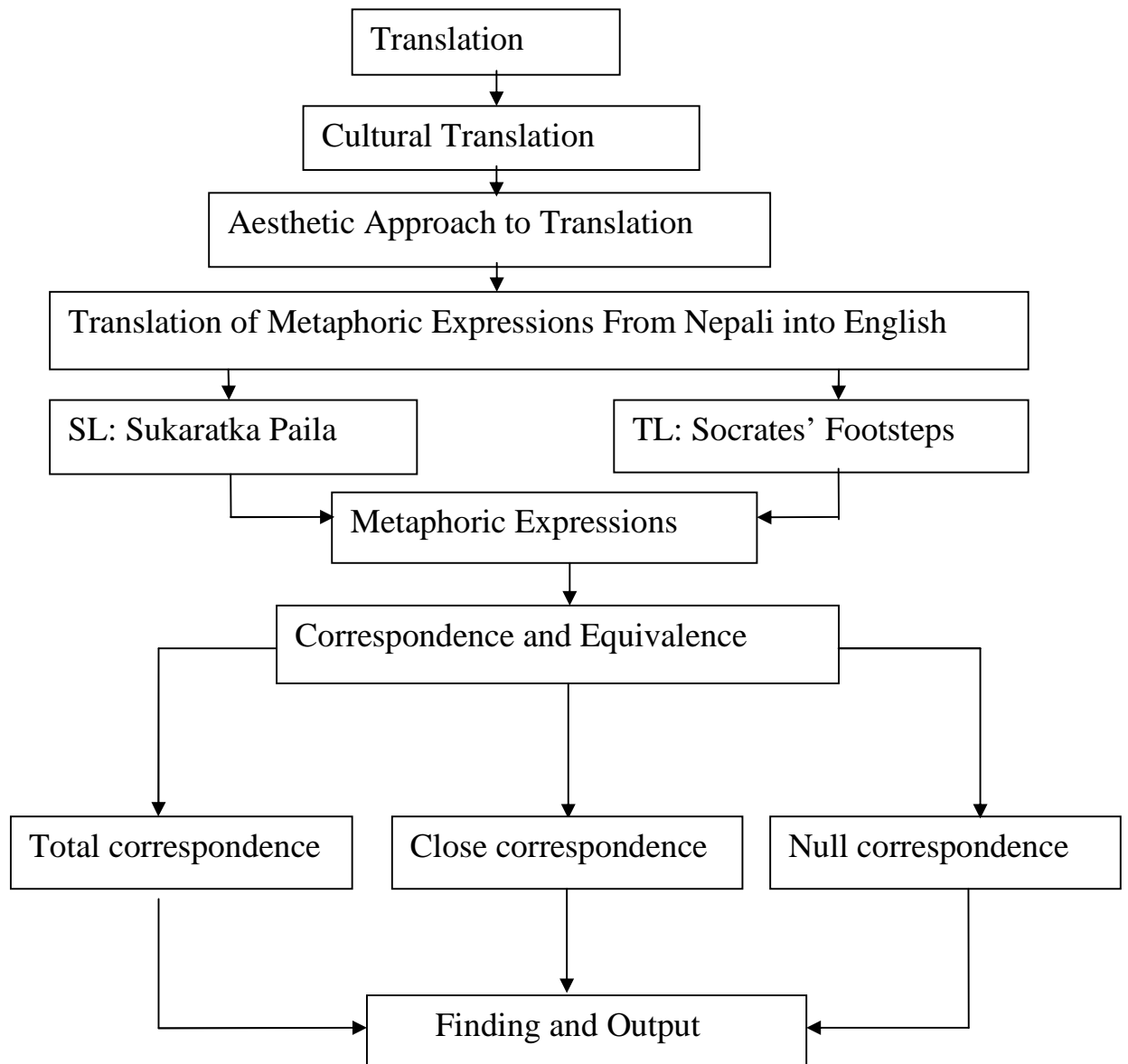
Tamang's (2011) thesis helped me to evaluate semantic equivalence from sentence level between source text and translated text. This also helped me to maintain form function relation and its translation to correspondent the meaning.

Bhatt's (2013) thesis gave me the knowledge and ideas of measuring the translation by a scale of degree that range from optimal equivalence to zero equivalence.

From the study of Bhattarai (1997), Adhikari (2003), Bhandari (2007), Rimal (2008),Osti (2008), Sapkota (2010), Tamang (2011), and Bhatt (2013), I got vast treasure of knowledge and how an individual translator struggle for the satisfaction to the reader considering the message and culture of the source text and target text. I praise all these studies that I reviewed for betterment of my research work.

## 2.4 Conceptual Framework

The study on “Translation of Metaphoric Expressions from Nepali into English” will be based on the following conceptual framework.



## **CHAPTER THREE**

### **METHOD AND PROCEDURE OF THE STUDY**

To achieve the set of objectives of the study, the following methodologies were adopted.

#### **3.1 Design and method of the Study**

Case study was used to complete this study. Case study is a study of a case (i.e. an individual, a single instance, event, institution is viewed as a whole). Case study is an analysis of persons, events, decisions, periods, projects, institution or other systems that are studied holistically by one or more methods. It utilizes multiple sources and methods of data collection and analysis. Therefore, “It is also called hybrid design methodology ” (Nunan 1998 p.74). Likewise, Young (1998) mentions, "Case study is the method of exploring and analyzing the life of a social unit" (as cited in Bhandari and Ojha 2013 pp.234-235). According to Cohen, Manion and Morrison (2007), “Case study can establish cause and effect, intended one of their strengths is that they observe effect in real contexts, recognizing that context is a powerful determinant of both causes and effects” (p.253).

Case studies are descriptive and detailed, with a narrow focus combining subjective and objective data. It is important in case studies for event and situation to be allowed to speak for real life context. Case can be largely interpreted, evaluated or judged by the researcher. In this respect, case study can be keen to documentary analysis.

Case study is different from other type of study because instead of gathering data for a large number of the study units, the researcher makes an intensive study of a limited number of units. Thus, a case study is narrower in scope but more exhaustive and qualitative in the nature than

survey. Stenhouse (1983) has developed a typology of case studies and identifies four types of case studies as given below (as cited in Nunan (1992 p.78).

- a) Neo-Ethnographic Case Study- The in-depth investigation of a single case by a participant observer.
- b) Evaluative Case Study- An investigation carried out in order to evaluate policy of practice.
- c) Multi-Site Case Study- A study carried out by several researchers on more than one site.
- d) Teacher Research –An investigation carried out by a classroom practitioner in his or her professional context.

Among the above mentioned types of case study, my study was ‘Neo Ethnographic’ case study. Ethnography is the scientific study of culture and society. Language is related to culture. So, the metaphoric expression is an inherent part of language and its study in relation to translation is suitable under Neo Ethnographic type of case study. Neo Ethnographic case study provides a systematic way of looking events, collecting data, analyzing information and reporting the results. According to Ojha and Bhandari, (2013, pp.238-39) the following are the steps used to conduct a case study:

- Identifying broad area
- Identifying topic/problem
- Specifying the objectives
- Postulating tentative hypothesis
- Selecting the case
- Deciding the research tools, recording devices, time frame, etc.

- Preparing research tools
- Collecting data repetitively
- Analyzing the data after each collection
- Reaching the conclusion
- Preparing first draft of report
- Editing the draft/rechecking with data
- Finalizing the report

This study is based on a particular case i.e. a translated novel *Sukaratka Paila*. Where, the researcher tried to find out the instances on translation of metaphoric expressions. None of the other research designs are appropriate because it is an intensive study for a long period of time being based on a particular case. Thus, I, as a researcher tried to study intensively the translated text analyzing the translation of metaphoric expressions.

### **3.2. Population, Sample and Sampling Strategy**

Both versions of novel i.e. 'Sukaratka Paila', source text (ST) and 'Socrates Footsteps', target text (TT) were the population of my research work. All metaphoric expressions in sentence level from both version of the novel were the sample of my study. By using purposive non- random sampling procedure the researcher selected 57 metaphoric expressions form the novel 'Sukaratka Paila'.

### **3.3. Data Collection Tools and Techniques**

To collect the required data for this research work, I used observation checklist as the research tool.

### **3.4. Data Collection Procedures**

To collect the primary data, I followed the following procedures:

- At first, I went through both versions of the novel, list Nepali metaphoric expressions and collect the cases of metaphoric expressions in translation to achieve the objective of the study.
- I selected metaphoric expressions from the novel 'Sukaratka Paila'.
- I observed correspondence in detail from the translated text and original one.
- I managed the time to discuss with translator, so my study further be helped to preserve the intelligibility of the text associating to the aesthetic approach to translation and correspondence of metaphoric expressions.

### **3.5. Data Analysis and Interpretation Procedure**

The systematically collected data were transcribed, coded, analyzed, interpreted then presented descriptively as well as analytically using appropriate statistical tools, diagrams and tables.

## CHAPTER FOUR

### ANALYSIS AND INTERPRETATION

This chapter deals with the data obtained from Nepali and English version of 'Sukaratka Paila', a novel from Prof. Dr. Govinda Raj Bhattarai. The data were collected by using observation as the tool. The collected data were analyzed and interpreted by description method including table and figure. I have analyzed correspondence and equivalence of translating metaphorical expressions which are found in 'Sukaratka Paila'.

