

CHAPTER ONE

INTRODUCTION

Translation is the rendering of a message from one text into another which deserves significant role in the effective communication and comprehension of the text. Due to the increasing significance of translation in communication, it has become a remarkable discipline in the present era. The present study entitled **Translation of Metaphorical Expressions in the Novel ‘Khalangaamaa Hamalaa’** focuses upon the exploration and analysis of correspondence in the translation of metaphorical expressions and the techniques used while translating such metaphorical expressions. The first chapter of it includes the background of the study along with the introduction and importance of translation. It also consists the statement of the problem, objectives of the study, research questions and delimitations of the study and the operational definitions of the key terms of the study.

1.1 Background of the Study

Translation is a way of communication. It is a process in which a message in one language is rendered into another language so that the message can be comprehensible to the speakers of another language or the non-native speakers. In the present era of globalization, translation possesses high degree of necessity as it contributes in efficient communication and comprehension of the message. It has also high significance in the field of teaching and learning as it helps to convey and comprehend the real meaning of the text to the target readers. Students and teachers are benefitted for understanding and dealing with the meaning of source text or non-native literary text with the help of translation.

Translation is a process of changing or transferring message from one language into another language -be it a form of speech or writing. It aims to render the idea, meaning and sense of one language with the equivalent ideas,

meaning and sense in another language. Since it consists of two languages, it is also known as a bilingual activity. Generally speaking, translation involves source language and target language. Source language is the original language that is to be translated and target language is the language which we translate into. The final translated work, as a product, is known as translation.

The main aim of translation is to express opinions, thoughts and feelings expressed in source language without losing its originality in target language regarding these aspects. In respect to the author's intention in translation, Newmark (1987) mentions, "Translation is the rendering the meaning of a text into another language in this way the author intended the text " (p.5).

Translation is an integrated activity of language and culture. Various scholars have defined translation differently on the base of genre, activities, language, culture, society, theory, audience, philosophy and so on. That is to say, translation is viewed through different eyes: linguistic, cultural and even functional. From linguistic perspective, Brislin (1976) argues:

Translation is the transfer of thoughts and ideas from one language (source) to another language (target), whether the languages are in oral or written form; whether the languages have established orthographies or do not have such standardization; or whether one or both languages is based on signs, as with sign language of the deaf.

Along the time, multi-concepts about translation were evoked by the scholars. In the past, translation was taken as only linguistic endeavor but later people realized the role of culture in translation. As a result of which they started to define translation as more specifically a cultural procedure than that of limiting it on the linguistic aspect. Cultural concepts got emerged and valued. That is to say, culture shapes language and language shapes reality. Thus, cultural aspects

are valued to a great extent. In this respect, Snell-Hornby (1988) opines, "Translation is less linguistic and more even exclusively is a cultural procedure" (as cited in Bhattarai et al. 2012 p.8). Even Ricardi (2002) defines translation as "A cross cultural transmission of skills to form a bridge between two speech groups, and is judged by the degree of acceptance among the audience of the target language" (as cited in Bhattarai et al. 2012 p.8). Moreover, Nida and Taber (1969) state, "Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style" (as cited in Bhattarai et al. 2012 p.7). This is to mean that translation is a bridge to fulfill the gaps among different languages and cultures which helps in intercultural communication and understanding. It is both linguistic and cultural endeavor.

Since two languages and cultures are different, translation of text may become biased either SL or TL. To avoid such biasness, equivalence plays central role in translation to some extent. The equivalence ranges from morpheme to discourse level although there is no perfect equivalence (as cited in Bhattarai et al. 2012 p.28). According to Vinay and Darbelnet (1965), maintaining equivalence includes a procedure which 'replicates the same situation as in the original, whilst using completely different wording'. They also suggest, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. They further argue that 'equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, cliches, nominal or adjectival phrases and the onomatopoeia of animal sounds' (as cited in Bhattarai et al. 2012 p.28). Regarding the view of closest equivalence, Catford (1965) states, "Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (p.25).

Focusing on the preservation of semantic meaning in translation, Willis (1982) opines translation as "A transfer process which aims at the transformation of a SL text into an optimally equivalent TL text in syntactic, semantic and

pragmatic level of SL" (as cited in Bhattarai et al. 2012 p.6) Similarly, Bell (1991) states, "Translation is the expression in one language (or target language) of what has been expressed in another (source language) presenting semantic and stylistic equivalences".

Translation has a remarkable space in language teaching. It has vital role and significance in the present days as it is the era of science and technology. Translation is one and only the genuine approach which makes the possibility of changing the world by transforming the message, knowledge, meaning, ideas and skills from one language to another language. Translation bridges the gaps between languages and cultures so that the target language readers may get the knowledge and semantic meaning of the source text in the best sense. Moreover, it also helps in understanding of cultures. In regard to this, Bhattarai (1997) states, "Translation plays a vital role to bridge the gap between two speech communities, the greatest contribution of translation is thus, to impart man the knowledge about the varied world by literature, cultural contrast, sense of beauty, peace and harmony" (p.12). Translation acts as a means of transmitting the culture, society, traditions, norms, values, attitudes religion and the truth. As a means of communication, translation helps in interpersonal and intercultural understanding and communication.

As we know that Nepal is a multilingual and multicultural country where translation holds a great value and significance. Understanding of language, culture and meaning of another context cannot take place in the absence of translation. In the field of teaching and learning of language in multilingual and multicultural societies, translation makes great aid and advancement to the language learners. It provides skills and advancement in the field of writing and foreign language study. Due to the translation, value of literature and its advancement and spread extends throughout the time all over the world.

Literature includes metaphorical expressions. Besides, a text may include similes, pun, paradox, proverbs, idioms, metaphorical expressions, idiomatic

expressions and other prosodic features. A metaphor is defined as a figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison, as in “a sea of troubles” or “All the world’s a stage” (Shakespeare) (as cited in Bhattarai et al. 2012 p.283).

In the words of Tylor et al. (2001), the metaphorical expressions can be used to refer to “the transfer of name, quality, action to a subject or object different from, though by implication analogous to, that to which this name, quality or action is applied when taken literally”. Idioms, set phrases, proverbs, collocations, culture specific expressions together constitute metaphoric expressions (as cited in Bhattarai et al. 2012 p.283).

Various researchers have conducted many research works regarding the translation but the research works on the usage of different techniques and the degree of correspondence in the translation of metaphorical expressions together are difficult to be found. May be, such combined research regarding both aspects of translation was not attempted to conduct yet. That’s why I got interested to conduct this sort of combined research in a single framework. This research study is to explore the techniques used and the degree of correspondence maintained in the translation of metaphorical expressions in the novel *Khalangaamaa Hamalaa*.

1.2 Statement of the Problem

The present research study is about the exploration and analysis of degree of correspondence and techniques of translating metaphorical expressions in the novel *Khalangaamaa Hamalaa*. Different research have been made regarding the translation but the research on the degree of correspondence in the translation of metaphorical expressions and various techniques used in such translation together are hard to be found. Probably, no one has attempted to carry out such combined research regarding both aspects of translation. To overcome such gap, this study consisting of degree of correspondence and

techniques of translating metaphorical expressions together has been made in a single framework. It is focused on the study of the techniques used in the translation of cultural metaphorical expressions because techniques are vital aspects which show how the translator has operated and what sorts of methods and strategies he/she has used while translating. Similarly, this research study has paid due attention on the correspondence of translation of metaphorical expressions. Hence, the degree of correspondence and techniques used in translating cultural metaphorical expressions in the novel *Khalangaamaa Hamalaa* has been regarded as the statement of problem of this research study.

1.3 Objectives of the Study

Setting up of the objectives is a fundamental and inevitable task of any research work where objectives function as the base of it. The present study had the following objectives:

- i) To find out the techniques used in the translation of metaphorical expressions in *Khalangaamaa Hamalaa*,
- ii) To find out the degree of correspondence in the translation of metaphorical expressions, and
- iii) To suggest some pedagogical implications.

1.4 Research Questions

Research is carried out to find out the answers of queries striking the researcher's mind. As a researcher, my concern, here, lied to explore the techniques used in the translation of metaphorical expressions and the degree of correspondence in such translation. That's why, this study has been carried out to address the following research questions.

- i) What are the techniques employed by the translators while translating metaphorical expressions in the novel *Khalangaamaa Hamalaa*?

ii) To what extent the translated metaphorical expressions correspond to the source language text?

1.5 Significance of the Study

Since the study is concerned on the study and observation of metaphorical expressions, it helps the researcher to explore the correspondence and techniques used in both: source text '*Khalangaamaa Hamalaa*' (ST) and the target text 'Jumla' (TT). It is useful for the prospective researchers to carry out research on metaphorical expressions in translation. Similarly, the findings and suggestions derived from this study are useful for the translation students, translation teachers, researchers, translators and experts. Moreover, it is also beneficial for all those who are directly and indirectly attached or involved in the field of translation and translation studies.

1.6 Delimitations of the Study

Any research work cannot be an exception without having limitations. This study had the following limitations.

- a) The study was limited on the study of techniques used and the degree of correspondence in the translation of novel *Khalangaamaa Hamalaa*.
- b) The study was confined to the cultural metaphorical expressions and their translation.
- c) The research was specific only on the study of metaphorical expressions' translation between languages, viz. Nepali and English.
- d) The study only included secondary data as sources of data as it only covered an area of analyzing the techniques and correspondence.
- e) Just the purposive sampling method was used as the research method.
- f) Only observation checklist was used as the tools for data collection.

1.7 Operational Definition of the Key Terms

The key terms used in the study have been defined in the following ways:

Simile

Simile is a figure of speech which is used to make comparison between two dissimilar things with the use of the terms 'like' or 'as'. For example:

- i) She is *like a flower*.
- ii) My home is *as the heaven*.

Metaphor

Metaphor is a figure of speech which is used to make strong and direct relation to consider two dissimilar things as the same. It compares the things without using the terms 'like' or 'as'. Metaphor can be a single word or extend to a phrase or even a sentence or a text. For example:

- i) He is *the giraffe* among all.
- ii) My love is *a red rose*.

Metaphorical Expressions

Metaphorical expressions are figurative expressions which use metaphors and similes, make comparison to a higher degree and are seen in the form of collocations, idioms, sentences, proverbs or allegories. Such forms of text are beyond the physical reality but are related to sense expression and meaning conveying. For example:

- i) Riches have wings.
- ii) My education is the greatest asset for me.

However, in its specific sense, simile is different from metaphor because comparative notions like 'as', 'like', 'seem', 'sound' etc. are used in simile but it is not in the case of metaphor.

Cultural Metaphors

Cultural metaphors connotatively represent the way of living, style and various aspects of particular culture. The equivalent cultural metaphors are used in translated text to show how and to what degree the cultural aspects of the target culture are represented in comparison to the source culture.

Correspondence

Correspondence in translation refers to the similarities in terms of structure, function and images employed during the period of translation.

Cultural Correspondence

It refers to the similarities between source text cultural terms and target text cultural terms in terms of structure, function and images employed during the period of translation.

Cultural Equivalence

It refers to the interlingual and intercultural similarities in terms of function having different structure but similar function.

Loss and Gain

During the process of translation, there is some loss of meaning, text or structure and also some gain in similar way. Loss and gain are two basic concepts in translation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND CONCEPTUAL FRAMEWORK

Literature review is an important and basic part of any research work. Various theoretical and empirical literature are reviewed in order to gain the idea and knowledge related to the research topic and field. This includes the study of theses, books, articles, journals, research works and so on which are made previously by other writers and researchers. This chapter deals with the review of theoretical and empirical literature supportive to this research work to explore the techniques used and the degree of correspondence in the translation of metaphorical expressions. It also includes the implications of the study and the representation of conceptual framework of the research study.

2.1 Review of Related Theoretical Literature

Review of theoretical literature allows researcher an insight to various aspects of research which are directly or indirectly linked to the research topic. It is a base to develop the theoretical framework that helps in investigating the research problem on which the research is being carried out. During the review, the researcher will make observation, description, citation and analysis of the literature, theory, definition and overall research.

2.1.1 Techniques Used in Translation

Translation is a very challenging job as it is a process of rendering the actual meaning and message in one language into another language. Language consists of various sorts and degree of words, word classes, idioms, phrases, proverbs and sentences which cannot be translated always in a simple way with a single given technique. Rather, it accepts various ways to translate the different items of the text. There are many more various ways of translation which are also considered to be the strategies, techniques, procedures or methods of translation.

According to Pinchuk (1977), translation procedures are the technical strategies adopted by “the translator to achieve the closest possible equivalences” between the translation units of source language and target language. The translator can use any techniques as per one’s necessity during the translation of a text (as cited in Adhikari, 2004, p.25).

Various scholars have suggested various techniques of translating text items. Some of the techniques are presented as below.

Wills (1982), has categorized translation techniques into two categories as literal and non-literal. Vinay and Darbelnet (1970, as cited in Adhikari 2004, p.25) have recommended several techniques including transliteration, loan translation, transposition, modulation, equivalence, adoption and literal translation. Similarly, Newmark (1988, p.103) states twelve different techniques of translation as transference, cultural equivalent, neutralization (i.e. functional or descriptive equivalent), literal translation, label, naturalization, componential analysis, deletion, couplet, accepted standard translation, paraphrase, gloss, notes, etc. and classifier.

Among the aforementioned techniques, techniques like borrowing, literal translation, substitution, paraphrasing, claque, couplet, blending, addition, omission, back translation and sense translation are found to be used mostly.

Borrowing

Borrowing is the process of transferring the same SL word form into TL text without any changes. It includes loan word or transliteration. For example:

SL (Nepali): *taraai*

TL (English): terai

Literal translation

Literal translation is most widely used when the SL term is transparent or semantically motivated. Vachon-spilka (1968) states, “Literal translation is the easiest and simplest form of translation. It occurs whenever the word for word replacement is possible without breaking rules in the target language, however, this is quite rare unless the two languages are syntactically closely related”. For example:

SL (Nepali): *bibaahit mahilaa*

TL (English): married woman

Substitution

Substitution occurs when the two cultural items having similar sense hold a partial overlap rather than clear cut presence vs. absence of a particular cultural term. SL items are subsumed by equivalent TL items to overcome the translation gap. For example:

SL (Nepali): *vuraaharu*

TL (English): boys

Paraphrasing

Paraphrasing is a technique of translation where the SL terms are replaced by the short definition providing additional or clear information. Newmark (1988) argues, “paraphrasing is an amplification explanation of the meaning of a segment of the text” (p.19). It is an extended synonymy and inevitably an expansion and a diffusion of SL terms in target version. For example:

SL (Nepali): *Indra*

TL (English): The mythical ruler of the gods in heaven

Claque

Claque is a phrase borrowed from another language and translated literally word for word. It refers to a creation of new words in receptor language on the model of donor language. In it, each unit of translation like morpheme, word, phrase or short sentence is translated into the equivalent unit in another language. It follows the word order of SL text. For example:

SL (Nepali): *aspataalko kwaatar*

TL (English): hospital's quarter

Couplet

Couplet refers to the borrowing of two techniques (borrowing + literal) at a same time. Its transference is combined with a functional or a cultural equivalence. For example:

SL (Nepali): *tikaa*

TL (English): tika

Blending

Blending is another translation technique in which a single word or phrase is translated with the combination of two or more than two techniques. For example:

SL (Nepali): *diyoo*

TL (English): diyos - oil lamps

Addition

It is a translation technique when some words or meaning are added in the TL text so as to make the implicit terms or meaning explicit. For example:

SL (Nepali):

TL (English): Thank god.

Omission

Omission, also known as deletion, is a technique of translation where the existence of SL words or expressions is omitted in TL text. In this technique, the SL items are no more translated and their existence is lost. Simply, it occurs at syntactic level of translation but items omitted are mostly lexical expressions. Due to the lack of appropriate cultural equivalent term, the translator levels it out and hence, omission occurs. It creates gap in meaning. For example:

SL (Nepali): *hotalkaa kaam baata fursad chorera*

TL (English):

Back translation

Back translation is one of the techniques of testing the quality of translation. In this type of technique of translation, traditionally accepted foreign language terms in source language are translated back in same form in the target language. For example:

SL (Nepali): *afis*

TL (English): office

Sense translation

Sense translation is another remarkable technique of translation which does not necessarily requires the involvement of equivalent corresponding and one to one word translation rather it carries the actual meaning and original sense of the SL terms into target text by using strong and weighty idioms, words, phrases and metaphors respecting both SL and TL terms. For example:

SL (Nepali): *rotiko tukraa*

TL (English): a small part

2.1.2 Metaphor

Metaphor is a rhetorical device which is used to make implied and hidden comparison between two dissimilar things. It can be a single word or extend to a phrase or even a sentence or a text. It is a figure of speech in the form of a word, phrase or idiom which is beyond the physical reality but is related to sense expression, meaning conveying or an irony. For example: ‘Her words are the melody of a song’.

In a metaphor, a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison (as cited in Abrams and Harpham, 2015, p.133).

Metaphors are comparisons that show how two things that are not alike in most ways are similar in one important way. The idea of metaphor can be traced back to Aristotle who, in his ‘Poetics’ (around 335 BC, as cited in Martin, 2009, p.2) defines metaphor as:

... the application of a strange term either transferred from the genus and applied to the genus, or from one species to another or else by analogy. Therefore, the key aspect of a metaphor is a specific transference of a word from one context into another.

Simile, on the other hand, is also a rhetorical device functioning for the comparison of two dissimilar things. The expression with the use of simile seems a bit softer than the expression having metaphor. Abraham and Harpham, (2015) mention, “In a simile, a comparison between two distinctly different things is explicitly indicated by the word ‘like’ or ‘as’. A simple example is Robert Burns, O my love’s like a red, red rose” (p.133).

