

**LITERALNESS IN LITERARY TRANSLATION: A CASE OF  
SOCRATES' FOOTSTEPS**

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

**Submitted by**

**Ganesh Kumar Bastola**

**Faculty of Education**

**Tribhuvan University, Kirtipur**

**Kathmandu, Nepal**

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## **DECLARATION**

I hereby declare, to the best of my knowledge, that this thesis is original: no part of it was earlier submitted for the candidature of research degree to any university.

Date: 2071/09/13

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Ganesh Kumar Bastola

## RECOMMENDATION FOR ACCEPTANCE

This is to certify that **Mr. Ganesh Kumar Bastola** has prepared this thesis entitled **LITERALNESS IN LITERARY TRANSLATION: A CASE OF SOCRATES ' FOOTSTEPS** under my guidance and supervision.

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## **DEDICATION**

*Dedicated to*

*To my parents, Gurus and Gurumas, for their encouragement, inspiration  
and motivation.*

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Date: - .....

.....  
**Ganesh Kumar Bastola**

## ABSTRACT

This research work entitled **Literalness in Literary Translation: A Case of Socrates' Footsteps'** is carried out to analyze the text in terms of literalness. It also tries to find out how the translator can create the similar text for target community readers as the source text author has created for his community readers. In this study, the researcher strengthened some of the criteria to analyze the translated text whether the literalness has been maintained or not. The source of data consists of the original Nepali text i.e. 'Sukratka Paila' (ST) and its translated English Version 'Socrates' Footsteps'. The source text (ST) and target text (TT) are deemed as universe. From this, the selection of the sample size consists of fifty instances from both the texts. For sampling procedure, the non-random purposive sampling has been applied. The different tool such as observation was applied for the data collection and analysis. This study mainly focuses on literalness in translation. Different criteria such as length, parallelism in syntactic construction, and cultural concepts have been constructed for the proper analysis of literalness in the translated text. In translating cultural terms of 'source language text', various techniques such as literal translation, substitution, claque, transference, paraphrasing, blending, naturalization, borrowing, addition and deletion have been employed. Among those all the borrowing and substitution are found to be used frequently. Similarly, the translator has distorted a few SL structure but has not distorted the SL message while rendering SLT into TLT. None of the sample text was found to be mistranslated. And most of the sentences are likely to be literal in the target language text are the major findings of the study.

This thesis comprises five chapters. Chapter one is an introductory chapter. This chapter includes background information of the topic, statement of the problem, objectives and significance of the study, research questions, and delimitation of the study and the operational definition of key terms. Chapter two consists of review of related literature, review of related empirical literature, implication of the review for the study and conceptual framework of the research. Chapter three deals with methodology adopted to carry out the research. It consists of design of the study, population and sample of the study, sampling procedure, tools, process of data collection and data analysis and interpretation procedure. Chapter four consists of results and interpretation of the data and summary of the findings. Chapter five consists of conclusion and recommendation. The final part of the study consists of references and appendices.

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## LIST OF ABBREVIATIONS

CUP	Cambridge University Press
Dr.	Doctor
e.g.	For example
ed.	edition
etc.	Etcetera
i.e.	That is
M.Ed.	Master in Education
Mr.	Master
no.	Number
OUP	Oxford University Press
P.	Page
Prof.	Professor
SL	Source Language
SLT	Source Language Text
ST	Source Text
T.U	Tribhuvan University
TL	Target Language
TLT	Target Language Text
TT	Target Text
Vol.	Volume

# CHAPTER – ONE

## INTRODUCTION

### 1.1 General Background

The word "Translation" derives from Latin words "trans" meaning "across" and "lactum" meaning "to carry". Thus, it is an art of carrying across the matter of one language into another language. Translation is the process of changing speech or writing from one language into another language. Translation is generally considered as a bilingual as well as bicultural activity in which the meaning of a piece of language is rendered into another language. Since two languages are involved in every piece of translation work, a translator stands as a mediator between two distinct languages. In other words, translation is one of the best means of communication as it is the rendering of message from one language to another. 'Translation is an operation performed on languages: a process of substituting a text in one language for a text in another' (Catford, 1967, p. 1). The languages from which we translate are called 'source language' and the language into which we translate is called 'target language'. Translation is an ancient art but it is a scientific study of two languages. The translation is not a new concept. It has a long history and tradition. It has been influenced by the literary, historical, and philosophical ground of the period. Any historical survey of the translation study should be started from the views of both 'Cicero' and 'Horace' on translation.

Regarding translation, Newmark (1981, P. 7) defines translation as a "craft consisting in the attempt to replace a written message and /or statement in one language by the same message and /or statement in another language". Similarly, Catford (1965, p. 20) defines translation as "the replacement of the textual material in another language (TL)."

In similar vein, Bell (1991, as cited in Bhattarai et. al. 2011, p.5) defines it as "an expression in another (or target language) of what has been expressed in another, source language, preserving semantic equivalence". There are numerous definitions of translation which incorporates different perspectives. Broadly, there are two perspectives in defining translation .i.e., linguistic and cultural perspectives. First and foremost factor to consider while defining translation is the linguistic factor, i.e., translation is the linguistic endeavor. The term translation connotes the art of recomposing a work in another language without losing its original flavor. And the language is determined by the culture in which it is spoken. Without having knowledge of culture, translation becomes impossible. Being culture an inherent part of the language, it is questioned that 'can culture be translated?' It is that culture cannot be translated but translation can be at least a means to bridge the gap between the cultures. A good translator must not only be at least a bilingual but also a bicultural.

Besides that, the notion of "literalness in translation" play the significant role in field of translation and translation studies. The first prolific writer and translator Niranjana (2002), who provoked this notion, by the article entitled "Post-colonial Representation: Translation as Disruption". The nominal word 'literalness' is derived from the adjective 'literal' firstly in 1622. The term literalness is developed from literal where literal refers to "being the basic or usual meaning of a word or phrase.

Indeed, many people have false belief that maintaining literalness in translation is difficult or impossible. But the great scholar Niranjana has claimed that a good translator can maintain literalness in translation whatever the target language be.

There have emerged various types of hot issues or debates in translation such as subjectivity versus objectivity, translatability versus

untranslatability, translation versus transcreation, and translation process versus product, and so on. Similarly, maintaining semantic as well as pragmatic equivalence in translation is also another problematic as well interesting task. However, reluctantly, there have been various studies and researches in translation though none of the translators, researchers, and translator experts except Niranjana tries to view literalness in translation. And it is thus, very crucial aspect among translators producing a new text maintaining literalness which has its own significance in the field. It is obvious that a conscious translator has to cope with the challenges that arouse in the field of the translation. This is to say, a competent translator has to dare to face challenges while translating a text from SL (source language) to TL (target language) maintaining literalness in translation.

## **1.2 Statement of the Problem**

Statement of the problem specially identifies the issues that are base for the study. It defines the main gaps in the exiting body of the knowledge. It raises some of the research questions to answer through our study. It also specifies the differences of the opinions in the literature regarding these questions if differences exist.

The concept of " literalness " in translation was firstly introduced by the Niranjana in her article, "Post-colonial Representation: Translation as Disruption" (2002), which has been a stepping stone for the translators to be familiar with the concept.

In translation, literalness is the significant notion that to some extent associates with equivalence in translation. Equivalence refers to correspondence between source language items and target language items. In other words, the word meanings in source language should correspond to the words which have same or similar meaning in target language even though it is very difficult to find out such in all language at the times while translating a text from one language into

another. But literalness is that notion where a conscious translator maintains well equivalence as well as literalness in translation.

Indeed, literal translation is for word-to-word translation but literalness in translation depicts the ideology that the translator has to have the capacity to maintain literalness in every aspect either in sentence level or in a paragraph or a whole page preserving the original flavor of the text as in the exact length. It means to say that in general, if a translator translates a text having ten sentences in source language (SL) into ten sentences in target language (TL) is called literalness in translation. Languages are different because of the differences in culture and religious patterns between them. So, it becomes difficult to relate a source language item into a target language if the words in source language do not have equivalence in target language. On the other hand, literalness in translation occurs when an SL (source language) and a TL (target language) items are relatable to the same feature of substance.

So, whatever may be the purpose of translation for an individual translator, the main objective of a translation activity is to achieve equivalence as well as literalness. But maintaining literalness is a difficult and tedious job for any translator because of the differences between cultures, aspects of two languages, religious values and assumptions and other specific terminologies. Thus, it is necessary for an individual translator to maintain the literalness in translation. While translating a text, a translator has to notify the possible translation literalness to satisfy the entire readers and to give the original flavor of the source text. That is to say, fixing a problem is an important aspect in translation. Therefore, this study, "Literalness in Translation: A Case of Socrates' Footsteps" makes an attempt to study the existing situation.

Regarding the proposed study, the main problem is going to be explored is what are the instances of literalness in translation. The findings of this study will be great help for the beginner translator and researchers and also will be helpful for those who have determined translation is their destiny.

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

The overall study of carrying out this study was the following objectives:

- To analyze text in terms of literalness.
- To suggest some pedagogical implications.

### **1.4. Research Questions**

Research is carried out when some queries emerge 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 research work. So, my concern here is to explore the techniques being used in translation while maintaining literalness in literary translation. That is why this study was carried out to address the following research questions:

- i.) Has the translator left instances of literalness in the translation?
- ii.) What could be the reasons for translating in a linear manner i.e. through literalness?
- iii.) Has the translator maintained the literalness in translation?
- iv.) Has the translator preserved the original flavor of the text?

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

The present study aims to explore the existing trends of translating the text and to some extent, ideology of literalness. As the study is on observing literalness in the literary text, it helps to understand the ideology of literalness in literary translation of both texts (ST) and (TT). It will be useful for the prospective researchers to conduct a research in literalness in literary 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. The professional translator can effectively use the study in their actual practice of translation. The translators who are devoted towards

literalness in literary translation can take direct benefit from this study. The teachers who are involved in teaching translation in different schools and colleges will certainly be assisted by this study. Similarly, the novice translators who are practicing the work of translation will certainly be facilitated with the present study. The students studying the translation as a major subject can get practical feedback from the study.

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**

This study was limited to the novel "Socrates' Footsteps".

1. This study was limited with the notion of the 'literalness in literary translation'
2. Observation was the data collection tool for the study.
3. Both primary and secondary sources of data were used during the study.
4. The secondary data was received by the both texts i.e. "Socrates Footsteps" and "Sukaratka Paila".
5. This study was limited to the sentence level literalness in literary translation.
6. The findings of the study were not generalizable in all the contexts and all the time.

### **1.7 Operational Definition of the Key Terms**

**Translation:** Translation is a process of rendering meaning from one language to another language. Thus, it is said to be a bilingual activity. This is the process of transferring the meaning of a kind of oral or written text into another language so that the readers can be well

informed about foreign language and culture in their own language and culture

**Literal:** Being the basic or usual meaning of a word or phrase. Thus, it is a term usually encounter in literature and language translation. It is quite incomplete when it appears alone because it has deep rooted meaning when it comes with another word such as meaning, translation and so on.

**Literalness:** Literalness, in general sense, is the process of maintaining or observing literal meaning in both texts (i.e. ST and TT) whether the text has its intelligibility of the original or not. Putting the same notion in other words, literalness means, to making sense, translations must also convey the "spirit and manner".

**Equivalence:** Translation equivalence refers to the similarity between the source language words or expressions and the target language words or expressions. It is the process of bridging the gaps between the two languages.

**Literalness in Translation:** Translation and literalness are the two sides of the same coin. It is the notion raised by the Indian prolific translator Niranjana. Literalness in translation provokes the notion that every translator has to maintain literalness while rendering the text from one language into another.

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

**Gaps:** Literally, gaps in translation refer to some parts missing while translating. This is the difference that separates the target text from the source text, in other words.

**Loss and gain:** Loss and gain are two basic concepts in translation. Thus, there is some loss and some gain in translation. Although, a translator tries to maintain the best equivalent in target language, there remain some gaps in translation.

**Technique:** Technique is a particular way of doing something, especially one in which we have to learn special skills. Putting it in other words, technique is the skill with which somebody is able to do something practical.

**Rendering:** A piece of writing that has been translated into a different language; the particular way in which it has been translated.

## **CHAPTER – TWO**

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

This chapter consists of review of the theoretical literature, related empirical literature, implication 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 bearing 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. Concept of Literalness in Literary Translation**

The concept of 'literalness in translation' is not any newer concept rather it's a historic notion propagated by Niranjana (2002). Niranjana provoked this notion through her article, "Post-colonial Representation: Translation as Disruption" in 2002. Tejaswani deplores the effect of colonization and their relation between colonizers and colonized in relation to language and its hegemony. The prolific translator Niranjana was the first to bring earthquake in the mind of the translators, who came across experiencing the effect of colonization. Niranjana was the post colonial translator and her view regarding translation differs from the views of the others, in its understanding and worth values. She advocates through her article that "the post-colonial translator must wary of essentialist anti-colonial narratives; in fact s/he must attempt to deconstruct them, to show their complicity with the master narratives of imperialism (p.59). Her concept regarding literalness was the intuitive thought after colonization. She was the first and probably the last prolific translator till the date to advocate the notion of literalness. Indeed, Niranjana does not mean literal translation (i.e. word-to-word translation) rather its literalness in

translation. If we trace back to the history of the translation in the world, we can find Greek and Roman domination in translation. Immediately after that, English stood as the language of a 'Universal History'. Niranjana as a post-colonial translator raised the voice against the English imperialism and newer concept in translation i.e. literalness in translation. She meant to say on the notion that a post colonial translator should be able to maintain literalness in translation. Her focal point is that, there have been much more progress in the field of the translation and millions of the translators are employing various translating techniques e.g. literal translation, semantic translation, communicative translation, and so on but unfortunately none of the translators are aware of notion of the literalness. That's why she came up with the burning issue of translation i.e. literalness.