#### **4.1 Identification of correspondence used in translating metaphorical expressions.**

Identification of correspondence used in translating metaphorical expressions is presented here. All the three types are as follows:

- a) Total correspondence
- b) Close correspondence
- c) Null correspondence

#### **4.2 Analyzing the data with description**

##### **a) Metaphoric expressions with total correspondence**

- 1) Anantaako manm anek taranga uthna l ge.

- Countless waves began to surge up in Ananta's heart.

Explanation;-Ananta, a character in this novel, is the main protagonist of the novel. He is anxious to his career. So, he is thinking of many things. His mind is not constant. So, here 'anek taranga' is translated as 'countless waves' literally likewise the verb 'uthna l gnu', is translated as

'surging up' by keeping the same image to preserve the aestheticity of the source text while changing in to target text.

2) desh k sΛm ch rle Ananta bhitrΛ bhitrΛi bhΛtkΛnthyo.

- Such news would crumble Ananta from inside.

Literal translation: - The news from the country would crumble Ananta from inside.

Explanation: - The noun 'desh', is removed and 'bhitrΛ bhitrΛi bhΛtkΛnthyo', is translated as 'crumble from inside'. This expression is literally translated, though man cannot crumble like building. Emotional feeling and attitude that suck Ananta from news, is expressed here without substituting the images and symbols while translating it.

3) ajΛkΛl shΛdΛkharu kewΛl soundryΛ dΛb iek matt lu blishharuk  
pΛdch p bokirΛhek chhΛn .

- Today's streets are carrying the footprints of sensuous youths with beauty suppressed.

Explanation: - In this expression, the translator translated each and every word literally without violating the meaning in straight forward way. For example, 'matt lu bisΛ' is translated as 'sensuous youths', 'pΛdch p' as 'footprints' and 'soundryΛ dΛb iek ' as 'beauty suppressed'. So, aestheticity of source language is preserved without substituting the images and symbols.

4) ghar pΛriw rko samjhΛn le mΛl i bel bel chhoptΛchhΛ

- At times the memories of my family overwhelm me.

Explanation: - These two expressions exhibit the total correspondence and are formally and functionally equivalence. In both expressions, state

of feeling is expressed with the memory of home and family. The image expressed by words in both expressions is common in both cultures.

5) nishankoch ag di badiraheko man dil i dekhera euta abhaya mudra ko brikshyak r bolyo 'Halt'

-Seeing a complete ignoramus like me walking without any hesitation, a valiant looking tree like figure shouted 'Halt'.

Explanation:- The words, 'nishankoch' is translated as 'without any hesitation', 'an di' as 'ignoramus', 'abhaya mudra ko' (without fear) as a 'valiant looking' and 'brikshyak r' as 'tree like figure' etc are corresponded literally in these expressions. Perhaps the condition shows the speaking of army 'Halt'. All the words are formally and functionally corresponded. So, this expression exhibits the total correspondence.

6) pratyeke manabko jibanma ugadai bandai garadai garne hajarau dhoka haru hunxan

- In everyone's life there are thousands of doors which keep opening and closing.

Explanation: - Both of expressions carry the meaning of opportunities that happens in everyone's life. This evinces the absolute correspondence between Nepali and English culture. These expressions are both formally and functionally equivalent. In both cultures, the words that exhibit senses are meaningful with correspondent images.

7) pheri gandhi divisionko kama chhaina.

- There is no use of the Gandhi division either. I mean third division.

Literal translation: There is no use of Gandhi division either.

Explanation: - Here, all the words are translated literally maintaining formal equivalence though literal translation culturally violated the meaning of expression. 'G ndhi division' in Nepali culture means third division in English culture. So, the translator has added ...third division' at the end.

8) jΛ AnΛntΛl i dodh rle nilnΛi teko thiyo.

- He was nearly swallowed by indecision today.

Explanation: - Both expressions are formally and functionally correspondent. All the words are literally translated. The meaning expressed by the metaphoric expression is meaningful in both Nepali and English culture. The words 'dodh rle' is translated as 'indecision' and 'nilnΛi teko' as 'nearly swallowed'. Thus, the both expressions totally correspond between each other.

9) khir sΛktiko s mu m nis eut jhigo m trΛ rΛhechhΛ.

- Man is but a fly in front of power.

Expansion:- Here, in this metaphoric expression, 'm nis'(man) is taken as 'fly', 'a small insect' but nothing more than that in front of the power. The words and their sense relation are exhibiting formal and cultural equivalence in both source and target culture i.e Nepali and English culture.

10) yi jhulke gh m tirΛ phΛrkerΛ mΛ kiriy kh dai chhu.

- I am swearing by this rising sun.

Explanation:- Both of the expressions are totally corresponding between each other. All the words of promising in Nepali culture are literally translated to English culture. The aesthetic aspect of words is preserved

by translating the phrase 'kiriya kh dai' as swearing, 'jhulke gh m' as 'rising sun' and so on.

11) कति चिसो मान्यो केतिको

- What a cold hearted girl !

Explanation: - Both of the expressions have structural and functional correspondent. The image carried by 'chiso man' and 'cold hearted' is the same. In Nepali, this expression means, she is actually not good in reality. The same meaning is carried out by the translator through the expression of 'cold hearted' in English culture.

12) अब तू फलै खबर हुनै ल गेकि चहा हानै त

- She herself is becoming a message these days, right?

Explanation: - This metaphoric expression in Nepali culture expresses the image of bad or perhaps news of death that can happen in upcoming future. 'khabar hunai' (becoming message) literally carries the image of bad news. The translator has translated it by carrying the same image and also translated 'ab' as 'these days' to the expression to make clearer concept. This evinces the absolute correspondence between both English and Nepali cultures. So, these both expressions carry the image of bad news connoting the painful experience that can happen in future.

13) यो जिवन स चहलै एत रोग रहेछ

- Yes, this life is really a disease.

Explanation: - Both of the expressions, life is central vehicle and it is compared as disease instead of other. The image of disease is familiar to both Nepali and English culture. So, the whole message portrayed by

both expressions is same and culturally, structurally and functionally equivalence too.

14) yo duswāpnā rā bhr ntile yāth rthāko rup liyo rā ājingār bhāyerā  
profesher l i khednā th lyo

- That nightmare and illusion became a reality and in the guise of a python, started hounding him.

Explanation: - In Both of the metaphoric expressions, words and their images are literally correspondents in Nepali culture and English culture. The word 'duswāpnā' is translated as 'nightmare', 'bhr nti' as 'illusion', the vehicle word 'ājingār' as 'python' and 'khednā th lyo' as 'hounding' to correspond the images they portrayed. In both culture, this translation is formally and functionally totally correspondent.

15) purush brikshyā ho tyāsm berine lāhār ho n ri

- The male is a tree and the female a creeper that twins round it.

Explanation: - Both of the expressions are corresponded from word level functionally and structurally. The male is compared to tree and female is as creeper. Male and female are taken as like two sides of single coin and the world is being complicated with male and female joining hand to hand. The word 'twins' is added before 'round it' to make the translation more clear.

16) sh rā bhārosh durgām kill ko rākhb rim

- Aasha and Bharosa guarding a remote fort.

Explanation: - The word 'sh' and 'bhārosh' both are proper nouns and abstract nouns. In case of proper nouns, they cannot be translated and should be presented the same word 'sh' and 'bhāros' during translation but if they are playing role of abstract noun, they can be translated 'sh'

as 'hope' and 'bhāros' as 'faith' respectively. In this metaphoric expression, 'sh' and 'bhārosh' are playing the role of proper nouns so the translator put them as it is to preserve the aesthetic beauty of the source text while translating it. Thus, this expression in Nepali culture is totally correspondent structurally and functionally into English culture.

17) g u ᳵshaktā ᳵā briddhāhāruko kāthor bāndhi grihām ᳵārināt  
bhāisākyo

- Villages have turned into prison camps for the disabled and the old.

Explanation: - All the words in Nepali culture are literally translated into English culture in this expression. This expression expresses the meaning of condition of village that all the young left the village because of conflict, for employment, for higher study and so on. The active people lack in village. The noun 'bāndhi grihā' is translated as 'prison camp' instead of 'prison home' not to violate the meaning in English culture. All the words in source culture are structurally and functionally total correspondent in this translation of metaphoric expression.

18) kh n nākh i t ᳵ ᳵashnu ᳵārne ho ki

- Should it leg it out before meal ?

Explanation: - The phrase 'ᳵ ᳵashnu' in Nepali culture expresses the meaning of 'go away' because of something incidental happening or ran away due to fear from something or someone. The same meaning is portrayed by this Nepali metaphoric expression here. While translating 'ᳵ ᳵashnu' into English culture, 'leg it out' expresses the same meaning. So, the translator has translated this metaphoric expression without violating the meaning. Thus, both of the expressions are totally correspondent functionally and structurally to portray the same meaning.

19) h mile th nek sAtya rA mulyAharu darsha rA gAntabyAharu sabai  
mAk yek sidi bhAyek chhan

- Our so called truth, values, ideologies and destination all are like rickety steps.

Explanation: - These two metaphoric expressions exhibit the total correspondence and formally and functionally equivalent. In both languages, 'truth', 'values' and 'ideologies' express the same images. So, they are literally translated. These 'truth' 'values' and 'ideologies' are compared to 'rickety steps mAk yek sidi'. It means 'truth' 'values' and 'ideologies' can collapse at anytime like 'rickety steps' by man due to struggle.