2.1.3 Types of Metaphor

Metaphor is a figure of speech which is used to describe an entity or event in a more complex manner. It makes comparison between two dissimilar things and expresses it comparatively or ironically. Newmark (1988, p.105) classifies metaphors into six types.

- i) Dead metaphors
- ii) Cliché metaphors
- iii) Stock or standard metaphors
- iv) Adapted metaphors
- v) Recent metaphors
- vi) Original metaphors

Though, there are many types of metaphors, the most popular types of metaphors are presented as below:

- i) Absolute Metaphors:** These metaphors compare two things that have no obvious connection, in order to make a striking point. For example, “She is doing a tightrope walk with her grades this semester.”
- ii) Dead Metaphors:** Like clichés, these metaphors have lost their punch through over-usage. For example, “You light up my life.”
- iii) Extended Metaphors:** These are exactly as they sound. They’re lengthy metaphors that are intended to create deep comparisons, as in this classic example from Romeo and Juliet: “But soft! What light through yonder window breaks? It is the East, and Juliet is the sun! Arise, fair sun, and kill the envious moon, who is already sick and pale with grief.”
- iv) Implied Metaphors:** These metaphors compare two things without using specific terms. For example, “Spending too much time with him is worse than swimming in a sea of sharks.”
- v) Mixed Metaphors:** These metaphors jumble comparisons together, often without any logic. For example, “In the heat of the moment, she turned to ice and danced to the beat of her own drum.”

vi) Root Metaphors: These metaphors are so rooted in everyday language and assumptions, we hardly even recognize them as metaphors. You could liken them to dead metaphors or clichés, due to their over usage. For example, “Life is a journey.”

In Nepali literature, the metaphor is known as ‘*rupak*’ where two dissimilar things are considered to be equal in a comparative manner. The subject that is going to be compared is known as ‘*upameya*’ and the object to which the subject is compared as is known as ‘*upamaan*’. Shrestha (2067) considers metaphor to be a connotation which occurs while establishing the equal relation between subject and object. In a metaphor, the subject is strongly compared with the object regarding its key feature without the use of comparative markers as ‘like’, ‘as’, ‘seem’ or ‘sound’.

Shrestha (2067) classifies the metaphor into three types as ‘*niranga rupak alankaar*’, ‘*saanga rupak alankaar*’ and ‘*paramparit rupak alankaar*’.

i) Niranga Rupak Alankaar: It is a type of metaphor where one or more objects are used for a single object to make connotation and comparison.

For example from Devkota’s *Kunjini*:

‘*Aakhaaki batti, hridaya patti timi meri sworgaki sansaara.*’ (as cited in Shrestha, 2067, p.143)

ii) Saanga Rupak Alankaar: It is another type of metaphor which occurs while setting up comparative and equal relation between the subject and the object as well as among the aspects of subject with their corresponding aspects of object. Let’s see an example from Paudel’s *Barshaa Bichhaar*:

‘*Naatyashaalaa chha aakaash, naachane bijuli nati,
Taala dinchha tabalchi vai megha dhaakiti-dhaakiti.*’ (as cited in Shrestha, 2067, p.144)

iii) Paramparit Rupak Alankaar: In this type of metaphor, various key comparative relations are sequentially presented between subject and object where one key relation acts as the cause or base of another key relation. It is

also known as sequential metaphor. Let's see an example from Paudel's

Basanta Bichaar:

'Rasa betanakaa lovi yaddaa vramar-shikshyak,

Aafnu jibikaa garchhan padhaai pushpa-baalak.' (as cited in Shrestha, 2067, p.144)

2.1.4 Translation of Metaphorical Expressions

Metaphorical expressions are figurative expressions in literature and communication that express very deep and indirect meaning without making use of any explicit comparative markers. Regarding the function of such expressions, the use of metaphors, similes, idioms or proverbs are used to make comparison between two dissimilar things or to express the connotative meaning. Such expressions are seen in the form of a collocation, an idiom, a sentence, a proverb or an allegory. They are beyond the physical reality but are related to sense expression, meaning conveying or an irony. In this regard, Tylor et al. (2001) define metaphorical expressions as, 'the transfer of name, quality, action to a subject or object different from, though by implication, analogous, to that to which name, quality, action is applied which is taken literally' (as cited in Adhikari, 2006 p.36).

As we know that any piece of language has generally a literal meaning which is also known as denotation. Whereas some piece of language serve more specifically, a figurative expression used metaphorically that implies a hidden meaning also known as connotation which makes sense in different context by referring something else in a non-literal way. Such figurative expressions add colour, charm, hit, imagery and even emotion. Some of the metaphorical expressions in English are as mentioned below.

- i) I reached the class at the eleventh hour.
- ii) Yarsagumba was the gold of Jumla.
- iii) All the world's a stage.
- iv) Every cloud has a silver lining.

v) Her eyes are glistening jewels.

Translating metaphorical expressions is not a humble task in the field of literature. As language varies among the source text and target text, the ST culture and TT culture also largely vary. Translation of metaphorical expressions is a challenging task as it is not only the translation of words rather the translation of culture. Thus, the way of representation of target culture with the equivalent cultural metaphorical expressions is the crucial aspect in the translation of metaphorical expressions. It is the translation of culture, cultural aspects, symbols, signs and meaning regarding the target culture while maintaining the equivalence and correspondence of the metaphorical expressions. Hence, the researcher must be aware on the techniques, equivalence, correspondence and circumlocutions while translating metaphorical expressions.

2.1.5 Translation Correspondence

Correspondence in translation refers to the similarities in terms of structure, function and images employed during the period of translation. Regarding the notion of correspondence, Adhikari (2006) states, "Correspondence in translation refers to the inter language similarities in terms of structure, function and images employed during the period of translation" (p.37). That is to say, correspondence in translation is the interlingual similarities in function but having different structures. Regarding the translation of metaphorical expressions, correspondence is seen in three levels or degrees as full correspondence, half correspondence and zero correspondence.

Adhikari (2006) has classified the metaphorical expressions on the basis of the degree of cultural correspondence and equivalence which is given below:

Degree of cultural correspondence	Types of equivalence	Translation strategy
Total	Formal and functional	Literal

Close	Functional	Substitution of images
Null	Functional and identical	Context

The above classification shows that the metaphorical expressions having total correspondence hold formal and functional equivalence. Literal translation strategy is applied during the translation of such expressions. Similarly, the metaphorical expressions having close correspondence hold just functional equivalence where substitution of images is taken as the translation strategy. In a same way, the metaphorical expressions having null correspondence hold functional and identical equivalence where strategy of translation depends upon the context.

Metaphorical Expressions and Their Correspondence

Metaphorical expressions, simply, appear literally with physical reality. However, the meaning or sense of such expressions is not straight forward and directed rather it is referring something or somewhere next meaning hidden with different sense. Metaphorical expressions vary from place to place and culture to culture as they are highly influenced by culture, society and geographical location. Let's see an example of translation from the story titled *Jananijanmabhumi* (Mother and Motherland) by Narayan Dhakal translated literally as:

Kalo bhut jsto madhya raat thiyo.

English translation: The midnight was pitch dark like a ghost.

In reference to the aforementioned example, Bhattarai et al. (2012) present, "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* or *pale* with the ghost" (p.162).

Similarly, the following metaphorical expression and its translation helps us to be clear about the importance of maintaining correspondence and equivalence during translation.

Balla tero ghaitaamaa ghaam laagyo.

English translation: Just now, you understood.

Literal translation: The sun shined just now on your pot.

The sentence '*balla tero ghaitaamaa ghaam laagyo*' has been translated, literally as: the sun shined just now on your pot; but its sensual meaning is 'just now, you understood.' This example presents a vivid concept of translation of metaphorical expressions. While translating such Nepali metaphorical expressions into English, the translator should be familiar with both languages and the correspondence and equivalence of linguistic terms. In order to be familiar with such items, we must first understand the notion of correspondence and equivalence in translation.

Metaphorical Expressions with Total Correspondence

Metaphorical expressions with total correspondence, by nature, are formally and culturally equivalent because they tend to share common tenor, means and sense by maintaining correspondence between languages. In such expressions, the equivalence is formal and functional. During the translation, both the expressions in source text and target text share the common exact sense. The following example from Paudel's novel *Khalangaamaa Hamalaa*, in terms of formal and functional equivalence, implies the perfect or total correspondence between Nepali and English languages.

Mero mutu vane vatvati polna thaalyo.

English translation: However, my heart started to burn.

In both cultures, the situation of ‘burning heart’ implies the sense that sudden grief or sorrow occurred unexpectedly hurting much. Hence, both expressions and their mutual translation deserve total correspondence.

Metaphorical Expressions with Close Correspondence

Metaphorical expressions with close correspondence share common structure and function in translation but lack the formal aspect of equivalence. There is the substitution of images or objects referring to something other relevant term establishing the connotation. The following example from Paudel’s novel *Khalangaamaa Hamalaa*, in terms of functional equivalence, implies the close correspondence between Nepali and English languages.

Kaam garnu ta dharma ho ni.

English translation: Work is the foundation stone of our lives.

Literal translation: Working is the duty.

In this example, ‘duty’ (*dharma*) is referred as the obligation that we need to conduct in our daily life. In English, work is compared to duty as our obligation or duty is the foundation stone for the success in our life.

Nevertheless, both expressions are functionally equivalent and deserve close correspondence.

Metaphorical Expressions with Null Correspondence

Metaphorical expressions with null correspondence do not share even the partial literal meaning in translation. The equivalence in such expressions is functional and identical. As they lack correspondence due to the dissimilarities between two languages, they express the message with different literal structure. Although, such expressions share the common sense and meaning of the text during translation. These sorts of expressions are content specific and

imply the connotative meaning strongly. According to Adhikari (2006, p.43), the following expression can be taken as an example with null correspondence.

Jaha ram uhi ayodhya.

English translation: Good mind good find.

Literal translation: Where is Ram, there is Ayodhya.

As we know that Ram is portrayed as benevolent, compassionate and ideal figure in the greatest Hindu epic Ramayan. And Ayodhya, the state, is the symbol of peace and justice. Both are identical. This proverbial saying is from Hindu mythology. With the proverb ‘good mind good find’, the sense is carried out to some extent but cultural aspects are ignored.

Thus, due to lack of correspondence, actual meaning of text may get undershadowed and different irrelevant meaning can be employed while translating the text.

It is not always possible to make appropriate translation of metaphorical expressions. However, the task of maintaining correspondence and equivalence during translation of text is possible through certain procedures and techniques of translation. In my research work, I observed and analyzed the metaphorical expressions while translating from Nepali into English with the aforementioned three types of correspondence; viz. total, close and null correspondence which helped me to make findings throughout the study.

For this operation, I selected Radha Paudel’s novel ‘*Khalangaamaa Hamalaa*’ as the source text where I studied the cultural metaphorical expressions and how these expressions were translated into the translated version of the novel- ‘Jumla’ regarding the techniques used and the degree of correspondence especially. Some of the cultural metaphoric expressions extracted from the source text and their translated forms are presented below:

i) *Jindagimaa kukur vaera baache pachhi yastai hunchha.*

= This happens if you live your life like a dog.

ii) *Taawarko vittaamaa buttaa vare jasto pwaalai pwaal dekhinthyo.*

= The wall of the tower was dotted with bullet holes.

iii) *Nayaa barshako din suryakaa nayaa kiran varkharai dhartimaa pokhina thaalekaa thie.*

= The sun had just started to rise.

Techniques Used for Translating Metaphorical Expressions

Translation is an act which adopts various degrees of correspondence and levels of equivalence in the TL cultural terms for the replacement of SL cultural terms. Metaphorical expressions are also the cultural expressions. They are very much strong expressions regarding the sense expressions. They include idioms, phrases or proverbs to express irony, pun, paradox, comparison, grief and humor. Hence, they are highly cultural and translation of such SL cultural aspects in TL culture maintaining the degree of correspondence and level of equivalence is very much challenging task for a translator. Thus, a translator has to adopt various kinds of techniques for translating the metaphorical expressions. In general, the techniques like sense translation, literal translation, substitution, borrowing, addition, omission etc. can be used in the translation of metaphorical expressions.

2.1.6 An Introduction to the Novel ‘Khalangaamaa Hamalaa’

‘Khalangaamaa Hamalaa’, the famous Nepali novel, is written by the prominent fiction writer Radha Poudel who is professionally a nurse serving in Jumla, one of the remote region of Nepal. The novel was first published in 2013 A.D. by Publication Nepa~laya. It has been translated by Dev Paudel and Ishan Gurung in 2016 A.D. with the title named ‘Jumla’. It remains as one of the most popular novels and is able to win the prestigious literary award ‘Madan Prize’ in 2014 A.D.

Khalangaamaa Hamalaa depicts the vivid image of Jumla during the period of Maoist insurgency. As it is a memoir of the writer, it narrates the live experiences as well as thrilling moments that the writer faced during the time of revolution and attacks in Khalanga Bazaar, Jumla, more specifically. In other words, it is a nurse's story as it includes all the struggles, successes and experiences of the writer as a nurse throughout her life.

The title of the novel is relevant regarding the subject matter of the story. However, the title of the novel has not been translated literally. The translated title with literal translation of ST title '*Khalangaamaa Hamalaa*' could be 'Attack in Khalanga', although the translators translated it as 'Jumla' using holistic approach. The writer's own subjective experiences and struggles for being a nurse and serving in Jumla and facing the threats from Maoists, situation being caught between security forces and Maoists, thrilling moments and reliving the time of death during the period of attacks in Khalanga, Jumla regarding the insurgency are presented very systematically, artfully and in a literary manner using sufficient rhetoric and figurative language like irony, similes, metaphors, idioms, proverbs, etc. in the story. The novel also depicts the invaluable cultural, religious, geographical and natural heritages of Jumla very beautifully. The translators have used various techniques to translate the story so as to make it more equivalent and extraordinary.

2.2 Review of Empirical Literature

Translation in the past was considered just to be a part of linguistics but now a days, it has gained its own identity and existence which resulted translation to stand as separate discipline on its own. As it is a separate entity, various researches and studies have been made in the field of translation. Although many studies and research works are made in different aspects of translation, only a few literature and studies are available for the basis to 'metaphorical expressions'. I studied some of the available literature related to translation which were fruitful to complete my research work.

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 the first attempt to define translation as process and product by making study on the 50 contemporary Nepali poems and their translated version in English. 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 sort of texts. He collected the data from 50 Nepali poems and their translation in English. With the use of purposive sampling method, he studied both the original and the translated versions of poems. The study was based on secondary data where the major findings were that different translators employed various types of techniques while translating texts.

Yonghang (2008) carried out a research entitled "Techniques of Translating Proverbs: From Cultural Perspective". The objective of the study was to find out the different techniques used in translation of proverbs of Limbu, Newari and Rai language into English and the frequency of such techniques. The study was made with the secondary sources of data and the focus was on the cultural perspective while translating proverbs. The major finding of the study was that different techniques were implied in translating of the Limbu, Newari and Rai proverbs into English. The research also found sense translation to be the most frequently used technique in translation of proverbs.

Sapkota (2010) conducted a research work on "Techniques of Translating Metaphors: A Case of Muna Madan". The researcher aimed at finding the best technique of translating metaphors. She also used the secondary sources of data and purposive sampling procedure to make effective study. The major findings of her research were that 'there is no any exact hard and fast rule and techniques of translating metaphors and that is why translators use various techniques that are apt in certain context, nature and setting while translating metaphors'. Similarly, 'conversion of sense technique' was found to be the most used technique in translating metaphors.

Aryal (2013) carried out a research entitled “Techniques of Translation: A Case of Anuradha”. Her attempt was to explore the techniques employed in translating cultural words in English version of *Anuradha*. She also attempted to find out the frequency of such techniques. Secondary sources of data were used for the data collection and non-random sampling procedures were used for the research. The major findings of her study were that twelve different techniques were used during the translation of cultural terms where literal translation was found to be the most widely used technique whereas mistranslation was the least used technique.

Bhatt (2013) conducted a research under the title " The Terminological Equivalence of Translated Technical Text: Education Act 2028". The prime concern of her study was to find if legal terms used in Education Act 2028 had equivalent terms or not. The study was mainly based on secondary sources of data and purposive sampling procedure. The major finding of her study was that the equivalence in translation can be measured by a scale of degree that ranges from optimal equivalence to zero equivalence. According to her study, most of the terms were optimally translated but some culture specific terms like dalit, janajati, etc fell under zero translation as they were not translated.

Khanal (2016) carried out a research work on “Translation of Metaphoric Expressions from Nepali into English: A Case of Sukaratka Paila”. His prime concern was to find out correspondence in translation of metaphorical expressions. He too used the secondary sources of data and purposive sampling procedure to make the study effective. The major findings of his research were that among the three types of correspondence techniques, the translator had employed just two correspondence techniques viz. total correspondence technique and close correspondence technique for translating metaphorical expressions found in *Sukaratka Paila*. Similarly, close correspondence technique was found to be the most frequently used technique during the operation.

From the studies mentioned above, I come to know that most of the research works have been carried out to explore techniques, gaps, correspondence, equivalence and strategies of translation. The aforementioned studies are quite helpful and insight giving for this research as they provide me with the knowledge of various techniques used in the translation of metaphorical expressions along the degree of correspondence.

2.3 Implications of the Review of the Study

Reviewing the related literature is one of the significant tasks for carrying out research work as it plays a vital role for improving the methodology and contextualizing the finding in research work. All the research studies that I reviewed were useful, relevant and supportive for my research work. The review of six research studies helped and supported me to carry my research in the following way.

Bhattarai's (1997) thesis supported me to identify the problems of maintaining equivalence and to explore the difficulties faced during translation.

Yonghang's (2008) research provided me an insight of various techniques of translating proverbs from the cultural perspective.