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

image that is read, he meant the image at the moment of recognition, bears to the highest degree the stamp of critical, dangerous impulse that lies at the source of all reading' (Benjamin 1983-84,pp 1-40). Taking a cue from Derrida, he has argued that post-colonial interpretations or readings 'will not be readings of a hermeneutic or exegetic sort, but rather political interventions in the political rewriting of the text and its destination' (Derrida, 1985,p.53). From the concept of all those three prolific writers, their focus is found to be in translation of text but not directly but ironically because they talk of political interventions as the effect of colonization after the post-colonial era. In other words, their primary concentration is to devote towards overall translation and text that has to have an association with literalness. Last but not the least, Niranjana puts forward an ideology that literalness is the degree of translational measurement that seeks to measure the intelligibility of the original text, being based on the same physical length as far as possible.

### **2.1.2. Features of Literalness**

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

- It preserves the intelligibility of the source text (ST).
- It advocates not the literal translation rather literalness in translation.
- It focuses on the preservation of the original flavor of the source language into target language.
- It emphasizes on the dynamic way of translating.
- It helps to maintain the reliability and the validity of the text.

### **2.1.3. Retranslation and the Rewriting of History: An Example**

The post-colonial desire to retranslate is linked to the desire to re-write. Rewriting is based on an act of reading. For translation in the post-colonial context involves what Benjamin calls 'citation' and not an 'absolute forgetting'. Hence there is no simple rupture with the past but a radical rewriting of it. To read existing translation against the grain is also to read colonial historiography from a post-colonial perspective, and a critic alert to the ruses of colonial discourse can help uncover what Benjamin calls 'the second tradition', the history of resistance. The act of remembering, as Bhabha (1986, as cited in Nair.2002, p.63) pointed out, is never a quiet act of introspection or retrospection'. Rather, it is 'a painful remembering, a putting together of the dismembered past to make sense of the trauma of the present'. This is not to say that the past can, simply, be made whole again. Benjamin suggests in his am-metaphor of the amphora, the fragments that are pieced together in translation were fragments to begin with. Deconstructive practice shows us that we need, as Spavak indicates, 'provisional and intractable starting points in any investigative effort' (Spavak 1987: p, 180). The use of post-structuralism in the decolonizing world, although fraught with the anxieties and desires of representation, brings to legibility areas of contradiction, difference and resistance.

Just as Benjamin's awareness that the Bebelian performance could not, perhaps, be dominated by what Derrida calls 'theorization' appears to motivate his troping of translation into historiography. He turned from theorizing to a translation of translation. Niranjana initiated here a practice of translation that is speculative, provisional and interventionist.

Regarding literalness in translation, we can elaborate the following examples as given by Niranjana (2002, p.63) the 'original' in transliteration and there translations as below. The exemplary poem or Vacana (Perry 1987, p.45) is a fragment from a lengthy spiritual text 'produced' in south India in the 12<sup>th</sup>

century but codified only in the 15<sup>th</sup> century. Niranjana justifies why she chose this 'scared' poem is to emphasize that what Benjamin would call 'profane' reading is of great significance in a context dominated by nationalist and nativist discourses that, in seemingly opposed by related ways, essentialist religions and thereby endorse communal violence. Let's observe the following practices;

**Transliteration:**

nimma tejava nodalendu heresari nodhuttiralu  
satakoti suryaru mudidantirdudayya  
mincina balliya sancava kande  
enagidu sojigavayittu  
Guhesvara, ninu jyotirlingavadare  
upamisi nodaballavarillya

**Translation: A**

As I stepped back and looked  
To see Thy light,  
It seemed a hundred million suns  
Came into sight;  
A cluster of creeping lightning's I  
With wonder saw.  
O Gushevara, if Thou become  
The effulgent Linga, there be none  
Thy Glory to match. (Nandimath et. al.1960)

**Translation: B**

Looking for your light,  
I went out:  
It was like the sudden dawn  
Of a million millions suns,  
A ganglion of lightning's  
For my wonder  
O Lord of Caves,  
If you are light  
There can be no metaphor. (Ramanujan 1973, p.168)

**Translation: C**

Drawing back  
To look at your radiance  
I saw  
The dawning of a hundred million suns:  
I gazed in wonder  
At the lightning's creepers playing  
Who can find your figuration?  
(Niranjana, 2002 pp.65-66)

From the above mentioned texts we can explain that the first text is transliteration and other three translated texts A, B and C are artfully translated by Nandimath et. al., Ramanujan and Niranjana, respectively. In all of those texts, the translators have translated the text being based on the first transliteration of Hindu vacana/poem. All of the translators have maintained the literalness, why because the intelligibility of all those three texts has been preserved. They have employed various ideologies but the entire meaning is to be found similar i.e. literalness has clearly been maintained.

#### **2.1.4. Importance of Translation**

The importance of translation is increasing day by day all over the world. Because of human civilization, ideas, thought, feeling are shared, preserved, communicated and united only by the means of translation. Now -a -day's translation has not only become the common interest of a country or a society but also has become the social need of an individual. The exchange of thoughts, opinions, feelings and ideas help to promote social behavior and try to form a relation between them. Translation crosses and blurs the geographical boundaries as well as universal brotherhood and friendship. Translation has created ample opportunities to interact between the two or more dialectical people and has made its dream of writing human being in one linguistic maxim come true.

In the past, translation was used as transferring religious thoughts and belief. It has played a crucial role in establishing world literature. Without translation we would have no religious books, e.g. Upanishad, Vedas, Panini's grammar, etc. But now-a-days most of the people learn a foreign language and it has been tool for business field as well. So, all linguistic enterprises are surviving with translation. According to Eagle and Eagle (1985, p.2) as cited in Bhattarai (2000, p.13), this is the age for the text-"translate or die". Translation is important in political world. Developing concept of global politics is rather impossible without translation. The act of translating is only a way to understand the political world. Today, nothing can exist without translation. Every sector is not far away with translation.

There is no any disciplines untouched and unrelated to translation in the world. So, it is very difficult to draw any demarcation line to separate the discipline unrelated to translation studies. Therefore, this 21<sup>st</sup> century world is being made alive through translation. There is no existence of human civilization without translation. Translation is one of the basic needs of human life. Life without translation is living as in dark.

### **2.1.5. Scope of the Translation Studies**

The scope of the translation studies means other disciplines or areas of study that are connected to translation studies. The scope of the translation studies cannot be limited within a certain boundary; it is very broad which relate varieties of disciplines. Most of the linguistic enterprises are surviving with translation. In fact, people are surviving with translation, we are in the state of either translate or die (Eagle and Eagle, p.2). In fact, we cannot limit the scope of translation studies. Some major scopes are described as:

#### **2.1.5.1. Literature**

Translation helps in expansion of literary work in the world. Translation does not only help to expand literary works, it is now, being accepted as " literature in itself". So, literary translation is the oldest one. The term 'translation studies' was firstly applied to the works of group of scholars engaged in studies on literary translation (Recardi.ed; 2002p, 456). Different literary texts such as essays, dramas, poems and novels are made popular by translating them into several languages. Mukherjee's(1994) idea of translation as new writing shows that a translator does not only translate source text into another language but 'trans-creates' something new. Translation is a creative writing phenomenon in which translator do not necessarily repeat the idea of the source language author following its style and language but they create something new which may be different from the original.

#### **2.1.5.2 Linguistics and Language Teaching**

Translation is primarily a linguistic enterprise. Translation has a significant role to play in applied linguistics. It is instrument used for studying different languages. It helps in linguistic studies, Contrastive Analysis (CA), which is related to find out similarities and differences between two languages, sometimes make use of translation as an instrument. To elicit ideas from native speakers, a researcher should translate his/her language into native speaker's

language. Linguistic theories of translation are based on a comparison of the linguistic structure of source and receptor text rather than on a comparison of literary genres and stylistic features.

Translation was neglected in the past mainly with 'Audio-lingual Method'; with the launch of communicative approach translation has been revived in language teaching. Current methods and approaches such Suggestopedia, Community Language Learning, Total Physical Response, The silent Way of Learning, and Task based Language Learning have recognized the role of learner's first language in learning second language and hence are open to the judicial use of translation as a technique.

### **2.1.5.3 Culture**

Translation is not only a linguistic activity but also a cultural activity. Cultural translation is a new area of interest in the field of translation studies. Cultural translation is the concept used in cultural studies to denote the process of transformation in a given culture. In the opinion of Snell-Hornby (1988, p.38) and Nair (2002) about translation as a cross cultural activity clearly elaborates the scope of translation in cultural studies. Translation is a cross cultural transmission of skills forms a bridge between two speech groups, and is judged by the degree of gratification among the audience of the target language. Translation of culture in the past was unidirectional but now translation of 'Third –World) culture is also available. Translation of culture is called transculturation.

Translation is a cultural practice. It brings to culture together often in the form of one dominating the other bringing culture to the fore. (Casegrade, 1995, p.145) defines that we translate culture not language.

### **2.1.5.4. Religion and History**

Translation plays an important role to transfer religious thoughts, ideas, and beliefs. Although translation of religious books in the past was to disseminate

particular religious thought, and belief. Various books from different religion of the world are being translated in the present day world. Translation is also used to transfer knowledge of history. The book on old civilization, history etc, are translated into various languages. Translation makes familiar with the history of other countries, various religions and historical norms and values of the world.

#### **2.1.5.5. Political and Business World**

Globalization has already become a buzz word. Although, it has economic connotation i.e., glow flow of business around the world. It has also influenced of our way of social, political and professional life. Globalization has caused an exponential increase of translation. Translation plays crucial role in political world. In different international conferences people discuss in common agendas that is to say translation is used to disseminate their common goals and decisions. Translation plays a significant role in the promotion of the business. We see different leaflets, brochures of products translated into English. Translation also plays a pivotal role in the global circulation of news.

#### **2.1.5.6. Science and Technology**

Today world is almost covered by science and technology. Without science and technology no world can exist. Importance of translation is greater in modern development mainly in information and technology. Translation cannot be separated from scientific world. Translation aims to transfer content. Translation in information technology is developed as profession. People are living their lives with translation. Translation has brought innovation in receptor language.

## **2.1.6. Current Approaches in Literary Translation**

Current trends in translation are determined by how we perceive translation. Translation is an emerging discipline. The trends which are present may not be in practice tomorrow. The current trends in translation are;

### **2.1.6.1. The Post Modernism Approach**

Postmodernism is a broad historical and philosophical spectrum. It is generally believed that modernism in art, literature, culture and philosophy began in first decade of the 20<sup>th</sup> century and it lasted till 1970s. The new philosophy of art, culture, language history everything replaced those of the modern period. Modernism was based on the belief of perception, completeness, wholeness, singularity, where postmodernism came with a different belief.

Postmodernism, on the other hand, rejects the conventional notion of centrality, the boundaries between high and low form of art, rigid genre distinctions. Postmodern art favors reflexivity and self-consciousness, fragmentation and destruction, ambiguity, simultaneity, and an emphasis on the destruction decentralized subject. Postmodernism as "mini-narratives" are always situational provisional, contingent, and temporary, making no claim to universality, truth, reason or stability. Postmodernism thinks about multiple centralities, flexibility and self-consciousness. To say for instance, both the driver and the professor are equally great and respected in their own fields. This is the view of post- modernism. According to Lyotard (1979) cited in Awasthi et al (eds.) has said that the postmodern era has lost faith in all grand narratives. Actually, this era has characterized the emergence of little narratives. It talks about the minor events, everyday events and marginalized people. We can find the setting of plot in the palace in William Shakespeare's literature. It is about the successive people. But, the literature, art, culture, etc should show about the slums, asylum and so on in the postmodern art or literature. Similarly, according to Wolfery (2002) cited in Aswasti et al (eds.) grand narratives is defined as: It is a discourse of science, religion, politics and

philosophy which are supposed to explain the world in its totality, and to produce histories of the world as narratives of progress. Jean Francois has defined postmodernism in part as the collapse of such totalizing explanatory frameworks. In fact, it is the philosophy of many centers, plurality, multiplicity and deconstruction (2011, p.80).

From the aforementioned discussion we can strongly claim that postmodernism talks about the plurality of meaning, deconstruction in art and literature, provision of many centres. In a whole, postmodernism advocate's reality, favours many possibilities and allows multiple meaning of literature. Regarding translation and postmodernism, Das (2005, p.77) views:

In recent years translation theory has exploded with developments from purely linguistic approach of the 1960s through the poly-system theory and deconstruction in the 1970s to the culture based theory in closing two decades of the twentieth century. Translation like literary criticism has become culture based in recent years.

Postmodernism, undoubtedly, talks about the little narratives. There seems awareness in each and every aspects of social organization in accordance with its practical aspect. In this sense, postmodernism rejects 'grand narratives' and supports 'mini narratives'. These explain mini events, local activities, small practices, etc.

In nutshell, postmodernism in translation is the chaotic reality. It is the cry of time. Thus, the concept of postmodernism is changing. The existence of minority group is highly accounted. That is to say, postmodernism approach in translation is the dynamic approach that appreciates multiple interpretation of a text and welcomes the plurality of the meaning.