#### **b) Metaphoric expressions with close correspondence**

1) 'dobh nm ubho l gnehru m thi bAr d d m pugera dherAiber bis uthe,  
sital h w kh nthe rA g untira chharinthe'

- The village folks walking up from the confluence would rest at 'BAr d d ' for a good while and would be village bound after lapping up the cool breeze.

Explanation: - While translating this metaphoric expression, the translator translated the word ' bAr d d ' as same 'bAr d d ', because it means place of taking rest in Nepali culture but this word is not found in English culture. Likewise, the word 'bis uthe' is translated as 'would rest', and 'sital h w kh nu', is translated as 'lapping up the cool breeze' contextually. 'g untira chharinthe' means they would go their own home after taking rest and it is translated as 'would be village bound'. Thus, some of the images are absent while translating into target culture. So, the translator tried to build close correspondence by substituting the images.

2) Narphokm ᳵlik ᳵrkai h w chᳵlnᳵ l geko thiyo, ᳵrkai bᳵt s chᳵlnᳵ  
th leko thiyo

- There is something strange in the Narphok air.

Literal translation: - The other type of wind has been flowing in Narphok.

Explanation: - The words are totally substituted with the word strange, in this translation of metaphoric expression. 'ᳵrkai h w chᳵlnᳵ' and 'ᳵrkai bᳵt s chᳵlnᳵ' means something new happening in Nepali culture but it is not found in English culture. So, all the images are substituted with 'something strange', while translating the text.

3) m thi ubhiyeo dh junl i tyo muslole ud irᳵheko dekhinthyo,  
polirᳵnthyo

- These flames of fire were scorching the crescent moon above in the sky.

Explanation: - Actually, the Moon, is symbol of peace in Nepali culture. Because of conflict and war, peace has been broken. Violation, murder, terror have increased. So, 'flame of fire' is used symbolically to express these words. The translator has translated the expression by corresponding the words 'muslo' as 'flame of fire', 'dh chᳵndram' as 'crescent moon', 'udirᳵheko', 'polirᳵheko' as 'scorching' and so on.

4) w rip rik d nd ᳵᳵriyo bᳵrko oderᳵ muskur erᳵhek thiye

- Wrapped in a blanket of lush vegetation, the hills around were smiling.

Literal translation: - The hills around were smiling with green covering cloth.

Explanation: - The meaning of both expressions is description of natural beauty. Perhaps, it might be spring season. Especially, the noun 'bᳵrko',

which is used as 'cloth to cover the body by woman' in Nepali culture is symbolic and used as blanket. 'hāriyo bārko', (blanket of lush vegetation), is symbolic to express beautiful nature. Likewise, the hills cannot smile but surrounded by green nature, it is assumed like smiling. The image and symbols are literally translated to maintain formal equivalence for this metaphoric expression.

5) kehi s thi busp rkm dori n ml bokerΛ g di sΛngsΛgai udthe

- Some of his porter friends would be seen competing with the vehicles, carrying loads on their backs at Bus Park.

Literal translation: - Some of his friends would be seen flying at Bus Park by carrying *dori namla*.

Explanation: - Man cannot fly without using instruments and buses too cannot fly but run. The noun 'dori n ml' is used in Nepali culture to carry loads on back by porter. But by carrying the loads, the porters cannot fly but walk. Every word used in this expression is symbolically expressed. The translator has translated 'g di sΛgai udnu' as 'competing with the vehicles', and the noun 'dori n ml', is replaced by clarifying as 'carrying loads on their backs', to make the translation clear without violation of meaning.

6) jΛ m tribhumi su pierΛheki chhin, rΛgΛtko nΛdim poudirΛheki chhin

- Today our motherland is in floods of tears, she is sinking in a river of blood.

Literal translation: - Today our motherland is drinking tears; she is swimming in the river of blood.

Explanation: - Both of these expressions are used to express the emotional feeling created by conflict and war. In Nepali culture, 'shu pie rāheki', shows the sorrow and grief, which is translated as in floods of tear in English instead of drinking tears. 'Rāgātko nādi', express 'the war' symbolically. So, 'sinking in river' is used for 'nādim poudirāheki chhin', instead of 'swimming in river of blood', while translating the expression to fulfill the cultural gap.

7) unuhos tap i yub haru josh nik lerā yi s r s ngl chud ou, yi s r  
bāndhan khusk ou

- Join hands to break these shackles, use your strength to shatter this bondage.

Literal translation: - Please, we, youth have to break these chain and collapse these ties using power of strength.

Explanation: - In this expression, someone is offering to struggle for existence. The power of youths is needed to collapse the autocratic rules and regulations. The word 'unuhos' is translated as 'join hands', the noun 'san gl '(chain), is translated as 'shackle' to clarify the meaning. Likewise, 'bāndhan khusk ou' is translated as 'shatter the bondage'. Both of the expressions are functionally equivalent and the meaning of utterance expressed is playing the role of same expression using different image and symbols portrayed through the words.

8) proudat le chhoesakeko sukarat sadhai kit bim dubirāheko hunthyo

- The aging sukarat always had his nose in books.

Literal translation- The aging Sukarat always had sunk in books.

Explanation: - In these metaphorical expressions, some of the words are functionally and structurally common but the word 'dubirāheko' is

translated as 'had his nose' in English. 'dubirāheko' in Nepali culture expresses meaning of sink into water literally. But here, it is used metaphorically. 'dubirāheko, in Nepali expression and 'had his nose' in English expression are functionally equivalent but images are substituted.

9) thuprai py l le sangam g erāhechhan

- It is resonated with countless cups brimming with drinks.

Literal translation: - Countless cups are singing.

Explanation: - In this metaphoric expression, the translator has put efforts to make reasonable translation. The expression 'sangam g erāhanu', in Nepali culture express meaning of some melodious sound created through water or leaf of tree and so on. 'sangam g erāhechhan', is metaphoric and translated as 'brimming with dreams', to fulfill the cultural gaps without violating the meaning in target culture. So, this expression expresses the state of mind, evaluating the condition created due to instability and war.

10) yo manm timro samjhan ko diyo b lirāheko chhu

- I am waiting to hear from you, lighting a lamp of your memory in my heart.

Literal translation: - I am lighting a lamp of your memory in my heart.

Explanation: - All the words are literally translated though to clarify the meaning, translator has added 'I am waiting to hear from you' in this expression. In real context, we cannot light in our heart. The word 'diyo' in Nepali culture carries the meaning of the light which is used at worship in Hindum and Buddisum But in this expression; the words are metaphorically expressed to show 'love and feeling'.

11) dinm ek patak yo upatyak umlanchha

- This valley boils with outrage once a day.

Literal translation: - This valley boils once a day.

Explanation: - This metaphoric expression in Nepali culture, expresses the meaning of violation created by the 'political strike', '*andolan*', '*banda*', '*gherao*' and so on. The literal translation of it gaps the meaning. So, the translator has translated it by adding with the noun word 'outrage' to preserve the aestheticity of the source text. In reality, the valley doesn't boil itself but it is boiled by strikers.

12)  $\gamma\lambda\tau\iota\kappa\lambda\iota\mu$  ek din purbi  $\rho\lambda\eta$  dko eut  $\sigma\lambda\delta\lambda\mu\kappa$  m h neko  $\kappa\eta\lambda\beta\lambda\alpha\gamma$   
yo

- In the meantime, there came terrible news that one of the headquarters in the eastern hills was bombarded.

Literal translation: - In the meantime, one day, the news came that one of the headquarters in eastern hills was swung.

Explanation: - Both of the expressions give message of attack during revolution. The literal translation of this expression does not work to the target culture. So, the word terrible news and bombard are added in English expression to make the image clear with close correspondence while translating this expression.

13)  $m\lambda\rho\iota\sigma\lambda\kappa\epsilon\kappa$   $h\lambda\gamma\upsilon$   $s\omicron\tau\tau\alpha\rho$   $b\eta\lambda\gamma\epsilon\tau\lambda$   $\lambda\delta\epsilon\kappa$   $\theta\iota\gamma\epsilon$

- The dead were lying flat on the road.

Explanation: - In Nepali culture, '*sottar*' literally expresses 'the materials scattered here and there by something or someone uselessly on the floor'. But here '*sottar*' expresses the 'dead bodies'. So, while translating into English culture, '*sottar*' is translated as 'lying flat' enhancing the dead in war. Nevertheless, both expressions in English and Nepali language are functionally equivalence.

14) m nisle sirjAn gArek bikAr l pArbArthArU th mnA nAsAkerA jA  
ishwAr behosh chhA

- Crushed under the weight of the man erected hiding mountains, God is lying there unconscious.

Literal translation: - The God is unconscious today because of disability to carry the hiring mountains created by man.

Explanation: - Both of these expressions portray the images of peace less environment due to conflict and war. The power captured by man and its utilization through weapons is expressed here as message. So, the same image expressed in Nepali expression is translated in English expression. The phrases 'th mnA nAsAkerA' is translated as 'crushed under', 'bikAr l pArbAr' as 'hiring mountains' and so on. Some of the images are functionally equivalent and structurally.

15) Nish gAyepAxI Ananta rA Gopi h w kh nA niske

- After a while, they went out for a stroll.

Literal translation: - While, Nisha went Gopi and Ananta came out to eat air.