Sapkota's (2010) thesis helped me to find context, nature and setting friendly techniques so as to improve methodologies and contextualizing the findings.

I used the ideas from Aryal's (2011) research work to find out the techniques and their frequency employed in translating cultural words.

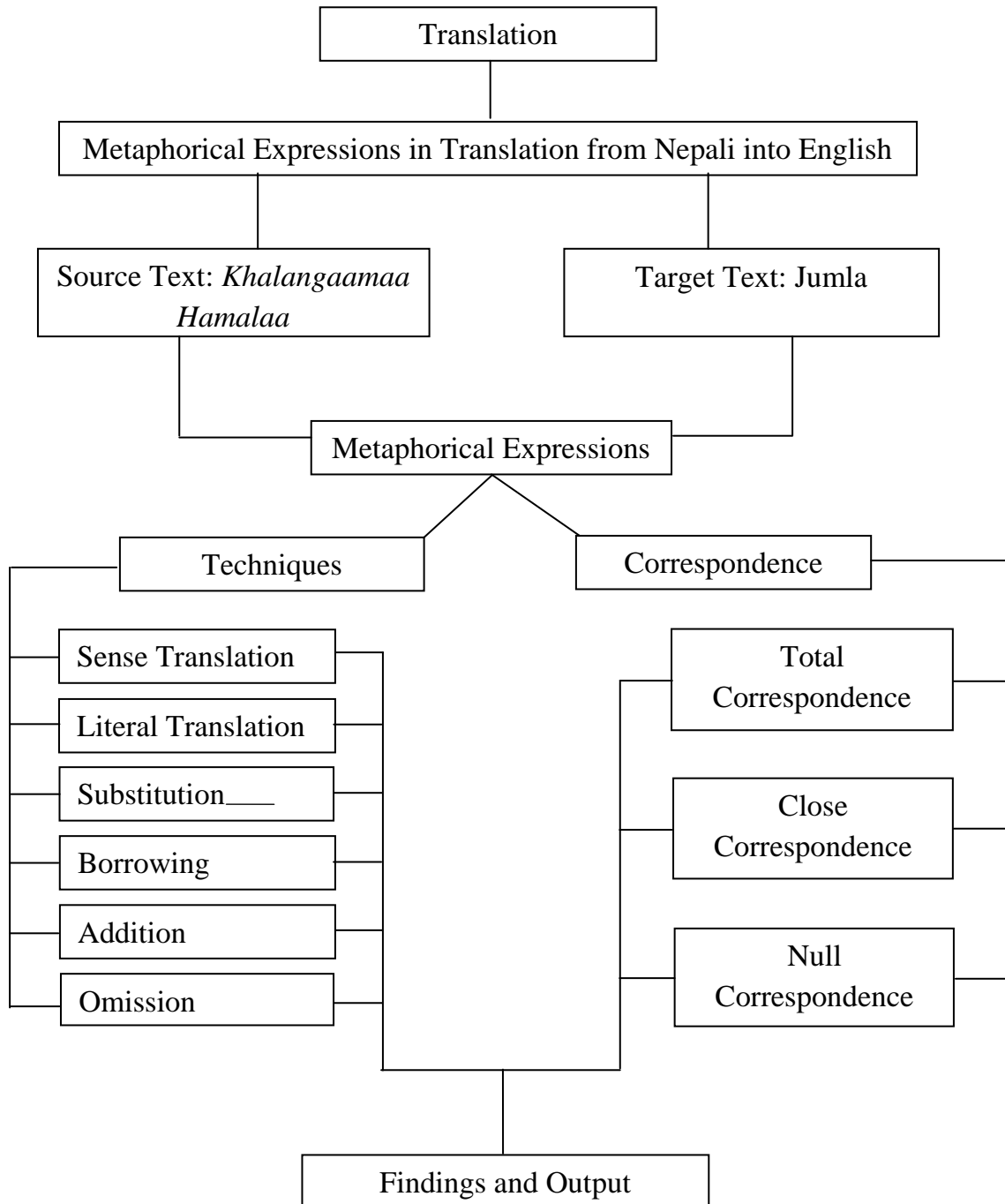
Bhatt's (2013) work gave me the idea of measuring the translation by a scale of degree that ranges from optimal equivalence to zero equivalence.

From Khanal's (2016) thesis, I got information about three types of degree of correspondence techniques used in the translation of metaphorical expressions.

From the aforementioned studies, I understood how a translator struggles for the satisfaction of target readers using different strategies. I am grateful to all the studies above which helped for the betterment of my research.

2.4 Conceptual Framework

This study was based on the following conceptual framework.



CHAPTER THREE

METHODS AND PROCEDURES OF THE STUDY

Research is an exploratory and scientific work which is carried out applying certain methods and procedures. This chapter deals with the research design adopted for carrying out this research. It also describes the methods and procedures used in the research. The information about population, sample, sampling strategy, sources of data, data collection tools, techniques and procedures is also included in this chapter. Similarly, it also deals with data analysis and interpretation procedures.

3.1 Design and Method of the Study

Research is a systematic investigation that can be made in any area of human concern including an object, event, person, topic, context or a theory when some particular queries about such issues or matter emerge in the mind of a researcher where s/he can use any of the research technique. In order to carry out the study, I used case study as a research design. Case study is the study of a single case be it an individual, an object, an event or an institution. It is the deep and detailed study and analysis of a case which is studied using holistic approach. For data collection, analysis and interpretation, it uses multiple sources and methods. That's why, it is also known as 'hybrid design methodology' (Nunan, 1988 p.74). Case study is descriptive and detailed in nature which makes a deep study of a particular selected case. Case can be largely interpreted and evaluated by the researcher for documentary analysis. Young (1998) mentions, "Case study is the method of exploring and analyzing the life of a social unit" (as cited in Bhandari and Ojha, 2013 pp.234-235).

In a case study, the researcher makes an intensive, deep and detailed study of a limited number of units, rather than gathering data for a number of units as in other sorts of research. That is to say, case study is narrower in scope but more intensive, exhaustive and qualitative in nature. Researchers have given a

number of types of case studies. Stenhouse (1983) has developed a technology of case studies and prescribed four types of case studies as mentioned below (as cited in Nunan, 1998 p.78):

- a) Neo-ethnographic case study: It is the in-depth investigation of a single case by a participant observer.
- b) Evaluative case study: It is an investigation carried out in order to evaluate policy of practice.
- c) Multi-site case study: It is a study carried out by several researchers on more than one site.
- d) Teacher research: It is an investigation carried out by a classroom practitioner in his or her professional context.

Among the aforementioned types of case study, my research has been conducted as neo-ethnographic case study. Ethnography is the scientific study of culture. Culture shapes language and language consists of metaphorical expressions. Hence, the study of metaphorical expressions is effective under 'Neo- Ethnographic Case Studies' because this sort of case study provides a systematic way to look on events, collect data, analyse the information and find the results. It is an intensive study for a long period of time being based on a particular case. That's why, I conducted my research study and analysis of translation of metaphorical expressions in a deep, detailed, comprehensive and intensive manner.

3.2 Population, Sample and Sampling Strategy

This study included all metaphorical expressions in word, phrase or sentence level from both Nepali and English versions of the novel, i.e. *Khalangaamaa Hamalaa* (ST), and *Jumla* (TT). I selected them as the samples of my research study by using purposive non -random sampling method.

3.3 Sources of Data

Only secondary data were used in this study. The theoretical ideas were taken from the review of the work of Nida, Newmark, Ricardi, Adhikari, Bhattarai and others. Besides, the metaphorical expressions as sample data were taken from both Nepali and English versions of novel *Khalangaamaa Hamalaa* by Radha Poudel.

3.4 Data Collection Tools and Techniques

As a researcher, I used observation checklist as a research tool to collect the necessary data for this research work. I read and re-read both versions of the novel *Khalangaamaa Hamalaa* and made selection of particular metaphorical expressions found in the novels and analysed them.

3.5 Data Collection Procedures

I followed the procedures mentioned below for collecting essential data required for the research work.

- a. At first, I went through both versions of novel *Khalangaamaa Hamalaa* thoroughly.
- b. I observed and underlined metaphorical expressions from source text and did the same for the concerned translated metaphorical expressions in the target text.
- c. I, then, picked up these expressions from both versions of novel and listed them down systematically.
- d. After then, I collected the cases of metaphorical expressions in translation.
- e. I explored the different techniques used in the translation of cultural metaphorical expressions.
- f. I observed the degree of correspondence of metaphorical expressions in translation in both versions of novel.
- g. Then, I made analytical and critical observation and reflection on the techniques used and the correspondence to find out what sorts of

techniques were used and to what extent the correspondence in metaphorical expressions during translation were maintained.

3.6 Data Analysis and Interpretation Procedures

After the data were collected systematically, they were transcribed, coded, analyzed, interpreted and then presented descriptively and analytically by using the appropriate tools, tables, signs and diagrams. Data were obtained from both Nepali and English versions of novel. The data were collected by using observation as a primary tool. The collected data were analyzed and interpreted by using interpretative approach including tables, figures and diagrams. I interpreted data in relation to the techniques used and degree of correspondence maintained. I supported them with examples and theoretical ideas given by different scholars. I analyzed the degree of correspondence and techniques used during the translation of metaphorical expressions found in both Nepali version (ST) and English version (TT) of the novel *Khalangaamaa Hamalaa*.

3.7 Ethical Considerations

While carrying out a research work, the researcher must consider certain ethics and norms. To make an ethical research, the research study should be relevant, reliable and valid. For this, I duly considered the following ethical norms.

- a. I moved on the research considering the objectives of the study.
- b. I related the subject matter with research topic and sequence of sub-topics.
- c. I proceeded on the research following the sequence provided by the conceptual framework.
- d. I made each aspects of research relevant, valid and ethical as far as possible.
- e. I tried to maintain the cohesion and coherence of the writing.

- f. All the ideas generated in this research were my own except the cited ones.
- g. I tried to keep the research study safe from plagiarism.

CHAPTER FOUR

ANALYSIS AND INTERPRETATION OF THE RESULTS

This chapter deals with the analysis of data and interpretation of the results. The data for the purpose of the analysis and interpretation in this research study were the selected metaphorical expressions as the samples whose analysis and interpretation has been made in this chapter.

4.1 Analysis of Data and Interpretation of the Results

Analysis and interpretation are the basic parts of research. When the raw data are collected with certain tools and procedures, they are analysed critically. Certain techniques are used for the analysis of data and interpretation of the results. Data can be analysed and interpreted with the use of explanation, critical reflection, description, frequency, tables, dia-grams and charts. I used descriptive tools like explanation, critical reflection and simple statistical tools like frequency and counts to analyse the data. The results have been derived from the analysis and later they have been interpreted with the use of description, frequency, counts and pie-charts.

For the analysis of the data, I categorized those sets of metaphorical expressions into different techniques and degree of correspondence regarding the techniques used and correspondence maintained in their translation. Making thorough observation in the translation of those expressions, I made descriptive explanation of each set of metaphorical expressions regarding the techniques used in the translation of such ST expressions.

4.1.1 Techniques Used in the Translation of Metaphorical Expressions

Technique is a particular strategy to complete a specific task like translation. The translators can make use of different techniques during the translation process. In case of translating metaphorical expressions here, the translators seemed applying different techniques for making effective translation

depending upon the culture, context, value and ease comprehension of ST. The sets of metaphorical expressions taken as the sample for the research study were thoroughly observed and analyzed during the process of research study where various techniques were found to be applied for translating the ST metaphorical expressions into their TT form. I, here below, have presented the explanation of such sets of metaphorical expressions in terms of the application of different techniques mentioned in the conceptual framework.

4.1.1.1 Sense Translation

Sense translation, one of the technique of translation, is mostly used in translating metaphorical expressions as it carries the actual meaning and original sense of the SL terms into TT by using strong and weighty idioms, words, phrases and metaphors respecting both SL and TL terms. The translators use this technique to convey the real meaning and sense of ST into the TT. Some of the available evidences from the samples and their explanation have been presented below:

ST: *Ti bachchi laai samjhidaa ahile pani meraa aakhaa rasaachhan* (p.15).

TT: **When I think of her, I still cry even today** (p.16).

In the above ST expression, the writer used the idiom ‘*aakhaa rasaunu*’ which means ‘tears in the eyes’ in English. The translators used the word ‘cry’ for ‘tears in the eyes’ as tears get naturally while crying. In this way, they carried the sense of the idiom by applying sense translation technique.

ST: *Barshau pachhi tyahi sapanaa malaai aafutira doryauna aaeko thiyo* (p.19).

TT: **After so many years of wondering, the dream was coming true** (p.21).

The word ‘*doryaunu*’ in the above ST expression expresses the sense of very ambition or dream reaching the mission. With the use of the phrase ‘coming true’, the translators attempted to give the meaning of ST functionally by implementing sense translation technique.

ST: *Saachchai rahechha vanne thaaha paaye pachhi pani, sabaile malaai udaaye* (p.20).

TT: After they realized it was true, they started to make fun of me (p.22).

The writer used the idiom '*udaunu*' for her that culturally meant making joke of her. Ignoring the literal word vocabulary of it, the translators caught the sense of the word regarding the context and made use of sense translation technique.

ST: *Maanchheko jaat paristhiti ra sanjogle jataa lataaryo, utai lataarine ta ho* (p.24).

TT: Man goes wherever destiny leads him (p.27).

'*Paristhiti*' and '*sanjog*' in the ST expression have the English meaning as 'situation' and 'co-occurrence' respectively. The translators caught the sense and meaning of those words and merged them into one meaningful word as 'destiny'. Though '*lataaru*' is known as 'drag', they used the term 'lead' to denote it. In this way, the translators applied sense translation technique ignoring literal one.

ST: *Taaraako testo binti vaau sunera meraa godaa adienan* (p.28).

TT: I had to react after hearing such an emotional plea from Tara (p.31).

The translation of the above ST expression is a good example of sense translation because the phrase '*goda adienan*' contextually means 'she moved on or took action or reacted' regarding the sense. Ignoring the literal aspect, the translators applied sense translation technique along the use of right but different phrase.

ST: *Manaaune taurtarikaamaa vane dharti ra jun jattikai antar holaa* (p.32).

TT: However, the style of celebrating is completely different (p.36).

'*Dharti*' (earth) and '*jun*' (moon) are separate and different entities regarding life, existence, function and distance. Both cannot be the same or cannot assimilate together. They are the symbols to mean completely different entities. Thus, the translators valued the aspect of sense and made sense translation of the ST expression.

ST: *Dukkhako pahaadle mutu jati thichchha, anuhaar uti mujaa parera aaudio rahechha* (p.41).

TT: The more sorrow in life, the more wrinkles on one's face (p.45).

The translators made a beautiful translation using sense translation technique. Though the ST clause *'dukhkhako pahaadle mutu jati thichchha'* could be literally translated as 'the more the hill of sorrow presses the heart', it was replaced with senseful clause 'the more sorrow in life' where the sense was carried out using different form.

ST: *Meraa kansirikaa rau taatera aaye* (p.53).

TT: **I was furious** (p.60).

'Kasirikaa rau taatnu' does not make meaning if literally translated. But in Nepalese culture, it culturally expresses the extreme anger aroused. The writer beautifully presented the narrator's state of anger in the ST expression. By understanding the essence of the ST expression, the translators applied sense translation technique and translated in the form of cultural meaning. Both expressions were completely equivalent regarding the sense.

ST: *Haami surakshyaa nikaaye ra maaobaadiko achaano bandai kasto habigatmaa kaam garirahekaa chhau vanne uniharulaai thaahai chha* (p.54).

TT: **But they knew the situation in which we were working, caught between the security forces and the Maoists** (p.60).

Generally, *'achaano'* in Nepali means the base especially made of wood on which meat is cut into pieces. It is symbolically presented to be the thing that gets extreme pain and wounds while doing even good or providing services. The idiom *'achaano bandai'* in the ST refers to the state of getting troubles and pressures from two opponent forces. The translators used the phrase 'caught between' to replace *'achaano bandai'* as it conveys contextual meaning and sense. Thus, we can say that the translators implied sense translation technique.

ST: *Gaau-gaau dulera maaobaadi sanga jori khojne kaam nagara* (p.55).

TT: **Don't get in the way of Maoist** (p.61).

The above ST expression includes the idiom *'jori khojnu'* which means 'teasing', 'challenging' or 'speaking against' in other words. But the translators used a phrase 'get in the way' to replace *'gaau-gaau dulera'* and *'jori khojne'* together as this phrase carries the optimum sense in TT form with the use of sense translation technique.

ST: *Vaanuko othmukh sukeko sajilai thaahaa hunthyo* (p.65).

TT: **Bhanu was obviously very frightened** (p.73).

The idiomatic phrase '*othmukh sukeko*' in the above ST expression refers to the state of fear. That is to say, when someone gets frightened, his/her mouth gets dry. Thus, the translators carried the meaning and sense of ST expression in TT form applying sense translation technique.

ST: *Malaai unko haalat dekhera maayaa laagera aayo* (p.65).

TT: **I felt sorry for him** (p.73).

The above ST expression carries narrator's feeling of kindness after seeing the poor or feared condition of Bhanu in the novel. The writer used the positive word '*maayaa*' (love) to express the feeling of kindness. Even with the use of negative word 'sorry' for translating positive word 'love', the translators were able to convey the equivalent sense regarding the feeling of kindness. To mean it, this translation is a strong example of sense translation.

ST: *Karmachaari ra byaapaari haru jati sakdo chhito surkhet waa nepaalganj jharna khuttaa uchaalirahekaa thie* (p.105).

TT: **Employees and businessmen were ready to go to Surkhet or Nepalgunj as soon as possible** (p.114).