#### **2.1.6.2. The Notion of Literature- Three**

Translation for long remained "a pole star" or "shadow" merely a "copy of an original work". The imitators were a position of "a slave", and "subservient"

that has to follow his 'master's footsteps' or "put the rich jewel in a rough casket"... etc. (Hermans 1985c:103-135). After translation studies emerged as an independent branch of enquiry the activity of translation studies also gained prestige and popularity. Translation studies scholars began to redefine and resituated it. Among them Tirumalesh in his article "Translation as Literature Three" (Tirumalesh, 1989, p.2), proposed that translation is neither literature I (TL) nor II (SL) but is literature –Three a different literature on its own.

Of course, translation has always third space. It is literature –Three because the target language is first and the source language is second. They have their own existence. Translation is bridge which connects them. It is neither source nor target. It has third space which is regarded as ' Literature –Three'. Even Zohar (1987, p. 108) says", translated literature should possess a repertoire of its own, be equipped as a most active system nothing any literary ploy-system". In this regard, translations are imported from other literatures and are detached from their home context. So, translation, according to the point of view of literature-2, is neither identical to the original nor other translation. All the translated texts should have their own life. To conclude, translation is not only the copy of original one but it is the creation of text as well.

### **2.1.6.3 The Commercial Approach**

Indeed, commercial approach in translation is the approach that views translation differently from the aesthetic approach. Commercial approach advocates specially on the part of market benefit. The translators on commercial approach just take care of the notion that the translated text should be comprehensible, loyal and ease. It is because they do not want to take any kinds of risks. Commercially, the translators who translate the text from source text (ST) into target text (TT), believe that their product must attract the attention of the target reader that's why their input never on in vain. Commercial approach is the approach that advocates in the against of the aesthetic approach since aesthetic approach takes care of intelligibility of the

source text, reader friendliness, preservation of the source language flavor and so on. Conventionally, cultural differences are regarded untranslatable nuisances – the source of unbridgeable chasms between language which, when imported and retained in the translating language, are believed to distort intelligibility, impair fluency and frustrate target readers. This is an unhealthy approach. The translator swayed by this approach (also called a popular / commercial approach to literary translation) practices discrimination and disallows differences by resorting to such translation procedures as erasure, manipulation, camouflage, substitution and so on. The translator who seeks unhealthy popularity and wants to reach a wider readership without taking account of cultural and stylistic aspects of the source text may, in the words of Mukherjee (1994), "feel free to chop and change, omit from or rearrange the original to their own satisfaction" (p.34) in the name of presenting the source language writer through translation to wider world. Such translators may fail to do justice to the source writer. In addition to this, drawing on the work of Sharma (1990a), Bhattarai (2006, p.83) makes a similar observation, "Nepali scholars have expressed their deep sense of anguish to see the poems of Mahakavi Laxmi Prasad Devkota mistranslated in Rubin". Similarly, Bengali poet Rabindranath Tagore, who won the Nobel Prize for his translated version of Gitanjali, is often criticized for adopting the popular approach and resorting to submissive strategies while translating his own literary works into English.

#### **2.1.6.4 The Aesthetic Approach**

Literary translation in the true sense of the word is an act of cross-cultural communication and cultural representation. True or undistorted representation should be against any form of discrimination and it obviously calls for the acknowledgements of cultural differences. Translation has its life only because of differences (both linguistic and cultural) and hence the success of literary translators depends on the extent to which they are able to represent the translated culture in the translating one without frustrating the target readership. In other words, the daunting challenge in translation of any serious

literary writings is to maintain a balance between ethics of difference and textual intelligibility. It is postulated that such a balance can be achieved through the aesthetic approach equipped with resistant strategies. To write metaphorically, to translate any literary text is to uproot cultural elements from one culture and to transplant them into another alien culture. That is to say, recent translation theories take translation as cultural practice, an agent and product of cross-cultural communication. Much focus has been laid on cultural visibility of the translated language in the translating one by means of representation on the one hand, and cultural enrichment of translating language by importing unique entities from the translated one on the other.

The aesthetic approach to translation is concerned with what Tirumalesh calls "the twin problems of allowing differences and disallowing discriminations" ([www.uiowa.edu / ~iwp/ EVEN / documents / Dialogue-Tirumalesh](http://www.uiowa.edu/~iwp/EVEN/documents/Dialogue-Tirumalesh)). The aesthetic approach to translation calls for a strategy of resistance to the dominant target language so as to preserve source cultural elements in the translated text. Consider the following expression: "Don't you have whey, baje? If you have, bring some!" (Stories of Conflict and War, p.131) as cited in Adhikari et al 2011 (eds.) p, 159). The English translation 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, which is unique to Nepali culture, has been retained along with a footnote. This borrowing –cum-footnote eschewed the fallacy of transparency. It is an example of importation of source cultural features into the target language. It does not frustrate the target readership because the given footnote provides cultural information associated with the word (Adhikari, 2009).

### **2.1.6.5 Literalness in Translation**

Literalness should not be mistaken for word-for-word translation or clumsy reproduction of the source text by adhering to the surface aspects of the

message. Rather, it should be regarded as the mode of expression which, to the extent possible, follows the source text both semantically and pragmatically without losing its purchase on the target culture and its readership. It is probably the most secure way to represent the source culture by transporting its unique properties, which in the long run enriches the target culture as well. We can analyze the following example (Thapa, Manjushree, (trans.). (2009) *The country is yours*, p.18) as cited in Awasti et al 2011 (eds.) p, 159). One among them said- Hurry up, there's a mouse running in my belly. There were mice running in everyone's bellies. ... Me, the mouse isn't just running, it's started jumping in my belly.

The idiom *petma musa daudanu* has been translated literally as '(there is) a mouse running in (my) stomach', rather than replacing it with the possible English equivalence: '(I'm so hungry that my) stomach is rumbling'. Here the translator has retained the images implied in the source idiom, and the translation is meaningful in the given context. Similarly, the following line from the story titled *Jananijanmabhumicha* (Mother and Motherland) by Narayan Dhakal has been translated literally as:

*kalo bhutjasto Madhya raat thiyo*

The midnight was pitch dark like a ghost. (*Stories of Conflict and War*, p.110)

The color imagery associated with the ghost in Nepali is different from the one associated with the ghost in English. In Nepali the ghost evokes the color *black* and the use of the ghost to describe the dark and eerie midnight is quite common in Nepalese culture, whereas this is not the case in English. English culture associates the color *white* and *pale* with the ghost. Despite such cultural differences, the translator has resorted to literal translation to preserve the source cultural image in the target language, and it is the context that ensures the intelligibility of this metaphoric expression.

To conclude, literary translation is a major activity of cultural exchange. To translate a cultural element from one language into another is more than the mere replacement of the source cultural term. Rather it is an act of importation of the whole system and values implied in that term. Literary translation is, thus, concerned with the twin goals of source culture representation and target culture enrichment. For these goals to materialize, translator should be open to aesthetic values of cultural differences and act against discrimination. They should admit and welcome the foreignness of the foreign text. It is possible only when translators are guided by an aesthetic approach and adopt resistant strategies to allow the source text to come through in the translation, without frustrating the target readership. Literary translators are expected to bear equal responsibilities towards both cultures. This requires them to act like Roman god Janus – the god facing two faces looking towards two different directions ( Adhikari, 2009 as cited in Awasti et al 2011, pp.156-163).

### **2.1.7. Relevance of Literary Translation in English Language Teaching**

When we teach language our aim ultimately is to make learners capable for expressing their desires and feelings. Translation, as it is a linguistic activity cannot be ignored in language teaching. Similarly, being a communicative tool presence in communicative approach to language teaching is not avoidable but desirable. Widdowson (cited in Phyak, 2005, p.88) puts forward his opinion; . . . semantic and pragmatic translation can be used as a teaching device for learners who need the TL as an additional medium for scientific communication. Its use involves the overt demonstration of how the surface forms in a TL and the SL are alternative realization of scientific concept.

Translation is useful for teaching difficult language structure of second language or foreign language or target language. Translation has pedagogical values since it helps to develop language competence, which is significantly

helpful for language teaching and learning. Translation develops three essential qualities to all language learning; accuracy, clarity and flexibility.

Viswanatha (2002) has identified two major components of translation pedagogy. They are knowledge components and skill components. Knowledge components aims at "strengthening the knowledge base of students" and skill components at "enhancing the skill required for translating" (p.141).

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

Translation is now a day a very lucrative field for the research workers both professionals and non-professionals. 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 is available for the fundamental basis for 'literalness in translation'. It means to say that it is the first study in literalness in translation 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 the 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 maintaining technical equivalence was also the challenging task for the translator to satisfy entire readers and structural gaps between the ST and TT in different areas of grammar.

Wagle (2004) carried out a research on " Multiple Translation of Muna Madan from Cultural Perspective". The major objective of this study was to find employed techniques while translating the text. The data were collected from the secondary sources. Wagle used purposive sampling procedure to collect data. He evaluated the four translated versions of Muna Madan to each other and with source text Nepali. He found out 18 techniques employed in translating cultural words. He also examined the relation between different techniques. The main finding of his study was concluded that the most widely used techniques were literal translation and couplet triplet quadruplet techniques for religious and socio-cultural terms.

Rijal (2006) carried out research on "A Study of Translated Cultural Terms in English Dailies: Techniques and Gaps". The main objective of the study was to judge the cultural gaps in translation and the process of bridging those gaps. Secondary sources were the main data collection tools. He listed Nepali cultural terms in English dailies and found seven translation techniques employed by the translator. The major finding of this study was literal translation as the most widely used technique while translating Nepali cultural terms into English. His study was limited within word level.

Bhandari (2007) carried out a research on " A Study on Techniques and Gaps in Translation of the Cultural Terms; A Case of Novel Basain". The major

objectives of the study were to analyze whether the translated text had intelligibility or not and to suggest some pedagogical implications of the study. He collected data from the secondary sources. He chose 200 different Nepali cultural terms and their corresponding translated words. He found that ten different techniques of translating those cultural terms. Among them, literal translation was the most widely used technique on his study. It was also based on some cultural terms but only translating cultural terms is not translation. It is more than that. And the major finding of his study was all most all the cultural terms do not have the correspondence terms in another language.

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'.

Bhandari (2009) carried out a study entitled "Techniques and Gaps of Translation of Cultural Terms: A Case of Novel Rupmati". The main objective of the study was to find the techniques employed by the translator. He collected data from the secondary sources. He applied non-random judgmental sampling procedure to collect data i.e. two hundred fifty translated cultural terms from the novel. He selected 250 terms and found eight techniques within five categories. His major finding was literal translation as the most widely employed technique and back translation was the least used one.

Sapkota (2010) carried out a research under the title "Techniques of Translating Metaphors: A Case of Muna Madan". Finding the best techniques while

translating the text was the objective of the study. He only used secondary sources of data. He employed the purposive sampling procedures. He selected 60 metaphors from the text and he attempted to find out the different technique employed in translating metaphors. His major findings were; there is no exact translation of metaphors', so translator used different techniques while translating metaphor according to nature of the text and 'conversion of metaphor to sense' technique was 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.

Tiwari (2012) carried out a research on " A Study on Semantic Equivalence: A Case of Translated Novel Rupmati". The main objectives of the study were to classify structural and functional aspects of the sentence structure and to analyze the semantic equivalence through sentence level between the ST and TT. He collected data from the secondary sources. The main secondary source was the book 'Rupmati' which was written Rudraraj Pandey and translated by Shanti Mishra. The ST and TT have been purposefully selected for the research. He adopted random sampling procedure for the analysis of the data. He chose different lexical items in target text (TT) to fulfill semantic equivalence. His major finding was reduplicated words in SL does not have equivalent terms in English which lacks semantic equivalence.

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, i.e. 4.7%. Due to culture specific terms Dalit and Janajati are not translated and the least of the terms fall under mistranslation, poor translation and zero translation.

Although, a number of researches have been carried out in translation in general and techniques and gaps in particular, none of the researches are done under the title "Literalness in Translation". Most of the translation studies have been carried out to explore techniques, gaps, strategies, procedures, equivalence and so on but not a single study is carried out in 'literalness'. That is why this study is totally different from other studies made under Department of English Education. However, all those reviewed studies are helpful to draw the ideas related to this. Although, this study is different from above viewed studies in a sense that this study will be concerned with the students of the translation studies, translators and researchers those who are opting translation as their professional career. Not only that this study will be distinct from other studies because it will observe how the translator can maintain literalness in translation while translating the text.

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

Determining and reviewing the related literature is the central and most important task for research problem, improve methodology and contextualize the findings. Reviewing literature can be time consuming, daunting and frustrating, but it is also rewarding, useful and interesting. Out of eleven different studies reviewed, some of the notions of the many of the studies are

related to this study. After reviewing this works, I have got a lot of ideas regarding translation studies, its significance and usefulness. I got a lot of information about the translation and its peripheral phenomena. The most of the works have been done under the theme of techniques and gaps in translation of cultural terms, translation of technical terms, analysis of translation studies, analysis of translational shift and strategies used in translating culture and techniques of translation of cultural words and so on. I found most of those studies were conducted using observation and interview as research tools and somehow questionnaire was also used. After reviewing those valuable research works, I got an idea and develop an authentic framework for my study.