Explanation: - In Nepali culture, we can not eat air while using literally. The meaning of 'h w kh nu' can be, 'visit aimlessly', 'being unsuccessful' or 'forget something' or 'die' in Nepali culture. Though contextually here, 'h w kh nA niske' means they came out to visit aimlessly. So, the translator translated 'h w kh nu' as 'stroll' to correspond the meaning in English culture. The images are matched in both cultures.

16) phu niArathAk yAh bhout riyeko sAmjhiyeA ek pAtAk bh chiyo

- He felt an ache in his heart when he found himself wandering aimlessly here.

Literal translation: - He cracked down once remembering himself wandering aimlessly here.

Explanation: - All the words are translated here literally except 'ek p t k bh chiyo'. The expression 'ek p t k bh chinu' in Nepali culture is symbolic. It expresses internal pain of the protagonist Ananta. It is emotional feeling and translated as 'felt an ache in his heart' to bridge the cultural gap by preserving the source language feature.

17) Chiso bāt sle hirk ud u narphok m thiko d d m hidirāheko thiyo  
- As the cold air brushed him, he found himself walking on the hill beyond Norphok.

Literal translation: - While cold air was striking him; he was walking up from Narphok.

Explanation: - Here, the word 'hirk unu', in Nepali culture is laterally means to 'bit or scold' someone physically or using weapons. But contextually 'hirk ud ' is used here as 'feeling of coldness'. While translating it into English culture, brushed is used to maintain close equivalence.

18) s'ank le g ulai nilyo, bhāyāle g ul i nilyo, shāndehāle g ul i nilyo  
- Engulfed in terror, sunk in suspicious, the village was bereft of mutual trust.

Literal translation: - Suspicious, terror and mutual trust swallowed the village.

Explanation: - In both culture, swallowed means pass through the esophagus as part of eating or drinking. Though, here, 'swallowed' metaphorically expresses 'engulfed', 'sunk' and 'bereft' respectively. Likewise, 's'ank ', 'bhāya' and 'shāndehā' in Nepali culture are translated as

'suspicious', 'terror' and 'mutual trust' respectively to maintain the equivalence and target readership. However, the difference we can notice is that, in Nepali, the verb 'nilyo' is translated as 'engulfed' and 'sunk' in English respectively.

19) dherai nirdoshharu yasm jalirahak thiye

- Countless innocent people were burning inside.

Literal translation: - More innocence were burning in it.

Explanation: - In both translation, words are literally translated but 'nirdoshharu' is translated as 'innocent people' to make the concept clear. This expression shows the feeling of human sensitivity. So, it relates to heart and mind. As a result, 'jalirahaku' is translated as 'burning inside' to preserve the aestheticity of the expression.

20) male talam thi gare bhane ma daderai mari j ul

- Let the almighty burn me to ashes if I swindled them.

Literal translation: - If I do up down, I will die by burning.

Explanation: - In Nepali expression, it is promised of dying if the work does not happen but to whom it is promising, it is not mentioned. While translating it into English, the promise is expressed to the God by mentioning the word 'almighty'. The word 'daderai marij ul' is translated as 'born into ashes' and 'talam thi' is as 'swindle' to make the meaning clear. Thus, some of the words are expressing the same image in both language and some words like almighty, ashes etc are added to fulfill the gap to make meaningful the translation.

21) bandukko yuddale sat badiu gal unakchha

- The battle of gun would be thrilling for centuries.

Literal translation: - The battle of gun would be rotten for centuries.

Explanation :-Both of the expressions are portraying the same message though the word 'gAl unA' is translated as 'thrilling' instead of 'rotten' because the verb 'root' expresses the meaning of 'damage' but 'thrill' expresses the meaning of 'backwardness' due to conflict and war. So, some of the words in both expressions are carrying the same images to make the expression correspondence and equivalence.

22) bich rharu dherai th um pw l pare paxi u manmanai nir s thiyoo

- He was growing more and more dismal to see the democratic ideology being riddled with the bullets.

Literal translation: - He was growing more unhappy to see the ideology being made hole in many places with bullets.

Explanation: - Both expressions are used to refer to express his unwillingness resulted from conflict and war dherai th um pw l, is translated into riddled with and 'nir s' as dismal to make the nearness in translation with correspondence. The adjective democratic is added before noun ideologies, to make the concept clear.

23) anamol sapan haru t giye

- Now the precious dreams were scattered (in the street).

Explanation :- In Nepali expression, the verb 't ginu' is used to hang clothes and other thing on the rope to make dry or to cover something but in English culture, the word 't ginu' cannot be translated . Thus, approximation is needed here to correspondence the meaning. In this situation, translator translated the word 't ginu' as 'scatter' and 'in the street' is added in brackets to make the meaning clear contextually

without violating the meaning. The image carried by both expressions show the close correspondence.

24) nir s sΛbΛi bishΛru mΛddeko bhΛyΛnkΛr, dΛrl gdo, pr ngh tΛk bish  
ho

- Pessimism is the deadliest of all poisons.

Literal translation: - Hopelessness is the deadliest of all poisons.

Explanation :- The expression in Nepali language is long and the noun word 'bish' is elaborated with the adjectives 'bhΛyΛnkΛr', 'dΛrl gdo' and 'pr ngh tΛk' but while translating all of them into English, 'deadliest' is used to make the functional correspondence. The noun word 'nir sh ' is also translated as 'pessimism' instead of 'hopelessness' to fulfill the cultural gap. The images carried by the translation are not totally corresponded though meaning is expressed with nearness to bridge the gap between two languages.

25) mΛile dekhd tΛp i dui bhΛgn bΛses hunΛ l gek khΛndΛrhrΛruko  
bichm ubhinu bhΛyeko chhΛ

- To me, you seem to be standing between two castles on the verge of collapse.

Literal translation: - I seem you to be standing between two castles on the verge of debris.

Explanation: - Both of the expressions are expressing the same messages though some of the words in Nepali culture, 'bhΛgn bΛses' is translated as 'collapse' instead of 'debris' literally. All the other aspect like function and structure are expressing the close correspondence between English culture and Nepali culture while translating metaphoric expression.

26) euti bidhy rthil i usle phn kh s pΛt diyeko thiyo

- He has let his eyes roam over one of his students.

Literal translation: - He has given his eyes loan to one of his student.

Explanation: - The expression in Nepali language literally cannot give meaning because we cannot give eyes as loan to be returned. It expresses the feeling of love or passion. It means he wanted to fall in love with her or he liked her (his student). But while translating into English literally, it cannot give meaning or becomes senseless. So, the verb 's pāt dinu' is translated as 'roam over' to correspond the meaning.

27) h mi sarbatra mrityu, haty ra bibhatsat k r t haru dekhchhu

- Everywhere, we see the blood stains of death, massacres and atrocities.

Literal translation: - Everywhere we see the reds of death, massacres and atrocities.

Explanation: - The Nepali metaphoric expression, shows the situation created by conflict and war. The word 'r t haru' expresses the meaning of blood or terror in Nepali culture. While translated 'r t haru' literally as 'reds', it cannot give the meaning in English culture. So, the translator translated 'r t haru' as 'blood stains' to fulfill the gap.

28) chithim g ubhitrā nispāt adhy ro dekhiyo

- In the letter Ananta saw his village plunged into total darkness.

Literal translation: - In letter, it seemed total darkness into the village.

Explanation: - Both of the metaphoric expressions are structurally correspondent but the actual meaning expressed in Nepali culture is situation created due to violation. While he reads the letter from his village, he breaks down himself. In English culture, the literal translation of the expression also correspond the meaning or the symbol or images

are portrayed clearly though the translator added the noun 'Ananta' and the phrase 'plunged into' to make translation more effective.

29) सधर्मक महरू च लु भयक थिये

- Building in district headquarters were riddled with bullet holes.

Literal translation: - Headquarters were being riddled.

Explanation: - The metaphoric expression in Nepali culture carries the images of holes made by bullets by firing during conflict and war of government and revolutionists. While, translating it literally, the message becomes uncompleted. So, the translator translated this expression by making the concept clear through adding the words like 'building', 'district' in front of headquarter and 'riddle' is expanded with bullet holes. As a result, the image expressed in English culture is literally clearer than in Nepali expression.

30) बिश्व बिद्य लयक बिद्य रथिहरू सधै सधै  
चहचहकिरहेक हुन्थे

- The university was always teeming with students.

Literal translation: - In universities, students are always waving.

Explanation: - The both expressions are structurally equivalent though the image portrayed is different. The literal translation of Nepali expression cannot express the actual message in English. The Nepali word 'चहचहकिरहेक' literally express the image of 'waving of water'. But in reality, student cannot wave like water. Thus, the translator has translated 'चहचहकिरहेक' with the word 'teeming' to bridge the gap of both of the languages during translation.

31) जिबक रशरु सबै सम प्ता भयेछन

- The sap of life is all gone.

Literal translation: - The snap of life is all finished.

Explanation: - 'jibank ras' in Nepali culture, expresses metaphorically the image of energy in body. While translating it literally the meaning is violated in English culture. So, 'jibank rasharu' is translated as snap of life to fulfill the gap. Likewise, 'sam pta hunu' means ended or finished literally. Though, the translator has applied as 'all gone' to preserve the aesthetic beauty of the language.

32) l thi kh ne gas kh ne goli kh ne rakhorm j ne

- They were the ones who would receive *lathi* and bullets, inhale tear gas and were thrown behind the bars.

Literal translation: - They were the one who would eat lathi, gas, bullets and were thrown into cage.