The translators were able to present the sense of the original text regarding the cultural meaning. The phrase '*khuttaa uchaalirahekaa*' in the ST expression has the cultural sense of 'prepared' or 'ready to move'. But its literal target form could be 'lifting their legs' which was no more valued in the translation. The translators gave place to the sense of the phrase and made sense translation of the ST expression.

ST: *Na ma yiniharuko hu, na yiniharu meraa hun* (p.111).

TT: **I felt like a stranger in a strange land** (p.121).

The ST expression showed the zero relation of the narrator with others. Similarly, the TT expression dealt with the narrator's feeling of himself like that of a stranger in a strange land. Both of the expressions dealt with the essence of expressing unknown or loneliness. The literal translation of the above ST could be 'neither I am of them, nor they are of mine'. But the

translators translated it with a different sentence. Though the translated expression was not accurate and loyal to the ST expression, it also carried the sense of ST expression to some extent as the translators applied sense translation technique in this operation.

ST: *Ma najik pugna napaaudai didi jhamtina aaunuvayo* (p.112).

TT: **As soon as I got near to them my sister came and embraced me** (p.122).

The writer used the word '*jhamtinu*' to denote the act of embracing during a sudden reconnection after a long separation. Though, '*jhamtinu*' means 'to attack' in English, the translators respected the contextual sense and ignored word for word translation. Applying sense translation technique, they reached the essence of the ST expression.

ST: *Yastaa prashna ghari ghari malaai gherna aaipugthe* (p.118).

TT: **These questions came to my mind again and again** (p.128).

According to the ST expression above, some particular questions had gathered frequently to circle the narrator. Actually, there was no physical presence of questions regarding the context in the novel. Rather, the questions took place in the mental level of the narrator. The translators understood this sense and made sense translation of the ST expression.

ST: *Feri arko ajangako pahaad chadne lachhya lina thaaleki chhu* (p.123).

TT: **I have again started to dream big** (p.133).

The ST phrase '*ajangako pahaad chadne*' has the equivalent term 'climbing great hill' if literally translated. Climbing hills or mountains is adventurous task. Such tasks are symbolized for the ambition of great and important works. Regarding the sense, the translators used the phrase 'dream big' for the replacement of narrator's ambition of climbing hill even if it was literary. Thus, the use of sense translation technique was clearly seen here.

ST: *Kaam garnu ta dharma ho ni* (p.127).

TT: **Work is the foundation stone of our lives** (p.138).

In the above ST expression, '*dharma*' meaning 'duty' was metaphorically compared to the work. In translators' eyes, this duty is the foundation stone on

the base of which we live and move. Even with the different definition of the term 'work', the translators seemed able to carry the essence of the ST expression.

ST: *Jumlaa feriyō vaneko ta bajaarmaa rotiko tukra jatro maatra ferieko rahechha* (p.134).

TT: **I thought Jumla had changed but only a small part has changed** (p.144).

In the ST expression above, the writer used the phrase '*rotiko tukraa jatro*' to denote little change in Jumla which could be replaced with 'as a piece of bread' if literally translated. Ignoring its literal aspect, the translators focused upon the sense and used the phrase 'a small part' for replacing it. That is to say, sense translation technique was applied for the translation of the ST expression.

The above statements taken from the translated text show that the translators frequently used sense translation technique during the translation.

4.1.1.2 Literal Translation

Literal translation is another most commonly used technique in the field of translation. It is widely applied when the SL term is transparent or semantically motivated. It is also known as word for word translation. The evidences taken out from the samples and their explanation have been presented below:

ST: *Mero man vaari vaera aayo* (p.3).

TT: **My heart grew heavy** (p.4).

The ST expression '*mero man vaari vaera aayo*' had the meaning of 'I felt uneasy'. But ignoring the sense, the translators translated the text as 'my heart grew heavy' using literal translation technique.

ST: *Mero mutu vane vatvati polna thaalyo* (p.16).

TT: **However, my heart started to burn** (p.17).

In this expression too, similar sort of phrase '*mutu vatvati polnu*' was applied which meant 'to be grieved' or 'to feel sorrow'. Though, it had different meaning, the translators translated literally as burning of the heart.

ST: *Sabai tyasai jibro tokthe* (p.26).

TT: Everybody bit their tongues (p.28).

The writer used the idiom '*jibro toknu*' in the ST expression to mean 'to get surprised' regarding the context. But ignoring this sense, the translators applied literal technique during the translation operation and translated as biting of tongue.

ST: *Gharmaa vane shrimati ra chhoriharulaai dhaarmik grantha ra itihaaskaa kitaabmaa padhine daasi jhai byabahaar garirahekaa hunchhan* (p.35).

TT: Inside their home, their wives and daughters were still treated like slaves from history book and religious texts (p.39).

The writer, in the above ST expression, compared the state of ladies inside home with slaves in the past. The translators made an apt translation with the use of literal translation technique.

ST: *Tarbaarko dhaarmaa hide baraabar* (p.46).

TT: It was like walking on the edge of a sword (p.51).

The above ST expression was applied in Nepalese culture while taking high risk of life. It's risky and almost impossible to walk on the sharp blade of a sword. The translators applied literal translation technique to translate this expression. The phrase 'it was like' was used to give more clarity for understanding '*baraabar*' in the ST expression.

ST: *Surakshyaa nikaayale vane haamilaai pakhetaa kaatieko panchhi jhai gharko pinjadaamai khumchyaayera raakhne sur kasyo* (p.77).

TT: But the security forces wanted to keep us caged inside like birds whose wings were cut (p.85).

According to the novel, '*haami*' meant 'common people and employees along the narrator' who were metaphorically compared with the wings cut flyless birds. The translators attempted to make accurate literal translation as far as possible by applying word for word translation method.

ST: *Maile pani unko ghaau kottyaauna khojina* (p.83).

TT: I didn't want to reopen her wounds (p.92).

The idiom '*ghaau kottyaaunu*' in the above ST expression is meant 'to add more pain with questions or words' regarding its sense in Nepalese culture.

While translating in English, the translators ignored this sense and used word for word translation and translated literally as reopening the wound.

ST: *Meraa aakhaa tyasaimaa jhundirahekaa thie* (p.105).

TT: **My eyes were riveted to it** (p.114).

The translators literally translated the above ST expression. '*Aakhaa jhundinu*' in Nepali is equivalent to 'eyes riveting' in English which means staring or looking steadily. The translators made use of word for word translation here.

ST: *Yasto laagiraheko thiyo ma vitra eutaa jwaalaamukhi umliraheko chha, ra aashuko rupmaa bisfot huna chaahaanchhu* (p.109).

TT: **It felt as if a volcano was erupting inside me and all I wanted to do was burst into tears** (p.118).

The above metaphorical expressions deserved strong literary sense where the feelings of the narrator were metaphorically compared to the volcano and the bursting of feelings (as lava of volcano) was given name of tears. Anyways, the translators made an optimum translation with the use of literal translation technique.

ST: *Mero manobal kaanjirobaa himaal jhai dridha thiyo, tara jumlaa nislota* (p.117).

TT: **My state of mind was as stable as Mt. Kanjiroba but Jumla was sleeping** (p.127).

The writer metaphorically compared her state of mind with Mt. Kanjiroba in the above ST expression to denote the stability. Along the literal translation, the translators simplified the ST term '*nislota*' meaning 'unconscious' with TT term 'sleeping' as sleeping is the state of lying down passive.

ST: *Jindagimaa kukur vaera baache pachhi yastai hunchha* (p.127).

TT: **This happens if you live your life like a dog** (p.137).

While dealing with the term 'dog' or 'life of a dog' in Nepalese culture, it symbolizes to 'making no contribution'. The word '*kukur*' in ST expression denoted the 'trivial or filthy life'. The translators applied literal translation method to the fullest extent.

The above sets of ST and TT expressions taken as the sample of the study show that the translators sufficiently applied literal translation technique during the translation.

4.1.1.3 Substitution

Substitution is another commonly used technique in the process of translation. The translators substitute the SL term with its partially equivalent TL term during translation. In other words, the SL terms are replaced by their partial synonyms of TL to overcome the translation gap. Regarding this research study, the evidences got from the samples and their explanation have been presented below:

ST: *Yasto laagiraheko thiyo, ma feri tyahi ghadi baachiraheki chhu* (p.5).

TT: **I started to feel like I was reliving the experience** (p.5).

In the above expression, the writer used '*tyahi ghadi*' to refer the same time or same context. During translation, the translators applied substitution technique as the Nepali phrase '*tyahi ghadi*' meaning 'the same time' was substituted by English term 'the experience' to refer 'the same experienced time'.

ST: *Uchaaibaata khaseko maatoko putali vuimaa bajaariepachhi jasari chharapashta hunchha, thyaakkai tyastai* (p.6).

TT: **As if a clay doll had been dropped from a great height and shattered** (p.6).

The writer used an illustrative sentence level expression to denote a small event of scatter. Though, '*putali*' means 'butterfly' in English, the translators substituted '*putali*' by the English term 'doll' maintaining equal sense.

ST: *Uhaako mukhmaa maatra hoina, haatmaa pani jaadu thiyo* (p.10).

TT: **There was magic in his hands, not just in his words** (p.9).

The Nepali word '*mukh*' was replaced with equivalent English cultural term 'words'. 'Words' can replace the Nepali cultural terms like '*mukh*', '*waakya*', '*boli*', '*bachan*', '*shabda*', '*jibro*', etc. With a good cultural substitution, the translators made effective translation.

ST: *Yastaa prashna sui ropie jasto mero mutumaa gade* (p.15).

TT: These questions struck me like a knife in my heart (p.16).

The phrase '*sui ropie jasto*' in Nepali means 'painfully' in English. The translators could use the word 'needle' to replace the word '*sui*' but they applied substitution technique for translation operation and substituted '*sui*' by 'knife' just for the exaggeration of the degree of pain.

ST: *Mero baale mero man-mastishkamaa jumlaako jaraa ropidinu vaeko thiyo* (p.18).

TT: My father had planted the seed of Jumla in my mind (p.20).

In the above source text expression, the writer used the word '*jaraa*' which means 'root' in English. But it's not the root actually, it was the feeling or love for Jumla to mean. In this case, '*jaraa*' could be replaced with words like 'roots', 'seed', 'love', 'sense', 'feeling' or 'passion' as they carry equivalent literary sense. The translators applied substitution technique along the use of an equivalent substituting term 'seed' for replacing '*jaraa*' (root).

ST: *Helikaptar vurra charaa jastai udna thaalyo* (p.22).

TT: The chopper started to fly like a bird (p.24).

The word '*helikaptar*' in the ST expression above was itself a borrowing word from English. It could be placed the same while translating but the translators have substituted it with another equivalent term 'chopper' in the target text. That is to say, this translation deserved substitution technique.

ST: *Kaalo baadalmaa chaadiko gheraa* (p.37).

TT: Every cloud has a silver lining (p.41).

The above proverb was almost translated equivalently. However, the word '*kaalo*' in ST was substituted by 'every' in TT. Not every cloud is dark. But here, this means there is some sort or extent of positivism even in every negative situation. In other words, there is strength behind the weakness and one day it will take its place. To carry the sense of hidden positivism and its turn, the translators attempted applying substitution technique.

ST: *Man chiso vaera aayo* (p.59).

TT: I became cold (p.66).

This ST expression, in Nepalese culture, is used to mention the state of being terrified due to going something wrong. The writer used the word '*man*' which could be replaced by 'heart' while translating literally. But the translators applied substitution technique and substituted '*man*' by 'I'. '*Man*' (heart) means 'my heart', 'my mind' or 'I'-(myself). Thus, they used the term 'I' for substituting '*man*'.

The above TT metaphorical expressions taken from the TL text show that the translators used substitution technique while translating the ST metaphorical expressions.

4.1.1.4 Borrowing

Borrowing is also another technique of translation where the SL term is transferred into its own form into the TL term. That means, the terms in ST are placed the same into TT without any changes. In regard to this study, a few evidences derived from the samples and their explanation has been presented below:

ST: *Yaarsaagumbaa ta jumlaako sun vaihalyo* (p.37).

TT: **Yarsagumba was the gold of Jumla** (p.41).

The term '*yarsagumba*' is a Nepali term. The translators applied borrowing technique while translating this ST expression as they used the same ST term '*yarsagumba*' in the TT expression too.

ST: *Khalangaa bajaarkaa dwondakaa ghaau aalai thie* (p.117).

TT: **The scars of the clash were still evident in Khalanga Bazaar** (p.127).

'*Khalangaa*' is a proper noun. But the word '*bazaar*' is a common noun which has the English meaning 'market'. The translators applied borrowing technique while translating ST as they mentioned the same ST term '*bazaar*' instead of 'market' in the TT expression.

The above sets of expressions taken from both versions of the novel show the use of borrowing technique in the translation of a few ST expressions.

4.1.1.5 Addition

Addition is also a technique of translation where some words are added in the TL text so as to make the implicit terms more explicit. While applying this technique, some new target terms are added along the translated terms of ST. Sometimes, hidden facts in the ST are revealed in the TT with the use of this technique so as to make the translated text more comprehensible to the readers. Regarding this research study, a few evidences derived from the samples and their explanations have been presented below:

ST: *Byaapaar baneko chha swaasthya sewa* (p.17).

TT: **Providing health services has become a business** (p.19).

While translating the above ST expression, the translators applied addition technique. '*Swaasthya sewa*' in the ST expression could be translated as 'health services', although the term 'providing' was added before it to make it more clear.

ST: *Jati aber samma basnu pare pani godaa bajaarthinan* (p.27).

TT: **She didn't stamp her foot out of anger, even if she had to stay late** (p.30).

The use of addition technique was seen in the translation of above ST expression. '*Godaa bajaarnu*' in Nepalese culture means 'to get angry'. While translating literally, '*godaa bajaarthinan*' in the ST expression was equivalent to 'didn't stamp her foot'. However, the translators added the phrase 'out of anger' along the target form for the ease comprehension of the text.

The above TT metaphorical expressions show that the translators used addition technique while translating a few ST metaphorical expressions.

4.1.1.6 Omission

Omission, also known as deletion, is a technique of translation where the existence of some SL terms is omitted in TL text. In this technique, the SL terms are no more translated and their existence is lost. While carrying out this research study, I found omission technique applied in various spaces of translation. Here below, I have presented a set of metaphorical expression where omission technique was only used during translation.

ST: *Gharmaa vautik surakshyaa naholaa, tara pariwaarko maayaale yasto karnakabachko kaam gariraheko hunchha jaslaai arjunko baanle pani vedan garna sakdaina* (p.54).

TT: **The love of the family acts as his shield** (p.60).

It seemed that most of the part of the ST expression was omitted during the translation. Only the middle part was translated even partially. The translation of the clause level terms like '*gharmaa vautik surakshyaa naholaa*' and '*jaslaai arjunko baanle pani vedan garna sakdaina*' was missed. Neither their original form nor their translated form was included in the TT expression. Translation of word level terms like '*tara*', '*yasto*' and '*karna*' was also missed. That is to say, the translators applied omission technique to the great extent.

The above TT metaphorical expression shows the transparent use of omission technique in the translation of a single ST metaphorical expression.

4.1.1.7 Different Techniques in a Single Expression

The use of different techniques is not a separate technique itself. It includes the use of multi-techniques in the translation of a single expression. This title got the existence because the translators applied two or more techniques while translating a single ST metaphorical expression. Some of the available evidences from the samples and their explanation have been presented below:

ST: *Ma tyasaile swosthaani kathaa padhe jasto thulthulo swor nikaalera paath ghokthe* (p.11).

TT: **That's why I read my lessons aloud, just as if I were reading from the Swosthani** (p.11).

In the translation of the above expression, the translators applied different techniques. '*Swosthaani*' in the ST expression was paraphrased as 'Swosthani-a religious text' in the TT expression.

Similarly, the translation of the ST term '*kathaa*' was omitted and missed in TT expression.

Generally, the Nepali word '*ghoknu*' has the English meaning as 'to rote'. The ST term '*ghokthe*' was substituted by 'read' in the TT expression. Thus, the translation of the above ST expression deserved different techniques of translation as paraphrasing, omission and substitution.

ST: *Paath ghokdaa mero jiu ping machchie jasto ekohoro hallirahanthyo* (p.12).

TT: **When I read aloud, I used to sway back and forth** (p.12).

The narrator in the ST expression above metaphorically compared the movement of her reading body with that of the swing. The translators carried the meaning of the ST expression in the translated form with the use of different techniques like omission, substitution and sense translation. The ST terms like '*paath*' and '*ekohoro*' were omitted while translating.

Similarly, the ST terms '*ghokdaa*' and '*mero jiu*' were substituted by 'when I read aloud' and 'I' respectively. Even, while substituting '*ghokdaa*' by 'when I read aloud', the use of addition technique was seen as the subject 'I' was added within the phrase.

In the same way, the ST phrase '*ping machchie jasto*' was translated as 'back and forth' where the sense of the ST phrase or the way of movement of the swing was represented by 'back and forth' more exclusively.

ST: *Yastaa ghatanaamaa biraamile saas naferlaan vanera malaai aafnai saas jaalaa jasto hunchha* (p.16).

TT: **I was always afraid the patient would stop breathing** (p.17).

In the translation of the above ST expression, the translators applied omission technique as they missed to translate the phrase '*yastaa ghatanaamaa*' and omitted it in the TT version.

Similarly, they translated the half portion of the ST expression '*malaai aafnai saas jaalaa jasto hunchha*' as 'I was afraid' where they carried the meaning and sense of the ST expression using sense translation technique.

Hence, the translation, here, seemed to deserve omission and sense translation technique together.

ST: *Helikaptarmaa tikat paunu pani mahaavaarat jitnu jattikai hudo rahechha* (p.21).

TT: **To get a ride on a helicopter was similar to winning the great battle of Mahabharat** (p.23).