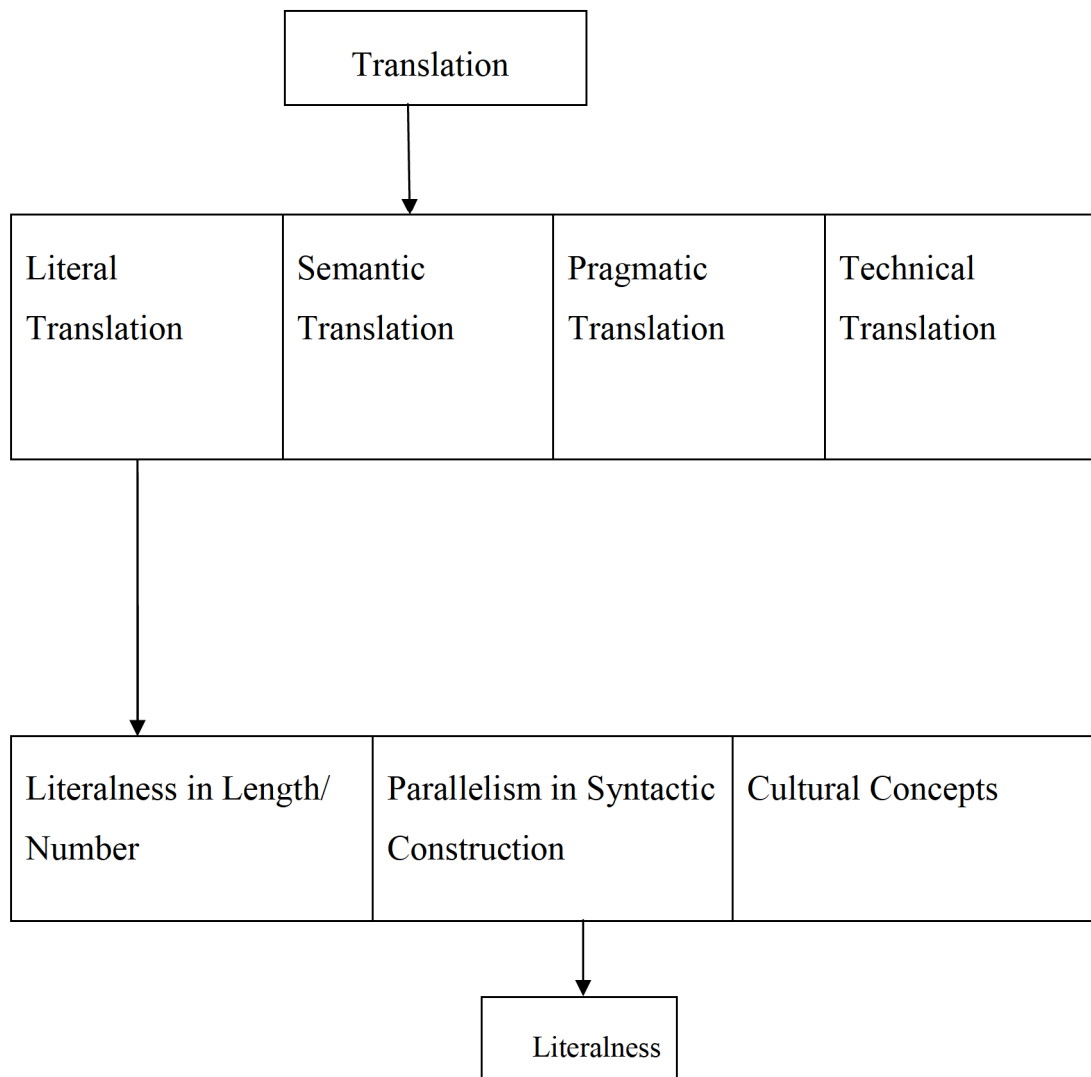
Although, the research work mentioned above in the section of the literature review are related to translation discipline and translation evaluation. Some of them are related to cultural terms but some of other is related to technical terms and translation equivalence. However, they are not exactly concerned with literalness but more or less their input can be associated with the notion of literalness.

By the help of those studies review, I found an ideology that how an individual translator struggle for the satisfaction of entire reader preserving the original flavor of the text. From the study, Bhattarai (1997), Adhikari (2003), Wagle (2004), Rijal (2006), Bhandari (2007), Rimal (2008), Bhandari (2009), Sapkota (2010), Tamang (2011), Tiwari (2012), and Bhatt (2013), I got plenty of opportunities to understand the relevance of literal in translation synthesizing their results. Undoubtedly, I am glad to make those studies as stepping stone for my study because research starts from there where something found missing to be studied. They have used questionnaire and observation and interview as tools for data collection and I used those tools as far as practicable.

## 2.4. Conceptual Framework

The study on "Literalness in Literary Translation; A Case of Socrates' Footsteps" will be based on the following conceptual framework.

**"Literalness in Literary Translation: A Case of Socrates' Footsteps".**



## **CHAPTER - THREE**

### **METHODS AND PROCEDURES OF THE STUDY**

Methodology is a vital element of a research work. So it is designed in such a way that helps to carry out the study. It refers to the procedures used in carrying out an investigation, including the method used to collect and analyze the data. Hence, to fulfill the objectives of the study the following methodology was adopted.

#### **3.1. Design of the Study**

Research is a part of life in the present day world as nothing is possible in absence of it. It is a process of searching truth. Truth is very flexible in nature. What is true today may not be so tomorrow and what was declared untrue in the past can in fact be true at present. The researcher does not believe in dogma. The truth or falsity of the facts depends upon how well and in detail it is tried to discover. So, to carry out a research there is many research designs.

Here, survey research design was adopted to carry out this research study to find out the use and practice of literalness of literary translation. Survey research is the most popular design of research in social science including in the field of education. Mostly psychologists, sociologists, anthropologists, economists, linguists, political scientists, and statisticians have developed the procedures and methods of survey research. Surveys are the most commonly used descriptive methods in educational research and may vary in scope from large-scale governmental investigations to small scale studies carried out by a single researcher (Cohen and Manion, 1985). It is a very old technique used in research.

Surveys are used mostly in large scale researches where a huge population is required to be included in the research. Generalization of the findings is focused in this type of research. It is a general or superficial study of an issue

or phenomenon. It is also called the weakest type of research because of following reasons.

- Lack of the use of appropriate tool;
- Sample size determines the external validity (if the sample is small, the findings cannot be generalized); and
- The researcher may use fake (hypothetical) data and there is no mechanism to check it.

A large population is covered using sampling. But while conducting the sampling, care should be taken to have a representative sample so that the findings can be generalized to the entire study population. Data is collected at a single point of time to see the overview of the situation or phenomenon. It has high external validity (can be generalized to a large population).

According to (Cohen and Manion, 1985, pp.238-239) the following are the steps used to conduct survey research design:

- Framing the topic/identification of problem.
- Specifying the objectives.
- Constructing hypothesis (optional).
- Expanding theoretical knowledge (related to the topic).
- Writing the research proposal and tools.
- Piloting the research tool (administering the tools to a few possible respondents and analyzing the item difficulty, clarity; and modify the tools on the basis of feedback received).
- Sampling the population.
- Going to the field and contracting the informants.
- Establishing the rapport with respondents.
- Distributing or implicating research tools to respondents/observing the population or situation.
- Collecting the information/data.

- Analyzing the data.
- Comparing the data (optional).
- Calculating the findings.
- Listing the suggestions.

This study was mainly based on a particular case i.e. 'Socrates' Footsteps' where the researcher tried to find out the instances of literalness and analyze the text in terms of literalness. None of the other research designs are appropriate because it is useful for gathering information on attitudes and preferences, beliefs and predictions, behavior and experiences of both past and present. That's why, I, as a researcher tried to study intensively the translated text in terms of its literalness.

### **3.2. Population and Sample of the Study**

Both version of novel i.e. 'Sukaratka Paila, source text (ST) and Socrates' Footsteps' , target text(TT), was the population of this study and 50 instances of the novel were the sample of the study.

### **3.3. Sampling Procedure**

Fifty instances from Nepali and English version of the novel 'Sukaratka Paila' were selected as a sample using non-random purposive sampling procedure to fulfill the objectives of the study.

### **3.4. Tools for Data Collection**

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

### **3.5. Data Collection Procedure**

Following procedures were followed while collecting data:

- At first, I went through both version of the novel again and again.

- I pointed out the special cases regarding literalness in literary translation to achieve the objective of the study.
- I made a list of 50 instances of literalness from both texts i.e. source text (ST) 'Sukaratka Paila' and target text (TT) 'Socrates' Footsteps'.
- I observed those instances in detail analyzing the translated text and original one.
- I consulted different dictionaries and tried to study to find out the literalness in the translated text.
- Then, I observed the parallelism in syntactic construction, the meaning of those texts to come up with logical and scientific result.
- I analyzed the cultural notion of both Nepali and English instances and according to meaning they conveyed, the literalness of the text was determined.
- By using the three parameters i.e. number, parallelism and cultural concepts, I as a researcher analyzed and concluded the study.

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

This research study is descriptive one so that it is qualitative in nature. The data were analyzed and interpreted by using the three parameters i.e. number; parallelism and cultural concepts to observe whether the translated text has literalness or not. The systematically collected data were transcribed, coded, analyzed, interpreted then presented descriptively.

## CHAPTER- FOUR

### ANALYSIS AND INTERPRETATION OF RESULT

This chapter deals with the analysis and interpretation of the collected data. Analysis and interpretation of the data has been done in accordance with the specified objective of the study. The data obtained from original and translated versions i.e. English and Nepali versions of the novel 'Sukaratka Paila', written by Govinda Raj Bhattarai and translated by Mr. Bal Ram Adhikari and published by Oriental Publication, Kathmandu. Nepali version of the novel 'Sukaratka Paila' is the source text (ST) of the study and the English version of the given text is the target text (TT) i.e. 'Socrates' Footsteps'.

#### 4.1. Analysis and Interpretation of Data

To carry out this study, the researcher used different criteria to elicit the data. After collecting data, it was analyzed and interpreted thoroughly to achieve the pre-settled objectives. The researcher analyzed the literary translation that is found in the target text in terms of the number/ length, parallelism in syntactic construction and cultural concepts. The analysis is duly presented in the following way.

##### 4.1.1. Analysis and Interpretation of result in terms of literalness

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

##### Item No: 1

**SLT (Nepali):** अनन्त गृहपुग्ना **batama ukalo chadirahoko** thiyō.

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

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 7 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past  
Continuous

II) Voice: Active

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

**In Terms of Cultural Concepts:** The terms **batama ukalo chadirahoko** have been translated as **struggling**; it is because it doesn't have exact equivalent term. So 'struggle' is used here as a literal term. It shows that Nepalese geographical notion **ukalo bato chadirahoko** has to do just with struggle to reach in English culture. It also shows that the source text message has been captured in target language (English) because of the single English phrase 'struggling to' that exactly refers to do something with difficulty.

**Item No: 2**

**SLT (Nepali):** Pashimtira **kalonilo** bhayaga aayo.

**TLT (English):** The West grew darker.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 4 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The color image is found to be changed in this case. It is because the color image 'black and blue' is not appropriate in English to describe clouds in English in this context. It shows that the English term 'black' has different meaning and blue one, too. Here, source term 'black

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

**Item No: 3**

**SLT (Nepali):** **Andherikholaikhola waripari** dhakerA balowa rA dhuloko bhumarA parerA thulo aandhi madariyAa aayo tyo aayo.

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

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 14words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The SL terms **Andherikholaikhola waripari** has been translated as the banks of Andherai. It is because

**Andherikholaikhola waripari** is not used in English to describe geographical location. It shows that the translator found **Andherikholaikhola waripari**

conveys the same meaning as 'bank of Andheri' does. The translator translated the SL text concentrating on the focused message, i.e. 'raging whirlwind and bank of Andheri'. The translator didn't try to distort the SL message rather the translator preserved cultural ideology especially Andheri along with other phenomenon.

**Item No: 4**

**SLT (Nepali):** अन्धामुस्ति कतै नदेखिने भयो.

**TLT (English):** It was dark everywhere.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 4 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The color image is found to be changed in TLT. It is because the color image 'black' is not used in English to describe clouds in English in this particular context. It shows that the translator translated the SL term **अन्धामुस्ति**, a colloquial term of SL culture which cannot be exactly translated so as the word 'dark' is used as the literal term and this one is not exact translation rather the use of literal translation. It shows that the translator translated the SL term **अन्धामुस्ति**, as 'dark' not as 'black or pitch-dark'. It is because black has different meaning, i.e. one consisting largely of carbon. The translator didn't use the other terms because the term 'dark' has to do with something 'lightless or murky'. The translator preserved the cultural concept in the sense that **अन्धामुस्ति** in Nepalese culture associates with 'dark' in English while describing the weather of the sky.

**Item No: 5**

**SLT (Nepali):** उसी आमा सँगै सलहज उत्तर थियलल.

**TLT (English):** His mother had no easy answer.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concept:** The source language term 'सलहज' has different meaning in English such as 'natural', 'innate' and easy. Among them, the translator substituted the term 'easy' to maintain literalness and to preserve cultural concept in English.

**Item No: 6**

**SLT (Nepali):** उसी घर हल्लियो.

**TLT (English):** His house rocked.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 3 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The source language term **हल्लियो** has different pragmatic meaning in English such as 'to shake', 'to move,' 'to rock', 'to wander', 'to move there and there', 'to shiver' or 'shudder' etc. It shows that

the translator translated the SL term **halliyo** as 'rocked' among the others. It is because it has different meaning, i.e. a swinging or swaying motion resulting from violent impact or upheaval. Here, the translator used the term 'rocked' to preserve the cultural identity and to maintain the literalness.