Explanation: - In Nepali culture, the verb 'kh nu' is used differently according to context. So, 'l thi kh nu' means 'beaten with stick', 'goli kh nu' as 'wounded by bullets' and 'khorm j ne' as 'keep into jail'. The literal translation of the verb 'kh nu' cannot express meaning in English culture here. So, translator has translated the word 'l thi kh nu' and 'goli kh nu' as 'receive lathi and bullets' and 'khorm j ne' is translated as 'thrown into bars' to make clear the concept of metaphoric expression in Nepali culture while translating it into English.

33) Sukartle gy ni i antim astram nek thiye

- For Socrates, knowledge is the ultimate weapon.

Literal translation: - Socrates had presumed knowledge as the final weapon.

Explanation: - This metaphoric expression in Nepali culture expresses the message of value of knowledge in each and everyone's' life. It is assumed that, without knowledge, man cannot do anything. While translating this expression into English, translator has translated 'antim astra' as 'ultimate weapon' to make the translation meaningful and to portray the image of the source language. Though, the structure is not correspondent, the images in both expressions are same to make clear the translation work.

34) unko bish p nm maha n uddeshya lukeko thiyao

- His drinking of poison was for a good cause.

Literal translation: - Great cause had hidden behind him drinking of poison.

Explanation: - Socrates, a great philosopher, died because of poison that he drunk. He did not want to apologize to the ruler because he argued that his philosophical knowledge was truth. The same meaning is expressed in this metaphorical expression and translated it into English culture to correspond the message. The images expressed in Nepali expression here are carried to English culture during translation.

35) eut darsi gdo suns nle tiniharul i ghamlangga chhopyo

- An eerie silence fell over them.

Explanation: - Both of the expressions are totally correspondent structurally but functionally close correspondent. In Nepali culture the phrase 'ghamlangga chhopyo' expresses the meaning of covering by something and it is used contextually. The exact correspondent word in English culture cannot be found. Thus, the word with nearness is needed during translation to fulfill the gap. The translator here, correspond image

of the phrase mentioning as 'fell over' to make concept clear in English culture.

36) bismritiko gARBhAM dubeko chhA s r

- All sank into oblivion.

Literal translation: - All sank into the womb of oblivion.

Explanation:- In Nepali culture, the noun 'bismriti' carries the meaning of 'fake' and the phrase 'bismritiko gARBhA' means 'hollowness in something' and the Nepali word 'dubnu' means 'touched by something' according to this metaphoric expression. While translating this expression literally, the meaning is violated in English culture. So, the translator left the word 'gARBhA' (womb) during translation to correspond the images between both expressions.

37) bishwA bikhy t nARAn ri pAni ASAM yik mrityuko krishnA bibARM  
khASEpachhi itih sko pAharo pid le sADhAI sus i rAhechhA

- With the plunge of world famous people into the black hole of untimely death, the cliffs of history have been resounding with ceaseless anguish from their tormented souls.

Literal translation:-While world's famous people also fell into the black hole of untimely demise, the cliff of history always has been whistling with pain.

Explanation: - This metaphoric expression is perhaps difficult to translate from Nepali to English language. The literal translation may violates the meaning in English. So, the translator has expanded the translation adding 'with the plunge of world' to express meaning contextually. The whole expression in Nepali culture carries the image of painful result happened after untimely death of great person. The noun phrase 'itih sko pAharo' is

translated literally as 'cliff of history', to preserve the aesthetic aspect of the source text. Likewise, 'sus unu' is translated as 'resounding' adding the phrase 'with ceaseless anguish from their tormented souls' to make the concept clear in English culture.

38) बलु एक पल्टा निध येरा अहिलेको सपना को दोष न मेट्ना  
च हान्छु

- It would be better to take the ease off this bad dream by sleeping again.

Literal translation: - Rather once, I want to sleep again to erase badness of this dream.

Explanation:- In Nepali culture, it is assumed that if bad dream happens at night, it would be better to sleep again to break the badness of the dream otherwise it really affects life. The same image is expressed in Nepali metaphoric expression. This assumption is difficult to translate in English because it is not assumed in English culture. Thus, the translator translated it with close correspondent. The phrase 'doshan metnu' is translated as 'ease off' to make the meaningful translation without violating the source culture image.

### **c) Metaphoric expression with null correspondent**

Some of the metaphoric expressions completely lack correspondence because of dissimilarity between two languages while translation takes place. The metaphoric expressions with mythological and culture specific reference with or without explicit identification to a person, place or event cause serious problem in translation because they are untranslatable. In such case, translation makes zero correspondence. While I studied all metaphorical expressions in case of 'Sukratka paila, I did not find metaphoric expressions with null correspondence'.

Among all, I have studied all the metaphorical expressions and their correspondence while translating them in the case of 'Sulkaratka Paila'. I observed them analyzing through three types of correspondences viz; total, close and null correspondence. I observed 57 metaphorical expressions. Among them, I found 19 metaphorical expressions with total correspondence and 38 metaphorical expressions with close correspondence.

**Table 1**  
**Metaphoric expressions with total correspondence**

S.N.	Nepali metaphoric expressions	English metaphoric expressions
1.	Anantaako manm anek taranga utha l ge	Countless waves began to surge up in Ananta's heart.
2.	deshk sam ch rle Ananta bhitra bhitrai bhatkanthyo	Such news would crumble Ananta from inside.
3.	ajakal shadakharu kewal soundarya dab iek matt lu balishharuk padch p bokirahak chhan	Today's streets are carrying the footprints of sensuous youths with beauty suppressed.
4.	ghar pariw rko samjhan le mal i bel bel chhoptachha	At times the memories of my home and family overwhelm me.
5.	nishankochag di badirahako ma an dil i dekhera eut abhayamudr ko brikshyak r bolyo 'Halt'	Seeing a complete ignoramus like me walking without any hesitation, a valiant looking tree like figure shouted 'Halt'

6.	pratyek m nabko jibanm ugradai banda gardai garne haj rau dhok haru hunxan	In everyone's life there are thousands of doors which keep opening and closing.
7.	Pheri g ndhi divisionko k m chhain	There is no use of the Gandhi division either. I mean third division.
8.	j Anantl i dodh rle nilnai teko thiyo	He was nearly swallowed by indecision today.
9.	khir saktiko s mu m nis eut jhigo m tra rahex	Man is but a fly in front of power.
10.	yi jhulke gh m tira pharker ma kiriy kh dai chhu	I am swearing by this rising sun.
11.	kati chiso man yo ketiko	What a cold hearted girl!
12.	ab u phai khabar hun lgeki chh haina ta	She herself is becoming a message these days, right?
13.	yo jiban s chchai lut rog rahchha	Yes, this life is really a disease.
14.	yo duswapna ra bhr ntile yath rthako rup liyo ra ajingar bhayera profecerl i khedna thalyo	That night mare and illusion became a reality and in the guise of a python, started hounding him.

15.	purush brikshya ho tyasm berine lahar ho n ri	The male is a tree and the female a creeper that twins round it.
16.	sh ra bharosh durgam kill ko rakhb rim	<i>Aasha</i> and <i>Bharosa</i> guarding a remote fort.
17.	g u ashakta ra briddhaharuko kathor bandhi griham parinat bhaisakyo	Villages have turned into prison camps for the disabled and the old.
18.	kh n nakh i t p kasnu parne ho ki	Should it leg it out before meal?
19.	h mile th nek satya ra mulyaharu darsha ra gantabyaharu sabai mak yek sidi bhayek chhan	Our so called truth, values, ideologies and destination all are like rickety steps.

**Table 2**  
**Metaphoric expressions with close correspondence**

S.N.	Nepali metaphoric expressions	English metaphoric expressions
1.	Dobh nm ubho l gnehru mt hi bard d m puger dheriber bis uthe, sital h w kh nthe ra g untira chharinthe	The village folks walking up from the confluence would rest at Bardada for a good while and would be village bound after lapping up the cool breeze.
2.	Narphokm alik arkai	There is

	h w chΛlnΛ l geko thiyo, Arkai bat s chΛlnΛ th leko thiyo	something strange in the Narphok air.
3.	m thi ubhiyeo dh junl i tyo muslole ud irΛheko dekhinthyo, polirΛnthyo	These flames of fire were scorching the crescent moon above in the sky.
4.	w rip rik d nd hΛriyio barako oderΛ muskur erΛhek thiye	Wrapped in a blanket of lush vegetation, the hills around were smiling.
5.	kehi s thi busp rkm dori n ml bokeraΛ g di sangsaΛgai udthe	Some of his porter friends would be seen competing with the vehicles, carrying loads one their back at Bus Park.
6..	jΛ m tribhumi su pierΛheki chhin, ragatko nΛdim poudirΛheki chhin	Today our motherland is in floods of tears, she is sinking in a river of blood.
7	unuhos tΛpai yub haru josh nik leΛ yi s r s ngl chud ou, yi s r bandhan khusk ou	Join hands to break these shackles, use your strange to shatter this bondage.
8.	ProudΛt le chhoe saΛkeko Sukarat sadhai kit bm dubirΛheko hunthyo	The aging Sukarat always had his nose in books.
9.	thuprai py l le sangam g erΛhechhan	It is resonated with countless

		cups brimming with drinks.
10.	yo manm timro samjhan ko diyo b liraheko chhu	I am waiting to hear from you, lighting a lamp of your memory in my heart.
11.	dinm ek patak yo upatyak umlanchha	This valley boils with outrage once a day.
12.	yatikaim ek din purbi pah dko eut sadamuk m h neko khabar yo	In the meantime, there came terrible news that one of the headquarters in the eastern hills was bombarded.
13.	marisakek haru sotta bhayera ladek thiye	The dead were lying flat on the road.
14.	m nisle sirjan garek bikar l parbartharu th mna nasakera ja ishwar behosh chha	Crushed under the weight of the man erected hiding mountains, God is lying there unconscious.
15.	Nisha gayepaxi Ananta ra Gopi h w kh na niske	After a while, they went out for a stroll.
16.	Chiso bat sle hirk ud u Narphok m thiko d d m hidiraheko thiyo	As the cold air brushed him, he found himself walking on the hill beyond Norphok.