The translation of the above ST expression included the use of different techniques like back translation, substitution and addition as seen here. The term '*helicopter*' was itself an English word which was used in the ST expression as a borrowing word. This term was translated in its own form as 'helicopter' in the TT expression. That is to say, the translators applied back translation technique here.

Similarly, the word '*tikat*' in the ST expression was itself a borrowing word from English. The translators substituted it by another English word 'ride' with the use of substitution technique.

In the same way, the translators applied addition technique too during the translation of the same ST expression. It means they added the phrase 'great battle of' in front of 'Mahabharat' while translating the term '*mahaavaarat*' in the ST expression.

ST: *Helikaptarko aawaaj saahrai charko hudo rahechha. Kaanai khaane* (p.22).

TT: **The blaring sound of the chopper was hurting my ears** (p.24).

Though the word 'helikaptar' was itself a borrowing word from English, it was translated as 'chopper'. It means, the translators applied substitution technique while translating as they used the word 'chopper' to substitute '*helicopter*'.

Similarly, the translators used sense translation technique too for making effective translation. To review it, the phrase '*kaanai khaane*' was translated as 'hurting my ears' where the sense was carried effectively. '*Kaanai khaane*' did not mean 'eating of ears' in this context. Rather, it referred to 'hurting of ears'. Even in the translated phrasal form here, the cleverness of the translators was seen as they indifferently added the word 'my' between the terms 'hurting' and 'ears' to deliver the message that there was the narrator as the subject. With this addition, they revealed the presence of the narrator hidden in the ST

expression. Thus, there can be seen the use of different techniques like substitution, sense translation and addition in the translation of above ST expression.

ST: *Raat vari tinai vuraaharuko tarkanaa manmaa khelirahyo* (p.24).

TT: **All night, I thought about those two boys** (p.26).

The translators used different techniques for the translation of above ST expression. The ST expression was in the passive voice form where the translated version of it was kept in the active voice. The presence of the subject was disclosed in the TT with the addition of 'I'.

Along this addition technique, the translators applied sense translation technique as they replaced the phrase '*tarkanaa manmaa khelirahyo*' with a representing single word 'thought' which was able to deliver the sense and meaning of the ST phrase.

Similarly, the translators applied blending technique too far more visibly. That is to say, they translated the ST term '*vuraaharu*' as 'two boys' in TT. The use of the term 'boys' for replacing '*vuraaharu*' is substitution and the use of the term 'two' in front of 'boys' is addition. Thus, the use of both techniques for one word '*vuraaharu*' resulted in blending. Anyway, this translation deserved the use of different techniques as addition, sense translation and blending.

ST: *Belaayatmaa mero upasthitiko mol sukkaa baraabar hunna. Jumlaamaa laakh chha* (p.25).

TT: **In Britain, my presence wouldn't have been worth a penny while in Jumla it was invaluable** (p.28).

While translating the ST expression above, the translators simply attempted to apply literal translation technique.

But for the translation of the ST term '*laakh*', they applied sense translation technique. They could use 'lakh' or 'million' for it. However, they used the word 'invaluable' for replacing '*laakh*' because the number '*laakh*' in Nepalese culture pays high value and price. Regarding this sense, the translators applied sense translation technique here.

Similarly, the ST expression includes two different sentences and during translation, the translators merged them into one with the addition of the conjunction word 'while'. In this way, they applied addition technique too. The ST expression in the present tense was transformed into past form slightly. The translators seemed clever in the translation work regarding the use of different techniques like literal translation, sense translation and addition.

ST: *Afis jaane belaa hotalki bajyeile pujaa garera raakheko thaalibaata nidhaar maathi tika lagaauthe bibaahit mahilaale jastai* (p.26).

TT: **On the way to the office, I also used to put a tika on my forehead like a married woman** (p.28).

The term '*afis*' in the ST expression was itself a borrowing word from English as 'office' and its same use in the TT expression denoted the presence of back translation technique.

Similarly, the narrator was hidden in the ST expression. The translators revealed the presence of the subject with the help of addition technique as they have added the terms 'I also' in between the TT expression.

In the same way, the translators also applied the omission technique during the translation operation. The long ST phrase '*hotalki bajyeile pujaa garera raakheko thaali baata*' was missed to translate and omitted in the TT expression. This is how the translators applied different techniques as back translation, addition and omission while translating the above ST expression.

ST: *Maathillo jaat ra raajya srotbaata posieko vaniekaa baahun chhetri pani thuprai chhan, jo pet varne gaas ra aang dhaakne ek saro dhaagoko nimti ragat pasinaa bagaachhan* (p.33).

TT: **Higher caste people and those who are supposedly favoured by the government such as Brahmin and Chhettris also have to work very hard in order to get even basic food and clothing** (p.36).

The translators applied different techniques for translating the above ST expression. They used transliteration technique while translating the ST term '*baahun chhetri*' as they translated it with 'Brahmins and Chhettri' in the TT expression.

Even there, the ST terms were pluralized and addition technique was seen to be applied with the use of the term ‘and’ in between them.

Similarly, the translators applied sense translation technique while translating the long phrases ‘*pet varne gaas*’ and ‘*aang dhaakne ek saro dhaago*’ for which they used the terms ‘basic food’ and ‘clothing’ respectively as they represented the collective meaning and sense. In the same way, the ST phrasal part ‘*ragat pasinaa bagaauhan*’ was converted into ‘work hard’ using sense translation technique. Thus, here seemed the use of different techniques like transliteration, addition and sense translation.

ST: *Malaai yo chalan taraaika mahilaale ghunghat odhe jasto waa muslim mahilaale burkaa lagaae jasto laagyo* (p.34).

TT: **For me, this tradition resembled the ladies in Terai wearing ghunghat or Muslim ladies wearing burkas** (p.38).

The word ‘*taraai*’ in the ST expression is a Nepali word which was translated the same as ‘terai’ in the TT expression. That is to mean the translators applied the borrowing technique here. In the same way, ‘*ghunghat*’ and ‘*burkaa*’ are the borrowing words from Arabian language which are also used in Nepali language too. And those two words in the ST expression were translated the same as ‘*ghunghat*’ and ‘*burkas*’ respectively in the TT expression with the use of borrowing technique.

Similarly, the word ‘*muslim*’ in the ST expression was a word from English which was mentioned the same as ‘muslim’ in the TT expression. That is to say, the translators applied back translation technique here. In this way, the translators applied borrowing and back translation technique together during the translation here.

ST: *Nispatta adhyaaromaa baachiraheko chha jumlaa* (p.36).

TT: **Jumla was still living in pitch-blackness** (p.39).

The ST phrase ‘*nispatta andhyaaromaa baachnu*’ was rich regarding its cultural sense as it denoted to ‘live without the light of education or knowledge’. In spite of its cultural sense, the translators attempted literal translation technique and translated as ‘living in pitch blackness’.

Even in this operation, it is seen that the translators applied substitution technique as they used the word ‘blackness’ to substitute the ST word ‘*andhyaaro*’ which could be simply translated as ‘darkness’.

The ST expression was in the present tense but its TT form seemed to be in past tense and thereby the translators made use of addition technique with the additional use of the term ‘still’ in the TT expression. That is to say, the translators applied different techniques like literal translation, substitution and addition during the translation of the above ST expression.

ST: *Huna pani sadarmukaam aaunu chha vane bidesh jaadaa visaa lie jasto maaobaadi sanga anumati linu parthyo* (p.46).

TT: **To come to the capital, they had to get permission from Maoist, just like getting a visa** (p.51).

During the translation of the above ST expression, the translators used different techniques. The ST word ‘*sadarmukaam*’ could be translated as ‘headquarter’ literally. But the translators applied substitution technique and substituted it by ‘capital’.

Similarly, ‘*visaa*’ in the ST expression was itself a term from English language which was translated in its own form ‘visa’ in the TT expression. That is to say, the translators applied back translation technique here.

In the same way, omission technique is also visible during the translation as the ST term ‘*bidesh jaadaa*’ was missed to translate and omitted. It means there was no more presence of it in the TT version. Thus, the translators were seen applying different techniques as substitution, back translation and omission while translating the above ST expression.

ST: *Chandannaath baabaako mandirmaa diyo dhipdhip hudai gairaheko thiyo* (p.48).

TT: **The diyos-oil lamps-in the temple of Chandannath grew dimmer** (p.53).

While translating the above ST expression, the translators made use of different techniques. The ST term ‘*chandannaath baabaa*’ could be translated as ‘God

Chandannath' but there was only 'chandannath' in the TT expression. The translation of the term 'baabaa' was omitted using omission technique. Similarly, the translators applied blending technique to translate the ST term 'diyo'. While translating it, they mentioned 'diyos-oil lamps' where writing 'diyos' denoted the use of borrowing technique and adding 'oil-lamps' denoted paraphrasing technique. In this way, the use of both techniques while translating a single word 'diyo' contributed the translation to be the blending one.

In the same way, the ST term 'dhipdhip' was a Nepali cultural and onomatopoeic word often hard to translate into another language.

Understanding the change in lighting of lamps and sense of 'dhipdhip', the translators used the term 'dimmer' in the TT expression using sense translation technique. Thus, the use of different techniques like omission, blending and sense translation was seen in the translation of ST expression here.

ST: *Asinaa barsie jasto goli barsina thaale pachhi bicharaa khub daraayechhan* (p.64).

TT: **With the shots falling like hail stones, he was terrified and crying** (p.71).

The translators used substitution technique in two places while translating the above ST expression. 'Goli' is literally meant by 'bullet'. 'Shots' refer to the 'fired bullets'. The translators substituted 'goli' by 'shots' regarding the context. Similarly, the writer used the term 'bicharaa' to denote Bhanu in the novel. She could use 'Bhanu' or 'uni' (pronoun). But contextually she used the term 'bicharaa' to refer Bhanu of poor feared condition. The translators understood the meaning and substituted 'bicharaa' by 'he' which denoted the man with pity condition.

In the same way, the translators added the phrase 'and crying' at the last of the TT expression using addition technique of translation. This is how the translators made the use of substitution and addition technique together while translating the above ST expression.

ST: *Ek ek sekend ek ek juni baraabar* (p.68).

TT: Every second seemed like a life time (p.76).

The translation of the above expression was seen rich regarding the use of different techniques. The opening ST term '*ek ek*' was substituted by 'every' in the TT form using substitution technique. Likewise, the translators substituted '*ek ek juni*' in the ST expression by the phrase 'a life time' in the TT expression.

Similarly, the word 'sekend' was itself a borrowing word as 'second' from English. The translators applied back translation technique as they translated the ST term '*sekend*' in its original form 'second' in the TT expression.

In the same way, the translators carried the sense of the ST term '*baraabar*' with the equivalent TT phrase 'seemed like' using sense translation technique. This is how the translators made use of substitution, back translation and sense translation together while translating the above ST expression.

ST: *Khuttaamaa dori baadhera ghisaardai lyaaираhekaa thie. Bachchaale khelaunaa ghisaare jhai dekhioko thiyo (p.78).*

TT: They dragged the corpses outside just like the children drag their toys behind them (p.86).

In the above ST expression, the things that were dragged were hidden. Such hidden facts were the corpses (*laash/shab*) which were metaphorically compared to the toys that children drag. The writer gave hints to mean corpses by the use of a phrase '*khuttaamaa dori baadhera*' which seemed to be omitted in the TT form. That is to mean, the translators applied omission technique by omitting the translation of the phrase '*khuttaamaa dori baadhera*' in the TT version.

Meanwhile, it is seen that the translators filled this gap created by omitting the phrase '*khuttaamaa dori baadhera*' by the use of the term 'corpses' to make the expression clear. It means they applied substitution technique to clarify the theme of previously mentioned phrase by the use of the term 'corpses'.

Similarly, with the addition of 'behind them' at the last of the TT expression, the translators attempted to clarify the style of dragging corpses like the toys of children. Two separate sentences in ST form were merged into one in the TT

form and sense of the ST was carried almost in the TT. This is how the translators made use of different techniques like omission, substitution and addition during the translation operation here.

ST: *Taawarko vittaamaa buttaa vare jasto pwaalai pwaal dekhinthyo* (p.96).

TT: **The wall of the tower was dotted with bullet holes** (p.106).

During the translation of the above ST expression, different techniques were seen to be used. The term '*taawar*' in the ST expression was itself a borrowing word from English which was translated in its original form as 'tower' in the TT expression. That is to say, the translators applied back translation technique here.

The translators applied addition technique too with the additional use of 'bullet' in the TT expression.

Similarly, omission technique was also applied during translation as the phrase '*buttaa vare jasto*' in the ST expression was missed to translate and omitted in the TT expression. In this way, different techniques like back translation, addition and omission were seen used by the translators for translating the above ST expression.

The sets of metaphorical expressions above taken as the sample of the study show that the translators frequently applied two or more different techniques for the translation of a single metaphorical expression.

While analyzing the data, I found that different techniques were used by the translators while translating the ST metaphorical expressions in the TT. The techniques of translation like sense translation, literal translation, substitution, borrowing, addition and omission technique were found to be used more openly. Similarly, there were other several metaphorical expressions found where the use of different techniques was made together. It means the translators used more than one technique while translating a single metaphorical expression.

Among the aforementioned techniques, sense translation technique was found to be the most used technique. The translators used this technique while

translating 19 ST metaphorical expressions. They carried the cultural meaning and sense of the particular ST cultural terms into TT expression by the use of different target cultural terms. For example: the ST cultural phrase '*rotiko tukraa jatro*' was translated as 'a small part' in the TT expression.

Similarly, the translators applied literal translation technique for translating 11 ST metaphorical expressions. For example:

ST: *Mero mutu vane vatvati polna thaalyo.*

TT: However, my heart started to burn.

In the same way, substitution technique was also applied in the translation of eight metaphorical expressions of ST. The translators substituted particular ST terms with their different but equivalent terms. For example; the ST term '*mukh*' was substituted by 'words' in a sentence.

Only two metaphorical expressions were found where borrowing technique was used while translating. The translators used the same ST term as the target form in the translated version. For example: the Nepali term '*yaarsaagumbaa*' was kept the same as 'yarsagumba' in the TT expression.

Similarly, the translators applied addition technique while translating two ST metaphorical expressions. For example: '*swaasthya sewaa*' in the ST expression was translated as 'providing health services' where the use of the word 'providing' was additional.

In the same way, the translators applied omission technique while translating only one ST expression. For example: the clause part '*gharmaa vautik surakshyaa naholaa*' in the ST expression was omitted while translating and '*tara pariwaarko maayaale yasto karnakabachko kaam gariraheko hunchha*' was translated as 'the love of the family acts as his shield' where terms like '*tara*' and '*karna*' were omitted during translation.

Beyond that, 17 metaphorical expressions were translated by the application of different techniques. The translators used two or more techniques for translating a single ST expression. It means techniques like literal translation, substitution, back translation, paraphrasing, blending, transliteration,

borrowing, omission, addition or sense translation were used while translating SL words, phrase or clause of a single metaphorical expression. For example:

ST: *Chandannaath baabaako mandirmaa diyo dhipdhip hudai gairaheko thiyo.*

TT: The diyos-oil lamps-in the temple of Chandannath grew dimmer.

Here, the translators used three types of techniques, viz. blending, omission and sense translation. The ST term '*diyo*' was translated as 'diyos-oil lamps' where blending technique was used. Translation of the ST term '*baabaa*' was omitted in the TT using omission technique. Similarly, translating ST phrase '*dhipdhip hudai gairaheko*' as 'grew dimmer' in TT showed the usage of sense translation technique.

The translators applied separate techniques for separate sentences and for the translation of some of the expressions they applied two or more techniques regarding particular words, phrases or clauses. Apart from the aforementioned techniques in the conceptual framework, the translators used other techniques too as blending, back translation, paraphrasing, transliteration, etc making their presence along other techniques in the translation where different techniques were applied.

The frequency of techniques used in the translation of metaphorical expressions has been interpreted here below:

Out of the total ST metaphorical expressions taken as the sample for the research study, 19 of them were translated with the use of sense translation technique.

Similarly, the translators used literal translation technique for translating eleven ST expressions.

In the same way, the translators applied substitution technique while translating eight ST expressions.

The translators made use of borrowing technique and addition technique for translating two-two ST expressions.

The omission technique was least used as the translators used this technique while translating only one ST expression.

Beyond that, the application of different techniques in the translation of a single metaphorical expression was applied to translate 17 ST expressions.