**Item No: 7**

**SLT (Nepali):** ek **m**anle bh $\Lambda$ nthyo  $\Lambda$ ba  $\Lambda$ uta jagir kha $\Lambda$  pay $\Lambda$  pa $\Lambda$ ni hu $\Lambda$ nthyo.

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

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 10 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** The source language term '**m**an' has different meanings in English such as 'mind', 'heart', 'soul', 'understanding', 'perception', 'intelligence', 'will', 'wish', 'desire', 'inclination', 'disposition', 'temper', 'mood' and so on. Similarly, the source language term 'jagir' has different meaning e.g. 'occupation', 'service', 'job' and 'employment'. And the SL term 'bh $\Lambda$ nthyo' has different meanings such as 'say', 'tell' and 'explain'. Among them, the translator substituted the term 'mind' for **m**an, 'job' for '**jagir**' to preserve the source culture flavor. It shows that the translator translated the SL text 'man' as 'mind', 'Jagir kha $\Lambda$ n' as 'starting a job', which contain the equivalent meaning in both texts. The translator didn't use the term 'bh $\Lambda$ nthyo' as 'said' rather he used 'crossed', it is because the translator knew the intention of the speaker that's why he abruptly coined the term 'crossed' it seems that it has helped to preserve the cultural notion as well.

**Item No: 8**

**SLT (Nepali):** मा आजकाल खलि तिमिलै नभनेको मात्रै सपना देखेछु।

**TLT (English):** You are never with me in my dream.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 8 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** The source language terms '**आजकाल**', '**खलि**', and '**नभनेको**' have not been translated as 'now-a-days', 'always' and 'not meet' respectively because the translator used the term 'never' substituting all other thing. It shows that the translator translated the SL text mainly concentrating on the core message of the text. It shows that the translator translated the text preserving emotional feelings between lover and beloved eliminating those other terms in fine tune. The culture between lover and beloved has sincerely been preserved.

**Item No: 9**

**SLT (Nepali):** हामी नाइबदामा गयौं।

**TLT (English):** We stayed at Naibada.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 4 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The cultural/geographical image is found not changed it is because particular noun can't be change while translating the SLT into TLT that preserves the originality of the ST, too. It also shows that the translator translated the source language text preserving the cultural notion, i.e. Naibada as it is. It is because geographical identity of the source text has been preserved. The translator was not supposed to change the cultural value as well.

**Item No: 10**

**SLT (Nepali):** MA dheraitira **nispatta andhakar** matra dekhiraheko chhu.

**TLT (English):** Total darkness is what I see everywhere.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 7 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** The color image **nispatta andhakar** found changed. It is because the color image "pitch dark and gloom" double adjectives are not used in English to describe weather in English to address the very thing. It shows that the translator translated the SL text in easier way. The two source terms **nispatta andhakar** has been translated as 'darkness', it is because source text **andhakar** itself refers to light or lightless situation. The translator thought wisely and translated as 'darkness' which is equivalent as **nispatta andhakar** in Nepalese culture.

**Item No: 11**

**SLT (Nepali):** आता धुमिल सम्झना मात्रा बांकी छहा.

**TLT (English):** Ananta has only a dim collection.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** The mental image found changed. It is because 'dim memory' is not used in English to address mental image. It shows that the translator translated the text **धुमिल सम्झना** as 'dim collection' not as 'dim memory'; it is because **धुमिल सम्झना** itself refers to something that a person experienced in the past and hardly remembers these days since 'dim collection' refers to the same. Therefore, the translator didn't have any hesitation to put translation in optimum degree of translation and that has helped to preserve the source language identity.

**Item No: 12**

**SLT (Nepali):** उं शही सेनामा भर्ती भल्येको थियो..

**TLT (English):** He had joined the Royal Army.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The cultural image is found to be substituted. Here, it is because '**Shahi Army**' is not used in English to address cultural image that provokes a nation's security force. It shows that the translator translated the text 'shahi sena' as Royal Army. It is because 'shahi sena' is source language terminology used to convey the meaning of a 'military force' along with Monarchy where the TLT (English) agrees on it. Therefore, the translator used the term to preserve the source culture flavor.

**Item No: 13**

**SLT (Nepali):** उह खुसिले उचालियो.

**TLT (English):** He felt elated.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 3 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The psychological state found changed in this instance. It is because 'to be raised' is not used to describe psychological movement in English. It shows that the translator translated the term 'uchaliyo' not as 'to raise' rather it has been translated 'elated'. The translator knew the emotional feeling of the speaker and translated the term as 'elated' that preserved the cultural concept of psychological phenomena of an individual. The translator didn't use the text as 'He is raised by happiness' because if the translator had done so, it would distort the source language message. It means the speaker who is happy is not simply physically rather he is happy psychologically.

**Item No: 14**

**SLT (Nepali):** Yo jivān **dohorayāra** yatra gāra nāmīlne aṣṭa bato rahechha.

**TLT (English):** Life is the road that we can't walk twice.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 9 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present but future prediction

II) Voice: Active

Here, both of the sentences are in present but future predicted and active form.

**In Terms of Cultural Concepts:** The source language term **dohorayāra** has different meanings in English such as 'repetition', 'twice', 'duet' and so on. Among them, the translator used the term twice to preserve cultural value. It shows that the translator translated the text **dohorayāra** as twice not as repeatedly. It means the translator translated the text preserving the source culture flavor literally. The translator translated the text figuratively that's why the SL flavor has easily been preserved.

**Item No: 15**

**SLT (Nepali):** aḷa dūbāi **nikkai omerdar** dekhinthe.

**TLT (English):** Today, both looked rather youthful.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 5 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The source language term **उमेरदार** has been translated as 'youthful' not as very youthful or 'aged' or 'youth-age'. Among various meaning of the SL term **उमेरदार**, the translator used the term 'youthful', it is because 'youth-age' was not appropriate in English in this context. It shows that the translator translated the term 'उमेरदार' as 'youthful' to maintain the cultural aspect of the SL text. Indeed, both of them were in their middle age, but because of their preparation for the marriage ceremony they were in new looks, that's why they both would seem 'youthful'. That is why the translator didn't hesitate to translate the term 'उमेरदार' as 'youthful' preserving the SL concept.

**Item No: 16**

**SLT (Nepali):** सभ्रज्हेरल मललल दलर ललगधलल.

**TLT (English):** I shudder with fear.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 4 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** The mental image found changed. Here, the source language unit **सभ्रज्हेरल** has different meanings in English e.g. 'quiver', 'shiver' and 'shudder', 'remembering' 'memorizing' and so on. It shows that the translator translated the term 'सभ्रज्हेरल' as shudder, it is because psychological image of an individual is not addressed by the other terms to preserve the originality of the SL culture.

**Item No: 17**

**SLT (Nepali):** Tyo sanjhA ramrAri **ughreko** thiyo

**TLT (English):** The evening weather was clear.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 5 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The weather image found changed. The source language term **ughreko** has different denotative meaning in English such as 'to be opened', 'to be uncovered', 'to be clear', 'exposing' and so on. It shows that, among those meaning, the translator translated the term 'ramrAri **ughreko**' as 'clear weather' to give more cultural value. The translator translated preserving the SL flavor in the sense that SL term '**ughreko**' refers to 'weather' which has the same meaning in TLT (English).

**Item No: 18**

**SLT (Nepali):** AnantAle sochyo -kAti **sudhrid manobAl** bhAyAko kAti **spAstAbadi** bivagiyA prAmukh.

**TLT (English):** Ananta thought, 'What a high-spirited and clear headed person'.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 10 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** The image of human attitude found change in the above case. It is because 'very strong and firm' as well as 'straightforward' are not appropriate to address the human attitude in this particular context. It shows that translator translated the term **sodhrid manobal** as 'high spirited' and **spastabadi** as 'clear headed' to preserve the original flavor of the SLT. The term 'very strong and firm' and 'straightforward' could be employed but they couldn't be used equivalently as 'high-spirited' and 'clear headed' does.

**Item No: 19**

**SLT (Nepali):** Sir lai sunauna tyo **lekh** maile sangai liya ayeko chhu; anantale bhanyo.

**TLT (English):** I have bought this article to read it to you, 'said Ananta'.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 12 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

III) Speech: Direct

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

**In Terms of Cultural Concepts:** The source language unit '**lekh**' has various meaning such as 'composition', 'article', 'writing', 'script', and so on. Among them, the translator substituted the term 'article' to maintain originality of the source text. In such case 'writing', 'composition', 'script' etc are not appropriate to convey SL message in English. It shows that the translator translated the term **lekh** as 'article' knowing the total circumstances of the Ananta's in front of Sukarat and translated the text literally preserving the source cultural concept.

**Item No: 20**

**SLT (Nepali):** Nilale **patyai**

**TLT (English):** Nila believed.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 2 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The source language term **patyai** has many connotative meaning e.g. 'trust', 'belief', 'faith', 'act of believing' and so on. Among those terms the translator selected the most appropriate the term i.e. 'Believe', which has same meaning in both (SLT and TLT) text. It also shows that both of the terms i.e. (SL **patyai** and TL believed) has same meaning. In such case, 'trust', 'faith', and 'act of believing' are not used in English. It shows that the translator translated the term **patyai** as believed, it is because the translator found no better translation equivalent term to preserve cultural concept.

**Item No: 21**

**SLT (Nepali):** Deotima balseka sasastra praharile hamilai **sodhpochha** gare.

**TLT (English):** The armed policeman on guard interrogated us.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 7 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The used source language term '**Deuti**' itself is the English term that has many meaning such as 'guard', 'watchman', 'sentry', 'orderly' and 'warder'. Here, among those terms the translated substituted the term 'guard' that has same meaning as SL term provokes. Similarly, the source language term **sasastrā** has different meaning in English e.g. 'armed', 'armored or 'furnished with weapons' and so on. Among them, the translator employed the term 'armed' that conveys the same meaning in both texts. And the source language term **sodhpochā** has various meaning in English such as 'inquiry', 'interrogate' and 'investigation' and so on. Among the units the translator translated the term **sodhpochā** as 'interrogate' to preserve the cultural value. It shows that the translator didn't use the term 'inquiry' it is because policeman especially in insurgency period do not make inquiry rather they interrogate.

**Item No: 22**

**SLT (Nepali):** अब अनन्तको मनले नजानिदो गरी सक्ति खोज्न लाग्यो.

**TLT (English):** Now, Ananta's mind was unknowingly searching for power.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 8words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The source language term **मान** has different meaning in English such as 'mind', 'heart', 'soul', 'understanding', 'perception', 'intelligence', 'will', 'wish', 'desire', 'inclination', 'disposition', 'temper', and 'mood' and so on. Among those units the translator translated the SL term **मान** as mind it is because the other terms, i.e. 'heart', 'soul', 'understanding',

'perception', 'intelligence', 'will', 'wish', 'desire', 'inclination', 'disposition', 'temper', and 'mood' could not be literal in English in accordance with SLT. It shows that the translator translated the text being aware of psychological pathos of Ananta. It also shows that when something surges inside human mind that seeks more than he/she deserves. The translator gave the original flavor of the SLT because the common noun Ananta has been represented as himself.

**Item No: 23**

**SLT (Nepali):** Sanjhā parda khanpin tayar bhaisakeko thiyo.

**TLT (English):** Everything was ready by the evening.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The state of meal found changed in this instance. It is because reduplicated word 'khanpin' is not used in English to describe the state of dinner. It shows that the translator translated the SL text 'khanpin' as 'everything'. The source language term 'khanpin' indicates those items prepared for the dinner. Here, 'everything' in TLT also indicates the same. The translator without delay translated 'khanpin' as 'everything'. The translator translated the SL term 'Sanjhā' as 'evening'. Here, the SL term 'Sanjhā' refers to the latter part of the day and early part of the night as TLT 'evening' does the same. In this way the translator preserved the cultural notion, too.

**Item No: 24**

**SLT (Nepali):** Teshko **kendra bhomi** Kirtipur thiyo.

**TLT (English):** Kirtipur was its stronghold.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 4 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The source language term **kendra bhomi** has different meaning in English e.g. 'centre place', 'stronghold' and 'bastion', 'castle', 'fort' and so on. Among those terms the translator translated the term **kendra bhomi** as 'stronghold', it is because the other terms do not employ the sense that 'stronghold' does to capture the source language feature. Similarly, the particular common noun 'Kirtipur' found no change it is because the translator could not change the cultural notion to preserve source language flavor.

**Item No: 25**

**SLT (Nepali):** अनि मुसुक्का गर्दै निशाको चहेमा हुत्तियाँ गयो.

**TLT (English):** With a smile, he rushed towards her.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 7 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the translator has presented the SL common noun '**Nisha**' as it is. It also shows that the SL term **chhe** has been

shifted to 'towards' that have helped to preserve the cultural notion of the source language text. It is because 'side' or 'end' are not literal in English in accordance with SLT.

**Item No: 26**

**SLT (Nepali):** Yo **mān**ma **ashadhāi** **pir** lagirāhanchhā.

**TLT (English):** This leaves me worried sick.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 5 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the state of human feeling is found to be changed. The SL term **mān** has different meaning in English such as 'mind', 'heart', 'soul', 'temper', and 'mood' and so on. Among those terms, the translator used none of the terms rather he translated the text literally maintaining the literalness and preserved the cultural worth of SL text. Similarly, in this context, 'incurable worried' is also not used in English to denote the state of human feeling instead of SL term **ashadhāi pir**. So, the translator used only 'worried sick' in TLT.