17.	phu niarthak yah bhout riyeko samjhiyera ek patak bh chiyo	He felt an ache in his heart when he found himself wandering aimlessly here.
18.	sank le g ulai nilyo, bhayale g ul i nilyo, shandehale nilyo	Engulfed in terror, sunk in suspicious, the village was bereft of mutual trust.
19.	dherai nirdoshharu yasm jalirahak thiye	Countless innocent people were burning inside.
20.	maile tala m thi gare bhane ma dadhera mari j ul	Let the almighty burn me to ashes if I swindled them.
21.	bandukko yuddale sat bdiyu gal un sakchha	The battle of gun would be thrilling for centuries.
22.	bich rharu dherai th um pw l pare pachhi u manmanai nir s thiyo	He was growing more and more dismal to see the democratic ideology being riddled with the bullets.
23	anamol sapan haru t giye	Now the precious dreams were scattered (in the street).
24	nir s sabai bisharu maddeko bhayankar, darl gdo, pr ngh tak	Pessimism is the deadliest of all poisons.

	bish ho	
25	māile dekhd tᳵp i dui bhagn bāses hunā l gek khāndārharuko bichm ubhinu bhāyeko chhā	To me, you seem to be standing between two castles on the verge of collapse.
26	ᳵuti bidhy rthil i usle phn kh s pāt diyeko thiyo	He has let his eyes roam over one of his students.
27	h mi sarbatrā mrityu, hāty rā bibhast k r t hāru dekhchhāu	Everywhere, we see the blood stains of death, massacres and atrocities.
28	chithim g ubhitrā nispāt ᳵdhy ro dekhiyo	In the letter Ananta saw his village plunged into total darkness.
29	sᳵdārmuk mhāru ch lnu bhāyek ththiye	Building in district headquarters were riddled with bullet holes.
30	bishwā bidhy lāyāk bidhy rthihāru sᳵdhāi sᳵdhāi chhāchālkirāhek hunthe	The university was always teeming with students.
31	jibāk rāshāru sᳵbāi sᳵm pᳵā bhāyechhān	The sap of life is all gone.
32	l thi kh ne gas kh ne goli kh ne rā khorma j ne	They were the ones who would receive <i>lathi</i> and bullets, inhale tear

		gas and were thrown behind the bars.
33	Sukartle gy nl i antim astram nek thiye	For Socrates, knowledge is the ultimate weapon.
34	unko bish p nm mah n uddeshyal lukeko thiyo	His drinking of poison was for a good cause.
35	eut darl gdo suns nle tiniharul i ghamlangga chhopyo	An eerie silence fell over them.
36	bismritiko garbham dubeko chha s r	All sank into oblivion.
37	bishwal bikhy t narlan ri pani asam yik mrityuko krishnal bibarm khasepachhi itih sko parharo pid le sadhai sus i rahachha	With the plunge of world famous people into the black hole of untimely death, the cliffs of history have been resounding with ceaseless anguish from their tormented souls.
38	baru ek palta nidh yerl ahileko sarlan ko doslan metnal ch hanchhu	It would be better to take the ease off this bad dream by sleeping again.

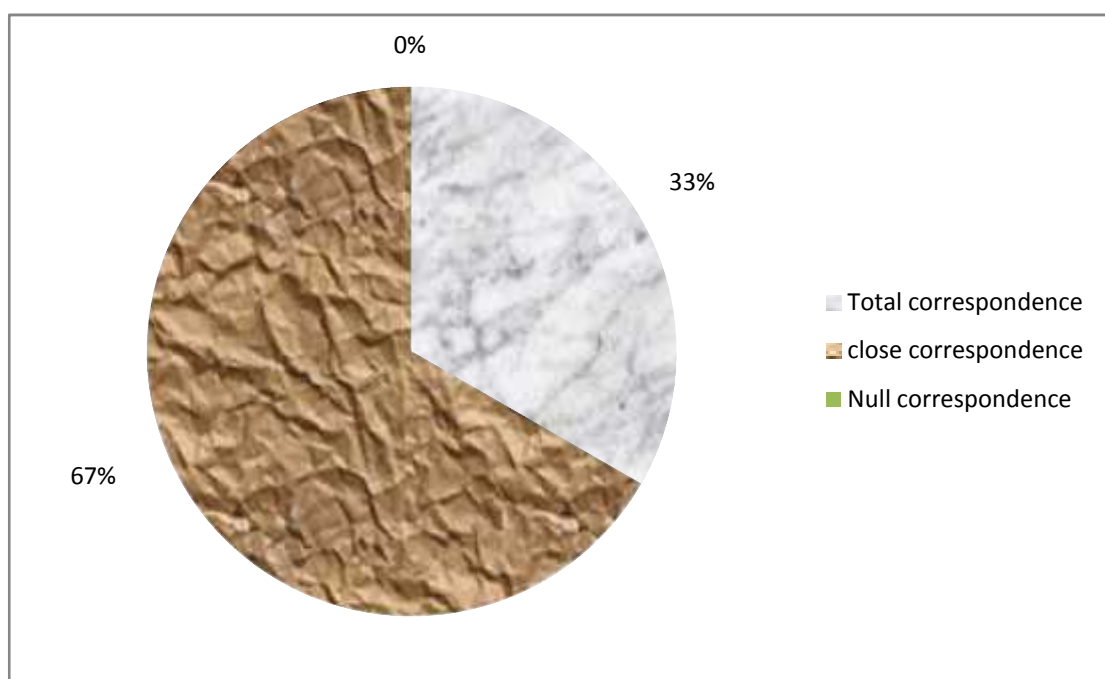
**Table 3**

**Translating metaphorical expressions and their correspondence with percentage**

S.N.	Correspondences	Number of metaphorical expressions	Percentage
1.	Total correspondence	19	33.33
2.	Close correspondence	38	66.67
3.	Null correspondence	0	0
	Total	57	100

The above table shows that, among all the metaphorical expressions studied, 33.33 percent metaphoric expressions are translated with total correspondence and 66.67 percent metaphoric expressions are translated with close correspondence. There are no metaphoric expressions translated with null correspondence.

**Figure 1**



## **CHAPTER FIVE**

### **FINDINGS AND RECOMMENDATIONS**

#### **5.1 Findings**

On the basis of analysis and interpretation of data the major findings of the study have been summarized as follows:

1. Among three types of different technique of translating metaphorical expressions, two types of correspondence techniques of translation have been employed by the translator while translating the metaphorical expressions found in 'Sukaratka Paila'.
2. 'Close correspondence technique' was found to be a frequently used technique to translate metaphoric expressions. Among 57 metaphoric expressions, 66.67% were translated by using this technique.
3. If there is a chance to use total correspondence technique of translating metaphorical expressions, it will make the translated text clear for TL reader. Among total data, 33.33% of the metaphoric expressions were translated by using this technique.
4. There is no use of null correspondence technique found while translating the metaphoric expressions from source language to target language.
5. The aesthetic aspect of source text is found preserved by following total and close correspondence technique of translating metaphorical expressions to carry the same function and images.
6. The techniques such as literal translation, substitution and borrowing of the words and phrases were found in translating all the metaphorical expressions.

7. Some of the words and phrases are combined in single one during translation of metaphoric expressions to make the translation meaningful. For example, Narphokm ᳵlik ᳵrkai h w chᳵlnᳵ l geko thiyo, ᳵrkai bᳵt s chᳵlnᳵ th leko thiyo (There is something strange in the Narphik air.) Here, the phrases, 'ᳵlik ᳵrkai h w chᳵlnᳵ, ᳵrkai bᳵt s chᳵlnᳵ' are combined and translated as 'something strange in air'.
8. In some cases, the translator has removed the words to correspond the meaning. For example, 'bismritiko gᳵrbhᳵm dubeko chᳵᳵ s r ' is translated as 'All sank into oblivion'. Here, 'gᳵrbhᳵ'(womb) is left while translating contextually in target culture. So, most of the translated pairs had gaps in semantic level as they failed to provide exact meaning of the SL.
9. Some terms are found only in certain culture, e.g. '1 thi kh nu'. If such expressions are transferred in TL without any notes and definition there exists gaps.

## **5.2 Recommendations**

Translation of metaphoric expressions under translation task is too much difficult because of cultural gap. Language is influenced by culture. In the translation of such text, the translator must pay his/her deep attention while rendering the message from SLT to TLT, otherwise mistranslation, under- translation will be the result. The theoretical knowledge of translation is also equally important for a translator as well as enough work experience is essential for him/her.

On the basis of the findings, I have made the following recommendations for pedagogical implications.