The data regarding the techniques used in the translation of the selected ST metaphorical expressions as sample has been presented in the pie-chart as below:

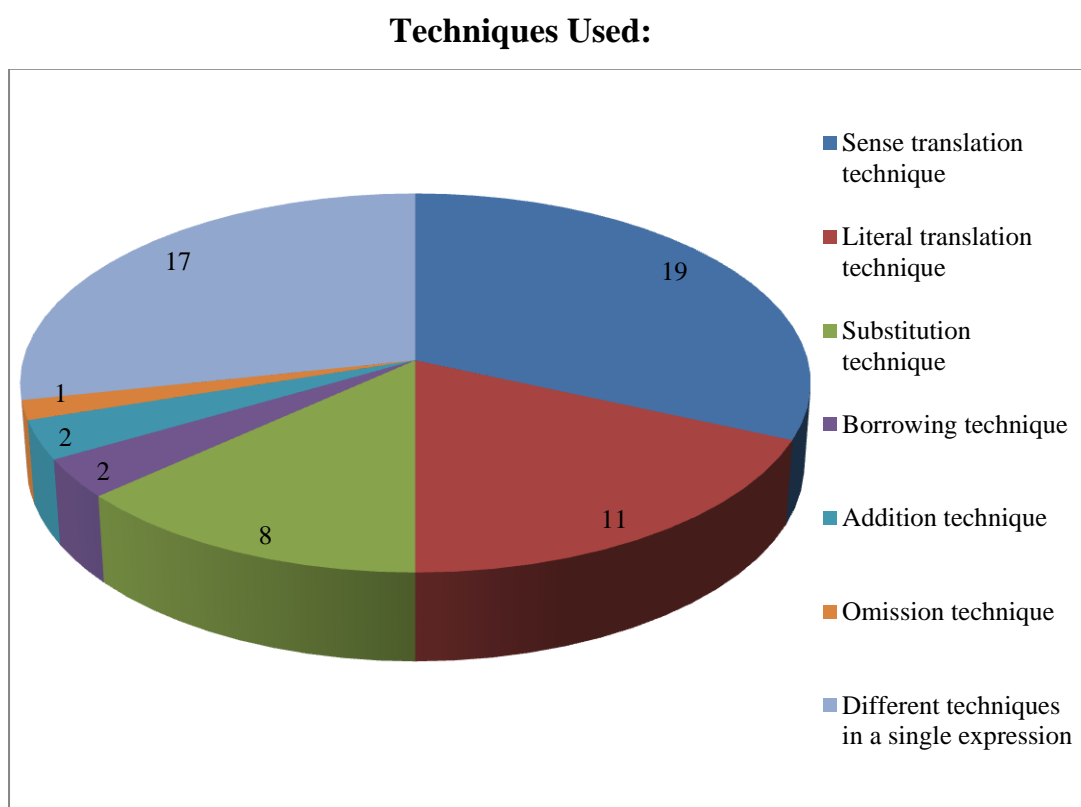


Figure No. 1

4.1.2 Degree of Correspondence in the Translation of Metaphorical Expressions

Another concern of this study was to explore the degree of correspondence maintained in the translation of metaphorical expressions. I made the explanation of those selected metaphorical expressions in terms of the state of correspondence presented in the translation of such ST expressions which has been presented below:

4.1.2.1 Close Degree of Correspondence

Metaphorical expressions having close degree of correspondence hold just functional equivalence where substitution of images is taken as the translation strategy. That means there is the substitution of images or objects referring to something other relevant terms establishing the connotation. The formal aspect is lacked in this type of correspondence. Some of the evidences holding close degree of correspondence derived from the sample of the study have been presented below:

ST: *Ma tyasaile swosthaani katha padhe jasto thulthulo swor nikaalera paath ghokthe* (p.11).

TT: **That's why I read my lessons aloud, just as if I were reading from the Swosthani** (p.11).

In the above TT expression, the translators used different techniques while maintaining the close degree of correspondence. Omission, paraphrasing and substitution were primarily seen during translation. However, the translators seemed able to carry the sense of ST expression to the fullest extent. Though the forms were a bit changed, the expressions were functionally equivalent. Thus, translation holded close correspondence here.

ST: *Paath ghokdaa mero jiu ping machchie jasto ekohoro hallirahanthyo* (p.12).

TT: **When I read aloud, I used to sway back and forth** (p.12).

The narrator in the novel metaphorically compared the movement of her reading body with the swing. The translators brought the sense of the ST expression in the translated form using different techniques. That is to say, both expressions corresponded partially.

ST: *Ti bachchi laai samjhidaa ahile pani meraa aakhaa rasaauchhan* (p.15).

TT: **When I think of her, I still cry even today** (p.16).

In the above ST expression, the writer used the idiom 'aankhaa rasaaunu' which means 'tears in the eyes' in English. The translators used the word 'cry' for 'tears in the eyes' as tears get naturally while crying. Similarly, they substituted 'ti bachchi' with the pronoun 'her'. However, they became able to

convey the sense even with different wording making translation semi correspondent.

ST: *Yastaa ghatanaamaa biraamile saas naferlaan vanera malaai aafnai saas jaalaa jasto hunchha* (p.16).

TT: **I was always afraid the patient would stop breathing** (p.17).

While translating the above ST expression, the translators made literal translation of half portion of the sentence. But for the rest '*aafnai saas jaalaa jasto hunchha*', they used 'I was always afraid' which means terrified. In other words, '*saas jaanu*' also carries the sense of terrifying. Thus, this translation seemed to have half degree of correspondence.

ST: *Barshau pachhi tehi sapanaa malaai aafutira doryauna aaeko thiyo* (p.19).

TT: **After so many years of wondering, the dream was coming true** (p.21).

The word '*doryaunu*' in the above ST expression expressed the sense that the very ambition or dream reaching the mission. With the use of the phrase 'coming true', the translators attempted to give the meaning of ST functionally maintaining semi degree of correspondence.

ST: *Saachchai rahechha vanne thaahaa paae pachhi pani, sabaile malaai udaae* (p.20).

TT: **After they realized it was true, they started to make fun of me** (p.22).

The writer used the idiom '*udaunu*' for her that culturally meant making joke of her. Ignoring the literal word vocabulary of it, the translators caught the sense of the word regarding the context and made sense translation. Thus, both expressions closely corresponded.

ST: *Helikaptarko aawaaj saahrai charko hudo rahechha. Kaanai khaane* (p.22).

TT: **The blaring sound of the chopper was hurting my ears** (p.24).

'*Kaanai khaane*' in the above ST expression meant 'extremely loud and unbearable'. Carrying the sense of unbearable loud sound, the translators made the use of very apt phrase 'hurting my ears' to serve equivalent sense. Both expressions partially corresponded.

ST: *Raat vari tinai vuraaharuko tarkanaa manmaa khelirahyo* (p.24).

TT: **All night, I thought about those two boys** (p.26).

In the above ST expression, the word '*tarkanaa*' was in the form of noun. But the translators replaced this with similar verb word 'thought'. Addition like 'I' and 'two' was made and voice was changed during translation. However, the translators delivered the meaning with functional equivalence.

ST: *Maanchheko jaat paristhiti ra sanjogle jataa lataaryo, utai lataarine ta ho* (p.24).

TT: **Man goes wherever destiny leads him** (p.27).

In the above translation, the translators merged two different Nepali words '*paristhiti*' and '*sanjog*' into one English word 'destiny' which expressed the same meaning. Similarly, two different words 'goes' and 'leads' were used to refer the Nepali words '*lataarine*' and '*lataaryo*' respectively. However, both expressions were functionally equivalent deserving half correspondence.

ST: *Afis jaane belaa hotalki bajyeile pujaa garera raakheko thaalibaata nidhaar maathi tika lagaauthe bibaahit mahilaale jastai* (p.26).

TT: **On the way to the office, I also used to put a tika on my forehead like a married woman** (p.28).

Although the translators exercised translating literally, they omitted a long phrase '*hotalki bajyeile pujaa garera raakheko thaali baata*' in the translated form. Thus, translation was deprived for holding total correspondence here. However, it was functionally equivalent.

ST: *Taaraako tyasto bintivaau sunera meraa godaa adienan* (p.28).

TT: **I had to react after hearing such an emotional plea from Tara** (p.31).

The translation of the above ST expression stood a good example of sense translation because the phrase '*goda adienan*' contextually meant 'she moved on or took action' regarding the sense. Ignoring the literal aspect, the translators applied different but apt phrase which limited translation to hold semi correspondence.

ST: *Manaaune taurtarikaamaa vane dharti ra jun jattikai antar holaa* (p.32).

TT: **However, the style of celebrating is completely different** (p.36).

'*Dharti*' (earth) and '*jun*' (moon) are separate and different entities regarding life, existence, function and distance. Both cannot be the same or assimilate together. They are the symbols to mean completely different entities. Thus, the translators valued the aspect of sense rather than the literal one.

ST: *Maathillo jaat ra raajya srotbaata posioko vaniekaa baahun chhetri pani thuprai chhan, jo pet varne gaas ra aang dhaakne ek saro dhaagoko nimti ragat pasinaa bagaauhan* (p.33).

TT: **Higher caste people and those who are supposedly favoured by the government such as Brahmin and Chhettris also have to work very hard in order to get even basic food and clothing** (p.36).

The writer, in the above ST expression, used the phrases '*pet varne gaas*' and '*aang dhaakne ek saro dhaago*'. The translators nicely comprehended the meaning of such phrases and used the relevant cover terms as 'basic food' and 'clothing' respectively. Similarly, the idiomatic phrase '*ragat pasinaa bagaaunu*' means 'to do hard labor' or 'to work very hard' in English. Ignoring word for word translation, the translators used the sense and meaning of it and used the phrase 'work very hard' so as to preserve the functional equivalence.

ST: *Kaalo baadalmaa chaadiko gheraa* (p.37).

TT: **Every cloud has a silver lining** (p.41).

The above proverb was almost translated equivalently. However, the word in ST was substituted by 'every' in TT. Not every cloud is dark.

But here, this means there is some sort or extent of positivism even in every negative situation. In other words, there is strength behind the weakness and one day it will take its place. To carry the sense of hidden positivism and its turn, both proverbs closely corresponded.

ST: *Dukkhako pahaadle mutu jati thichchha, anuhaar uti mujaa parera aaudio rahechha* (p.41).

TT: **The more sorrow in life, the more wrinkles on one's face** (p.45).

The translators made a beautiful translation using sense translation technique.

'*Dukkhako pahaadle mutu jati thichchha*' was replaced with senseful clause 'the more sorrow in life' where sense was carried out using different form and

similar was the style in the rest clause. Hence, both expressions were partially correspondent.

ST: *Huna pani sadarmukaam aaunu chha vane bidesh jaadaa visaa lie jasto maaobaadi sanga anumati linu parthyo* (p.46).

TT: **To come to the capital, they had to get permission from Maoist, just like getting a visa** (p.51).

During the translation of the above ST expression, the translators used different techniques. Substitution of 'sadarmukaam' by 'capital', addition of 'they' and omission of translation of 'bidesh jaadaa' contributed the translation to be partially correspondent but functionally equivalent.

ST: *Chandannaath baabaako mandirmaa diyoo dhipdhip hudai gairaheko thiyoo* (p.48).

TT: **The diyos-oil lamps-in the temple of Chandannath grew dimmer** (p.53).

The ST expression was rich in cultural terms where the translators applied various techniques. In spite of the differences, equivalence regarding function was maintained as a result of which translation became semi correspondent.

ST: *Meraa kansirikaa rau taatera aae* (p.53).

TT: **I was furious** (p.60).

'Kasirikaa rau taatnu' does not make meaning if literally translated. But in Nepalese culture, it culturally expresses the extreme anger aroused. The writer beautifully presented the narrator's state of anger in the ST expression. By understanding the essence of the ST expression, the translators applied sense translation technique and translated in the form of cultural meaning. Both expressions did not support literally to each other but were completely equivalent regarding the sense. Here appeared the translation holding close degree of correspondence.

ST: *Haami surakshyaa nikaaya ra maaobaadiko achaano bandai kasto habigatmaa kaam garirahekaa chhau vanne uniharulai thaahai chha* (p.54).

TT: **But they knew the situation in which we were working, caught between the security forces and the Maoists** (p.60).

Generally, '*achaano*' in Nepali means the base especially made of wood on which meat is cut into pieces. It is symbolically presented to be the thing that gets extreme pain and wounds while doing even good. The idiom '*achaano bandai*' in the ST referred to the state of getting troubles and pressures from two opponent forces. The translators used the phrase 'caught between' to replace '*achaano bandai*' as it conveyed contextual meaning and sense. Thus, both expressions partially corresponded.

ST: *Gharmaa vautik surakshyaa naholaa, tara pariwaarko maayaale yasto karnakabachko kaam garirahoko hunchha jaslai arjanko baanle pani vedan garna sakdaina* (p.54).

TT: **The love of the family acts as his shield** (p.60).

During the translation of above ST expression, most of the part was omitted. Only the middle part '*pariwaarko maayaale yasto karnakabachko kaam garirahoko hunchha*' was partially translated. Though most part of the sentence was missed, the translated expression carried meaning and sense to some extent. That is to say, this translation deserved half degree of correspondence.

ST: *Gaaugaaugaa dulera maaobaadi sanga jori khojne kaam nagara* (p.55).

TT: **Don't get in the way of Maoist** (p.61).

The above ST expression includes the idiom '*jori khojnu*' which means 'teasing', 'challenging' or 'speaking against' in other words. But the translators used a phrase 'get in the way' to replace '*gaaugaaugaa dulera*' and '*jori khojne*' together as this phrase carried the optimum sense in TT form. Hence, both expressions shared semi degree of correspondence.

ST: *Vaanuko othmukh sukeko sajilai thaahaa hunthyo* (p.65).

TT: **Bhanu was obviously very frightened** (p.73).

The idiomatic phrase '*othmukh sukeko*' in the above ST expression refers to the state of fear. That is to say, when someone gets frightened, his/her mouth gets dry. Thus, the translators, here, carried the meaning and sense but not optimum or literal translation was made. In other words, this translation deserved half correspondence.

ST: *Malaai unko haalat dekhera maayaa laagera aayo* (p.65).

TT: I felt sorry for him (p.73).

The above ST expression carries narrator's feeling of kindness after seeing the poor or feared condition of Bhanu in the novel. The writer used the positive word '*maayaa*' (love) to express the feeling of kindness. But the translators translated using negative word 'sorry' which delivered the meaning of pain, regression or rejection in general, but it also served meaning of kindness or sympathy in particular. As a valid translation, it holded close correspondence.

ST: *Ek ek sekend ek ek juni baraabar* (p.68).

TT: Every second seemed like a life time (p.76).

All the terms of ST expression were not literally translated. However, the translation carried the real meaning. Terms like '*ek ek*' and '*baraabar*' were substituted by 'every' and 'seemed like' respectively. The writer's feeling as ST was an incomplete sentence where the translators generalized it making a complete sentence.

ST: *Khuttaamaa dori baadhera ghisaardai lyaaираhekaa thie. Bachchaale khelaunaa ghisaare jhai dekhieko thiyo* (p.78).

TT: They dragged the corpses outside just like the children drag their toys behind them (p.86).

In the above ST expression, the things dragged were hidden. Such hidden facts were the corpses (*laash/shab*) which were metaphorically compared to the toys that children drag. The writer gave hints to mean corpses by the use of a phrase '*khuttaamaa dori baadhera*' which seemed to be omitted in the TT form and it was seen that the translators filled this gap by the use of the term 'corpses' to make the expression clear. Similarly, with the addition of 'behind them' at the last of the TT expression, the translators attempted to clarify the style of dragging corpses like the toys of children. Thus, the TT expression carried the sense of ST expression holding close correspondence.

ST: *Taawarko vittaamaa buttaa vare jasto pwaalai pwaal dekhinthyo* (p.96).

TT: The wall of the tower was dotted with bullet holes (p.106).

Although the main vocabularies were translated, the structural pattern was somehow different. However, the translators gave justice to the ST expression

by carrying the real sense of it. Both expressions closely corresponded to each other.

ST: *Karmachaari ra byapaari haru jati sakdo chhito surkhet waa nepalgunj jharna khuttaa uchaalirahekaa thie* (p.105).

TT: **Employees and businessmen were ready to go to Surkhet or Nepalgunj as soon as possible** (p.114).

The translators were able to present the sense of the original text regarding the cultural meaning. For this, they did not make word to word translation to the entire ST terms. '*Khuttaa uchaalnu*' in Nepali serves sense of being 'prepared or ready to go' in English. Thus, those expressions closely corresponded.

ST: *Ma najik pugna napaaudai didi jhamtina aaunuvayo* (p.112).

TT: **As soon as I got near to them, my sister came and embraced me** (p.122).

The writer used the word '*jhamtinu*' to denote the act of embracing during a sudden reconnection after a long separation. Though, '*jhamtinu*' means 'to attack' in English, the translators respected the contextual sense and ignored word for word translation resulting translation in semi correspondence.

ST: *Yastaa prashna ghari ghari malaai gherna aaipugthe* (p.118).

TT: **These questions came to my mind again and again** (p.128).

'*Malaai gherna aaipugthe*' in the ST expression contextually referred to the literature carried out in the mental level rather than physical. Replacing this phrase with 'came to my mind', the translators gave justice to the ST expression as the meaning, using sense translation technique, was conveyed to the full extent without translating all terms literally. That is to say, both expressions closely corresponded.

ST: *Feri arko ajangako pahaad chadne lachhya lina thaaleki chhu* (p.123).

TT: **I have again started to dream big** (p.133).

Climbing hills or mountains are adventurous tasks. Such tasks are symbolized for the ambition of great and important works. Regarding the sense, the translators used the phrase 'dream big' for the replacement of narrator's

ambition of climbing hill even if it was literary. Thus, translation, here, deserved close correspondence.

ST: *Kaam garnu ta dharma ho ni* (p.127).

TT: **Work is the foundation stone of our lives** (p.138).

In the above ST expression, '*dharma*' meaning 'duty' was metaphorically compared to the work. In translators' eyes, this duty is the foundation stone on the base of which we live and move. The translators were able to carry the essence of the ST expression by defining work differently. That is to say, translation, here, deserved half degree of correspondence.

ST: *Jumlaa feriyo vaneko ta bajaarmaa rotiko tukraa jatro maatra ferieko rahechha* (p.134).

TT: **I thought Jumla had changed but only a small part has changed** (p.144).

The writer hid her (narrator's) presence while expressing her thought in the ST. The translators revealed this secret with the use of pronoun 'I'. Similarly, the writer used the phrase '*rotiko tukraa jatro*' to denote little change in Jumla. Ignoring its literal aspect, the translators focused upon the sense and used the phrase 'a small part' to replace it. As apt translation, it holded close degree of correspondence.

The above sets of ST and TT metaphorical expressions taken as the sample of the study show that the translation deserved close degree of correspondence.