**Item No: 27**

**SLT (Nepali):** ajā yo **mān** **ūdas** **hōda** pohor Shrāwanma timile pāthayeko pātra pheri kholera pādhdāichhō.

**TLT (English):** Whenever I feel down, I read the letter you sent me last July.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 13 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present continuous

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the psychological expression is found to be changed. It is because 'yo man udas huda' such metaphoric expression are not used in English to express a single psychological state. The TLT seems more literal because yo man udas huda has deep figurative meaning. So, rendering such meaning into feel down has maintained the literalness as well as has preserved the total cultural pathos.

**Item No: 28**

**SLT (Nepali):** bahir hussu lagera damma bhayeko thiyo.

**TLT (English):** There was a thick fog outside.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the color image is found to be changed. It is because 'full fog' is not used in English to describe the state of clouds in English. It shows that the meaning of damma is not equivalent in 'thick fog'; such colloquial term has more connotations, so it is literal. It also shows that the translator translated the text literally to maintain the literalness in the SL text and to preserve the SL culture.

**Item No: 29**

**SLT (Nepali):** निरासा र मोहभङ्गले चलोपेको छहल अस्तित्वबदलाई.

**TLT (English):** Despair and disenchantment have veiled existentialism.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL term '**चलोपेको**' has been translated as 'veiled'; it is because 'covered' is not literal in accordance with SLT. Similarly, the SL term '**निरासा**' has different meaning in English e.g. 'disappoint', 'dishearten', 'deject', 'despair' and so on and the term '**मोहभङ्ग**' has many meaning such as 'disenchantment', 'delusion' and so on. Among them, the translator selected the terms 'despair and disenchantment' to capture the source language cultural flavor.

**Item No: 30**

**SLT (Nepali):** उश्ले मलाई अन्तिम बिसव खोलेको थियो.

**TLT (English):** He had poured out his trouble.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL terms **le, lai, ma, ko** are called 'nipats' and those terms are not found exactly in English culture but somehow they are named as 'particles', though it shows that the translator has maintained the cultural flavor of source language text whilst rendering SL into TL. Similarly, the SL term **biswas kholnu** has been translated as 'poured out trouble', it is because 'believe open ' or any other instances had no appropriateness. It shows that the translator translated the source language text literally to give the originality for the source text.

**Item No: 31**

**SLT (Nepali):** **अनन्त मनमनै खुसि भयो.**

**TLT (English):** Happiness surged within him.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 4words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL term **अनन्त** has been translated in the form of pronoun 'he' though it refers **अनन्त** himself. Similarly, the SL term **मनमनै** has been translated as 'within' that convey the same meaning in both texts. Although, the translator used the term 'happiness surged' for the SL terms **खुसि भयो** not as 'became happy' to preserve the cultural identity of the source language. It shows that the translator translated the text restructuring the terms but preserving the gist of the SL text.

**Item No: 32**

**SLT (Nepali):** Manislai dhosta parna sakiyala tara uslai parajit garna sakidaina.

**TLT (English):** Man can be destroyed but cannot be defeated.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 8 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Future

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL text contains the famous Nepalese proverb and has been translated as the exactly corresponding English proverb to preserve the cultural concept of the source text.

**Item No: 33**

**SLT (Nepali):** उसको सारिरु कमला थाल्यो.

**TLT (English):** He began to convulse.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 4 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the translator translated the SL text figuratively. It shows that the translator did not translate the text in general form e.g. 'His body began to tremble', rather the translator figured out as 'He began to convulse.' However, both of the sentences have different linguistic structures though they both have the same meaning and have preserved the cultural concept indeed. It is because 'body trembling' is not used in English to describe human physical state in English in such a particular context.

**Item No: 34**

**SLT (Nepali):** उनिहरूको आत्महत्या अर्थपूर्ण थियो

**TLT (English):** Their suicide was meaningful.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 4 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the source term **अर्थपूर्ण** has different meanings in English such as 'meaningful', 'purposeful', and so on. Among those terms, the translator has substituted the term 'meaningful' though the meaning of **अर्थपूर्ण** with 'meaningful' doesn't show exact equivalent, so semantically it is literal in this sense. However, the translator translated the SL text sensibly to preserve the cultural notion of the source text.

**Item No: 35**

**SLT (Nepali):** यो शरीर भगवानको घर हो.

**TLT (English):** Our body is god's adobe.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 5 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL cultural concept is found to be changed i.e. SL term **ghar** has been translated as adobe. It shows that it is because the translator was aware of the speaker's intention of saying the term e.g. **ghar**, which does not mean the material rather psychological state. Similarly, some of the SL 'nipats also have been used such as 'Yo', 'ko', 'ho' etc in SL text but while rendering into English the translator just translated literally even not losing literalness feature. It is because 'god's house/home' is not used in English to describe such cultural notion. It shows that the translator has been able to preserve the source language flavor.

**Item No: 36**

**SLT (Nepali):** Ke tyo **jhondiyeko ananta**ko sarir ho?

**TLT (English):** Was that dangling figure Ananta's body?

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL term **ananta** is the common cultural noun that has not been changed differently; it is because it is one of ways of preserving the source language culture. Similarly, the SL term **jhondiyeko** has different meaning in English such as 'hanging', 'dangling', 'hovering', 'lingering' and so on. Among those units, the translator has selected the term 'dangling' to address the original culture of the source language text. It is because 'hanging' is not appropriate in English to describe the physical image in such context.

**Item No: 37**

**SLT (Nepali):** मल प्रतेक दिन एकपलत **tyahi** पढ्छु।

**TLT (English):** Every day I read it once.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL term **tyahi** has different meanings in English e.g. 'that', 'it', 'same,' etc. Among those units, the translator translated **tyahi** into 'it', which means there is something to be read in both text. That's why; it shows that the translator has translated the text literally to maintain literalness as well as to preserve the cultural flavor of the SL text.

**Item No: 38**

**SLT (Nepali):** अह मल **tyo bhayeko kalpana** गर्ना सक्दिन।

**TLT (English):** No, I cannot even imagine this terror.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 7 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL term **अह** is an exclamatory word, while rendering it into English the translator used the term 'no', even if

both of the terms have similar sense, it is because **अह** in Nepalese culture refers denying something and English does the same. Similarly, the translator found some Nepali 'nipats' e.g. **त्यो, को**, which are named as 'particles' in English. Since no exact equivalent terms could be found in target language culture to compensate the gap appeared on it but the translator without distorting SL identity has preserved the cultural notion of the text. Here, the SL terms **भय** and **कल्पना** are two different terms and have different meaning in English such as **भय** refers to 'fear', 'terror', 'awe', 'danger' and so on. Since **कल्पना** refers to 'imagination', 'hypothesis', 'conception', 'adornment' and so on. Among those units, the translator selected the appropriate terms e.g. 'imagine and terror' to give the originality for the SL text.

**Item No: 39**

**SLT (Nepali):** Bistari **हप्ता बिताइ** थियो.

**TLT (English):** Another week wore on.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 4 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The cultural term is found to be changed in the above instance. It is because 'week passed by' is not used in English to describe the cultural term., e.g. **हप्ता बिताइ**. It shows that the translator didn't translate the SLT in literal way but he did it figuratively to preserve the cultural flavor.

**Item No: 40**

**SLT (Nepali):** Yes **पल्टा** पानी नियाउना **सुकारा**लाई **निकै** मुस्किल पार्यो.

**TLT (English):** Sukarat found it difficult to sleep again.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 7 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the translator translated the common noun **ΣΟΚΑΡΑΤ** as it to give the original flavor of the text. Similarly, the SL term **νικκλαι μοςkil** has been translated as 'difficult'. It is because 'very difficult' or 'too difficult' is not used in English to denote such psychological phenomena in such context. It shows that the translator used only the term 'difficult' to convey the SL message though it has carried the cultural flavor. Similarly, the SL term **Υεσπαltα** has been translated as 'again', it is because both of them denote the same meaning.

**Item No: 41**

**SLT (Nepali):** ek doi omer dhalkēka sikshyāk sikshyika tehi bilauthe.

**TLT (English):** Few aged teachers seemed invisible in the crowd.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 8 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** It shows that the SL nominal image is found to be changed. It is because 'one two' is not used in English to describe nominal

state rather 'few' is appropriate. Similarly, the SL term **omer dhalkeka** has been translated as 'aged' that provokes the same meaning in both texts. Similarly, the SL term **bilaothe** has different meaning such as 'to vanish', 'to melt', 'to disappear', and 'invisible' and so on. Among those units, the translator selected the term 'invisible' and the translator has added the term 'crowd' for the total preservation of the SL cultural identity.

**Item No: 42**

**SLT (Nepali):** Hamile **ye rA yesta** anya **rAhasya** hermlai rAni bachnu  
pArchha.

**TLT (English):** So, we should live to see those and other mysteries.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 10 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL terms **le, ye, rA, yesta**, etc create the gap in translation, although the translator has maintained it. The SL term **rAhasya** has different meaning in English i.e. 'mystery', 'secret' and so on. Among them, the translator has translated the term 'mysteries' that has helped to preserve the cultural value. Similarly, the translator used the term 'those and other' for the SL terms **ye rA yesta** to capture the cultural notion.

**Item No: 43**

**SLT (Nepali):** KAti **dArlagdo!**

**TLT (English):** How fearsome!

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 2 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** The psychological state is found to be changed in the given example. It is because 'fearful' is not used literally in English to denote such psychological state. Here, the SL term **दरिद्र** has different meaning in English e.g. 'dangerous', 'dreadful', 'frightful', 'fierce', 'fearful' and so on. Among them, the translator has used the term 'fearful' to give the original flavor of the SLT.

**Item No: 44**

**SLT (Nepali):** सूरहा मेरो घरको अंग हो.

**TLT (English):** Sauraha is like my yard.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 5 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL term **सूरहा** is a common noun that's why the translator borrowed it as it. Similarly, the SL terms **घरको अंग** has been translated as 'yard' not as 'house-yard', or courtyard it is because **घरको अंग** in SL text employ the same meaning as TL text does by 'yard'. It shows that the TLT has been occupied with 'simile' since no 'simile' was there in SLT. Simile is used to compare the SLT with TLT instead of any

other metaphor; in this regard as well it has more literalness and has preserved the SLT flavor one, too.

**Item No: 45**

**SLT (Nepali):** Gopi aṭa **ḍokha**ko **gajal** lekhirāheko thiyo.

**TLT (English):** Gopi was writing a sad ghazal.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the translator used the common noun Gopi as it is while rendering SLT into TLT; it is because it is one of the ways of preserving SLT. Similarly, the SL term **ḍokha** has been translated as 'sad' among the other meaning such as 'grief', 'pain', 'sorrow' and 'sad'. Here, **ḍokha** has a deeper meaning than the meaning of 'sad' though the translator has maintained the cultural identity indeed. And the SL term **gajal** has been translated as it is, it is because both of the texts denote the same meaning i.e. a short rhythmic lines written or spoken expressing real human pathos. It shows that the translator wisely translated the text that has helped to preserve the SL message.

**Item No: 46**

**SLT (Nepali):** Yo aṭa **jaṭil** **bisaya** ho.

**TLT (English):** It is a complex issue.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 5 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** The SL term **जाति** has different meanings in English such as 'hard', 'harsh complicated', 'difficult', 'intricate', 'complex' and so on. Among them, the translator used the term 'complex' to preserve the cultural concept of the source language text. Similarly, the SL term **बिषय** has also more meaning such as 'issue', 'matter', 'subject' and so on. The translator substituted the term 'issue' among other, it is because it was more appropriate than other terms to preserve cultural notion.

**Item No: 47**

**SLT (Nepali):** **हो त नि, मलाई पनि सान्का लाग्छ।**

**TLT (English):** You are right, I fear the same.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 7 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the SL terms **हो, त, नि, लाई, पनि** are avoided, though the translator figuratively substituted the terms to give the original flavor of the text. It shows that there is gap between SL terms 'nipats' and TL terms 'particles' to compensate their linguistic distances. Similarly, the SL term **सान्का** has different meaning such as 'doubt', 'fear', 'suspicion', 'danger', 'scruple' and so on. Among those units, the translated employed the term 'fear' for the preservation of the cultural image.

**Item No: 48**

**SLT (Nepali):** Hami teshko **biruddha sangharsa** garadichhaun.

**TLT (English):** We will fight against it.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 4 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

Here, both of the sentences are in active form but the SLT is present tense but TLT is in future.

**In Terms of Cultural Concepts:** Here, the source language term **biruddha** has many different meaning in English e.g. 'contrary', 'hostile', 'adverse', 'opposed', 'against', and 'hostility'. Among them, the translator supplied the term 'against' because it seemed much more appropriate than the other terms to preserve the intelligibility of the source text. Similarly, the SL term **sangharsa** has various meaning such as 'struggle', 'clash', 'friction', 'rubbing', 'rivalry', 'collision', 'conflict', and 'fight' and so on. The translator substituted the TL term 'fight' to preserve the source language cultural flavor.