1. In translating, words from material culture culture (eg. *lathi*, *dori namla* etc), short note or definition should be added to make the concept clear.
2. Some of the words in Nepali culture play the role of both proper noun and common noun, (for example *aasha* and *bharosha*) it should be translated making the concept clear with the help of footnotes for target readership.
3. The translator should not leave the important word of metaphoric expression while translating them in to another language i.e. English to preserve the aesthetic aspect of the source text. For example 'bismritiko garbham dubeko chha s r ' was translated as 'all sank into oblivion. Here, garbha ('womb' literally) is removed.

### **5.2.1 Policy Related**

The recommendations at policy level are as follows.

- ) The materials with certain guideline for rendering message from one language to another language should be designed by the syllabus and curriculum designer to preserve the aesthetic aspect of the source text.
- ) The subject expert and trainers should be enough prepared by the government and universities and essential training should managed for them to follow certain translation rules and regulation to preserve the pragmatic aspect of the source text and target readership of translated text.
- ) The text book and content in it should be prepared for basic level to advance level compulsorily in universities to vitalize the translation learning and for translation practice.

### **5.2.2 Practice Related**

The recommendations at practice level are as follows.

- ) The translation practitioner should do enough practice on translation of technical and non-technical text.
- ) The translation trainer should follow the proper strategies of translation to preserve the originality and cultural flavor of the text.
- ) To improve translation skills and for good translation, monolingual and bilingual dictionaries should be used.
- ) The university teacher should not focus only on the theoretical aspect of translation but should give enough opportunities to practice translation of different kinds of text to their students.

### **5.2.3 Further Research Related**

The present research will be very helpful for those who want to carry out further research in similar topics. They will be benefitted by the following ways:

- ) Explore the areas related to this topic for further research.
- ) Required to carry out large-scale research.
- ) The new researcher will utilize it for good sources of secondary data.

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## Appendix i

<b>Degree of cultural correspondent</b>	<b>Types of equivalence</b>	<b>Translation strategy</b>
Total	Formal and functional	Literal
Close	Functional	Substitution of images
Null	Functional and identical	Context

## Appendix - ii

All the metaphoric expressions in sentence level from both version of the novel 'Sukaratka Paila' and 'Socrates Footsteps' are listed here.

1) दोभानमा उभो लाग्नेहरु माथी वरडाँडामा पुगेर धेरैवेर विसाउँथे, शितल हावा खान्थे र गाउँतिर छरिन्थे (p.3)

(dobh nm ubho l gnehru m t hi bārd d m pugerā dherāiber bis uthe, sitāl h w kh nthē rā g untirā chhārinthe.)

The village folks walking up from the confluence would rest at Bardada for a good while and would be village bound after lapping up the cool breeze. (p.3)

2) नफोँकमा अलिक अर्को हावा चलन थालेको थियो, अर्को वतास चलन थालेको थियो । (p.3)

(Narphokm alik arkaī h w chālānā l geko thiyo, arkai bat s chālānā th leko thiyo)

There is something strange in the Narphok air. (p.3)

3) माथि उभिएको आधा जूनलाई त्यो मुस्लोले डडाइरहेको देखिन्थ्यो, पोलिरहेको देखिन्थ्यो । (p.6)

(m thi ubhiyeo dh junl i tyo muslōle ud irāheko dekhinthyo, polirānthyo)

These flames of fire were scorching the crescent moon above in the sky.

(p.6)

4) अनन्तको मनमा अनेक तरङ्ग उठ्न लागे । (p.7)

(Anantāko mānm ānek tarāngā uthnā l ge)

Countless waves began to surge up in Ananta's heart. (p.7)

5) वरिपरिका डाडाँ हरियो बर्को ओडेर मुस्कुराइरहेको थियो । (p.13)

(w rip rik d nd hāriyio bārko oderā muskur erāhek thiye)

Warraped in a blanket of lush vegetation, the hills around were smiling.  
(p.13)

6) केही साथी बसपार्कमा डोरी नाम्ला बोकेर गाडी सँग सँगै उड्थे । (p.19)

(kehi s thi bus p rkm dori n ml bokera g di sAngsAgai udthe)

Some of his porter friend would be seen competing with the vehicles,  
carrying loads one their backs at Bus Park. (p.19)

7) देशका समाचारले अनन्त भित्र भित्रै भत्कन्थ्यो । (p.27)

(deshk sAm ch rle Ananta bhitra bhitrai bhAtkAnthyo)

Such news would crumble Ananta from inside. (p.26)

8) आज मातृभूमी आँशु पिडेरहेकी छिन्, रगतको नदीमा पौडिडेरहेकी छिन् । (p.27)

( j m tribhumi su pierAheki chhin, rAgAtko nAdim poudirAheki chhin)

Today our motherland is in floods of tears, she is sinking in a river of  
blood. (p.26)

9) आउनुहोस तपाईंहरू युवा जोश निकालेर यी सारा साडला चुडाऔं, यी सारा बन्धन खुस्काऔं ।  
(p.28)

( unuhos tAp i yub hArU josh nik lerA yi s r s ngl chud ou, yi s r  
bAndhAn khusk ou)

Join hands to break these shackles, use your strange to shatter this  
bondage. (p.27)

10) प्रौढताले छोइसकेको सुकरात सधै कितावमा डुवीरहेको हुन्थ्यो । (p.29)

(proudAt le choesAkeko shukarat sAdhAi kit bm dubirAheko hunthyo)

The aging sukarat always had his nose in books. (p.29)

11) आजका सडकहरु केवल सौन्दर्य दवाइएका मत्तलु वैशहरुका पदचाप वोकिरहेका छन् । . (p.31)

(jk l shadakharu kewal soundrya dlab iek matt lu blishhruk  
padch p bokirahok chhan)

Today's streets are carrying the footprints of sensuous youths with beauty suppressed. (p.29)

12) थुपै प्यालाले संगम गाइरहेछन् । (p.31)

(thupai py l le sangam g erahochhan)

It is resonated with countless cups brimming with drinks (p.30).

13) घर परिवारको सम्भनाले मलाई बेलाबेला छोप्टछ । (p.35)

(ghar pariwar ko samjanale m lai i bel bel chhortachha)

At times the memories of my family overwhelm me. (p.33)

14) निसडकोच अगाडी बढिरहेको म अनाडीलाई देखेर एउटा अभय मुद्राको वृक्षकार बोल्थो हल्ट ।  
(p.40)

(nishankoch ag di badirahoko m an dil i dekhera eut abhya  
mudr ko brikshyak r bolyo 'Halt')

Seeing a complete ignoramus like me walking without any hesitation, a valiant looking tree like figure shouted 'Halt'. (p.37)

15) प्रत्येक मानवको जीवनमा उघ्रदै बन्द गर्दै गर्ने हजारौं ढोका हुन्छन् । (p.45)

(pratyek m nabko jibanm ugradai bandl gardai garne haj rau  
dhok haru hunxan')

In everyone's life there are thousands of doors which keep opening and closing (p.42)

16) फेरी गान्धी डिभिजनको काम छैन । (p.54)

(pheri g ndhi divisionko k m chhan)

There is no use of the Gandhi division either. I mean third division. (p.50)

17) आज अनन्तलाई दोधारले निल्लै आँटेको थियो । (p.58)

( jʌ Anʌntʌl i dodh rle nilʌi teko thiyo)

He was nearly swallowed by indecision today. (p.50)

18) यो मनमा तिम्रो सम्झनाको दियो बालिरहेकी छु । (p.59)

(yo mʌnm timro sʌmjʌn ko diyo b lirʌheko chhu)

I am waiting to hear from you, lighting a lamp of your memory in my heart. (p.55)

19) आखिर शक्तिको सामु मानिस एउटा भिँगो मात्र रहेछ । (p.61)

( khir sʌktiko s mu m nis eut jhigo m trʌ rʌhechʌ)

Man is but a fly in front of power. (p.57)

20) दिनमा एक पटक यो उपत्यका उम्लन्छ । (p.62)

(dinm ek pʌtʌk yo upʌtyʌk umʌnchʌ)

This valley boils with outrage once a day. ( p.58)

21) यतिकैमा एक दिन पूर्वी पहाडको एउटा सदरमुकाम हानेको खबर आयो । (p.65)

(yʌtikʌim ek din purbi pʌh dko eut sʌdʌrmuk m h neko khʌbrʌ yo)

In the meantime, there came terrible news that one of the headquarters in the eastern hills was bombarded. (p.62)

22) मरिसकेकाहरु सोत्तर भएर लडेका थिए । (p.67)

(mʌrisʌkek hʌru sottʌr bhʌyerʌ lʌdek thiye)

The deads were lying flat on the road. (p.62)

23) मानिसले सिर्जना गरेका विकराल पर्वतहरु थाम्न नसकेर आज ईश्वर बेहोस छ । (p.70)

(m nisle sirjʌn garek bikʌr l pʌrbʌrthʌru th mʌnʌnsʌkerʌ jʌ ishwar behosh chʌ)

Crushed under the weight of the man erected hiding mountains, God is lying there unconscious. (p.65)

24) निशा गए पछी अनन्त र गोपी हावा खान निस्के । (p.79)

(Nish gAyerAxI Ananta rA Gopi h w kh nA niske)

After a while, they went out for a stroll.