4.1.2.2 Total Degree of Correspondence

Metaphorical expressions having total correspondence hold formal and functional equivalence and share common tenor, means and sense by maintaining full correspondence between languages. Literal translation strategy is applied during the translation of such expressions. The available evidences holding total degree of correspondence taken from the sample of the study have been presented below:

ST: *Mero man vaari vaera aayo* (p.3).

TT: **My heart grew heavy** (p.4).

In the above ST, the writer used the idiom '*man vaari hunu*' in the past form. In Nepali culture, '*man vaari hunu*' means to feel uneasy. The translators could use 'I felt uneasiness' while translating the above ST expression. But valuing the words more, they made literal translation. Hence, the translation in the above expressions deserved total correspondence.

ST: *Yasto laagiraheko thiyo, ma feri tyahi ghadi baachiraheki chhu* (p.5).

TT: **I started to feel like I was reliving the experience** (p.5).

In the above ST expression, the writer used '*tyahi ghadi*' to refer the same time or same context. During translation, the translators made word for word translation and substituted Nepali cultural phrase '*tyahi ghadi*' with English term 'the experience' to refer the same experienced time. Thus, the translation deserved total correspondence in the above expression.

ST: *Uchaai baata khaseko maatoko putali vuimaa bajaarie pachhi jasari chharapashta hunchha, thyaakkai tyastai* (p.6).

TT: **As if a clay doll had been dropped from a great height and shattered** (p.6).

The writer used an illustrative sentence level expression to denote a small event of scatter. Here too, by substituting the word '*putali*' with English term 'doll', the translators made literal translation. That is to say, both expressions were fully correspondent.

ST: *Uhaako mukhmaa maatra hoina, haatmaa pani jaadu thiyo* (p.10).

TT: **There was magic in his hands, not just in his words** (p.9).

The Nepali word '*mukh*' was replaced with equivalent English cultural term 'words'. 'Words' can replace the Nepali cultural terms like '*mukh*', '*waakya*', '*boli*', '*bachan*', '*shabda*', '*jibro*', etc. Making good cultural substitution, the translators translated the expression literally maintaining high degree of correspondence.

ST: *Yastaa prashna sui ropie jasto mero mutumaa gade* (p.15).

TT: **These questions struck me like a knife in my heart** (p.16).

The phrase '*sui ropie jasto*' in Nepali means 'painfully' in English. The translators could use the word 'needle' to replace the word '*sui*' but they used

the word 'knife' just for the exaggeration of the degree of pain. Both expressions were formally and functionally equivalent.

ST: *Mero mutu vane vatvati polna thaalyo* (p.16).

TT: **However, my heart started to burn** (p.17).

In the above ST expression, just the onomatopoeia 'vatvati' was used with the word 'polnu' which was natural. And, in Nepali culture and language, 'polnu' and 'bhatbhati polnu' refer to the same word 'burn' in English. Thus, the above expressions highly corresponded to each other.

ST: *Mero baale mero manmastiskamaa jumlaako jaraa ropidinu vaeko thiyo* (p.18).

TT: **My father had planted the seed of Jumla in my mind** (p.20).

In the above ST expression, the writer used the word 'jaraa' which means 'root' in English. But it was not the root actually, it was the feeling or love for Jumla to understand. In this case, 'jaraa' could be replaced with words like 'roots', 'seed', 'love', 'sense', 'feeling' or 'passion' as they carry equivalent literary sense. Along the use of a sensual word, the translators made word for word translation in the whole sentence. That is to say, translation of above expression deserved total correspondence.

ST: *Helikaptarmaa tikat paunu pani mahaavaarat jitnu jattikai hudo rahechha* (p.21).

TT: **To get a ride on a helicopter was similar to winning the great battle of Mahabharat** (p.23).

Along the use of multiple techniques in translation of ST metaphorical expression, the translators translated all the SL terms with their equivalent TL terms resulting total correspondence.

ST: *Helikaptar vurra charaa jastai udna thaalyo* (p.22).

TT: **The chopper started to fly like a bird** (p.24).

In the above TT expression, the translators used the equivalent term 'chopper' to replace 'helikaptar'. Similarly, the Nepali phrase 'vurra udnu' consisted of an onomatopoeia 'vurra' which made no difference to refer 'fly' in English.

Thus, translation of the above metaphorical expression maintained full correspondence.

ST: *Belaayatmaa mero upasthitiko mol sukkaa baraabar hunna. Jumlaamaa laakh chha* (p.25).

TT: **In Britain, my presence wouldn't have been worth a penny while in Jumla it was invaluable** (p.28).

For translating the above ST expression, the translators attempted applying literal translation. They could apply the word 'million' as target language term for replacing Nepali word 'laakh'. 'Laakh' in Nepalese context denotes high price or high value. Regarding this sense, they used the word 'invaluable' for the replacement of 'laakh'. However, this translation deserved high correspondence.

ST: *Sabai tyasai jibro tokthe* (p.26).

TT: **Everybody bit their tongues** (p.28).

In Nepalese culture, 'jibro toknu' means 'to die'. However, the writer used this idiom to denote the sense of 'getting surprised'. But the translators ignored the sense and made literal translation resulting in total correspondence.

ST: *Jati aber samma basnu pare pani godaa bajaarthinan* (p.27).

TT: **She didn't stamp her foot out of anger, even if she had to stay late** (p.30).

'Godaa bajaarnu' in Nepalese culture refers to 'get angry'. The translators made a light addition of 'out of anger' to meet the sense and translated literally supporting translation for holding high correspondence.

ST: *Byaapaar baneko chha swasthya sewaa* (p.17).

TT: **Providing health services has become a business** (p.19).

Health service was metaphorically compared with business in the ST expression above. All the ST terms were translated literally holding total degree of correspondence.

ST: *Malaai yo chalan taraaika mahilaale ghunghat odhe jasto wa muslim mahilaale burkaa lagaae jasto laagyo* (p.34).

TT: For me, this tradition resembled the ladies in Terai wearing ghunghat or Muslim ladies wearing burkas (p.38).

During translation, all the SL terms were translated into TL terms as far as possible. Thus, translation, here, seemed to hold high correspondence.

ST: *Gharmaa vane shrimati ra chhoriharulaai dhaarmik grantha ra itihaaskaa kitaabmaa padhine daasi jhai byabahaar garirahekaa hunchhan (p.35).*

TT: Inside their home, their wives and daughters were still treated like slaves from history book and religious texts (p.39).

The writer, in the above ST expression, compared the state of ladies inside home with slaves in the past. The translators translated literally so as to preserve total correspondence in translation.

ST: *Nispatta adhyaaromaa baachiraheko chha jumlaa (p.36).*

TT: Jumla was still living in pitch-blackness (p.39).

The above ST expression deserved high degree of literary sense. ‘*Nispatta andhyaaromaa baachnu*’ in Nepalese culture gives the meaning of ‘living without the light of education’ or ‘being illiterate’. But the translators ignored this cultural meaning and made word for word translation that holded high correspondence.

ST: *Yaarsaagumbaa ta jumlaako sun vaihaalyo (p.37).*

TT: Yarsagumba was the gold of Jumla (p.41).

Both of the expressions deserved total degree of correspondence as the translators made word for word translation. Yarsagumba was compared with the gold.

ST: *Tarbaarko dhaarmaa hide baraabar (p.46).*

TT: It was like walking on the edge of a sword (p.51).

The above ST expression is applied in Nepalese culture while taking high risk of life. It is risky and almost impossible to walk on the sharp blade of a sword. The translators maintained total correspondence by using literal translation technique.

ST: *Man chiso vaera aayo (p.59).*

TT: I become cold (p.66).

In the above ST expression, the writer used the phrase '*man chiso hunu*' to denote the sense of fear. The translators translated the expression literally and substituted '*man*' by 'I' that meant 'my heart' in another words. This translation was supposed to hold total correspondence.

ST: *Asinaa barsie jasto goli barsina thaale pachhi bicharaa khub daraaechhan* (p.64).

TT: **With the shots falling like hail stones, he was terrified and crying** (p.71).

Falling of shots was compared with that of hailstones in the above expressions. '*Bicharaa*' in the ST referred to 'Bhanu' in the novel; thus, the pronoun 'he' was used. Along a light addition, the translators applied word for word translation so as to maintain total correspondence.

ST: *Surakshyaa nikaayale vane haamilaai pakhetaa kaatieko panchhi jhai gharko pinjadaamai khumchyaaera raakhne sur kasyo* (p.77).

TT: **But the security forces wanted to keep us caged inside like birds whose wings were cut** (p.85).

According to the novel, '*haami*' was meant by 'common people and employees along the narrator' who were metaphorically compared with the wings cut flyless birds. The translators attempted to maintain total correspondence as far as possible by applying literal translation during the operation.

ST: *Maile pani unko ghaau kottyaauna khojina* (p.83).

TT: **I didn't want to reopen her wounds** (p.92).

The idiom '*ghaau kottyaaunu*' in the above ST expression was meant 'to add more pain with questions or words' in Nepalese culture. But the translators simply applied word for word translation. Thus, both expressions highly corresponded.

ST: *Meraa aakhaa tyasaimaa jhundirahekaa thie* (p.105).

TT: **My eyes were riveted to it** (p.114).

The translators literally translated the above ST expression. '*Aakhaa jhundinu*' in Nepali is equivalent to 'eyes riveting' in English which means staring or

looking steadily. The translators made use of word for word translation here so as to maintain total degree of correspondence.

ST: *Yasto laagiraheko thiyo ma vitra eutaa jwaaalaamukhi umliraheko chha, ra aashuko rupmaa bishfot huna chaahaanchhu* (p.109).

TT: **It felt as if a volcano was erupting was inside me and all I wanted to do was burst into tears** (p.118).

The above metaphorical expressions deserved strong literary sense where the feelings of the narrator were metaphorically compared to the volcano and the bursting of feelings (as lava of volcano) was given name of tears. Anyways, the translators made an optimum translation so as to preserve high degree of correspondence.

ST: *Mero manobal kaanjirobaa himaal jhai dridha thiyo, tara jumlaa nislot* (p.117).

TT: **My state of mind was as stable as Mt. Kanjiroba but Jumla was sleeping** (p.127).

The writer metaphorically compared her state of mind with Mt. Kanjiroba in the above ST expression to denote the stability. Along the literal translation, the translators simplified the ST term '*nislot*' meaning 'unconscious' with TT term 'sleeping' so as to preserve high degree of correspondence.

ST: *Khalangaa bajaarkaa dwondakaa ghaau aalai thie* (p.117).

TT: **The scars of the clash were still evident in Khalanga Bazaar** (p.127).

The above expression expressed that the marks, deformity and sorrow could be seen still as the results of war in Khalanga. That is to say, the evidences were still alive. The translators translated the ST expression using literal translation method so as to make both expressions fully correspondent.

ST: *Jindagimaa kukur vaera baache pachhi yastai hunchha* (p.127).

TT: **This happens if you live your life like a dog** (p.137).

While dealing with the term 'dog' or 'life of a dog' in Nepalese culture, it symbolizes to 'making no contribution'. The word '*kukur*' in ST expression denoted the trivial or filthy life. The translation in the above expressions holded total degree of correspondence as a result of literal translation method.

The above sets of ST and TT metaphorical expressions taken as the sample of the study show that the translation deserved total degree of correspondence.

4.1.2.3 Null Degree of Correspondence

Metaphorical expressions having null correspondence hold functional and identical equivalence where strategy of translation depends upon the context. They do not share even the partial literal meaning in translation. These sorts of expressions are content specific and imply the connotative meaning strongly. Out of the total sample of the study, I found a single set of metaphorical expression holding null degree of correspondence which has been presented below:

ST: *Na ma yiniharuko hu, na yiniharu meraa hun* (p.111).

TT: **I felt like a stranger in a strange land** (p.121).

The above ST expression dealt with the relationship between the narrator and the common people. Though the common people were not mentioned clearly in the ST, they were addressed with the pronoun 'yiniharu' (they). The ST expression revealed that the narrator had zero relation with them. On the other hand, the translators translated this ST expression using different forms, structures and vocabularies. The TT expression dealt with narrator's feeling of himself like a stranger in a strange land where nobody recognized him and vice versa. Both expressions dealt with the essence of expressing feeling of unknown or loneliness even in the crowd. With the expression 'I felt like a stranger in a strange land', the sense was carried out to some extent but cultural aspects were ignored. Although these two expressions lacked correspondence, they implied the connotative meaning strongly. This translation of above ST expression was a good example of the translation deserving null degree of correspondence.

The above TT expression taken as the sample of the study shows that the translation deserved null degree of correspondence regarding the ST expression.

While analyzing the part of correspondence maintained in the translation of metaphorical expressions, the research study dealt with the three types of degree of correspondence, viz. total degree of correspondence, close degree of correspondence and null degree of correspondence.

Out of the metaphorical expressions, the degree of close correspondence was maintained in the translation of 32 ST metaphorical expressions. For example:
ST: *Vaanuko othmukh sukeko sajilai thaahaa hunthyo.*

TT: Bhanu was obviously very frightened.

In the above example, '*othmukh suknu*' means the state of fear in Nepali culture. The mouth and lips get dry when someone gets in extreme fear. Thus, the sense and meaning of the ST was carried in the TT holding close degree of correspondence.

Similarly, the translators maintained total degree of correspondence in the translation of 27 ST metaphorical expressions. For example:

ST: *Yaarsaagumbaa ta jumlaako sun vaihaalyo.*

TT: Yarsagumba was the gold of Jumla.

In the above example, the translators translated the Nepali term '*yarsagumba*' as it was using borrowing technique and other terms were translated literally. Thus, this translation deserved total degree of correspondence.

But, the part of null degree of correspondence seemed a bit different. Out of those metaphorical expressions, the translation of only one ST metaphorical expression deserved null degree of correspondence. For example:

ST: *Na ma yiniharuko hu, na yiniharu meraa hun.*

TT: I felt like a stranger in a strange land.

Both of the expressions above expressed the feeling differently. No equivalent terms were seen applied and formal aspect was disturbed. However, the functional and identical aspects were respected. It means, both of the expressions share the same sense in spite of their physical differences.

The degree of correspondence that the metaphorical expressions in ST and TT form deserved has been interpreted here below:

Out of the metaphorical expressions taken as the sample for the research study, the translation of 32 metaphorical expressions were found to hold close degree of correspondence. That is to say, close degree of correspondence was maintained in the translation of most of the metaphorical expressions where translation techniques like omission, sense translation and application of multiple techniques like blending, back translation, transliteration, etc were found to be contributing.

Similarly, the translators maintained total degree of correspondence in the translation of 27 metaphorical expressions. Techniques of translation like literal translation, substitution, addition and borrowing were seen supportive for making translation highly corresponding.

Meanwhile, the translation of only one metaphorical expression was found holding null degree of correspondence. Sense translation technique supported this translation to hold null degree of correspondence.

The data regarding the degree of correspondence in the translation of ST metaphorical expressions as sample has been presented in the pie-chart given below:

Degree of Correspondence:

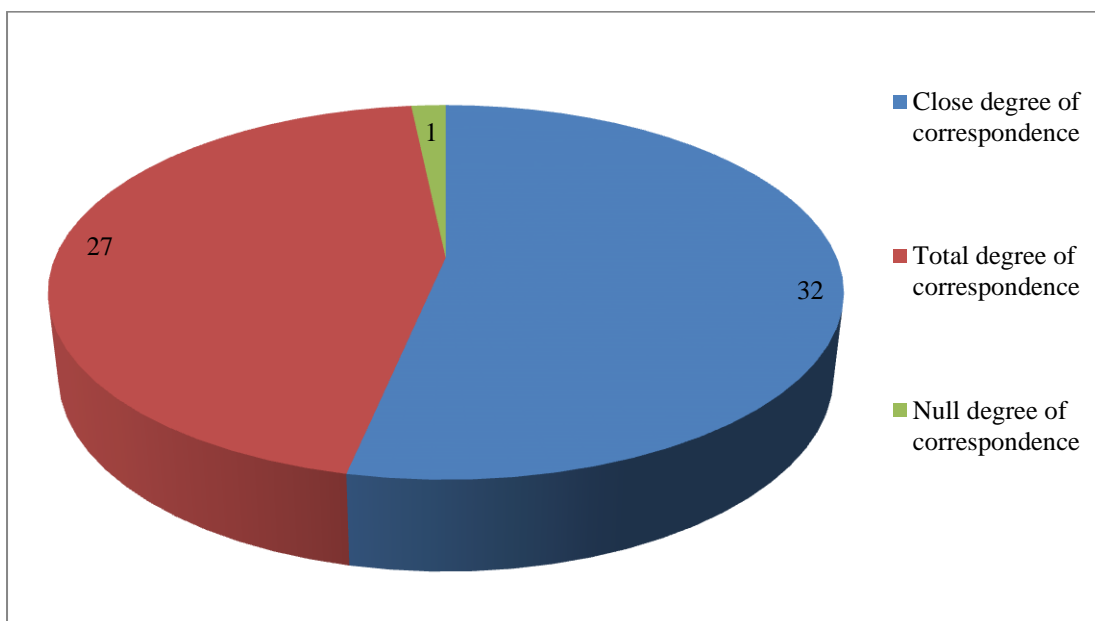


Figure No. 2

CHAPTER FIVE

FINDINGS, CONCLUSION AND RECOMMENDATIONS

This chapter deals with the findings derived from the analysis of the data and interpretation of the results. It also includes the conclusion of the research work and some points of recommendations given.

5.1 Findings

The research work entitled ‘Techniques Used in the Translation of Metaphorical Expressions in the Novel *Khalangaamaa Hamalaa*’ attempted to find the techniques used in the translation of metaphorical expressions of the novel *Khalangaamaa Hamalaa*. For this, I went through both English and Nepali versions of the novel *Khalangaamaa Hamalaa*. I selected different metaphorical expressions as the sample from the ST and studied their corresponding translated forms along the deep analysis in terms of the techniques used. I also made the study on the translation of those metaphorical expressions in terms of the degree of correspondence deserved by them.