**Item No: 49**

**SLT (Nepali):** सपनामा कतै राक्तापत्को द्रिश्य देख्यो कि?

**TLT (English):** Did you see bloodshed in dreams?

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6 words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Present

II) Voice: Active

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

**In Terms of Cultural Concepts:** The SL terms **रक्तपत** and **द्रिश्य** have different meaning in English e.g. **रक्तपत** denotes 'bloodshed', 'slaughter carnage' and so on since **द्रिश्य** denotes 'sight', 'scene' and so on. Here, it shows that the translator translated the text compensating those two different SL terms **रक्तपतको द्रिश्य** by a single TL term i.e. 'bloodshed'. Among them, the translator used the term 'bloodshed' to capture the total ideology of the source text. Here, the translator did not use the terms as 'bloodshed scene' because it would not represent the SL units. Similarly, the SL term **कि** is to be said 'nipat' in Nepalese grammar since 'particle' in English. Here, the figurative symbol is found to be changed though it has not distorted any SL meaning and flavor.

**Item No: 50**

**SLT (Nepali):** Ye सबैको बिचामा **उह** अनिर्णयमा थियो.

**TLT (English):** Among them Ananta found himself indecisive.

**In Terms of Number:** Both of the sentences have equal number of words, i.e., 6words.

**In Terms of Parallelism in Syntactic Construction:** I) Tense: Past

II) Voice: Active

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

**In Terms of Cultural Concepts:** Here, the source language term **उह** has been rendered as Ananta. Similarly, the source language unit **अनिर्णय** has many meaning e.g. 'undecided', 'uncertain' and so on. It has more other connotations than the 'indecisive', in this context the other terms could be used but the TLT has mere representation of SLT, so it seems to have preserved literalness and cultural flavor.

## **4.2. Summary of the Findings**

The main objective of this study was to analyze the literary text in terms of literalness. The researcher studied in depth to find the instances of literalness in both texts i.e. SLT and TLT using observation as a research tool. The literary texts are full of metaphorical expressions, cultural variations, and figurative. Such literary texts are contextual, subjective and culture specific. So, the study shows that it is very difficult to maintain literalness in literary texts though the translator has justified as far as he could. This study entitled 'Literalness in Literary Translation; A Case of Socrates' Footsteps' was conducted to identify the instances of literalness and to analyze the translated text in terms of literalness.

The whole study has been summarized in the five chapters. In the first chapter, first of all I attempted to make appropriate context for carrying out the study. Then, the statement of problem and the objectives for conducting the research were introduced. Reason behind selecting a particular topic; research questions that were to be answered; significant of the study, delimitation of the study and the operational definition of key terms were all grouped under the first chapter.

I broadened my knowledge related to my topic studying various theories, such as Niranjana (1965), Nida (1964), Newmark (1981), Jacobson (1959), Bayer (2007), Aarts Aarts (1984) and Bell (1991), and empirical research completed by the studies carried out in the Department of English Education related to my topic. On the basis of the review of related literature, I developed conceptual framework to conduct this study.

The methods and procedures of the study were described in third chapter. The design of the study was survey and the data were collected only through secondary sources. To carry out the study 50 instances were collected as a sample from the both texts i.e. Nepali and English versions of the novel 'Sukratka Paila' using non random purposive sampling procedure. Observation and intensive study were the tools for collecting data. Similarly, collected data

were presented, analyzed and interpreted qualitatively, quantitatively and descriptively. Here, the researcher employed the certain parameters for the analysis and interpretation of the literary text in terms of literalness, i.e. length, syntactic construction, and cultural concepts. The study came up with the following findings:

- In translating cultural terms of 'source language text', various techniques such as literal translation, substitution, claque, transference, paraphrasing, blending, naturalization, addition and deletion have been employed.
- Most of the sentences are likely to be literal in the target language text.
- Due to culture specific terms many of the terms are translated as it.
- The translator has maintained the parallelism in syntactic construction; it is because the tense aspect and voice in SLT has been found translated into the same tense and voice in TLT, e.g. *Paśchimtira kalonilo bhayara aayo*, translated as 'The West grew darker' since tense, voice and length in both of the sentences found to be similar.
- The SL 'nipats' are not found in English culture, they have different system i.e. particles since the translator has not lost anything of the SL text while rendering.
- The translator has employed various techniques. Among them, substitution is the one that has been frequently employed to maintain literalness in TLT.
- The translator has tried to preserve the source language originality, i.e. cultural concepts, being based on the long translating experience.
- The translator has distorted a few SL structure but has not distorted the SL message while rendering SLT into TLT.
- In Nepali language, there is system of forming reduplicate word from the original word in which reduplicate word may not have any meaning. But this is not found in English. So, the translator can only deliver the

pragmatic meaning of reduplication by deleting the reduplicated words in English language.

- The translator has employed the aesthetic approach rather than commercial approach, even if the originality of the source language (SLT) text found to be preserved.
- The translator has selected the appropriate words for the clarity of the message that is rendered into TLT.
- Despite these facts, the translator did not employ all the parameters or features of literalness while translating the text.
- It was also found that the translator has vast theoretical as well as practical knowledge regarding translation. So, the translator has substituted such English phrases that are exact equivalent to Nepali terms.
- The verbs which collocate with different nouns in the Nepali language may not necessarily collocate with equivalent nouns in English language. In such case the translator has found the appropriate verb that carries the equivalent source language message and collocates with noun in the TL for providing information to the TL readers.
- The translator has translated SL figurative meaning and proverbs into exact English terms. It shows that the translator has been able to maintain the literalness in literary translation.
- The translator has maintained the literalness not only in common terms but also in colloquial terms. It is because the translator has met the certain criteria of the literalness such as its length, syntactic construction, and cultural notion and so on.
- The translator has to some extent tried to distort the source language structure but not the messages, it means that the translator has preserved the original flavor of the text even if that was sense translation.
- None of the sample text was found to be mistranslated.

## CHAPTER - FIVE

### CONCLUSION AND RECOMMENDATION

#### 5.1. Conclusion

The equivalence in translation can be measured by a scale of degree that ranges from optimal equivalence to zero equivalence since the literalness in translation can be measured by strengthening some parameters such as length, parallelism in syntactic construction, cultural concepts, source language representation, intelligibility of the source text, and preservation of the source language flavor and so on. Those parameters are the fundamental basis for the analysis of the literary text in terms of literalness.

Translation itself is a very tough, highly recognized and adventurous task. The translator must pay deep attention while rendering the message from SLT to TLT, otherwise, mistranslation, under translation, etc. will be the result. The translator should be able to play with the various translating approaches, techniques and procedures such as the Postmodernism Approach, the Notion of Literature-Three, the Commercial Approach, the Aesthetic Approach and literalness in Translation and so on while translating the text. The theoretical knowledge of the translation is also equally important for a good translator. The trained and professional translator should be allowed to translate the text books and the translated text books should be evaluated by a unit of translator experts. The whole study has been concluded with the following major findings that were drawn from the study:

- Syntactically, one language may not be same to other languages. While translating the text from one language to another, the translator should be well known with the syntactic structures as well as pragmatic use of both languages that involve in translation.
- Some units used in the text may carry the culture of particular society or community. In such context, the translator has to search for the

equivalent words to maintain literalness that give sense to its readers in the TL. Then only the text translated will be understood properly by the readers, e.g. while translating the text the translator has used the term *the bank of Andheri* for *Andherikholaikhola waripari* because he was well known about both of the cultures.

- The translator seemed to have been aware of the features of the literalness, i.e. intelligibility of the source language text, preservation of the source language flavor, originality of the source language text, target reader oriented, justifying the writer's intention, equipping with identical length, maintaining parallelism in syntactic construction, preservation of the cultural concepts, and so on.
- Sometimes same structure of the ST and the TT can have different meanings. On the other hand, sometimes different structures of the ST and the TT can complement semantic equivalence. So, the teacher and reader should pay careful attention to syntactic structure and functional aspects of both ST and TT while teaching and translating, e.g. '*ma pani kati behosi*', *usle sochy* as *How forgetful am I? He thought*.
- Some words may have been used to give meaning beyond its original/dictionary meaning in the SL. In such context, the translator should find appropriate word to give clear message of the text without distorting the meaning of the SL, e.g. the geographical noun *Naibada* has been translated as it is.
- Some words or sentences may show gender identity in some languages but others do not. So, the translator should be aware of using the structures which shows gender in the TL as well.

In conclusion, if the person having the background knowledge of the traditions that occur in both languages in which the translator is involved for transferring the message, then he can do better because he can translate by understanding the intended meaning of the SL. So, background knowledge of both languages

is most for translation especially to maintain the literalness in literary translation.

## **5.2. Recommendations**

Translation itself is a difficult task and it needs sound knowledge of the language. Every language possesses unique features in its own ground with organized system. Different language can have different unique features and organized systems. While translating from one language to another requires knowledge about the language system and culture of the language. Moreover, translation of literary text is a very difficult job as it needs not only the knowledge of SL and TL but also the sound knowledge of the culture, various meaning conveyed by them in the target culture and context. The translator can be a writer but all the writers cannot be translators. So, the literary terms, expressions and doctrines used in the text cannot be translated and interpreted in the translator's whim.

It is subjective notion to evaluate the translation as good or bad. There are not any universal rules, standards, principles to judge the quality of translation. So, judging the degree of equivalence may not be free from the subjective notion. Still I tried my best to be objective as far as possible.

On the basis of the conclusion the researcher has pinpointed the main implication of the study on three different levels as below:

### **a. Policy Level**

Policy is a line of argument rationalizing the course of action of a government. It is made to systematize the activities of the people belonging to the particular field. It is the plan pursued by a government. The policy makers often make the right decision for the wrong reason. In case of Nepal, it is said that many policies are made without adequate study and immediately after formulating policies they are compelled to change them. In this context the study done on literalness in literary translation i.e.

Socrates' Footsteps would be highly helpful. The main implications in this level are:

- The government of Nepal can utilize this study to formulate the policies related to translation e.g., the government of Nepal can instruct through concern Faculties to concern Departments to incorporate such important issue in their new syllabus.
- It would be helpful for curriculum development centers to design translation courses analyzing the relevance and importance of literalness literary in translation
- Translation should be course subject from elementary level. And the concepts like literalness in literary translation, literal translation and so on are to be focused.
- The university itself can be benefited to design the curriculum for the subject translation emphasizing its current status and its practical usage.
- Translation, in the present day world, should be made compulsory subject but its syllabus is to be designed on simple to complex form.

#### **b. Practice Level**

Translation has become one of the parts of human life. It is very difficult to survive in this twenty first century in the absence of translation. The translation has been practiced from the class room to actual field of translation. The major implications of the study in practice level are:

- The professional translators can effectively use the study in their actual practice of translation. , e.g., they can translate the text incorporating the ideas of literalness in their translation.

- Translators can practice translation with the notion of literalness.
- The students studying translation can practice the effectiveness of the literalness in literary translation in their practical life.
- Translation is not born but it is made, therefore, the translators in the present day world should be able to come up with the burning issue of translation i.e., literalness in their actual translation.
- To be specific, all the translation lovers in general and teachers/translators, curriculum designers, materials writers and text book writer in particular, will be benefited from the study.

### **c. Further Research**

The implication of the research study for further research cannot be exaggerated. Translation is a broad discipline; thousands of studies can be carried out in this field. Many emerging areas are there in translation such as machine translation, literalness in translation and theories of translation. Most of the studies in the Department are conducted on the techniques of translation. All other sub-fields are yet to be researched. This study can just add a brick on the translational wall. By stepping on it other researchers can reach their destination. Therefore, I hope this study will be highly beneficial for the researchers who are interested in conducting further studies in this broad field.

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## APPENDICES

### Appendix-I

#### Model Chick List

S.N	Sentences	Procedures		
		Leng.	Synt Const.	Cult. Concept
1.	<b>SL (Nepali)</b> Ananta ghar pugna batama ukalo chadiraheko thiyo. <b>TL (English)</b> Alone, Ananta was struggling to reach home.	✓	✓	✓
2.	<b>SL (Nepali)</b> Paschimtira kalonilo bhayara aayo. <b>TL (English)</b> The West grew darker.	✓	✓	✓
3.	<b>SL (Nepali)</b> Andhamusti katai nadekhine bhayo. <b>TL (English)</b> It was dark everywhere.	✓	✓	-
4.	<b>SL (Nepali)</b> Uski aama sanga sahaj uttar thiyana. <b>TL (English)</b> His mother had no easy answer.	✓	✓	-
5.	<b>SL (Nepali)</b> Usko ghar halliyo. <b>TL (English)</b> His house rocked.	✓	✓	✓
6.	<b>SL (Nepali)</b> Samjhera malie dar lagchha. <b>TL (English)</b> I shudder with fear.	✓	✓	✓

Here, Leng. = Length

Synt. Const. =Syntactic Construction

Cult. Concept= Cultural Concept

## Appendix II

The researcher used the following transliteration system (adopted from Bhattraï, Adhikari & Phyak (2011))

अ	आ	इ	ई	उ	ऊ	ऋ	ए	ऐ	ओ	औ	अं	अः
Λ	a	ɪ	i	ʊ	u	ɪ	e	Λɪ	o	Λʊ	Λm̐	Λh

क	k	ख	kh	ग	g	घ	gh	ङ	ŋ
च	c	छ	ch	ज	j	झ	jh	ञ	ñ
ट	t	ठ	tʰ	ड	d	ढ	dʰ	ण	ɳ
त	t	थ	th	द	d	ध	dh	न	n
प	p	फ	ph	ब	b	भ	bh	म	m
य	y	र	r	ल	l	व	w	श	ʃ
ष	ʃ	स	s	ह	h	क्ष	kʃ	त्र	tr
ज्ञ	jñ								