25) आफू निरर्थक यहाँ भौतारिएको सम्झिएर एक पटक भाँचियो । (p.81)

(chiso bAt sle hirk ud u nArphok m thiko d d m hidirAheko thiyO)

As the cold air brushed him, he found himself walking on the hill beyond Norphok. (p.75)

26) चीसो बतासले हिराउदा ऊ नफोक माथिको डाँडामा हिडिरहेको थियो । (P.84)

( phu niArthAk yAh bhout riyeko sAmjhiyerA ek pAtAk bh chiyo)

He felt an ache in his heart when he found himself wandering aimlessly here.

27) शंकाले गाउँलाई निल्यो, भयले गाउँलाई निल्यो, सन्देहले निल्यो । (p.86)

(sAnk le g ulai nilyo, bhAyale g ul i nilyo, shAndehAle g ul i nilyo)

Engulfed in terror, sunk in suspicious, the village was bereft of mutual trust. (p.81)

28) धेरै निर्दोसहरु यसमा जलिरहेका थिए (p.90)

(dherAi nirdoshhArU yAsm jAlirAhek thiye)

Countless innocent people were burning inside. (p.84)

29) यि झुल्के घाम तीर फर्केर म किरिया खाँदैछु । (p.98)

(yi jhulke gh m tirA phArkerA mA kiriy kh dAi chhu)

I am swearing by this rising sun. (p.91)

30) मैले तलमाथि गरे भने म डढेर मरिजाउँला । (p.98)

(māile tālā m thi gare bhāne mā dādherā marī j ul )

Let the almighty burn me to ashes if I swindled them. (p.91)

31) बन्दुकको युद्धले शताब्दीऔँ गलाउन सक्छ । (p.100)

(bandukko yuddāle sat bdiāu gāl unā sakchhā)

The battle of gun would be thrilling for centuries. (p.93)

32) आज बन्दुकले छेडेर विचारहरु धेरै ठाँउमा प्वाल परेपछि उ मन मनै निराश थियो । (p.100)

( bich rharu dherai th um pw l pāre pāxi u mānmānai nir s thiyo)

He was growing more and more dismal to see the democratic ideology being riddled with the bullets. (p.93)

33) अनमोल सपनाहरु टाँगिए । (p.100)

(anāmōl sārān haru t giye)

Now the precious dreams were scattered (in the street). (p.93)

34) निराशा सबै विषहरु मध्येको भयङ्कर डरलाग्दो प्राणघातक विष हो । (p.106)

(nir s sālāi bisharu māddeko bhayānkār, dārl gdo, pr ngh tāk bish ho)

Pessimism is the deadliest of all poisons. (p.106)

35) मैले देख्दा तपाईं दुई भग्नावशेष हुन लागेका खण्डहरको विचमा उभिनुभएको छ । (p.110)

(māile dekhd tār i dui bhāgn bāses hunā l gek khāndārharuko bichm ubhinu bhāyeko chhā)

To me, you seem to be standing between two castles on the verge of collapse. (p.93)

36) एउटी बिद्यार्थीलाई उसले आफ्ना आखाँ सापट दिएको थियो । (p.113)

(luti bidhy rthil i usle phn kh s pāt diyeko thiyo)

He has let his eyes roam over one of his students. (p.105)

37) हामी सर्वत्र मृत्यु हत्या र विभत्सका राताहरु देख्छौ । (p.117)

(h mi sarbatra mrityu, haty ra bibhatst k r t haru dekhchhu)

Everywhere, we see the blood stains of death, massacres and atrocities.  
(p.108)

38) चिठीमा गाउँ भित्र निशपट अध्यारो देखियो । (p.118)

(chithim ga ubhitr nispat adhy ro dekhiyo )

In the letter Ananta saw his village plunged into total darkness. (p.109)

39) कति चिसो मन यो केटीको ! (p.123)

(kati chiso man yo ketiko)

What a cold hearted girl ! (p.114)

40) अब उ आफै खबर हुन लागेकी छ हैन त ? (p.124)

(ab u phai khabar hun lgeki chha hain ta)

She herself is becoming a message these days, right? (p.115)

41) सदरमुकामहरु चाल्ने भएका थिए । (p.132)

(sadar muk maharu ch lnu bhayek thiye)

Building in district headquarters were riddled with bullet holes. (p.123)

42) यो जीवन साच्चै एउटा रोग रहेछ । (p.142)

(yo jiban s chchhi eut rog rachechha)

Yes, this life is really a disease.

43) विश्वविद्यालयमा विद्यार्थीहरु सधै सधै छचल्कीरहेका हुन्थे । (p.143)

(bishwa bidhy lya k bidhy rthihar s adhi s adhi chhalkirahak  
hunthe)

The university was always teeming with students. (p.133)

44) जीवनका रसहरु सबै समाप्त भएछन् । (p.149)

( jibank rasharu sabai sam ptā bhlyechhan)

The sap of life is all gone. (p.139)

45) यो दुःस्वान र भ्रान्तीले यथार्थको रूप लियो र त्यसले अजिगर भएर प्रोफेसरलाई खेदन् थाल्यो ।

(p.146)

(yo duswanra rā bhr ntile yath rthako rup liyo rā ājingar bhlyerā profecerl i khednā th lyo)

That nightmare and illusion became a reality and in the guise of a python, started hounding him. (p.136)

46) पुरुष वृक्ष हो त्यसमा बेरिने लहरा हो नारी । (p.151)

(purush brikshya ho tyasm berine lharā ho n ri)

The male is a tree and the female a creeper that twins round it.

47) लाठी खाने ग्यास खाने, गोली खाने र खोरमा जाने । (p.171)

(l thi kh ne gas kh ne goli kh ne rā khormā j ne)

They were the ones who would receive *lathi* and bullets, inhale tear gas and were thrown behind the bars. (p.159)

48) आशा र भरोषा दुर्गम किल्लाको रखवारीमा (p.172)

( sh rā bhārosh durgam kill ko rākhb rim )

Aasha and Bharosa guarding a remote fort. (p.159)

49) गाउँ असक्त र बृद्धहरुको कठोर बन्धी गृहमा परिणत भइसक्यो । (p.173)

(g u ashaktā rā briddhāhāruko kāthor bāndhi griham pārināt bhāisakyo)

Villages have turned into prison camps for the disabled and the old.

(p.160)

50) खाना नखाई टाप कस्नु पर्ने हो की ?(p.175)

(kh n nakh i t p kashnu parne ho ki ?)

Should it leg it out before meal? (p.175)

51) सुकरातले ज्ञानलाई अन्तिम अस्त्र मानेका थिए । (p.186)

(Sukartle gy ni i antim astram nek thiye )

For Socrates, knowledge is the ultimate weapon. (p.173)

52) उनको विष पानमा महान उद्देश्य लुकेको थियो । (p.186)

(unko bish panma mahana uddeshyalu keko thiyo)

His drinking of poison was for a good cause. (p.172)

53) हामीले ठानेका सत्य र मूल्यहरू आदर्श र गन्तव्यहरू सबै मकाएका सिंढी भएका छन् । (p.190)

(h mile thaneka satya ramulyaharu darshana r gantavyaharu sabai  
makayek sidi bhayek chhan)

Our so called truth, values, ideologies and destination all are like rickety  
steps. (p.175)

54) एउटा डरलाग्दो सुनसानले तिनीहरूलाई घम्लङ्ग छोप्यो । (p.192)

(eut darlagdo sunsanle tiniharu i ghamlangga chhopyo)

An eerie silence fell over them. (p.177)

55) विश्वमृतिको गर्भमा डुबेको छ सारा । (p.204)

(bismritiko garbhama dubeko chhasara)

All sank into oblivion. (p.189)

56) विश्वविख्यात नरनारी पनि असामयिक मृत्युको कृष्ण विवरमा खसेपछि इतिहासको पहरा पीडाले  
सधैँ सुसाइरहेको छ (p.193)

(bishwal bikhy t narani ri rani asam yik mrityuko krishnal bibaram  
khalserachhi itih sko rlaharo pid le sadhali sus i rlechhal)

With the plunge of world famous people into the black hole of untimely death, the cliffs of history have been resounding with ceaseless anguish from their tormented souls. । (p.193)

57) बरु एक पल्ट निधाएर अहिलेको सपनाको दोसन मेट्न चाहन्छु । (p.217)

(baru ek palta nidh yerah ahileko sapana ko dosan metna ch hanchhu)

It would be better to take the ease off this bad dream by sleeping again.  
(p.198)

### Appendix- iii

#### PHONETIC SYMBOLS USED IN THE STUDY

Based on Turner's (1938 as quoted in Phyak) Nepali Alphabet and  
Diacritic Marks

अ	ʌ	क	k	द	d
आ	ā	ख	kh	ध	dh
इ	i	ग	g	न	n
ई	ī	घ	gh	प	p
उ	u	ङ	ṅ	फ	ph
ऊ	ū	च	c	ब	b
ए	e	छ	ch	भ	bh
ऐ	ai	ज	j	म	m
ओ	o	झ	jh	य	y
औ	au	ञ	ñ	र	r
अं	am, aṅ	ट	t	ल	l
अः	ā	ठ	th	व	v/w
:	h	ड	ḍ	श	ś
		ढ	ḍh	ष	ṣ
		ण	ṇ	स	s
		त	t	ह	h
		थ	th		

(Note: The traditional letters क्ष, त्र and ज्ञ are treated as Conjunct Letters. eg. क्ष - ks, ksh, kch; त्र - tr; ज्ञ - gy.)