### Appendix-III

1. Ananta ghar pugna batama ukalo chadiraheko thiyo. Alone, Ananta was struggling to reach home.	(p.4/5) (p.4)	7=7 words
2. Paschimtira kalonilo bhayara aayo. The West grew darker.	(p.5) (p.4)	4=4 words
3. Andherikholaikhola waripari dhakera baluwa ra dhuloko bhumari parera thulo aandhi madariyar aayo tyo aayo. A raging whirlwind of dust and sand swept along the banks of the Andheri.	(p.5)	14=14 words
4. Andhamusti katai nadekhine bhayo. It was dark everywhere.	(p.5) (p.4)	4=4 words
5. Uski aama sanga sahaj uttar thiyana. His mother had no easy answer.	(p.5) (p.4)	6=6 words
6. Usko ghar halliyo. His house rocked.	(p.6) (p.5)	3=3 words
7. Ek manle bhanthyo aba auta jagir khana paya pani hunthyo. The thought of starting a job often crossed his mind.	(p.7) (p.7)	10=10 words
8. Ma ajakal khali timilie nabheteko matrai sapana dekhachhu. You are never with me in my dream.	(p.9) (p.9)	8=8 words
9. Samjhera malie dar lagchha. I shudder with fear.	(p.9) (p.9)	4=4 words

10. Yo manma ashadhai pir lagirahanchha. (p.9) 5=5  
This leaves me worried sick. (p.9) words
11. Kunai dar mannu pardaina Purnima. (p.10) 5=5  
No need to fear, Purnima. (p.90) words
12. Ek dui umer dhalkeka sikshyak sikshyika tehi bilauthe. (p.14) 8=8  
Few aged teachers seemed invisible in the crowd. (p.14) words
13. U khusile uchaliyo. (p.15) 3=3  
He felt elated. (p.15) words
14. Ani musukka gardai Nishako chheuma huttiyar gayo. (p.19) 7=7  
With a smile, he rushed towards her. (p.15) words
15. Anantale sochy -kati sudhrid manobal bhayako kati spastabaadi bivagiya  
pramukh. (p.17) 10=10  
Ananta thought, 'What a high-spirited and clear headed person'. (p.16) words
16. Tyo saanjha ramrari ughreko thiyo. (p.19) 5=5  
The evening weather was clear. (p.19) words
17. Teshko kendrabhumi Kirtipur thiyo. (p.36) 4=4  
Kirtipur was its stronghold. (p.34) words

18. Sirle sunauna tyo lekh maile sangai liyar aayeko chhu; Anantale bhanyo. (p.30)  
I've bought this article to read it to you, 'said Ananta'. (p.29) 11=11  
words
19. Aba Ananta manle ajanido gari sakti khojna lagyo. (p.23)  
Now, Ananta's mind was unknowingly searching for power. (p.23) 8=8  
words
20. Teshko parsipalta MA ma bharna liyapachhiko khabar sunauna Ananta  
Bikramkoma Baneshwor pugyo. (p.23) 11=11  
words  
Two days after, Ananta reached Baneswor to give Bikram good news. (p.22)
21. Haami teshko biruddha sangharsa gardachhau. (p.23) 5=5  
words  
We will fight against it. (p.22)
22. Chitrakhar ra Bhaktaman aafno gaunka dukhi sakshyar thiya. (p.90) 8=8  
words  
Chitrakhar and Bhaktaman, the poor, hardly literate villagers. (p.84)
23. K tapaae MA Englishma bharna lina chahaanu hunchha? (p.22) 8=8  
words  
Do you want the admission in MA English? (p.21)
24. Ananta manmanai khusi bhayo. (p.21) 4=4  
words  
Happiness surged within him. (p. 20)
25. Tara Bikram saktiheen bhaisakeko thiyo. (p.21) 5=5  
words  
But Bikram had become powerless. (p.20)
26. Chunawko bela gaunama usle Bikramlie nikkai saghaayako pani thiyo. (p.20) 9=9  
words  
During the election, Ananta had helped him a lot. (p.19)

27. Kehi saathi college padhne thiya.  
Some had joined college, too. (p.19) 5=5  
words
28. Yee sabaiko bichama uh anirnayama thiyo.  
Among them Ananta found himself indecisive. (p.19) 6=6  
words
29. Auta sanibaar bihaan.  
A Saturday morning. (p.126) 3=3  
words
30. Bistari hapta bitdai thiyo.  
Another week wore on. (p.214) 4=4  
words
31. Sanjha parda khanpin tayar bhaisakeko thiyo.  
Everything was ready by the evening. (p.215) 6=6  
words
32. Rahasya, pidaa ra avashad. (p.115)  
Mystery, Anguish And Malaise. (p.106) Heading 4=4words
33. Barbaratako upasana. (p.126)  
Worshipping Barbarity. (p.117) Heading 2=2 words
34. Aneukau chisaa samjhautaharu. (p.143)  
Many cold compromises. (p.133) Heading 3=3 words
35. Auta Krishnabiver ra banki sunsaan. (p.214)  
A black hole and hush. (p.196) Heading 5=5 words
36. Andheri raatma aangyat dishatira. (p.56)  
Travelling through the dark. (p.52) Heading 4=4 words

37. Yespalta pani nidauna Sukaratlai nikkai muskil paryo. (p.217)  
Sukarat found it difficult to sleep again. (p.198) 7=7  
words
38. Dharai aber bhayapachhi Poushko raat chhipina laagepachhi uniharu khana  
khaya ra kothatira laage. (p.215)  
As the night wore on, they took their meal and went to bed. (p.197) 13=13  
words
39. Usle malai antimma biswas kholeko thiyo. (p.216)  
He had poured out his trouble. (p.197) 6=6  
words
40. Timi kina yesai kaameko? (p.217)  
Why are you trembling? (p.199) 4=4  
words
41. Sapanama katai raktapaatko drishya dekheyu ki? (p.217)  
Did you see bloodshed in dreams? (p.199) 6=6  
words
42. Bahir hussu laagera damma bhayeko thiyo. (p.218)  
There was a thick fog outside. (p.199) 6=6  
words
43. Nilale patyai. (p.218)  
Nila believed. (p.199) 2=2  
words
44. Yo sarir bhagawanko ghar ho. (p.219)  
Our body is god's adobe. (p.200) 5=5  
words
45. Haamile ye ra yesta annya rahasya hernalai pani bachnnu parchha. (p.219)  
So, we should live to see those and other mysteries. (p.201) 10=10  
words

46. Visho vidyalayako professor. University professor.	(p.220) (p.201)	2=2 words
47. Sukaratle thanyo- Yo jadoma Ananta sutiraheko hola. Sukarat thought- Ananta must be in sleep.	(p.221) (p.202)	7=7 words
48. Ajha bharkhar biraami parera utheko manchhe. He's just recovered from his illness.	(p.221) (p.202)	6=6 words
49. 'Ma pani kati behosi', usle sochyo. 'How forgetful am I?' He thought.	(p.221) (p.202)	6=6 words
50. Oho! Kasto bhayanak! Kati trashadi! Ah! How scary! How tragic!	(p.222) (p.203)	5=5 words
51. Kati darlagdo! How fearsome!	(p.222) (p.203)	2=2 words
52. Ke tyo jhundiyeke Anantako sarir ho? Was that dangling figure Ananta's body?	(p.222) (p.203)	6=6 words
53. Teshbela uslai lagyo kasaile uslai nadekhe hunthyo. He wished no one would see him.	(p.222) (p.203)	7=7 words
54. Tyo atmahatya jastai thiyo. It looked like suicide.	(p.223) (p.204)	4=4 words

55. Niraasaa ra mohabhangale chhopeko chha astistobaadlai. (p.209) Despair and disenchantment have veiled existentialism. (p.192)	6=6 words
56. Ke manobal ra samyamle atmahatya tarkauna sakchha? (p.209) Can self-confidence and composure help prevent suicide? (p.192)	7=7 words
57. Manislai dhosta paarna sakiyalaa tara uslai parajit garna sakidaina. (p.210) Man can be destroyed but cannot be defeated. (p.192)	9=9 words
58. Yo auta jatil bisaya ho. (p.200) It is a complex issue. (p.185)	5=5 words
59. Oho! Yo bhayankar sochlai maile afno manbata puchhnu parchha. (p.204) Oh! I should wipe this thought from my mind. (p.188)	9=9 words
60. Uniharuko atmahatya arthapura thiyo. (p.203) Their suicide was meaningful. (p.188)	4=4 words
61. Aha ma tyo Bhayeko kalpana pani garna sakdina. (p.206) No, I cannot even imagine this terror. (p.190)	8=8 words
62. Anantale sansaar taygne dhriddhathott garisakeko thiyo. (p.193) Ananta was resolved to leave this world. (p.178)	7=7 words
63. Sauraha mero gharko aangan ho. (p.194) Sauraha is like my yard. (p.179)	5=5 words
64. Ani auta naramro khabar ta thaahaa paayeu hola, Ananta? (p.195) I guess, you might have heard the bad news. (p.180)	9=9 words

65. Padhae sakiyeko taa uhile nai ho. I completed my study long ago	(p.196) (p.180)	6=6 words
66. Bhana,afni man khola. Okay, open your heart.	(p.181) (p.168)	4=4 words
67. Sanibaarko din batochheuka sabai kitaav dokaan banda thiya. All book shops by the roadside were closed.	(p.181) (p.163)	8=8 words
68. Tara Ananta manena. But Ananta declined.	(p.192) (p.177)	3=3 words
69. Auta darlagdo sunsaanle uniharulai ghamlanga chhopyo. An eerie silence fell over them.	(p.192) (p.177)	6=6 words
70. Khile tyahi tyre balthe. They would burn tyre.	(p.178) (p.158)	4=4 words
71. Nirmimesh! Unblinkingly!	(p.172) (p.159)	1=1 word
72. Aja jivanko paribhasa arkai bhayeko chha. Now life had a different definition.	(p.172) (p.159)	6=6 words
73. Dherai jana bidur bhaesake. Many have become widowers.	(p.173) (p.159)	4=4 words
74. Bandukle kasaiko haatma pani sobha didaina.	(p.173)	6=6 words

75. The gun doesn't suit anyone's hand.	(p.160)	
76. Saanjha parisakeko thiyo. The night descended.	(p.173) (p.160)	3=3 words
77. Ani bistarai dubai jana jhare. Then both walked down, slowly.	(p.174) (p.161)	5=5 words
78. Aja dubai nikkai umerdaar dekhinthe. Today, both looked rather youthful.	(p.174) (p.161)	5=5 words
79. Yo auta parti thiyo, parti bhanyeun auta paramparit bhoj thiyo gharelu khanaako. They was a party, let's say a traditional feast with homemade dishes.	(p.174) ( p.61)	12=12 words
80. Sukarat alikati khumchiyejasto bhayo. Sukarat felt as demeaned.	(p.175) (p.162)	4=4 words
81. Sukarat pani nikkai bharanga bhayo. Sukarat looked as if disillusioned.	(p.175) (p.152)	6=6 words
82. Sukarat bhitrabhitrai tharrar kamyoy. Sukarat trembled from inside.	(p.175) (p.162)	4=4 words
83. Saachai ho rahechha ki. It may be so.	(p.177) (p.162)	4=4 words
84. Usko sarir kamna thalyo. He began to convulse.	(p.178) (p.165)	4=4 words

85. Tyo kura tivile pani dekhaeko thiyo. It was shown on TV too.	(p.167) (p.155)	6=6 words
86. Gopi auta dukhako gajal lekhiraheko thiyo. Gopi was writing a sad ghazal.	(p.167) (p.155)	6=6 words
87. Tyo drishya ramrari herna pani sakina. I could not even watch it.	(p.167) (p.155)	6=6 words
88. Ho ta ni , malai pani sankha lagchha. You are right, I fear the same.	(p.168) (p.155)	7=7 words
89. Kati dardnaak! Kati durgati! How abominable! How tragic!	(p.169) (p.143)	4=4 words
90. Umer bitiraheko chha. Time is passing.	(p.154) (p.143)	3=3 words
91. Aja yo man udas huda pohor Shrawanma timile pathayeko patra pheri kholera padhdaichhu. Whenever I feel down, I read the letter you sent me last July.	(p.154) (p.142)	12=12 words
92. Ma pratek din ekpalta tyahi padhchhu. Every day I read it once.	(p.154) (p.143)	6=6 words
93. Aba ma pharkera yo saamaajik jivan ma aaudina hola. I may not come back again to this society.	(p.155) (p.144)	9=9 words

94. Ma dheraitira nispatta andhakaar matra dekhirahechhu. Total darkness is what I see everywhere.	(p.155) (p.144)	7=7 words
95. Auta dhumil samjhana matra banki chha. Ananat has only a dim recollection.	(p.156) (p.144)	6=6 words
96. U shahi sename bharti bhayako thiyo. He had joined the Royal Army.	(p.156) (p.145)	6=6 words
97. Deutima baseka sasastra praharile haamilai sodhpuchh gare. The armed policeman on guard interrogated us.	(p.159) (p.147)	7=7 words
98. Yo jivan dohorayara yatra garna namilne auta bato rahechha. Life is the road that we can't walk twice.	(p.149) (p.138)	9=9 words
99. Haami Naibadama gayera basyeun. We stayed at Naibada.	(p.159) (p.149)	4=4 words
100. Nilale dridh sankalpa gari. Nila made a resolution.	(p.151) (p.141)	4=4 words