On the basis of the analysis and interpretation of the translation of metaphorical expressions regarding the techniques used and the degree of correspondence, I came up with the following findings:

1. The translators used different kinds of techniques in the translation of metaphorical expressions included in the novel *Khalangaamaa Hamalaa*.
2. Literal translation, borrowing, substitution, addition, omission and sense translation were the techniques used openly.
3. Comparatively, sense translation was the most frequently used technique. It was applied in the translation of 19 metaphorical expressions whereas omission technique was found to be the least used technique applied in the translation of only one metaphorical expression.
4. The translators used two or more different techniques like literal translation, borrowing, substitution, addition, omission, sense

translation, transliteration, paraphrasing, blending or back translation while translating a single metaphorical expression. In the translation of 17 metaphorical expressions, such combined use of different techniques together was found to be applied.

5. Similarly, the sets of ST and TT metaphorical expressions taken as the sample of study were found holding all three types of degree of correspondence.
6. Out of the total sets of metaphorical expressions, 32 of them had close degree of correspondence supported by techniques like sense translation, omission and the application of different techniques in the translation of a single expression whereas only one set of metaphorical expressions had null degree of correspondence which was completely supported by sense translation technique. In other words, close degree of correspondence was the most deserved correspondence by the translation whereas null degree of correspondence stood the least deserved.
7. Total degree of correspondence was also found strong enough in the translation operation as the translation of 27 metaphorical expressions deserved total degree of correspondence where techniques like literal translation, substitution, borrowing and addition were found responsible and supporting.

5.2 Conclusion

On the basis of the findings, I have drawn the conclusion of the study. From the study, I have reached to the conclusion that translation procedure is a complex procedure which requires hard labour and extraordinary skills to deal with different languages and cultures. The translators have possessed sufficient knowledge of SL text and TL text as well as SL culture and TL culture. The translators have held magnificent art and skills to present the sense, meaning and real essence of ST into TT and they have been familiar and knowledgeable with both ST literature and TT literature. It is because they used various

techniques for translating separate metaphorical expressions. They used other techniques too apart from the conceptual framework. They also made use of two or more different techniques together for translating a single metaphorical expression. Similarly, the change in voice, tense and number in the TT showed the cleverness of the translators for the ease of the readers.

The translators were guided by a few techniques like literal translation, borrowing, substitution, sense translation, addition, omission, transliteration, paraphrasing, blending, back translation, etc. Translation of metaphorical expressions has been operated with the use of single technique or even with the combination of many more techniques.

Degree of correspondence is another important area to be focused on the research study. In this concern, I have drawn the conclusion that the sets of ST and their corresponding TT metaphorical expressions have deserved all three types of correspondence, viz. total degree of correspondence, close degree of correspondence and null degree of correspondence. Simply, translation of a large number of metaphorical expressions has held either close or total degree of correspondence. Close degree of correspondence has been seen more area covering than that of total degree of correspondence regarding the translation of metaphorical expressions. Very few number of the translation of metaphorical expressions has held null degree of correspondence. It has been hard to find the translation holding this correspondence.

Before conducting this research study, my estimation was that the translators might have applied literal translation technique in the translation of most of the metaphorical expressions and sense translation to translate a few numbers of metaphorical expressions. But, after conducting this research study what I came to realize that the translators used sense translation technique while translating the majority of the metaphorical expressions. Literal translation technique was also found to be applied in the translation of a few numbers of metaphorical expressions in comparison to the sense translation technique. Similarly, the

translators applied more or less other different techniques like substitution, borrowing, addition, omission, back translation, blending, transliteration and paraphrasing while translating the metaphorical expressions.

Similarly, regarding the aspect of correspondence, my estimation before conducting this research study was that the translation of most of the metaphorical expressions might have deserved total degree of correspondence and the translation of few metaphorical expressions might have deserved close degree of correspondence. But, after conducting the research, I came to see that both total and close degrees of correspondence were highly deserved.

Although, the translation of the majority of the metaphorical expressions deserved close degree of correspondence in comparison to the total degree of correspondence. Likewise, I had thought that the null degree of correspondence was not deserved by the translation of any metaphorical expressions but I found the translation of one metaphorical expression holding null degree of correspondence after undertaking this research study.

To sum up, translation operation is a complex procedure. Translation of language, culture or literature is clearly possible enough when the translators are capable with sound knowledge of both source and target language, culture and literature.

5.3 Recommendations

The present research work deserves great significance as it acts as a guideline and source of data for the new researches being carried out. Researchers of related field, practitioners, experts, teachers, students, readers and other individuals working in the field of research can be directly or indirectly benefitted by this research study. It plays due role in determining policies, applying in the practical field and other further related researches. The implications of the research study related to the policy, practice and further research have been recommended as below:

5.3.1 Policy Related

Regarding the policy level, this research can be applicable to the writers, policy makers, experts and researchers as they can apply the findings of this study in determining policies in the related fields of research. They can apply this research work or its part as the sample in their books, articles journals or other research works. There should be explicit policy for incorporating variety of texts regarding the translation in the field of language teaching practice so that the translation of the texts can be the significant part of teaching learning process. Policy of including translated materials or texts of translation in the curriculum must be adapted which helps in the study and comprehension of target text and culture. Similarly, this research work provides the policy makers an insight of application of different techniques for translating various words, phrases or clauses in a single metaphorical expression so that the use of different/multiple techniques can be developed as a separate technique.

5.3.2 Practice Related

Regarding the practice level, this research can be applied by teachers, researchers, practitioners, students and readers in the practical field for getting insight, ideas, knowledge and enhancing practices. Moreover, it can be a relevant tool for the teachers to teach about various types of techniques and degree of correspondence while teaching their students. It is practically useful for the researchers and students to make effective study upon research, its procedure, translation and different aspects of it. In the context of Nepal, it is obvious that the practice of translation in the classroom is hardly seen. If translation practice is applied sufficiently in the classroom, it helps in the bilingual and multilingual competence of the language learners. Similarly, one can be benefitted to the great extent regarding the knowledge about the techniques and degree of correspondence stated in the translation of metaphorical expressions.

5.3.3 Further Research Related

This research is quite useful and supportive for further research works. It provides the guidelines for the noble researchers, fellows and new research works regarding the translation. Researchers and practitioners of further research fields can use this research as a resource material for enhancing their research fields, works and procedures. Even, further research procedures in this field can be improved and modified on the basis of the procedural limitations of this research work. Similarly, new ideologies and techniques can be generated through this research work in the same field that will be carried out in future. Apart from this field of translations, research works on other fields and faculties can also be benefitted with the transferring of positive aspects or strengths of this research. By studying this research, further researchers can adopt this way of carrying research if they find it flexible and standard.

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<http://www.answer.com/topic/translation>

<http://www.yourdictionary.com/topic/translation>

Table No. 2

Translation of Metaphorical Expressions by the Use of Literal Translation Technique

S.N.	ST Metaphorical Expressions	TT Metaphorical Expressions
1.	<i>Mero man vaari vaera aayo.</i>	My heart grew heavy.
2.	<i>Mero mutu vane vatvati polna thaalyo.</i>	However, my heart started to burn.
3.	<i>Sabai tyasai jibro tokthe.</i>	Everybody bit their tongues.
4.	<i>Gharmaa vane shrimati ra chhoriharulaai dhaarmik grantha ra itihaaskaa kitaabmaa padhine daasi jhai byabahaar garirahekaa hunchhan.</i>	Inside their home, their wives and daughters were still treated like slaves from history book and religious texts.
5.	<i>Tarbaarko dhaarmaa hide baraabar.</i>	It was like walking on the edge of a sword.
6.	<i>Surakshyaa nikaayale vane haamilaai pakhetaa kaatieko panchhi jhai gharko pinjadaamai khumchyaera raakhne sur kasyo.</i>	But the security forces wanted to keep us caged inside like birds whose wings were cut.
7.	<i>Maile pani unko ghaau kottyaana khojina.</i>	I didn't want to reopen her wounds.
8.	<i>Meraa aakhaa tyasaimaa jhundirahekaa thie.</i>	My eyes were riveted to it.
9.	<i>Yasto laagiraheko thiyo ma vitra euta jwaalaamukhi umliraheko chha, ra aashuko rupmaa bisfot huna chaahaanchhu.</i>	It felt as if a volcano was erupting was inside me and all I wanted to do was burst into tears.
10.	<i>Mero manobal kaanjirobaa himaal</i>	My state of mind was as stable as Mt.

	<i>jhai dridha thiyo, tara jumlaa nislot.</i>	Kanjiroba but Jumla was sleeping.
11.	<i>Jindagimaa kukur vaera baache pachhi yastai hunchha.</i>	This happens if you live your life like a dog.

Table No. 3

**Translation of Metaphorical Expressions by the Use of Substitution
Technique**

S.N.	ST Metaphorical Expressions	TT Metaphorical Expressions
1.	<i>Yasto laagiraheko thiyo, ma feri tyahi ghadi baachiraheki chhu.</i>	I started to feel like I was reliving the experience.
2.	<i>Uchaaibaata khaseko maatoko putali vuimaa bajaarie pachhi jasari chharapashta hunchha, thyaakkai tyastai.</i>	As if a clay doll had been dropped from a great height and shattered.
3.	<i>Uhaako mukhmaa maatra hoina, haatmaa pani jaadu thiyo.</i>	There was magic in his hands, not just in his words.
4.	<i>Yastaa prashna sui ropie jasto mero mutumaa gade.</i>	These questions struck me like a knife in my heart.
5.	<i>Mero baale mero manmastiskamaa jumlaako jaraa ropidinuvaeko thiyo.</i>	My father had planted the seed of Jumla in my mind.
6.	<i>Helikaptar vurra charaa jastai udna thaalyo.</i>	The chopper started to fly like a bird.
7.	<i>Kaalo baadalmaa chaadiko gheraa.</i>	Every cloud has a silver lining.
8.	<i>Man chiso vaera aayo.</i>	I become cold.

Table No. 4
Translation of Metaphorical Expressions by the Use of Borrowing
Technique

S.N.	ST Metaphorical Expressions	TT Metaphorical Expressions
1.	<i>Yaarsaagumbaa ta jumlaako sun vaihaalyo.</i>	Yarsagumba was the gold of Jumla.
2.	<i>Khalangaa bajaarkaa dwondakaa ghaau aalai thie.</i>	The scars of the clash were still evident in Khalanga Bazaar.

Table No. 5
Translation of Metaphorical Expressions by the Use of Addition
Technique

S.N.	ST Metaphorical Expressions	TT Metaphorical Expressions
1.	<i>Byaapaar baneko chha swaasthya sewaa.</i>	Providing health services has become a business.
2.	<i>Jati aber samma basnu pare pani godaa bajaarthinan.</i>	She didn't stamp her foot out of anger, even if she had to stay late.

Table No. 6
Translation of Metaphorical Expressions by the Use of Omission
Technique

S.N.	ST Metaphorical Expression	TT Metaphorical Expression
1.	<i>Gharmaa vautik surakshyaa naholaa, tara pariwaarko maayaale yasto karnakabachko kaam gariraheko hunchha jaslai arjunko baanle pani vedan garna sakdaina.</i>	The love of the family acts as his shield.

Table No. 7

**Translation of Metaphorical Expressions by the Use of Different Techniques
in a Single Expression**

S.N.	ST Metaphorical Expressions	TT Metaphorical Expressions
1.	<i>Ma tyasaile swosthaani katha padhe jasto thulthulo swor nikaalera paath ghokthe.</i>	That's why I read my lessons aloud, just as if I were reading from the Swosthani.
2.	<i>Paath ghokdaa mero jiu ping machchie jasto ekohoro hallirahanthyo.</i>	When I read aloud, I used to sway back and forth.
3.	<i>Yastaa ghatanaamaa biraamile saas naferlaan vanera malaai aafnai saas jaalaa jasto hunchha.</i>	I was always afraid the patient would stop breathing.
4.	<i>Helikaptarmaa tikat paaunu pani mahaavaarat jitnu jattikai hudo rahechha.</i>	To get a ride on a helicopter was similar to winning the great battle of Mahabharat.
5.	<i>Helikaptarko aawaaj saahrai charko hudo rahechha. Kaanai khaane.</i>	The blaring sound of the chopper was hurting my ears.
6.	<i>Raat vari tinai vuraaharuko tarkanaa manmaa khelirahyo.</i>	All night, I thought about those two boys.
7.	<i>Belaayatmaa mero upasthitiko mol sukkaa baraabar hunna. Jumlaamaa laakh chha.</i>	In Britain, my presence wouldn't have been worth a penny while in Jumla it was invaluable.
8.	<i>Afis jaane belaa hotalki bajyeile pujaa garera raakheko thaalibaata nidhaar maathi tika lagaauthe</i>	On the way to the office, I also used to put a tika on my forehead like a married woman.

	<i>bibaahit mahilaale jastai.</i>	
9.	<i>Maathillo jaat ra raajya srotbaata posieko vaniekaa baahun chhetri pani thuprai chhan, jo pet varne gaas ra aang dhaakne ek saro dhagoko nimti ragat pasinaa bagaauchhan.</i>	Higher caste people and those who are supposedly favoured by the government such as Brahmin and Chhettris also have to work very hard in order to get even basic food and clothing.
10.	<i>Malaai yo chalan taraaikaa mahilaale ghunghat odhe jasto waa muslim mahilaale burkaa lagaae jasto laagyo.</i>	For me, this tradition resembled the ladies in Terai wearing ghunghat or Muslim ladies wearing burkas.
11.	<i>Nispatta adhyaaromaa baachiraheko chha jumlaa.</i>	Jumla was still living in pitch-blackness.
12.	<i>Huna pani sadarmukaam aaunu chha vane bidesh jaadaa visaa lie jasto maaobaadi sanga anumati linu parthyo.</i>	To come to the capital, they had to get permission from Maoist, just like getting a visa.
13.	<i>Chandannaath baabaako mandirmaa diyo dhipdhip hudai gairaheko thiyo.</i>	The diyos-oil lamps-in the temple of Chandannath grew dimmer.
14.	<i>Asinaa barsie jasto goli barsina thaale pachhi bicharaa khub daraaechhan.</i>	With the shots falling like hail stones, he was terrified and crying.
15.	<i>Ek ek sekend ek ek juni baraabar.</i>	Every second seemed like a life time.
16.	<i>Khuttaamaa dori baadhera ghisaardai lyaairahekaa thie. Bachchaale khelaunaa ghisaare jhai dekhieko thiyo.</i>	They dragged the corpses outside just like the children drag their toys behind them.

17.	<i>Taawarko vittaamaa buttaa vare jasto pwaalai pwaal dekhinthyo.</i>	The wall of the tower was dotted with bullet holes.
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APPENDIX – II

Table No. 8

Frequency of Techniques Used in the Translation of Metaphorical Expressions

S.N.	Techniques Used in the Translation of Metaphorical Expressions	Frequency of Techniques
1.	Sense translation technique	19
2.	Literal translation technique	11
3.	Substitution technique	8
4.	Borrowing technique	2
5.	Addition technique	2
6.	Omission technique	1
7.	Different techniques in a single expression	17

APPENDIX – III

Table No. 9

Translation of Metaphorical Expressions Holding Close Degree of Correspondence

S.N.	ST Metaphorical Expressions	TT Metaphorical Expressions
1.	<i>Ma tyasaile swosthaani kathaa padhe jasto thulthulo swor nikaalera paath ghokthe.</i>	That's why I read my lessons aloud, just as if I were reading from the Swosthani.
2.	<i>Paath ghokdaa mero jiu ping machchie jasto ekohoro hallirahanthyo.</i>	When I read aloud, I used to sway back and forth.
3.	<i>Ti bachchilaa samjhidaa ahile pani meraa aakhaa rasaauchhan.</i>	When I think of her, I still cry even today.
4.	<i>Yesta ghatanama biramile saas naferlan vanera malai aafnai saas jala jasto hunchha.</i>	I was always afraid the patient would stop breathing.
5.	<i>Barshau pachhi tehi sapanaa malaai aafutira doryaana aaeke thiyo.</i>	After so many years of wondering, the dream was coming true.
6.	<i>Saachchai rahechha vanne thaahaa paaye pachhi pani, sabaile malaai udaae.</i>	After they realized it was true, they started to make fun of me.
7.	<i>Helikaptarko aawaaj saahrai charko hudo rahechha. Kaanai khaane.</i>	The blaring sound of the chopper was hurting my ears.
8.	<i>Raat vari tinai vuraaharuko tarkanaa manmaa khelirahyo.</i>	All night, I thought about those two boys.
9.	<i>Maanchheko jaat paristhiti ra sanjogle jataa lataaryo, utai</i>	Man goes wherever destiny leads him.

	<i>lataarine ta ho.</i>	
10.	<i>Afis jaane belaa hotalki bajyeile pujaa garera raakheko thaalibaata nidhaar maathi tikaa lagaauthe bibaahit mahilaale jastai.</i>	On the way to the office, I also used to put a tika on my forehead like a married woman.
11.	<i>Taaraako tyasto bintivaau sunera meera godaa adienan.</i>	I had to react after hearing such an emotional plea from Tara.
12.	<i>Manaaune taurtarikaamaa vane dharti ra jun jattikai antar holaa.</i>	However, the style of celebrating is completely different.
13.	<i>Maathillo jaat ra raajya srotbaata posieko vaniekaa baahun chhetri pani thuprai chhan, jo pet varne gaas ra aang dhaakne ek saro dhaagoko nimti ragat pasinaa bagaauchhan.</i>	Higher caste people and those who are supposedly favoured by the government such as Brahmin and Chhettris also have to work very hard in order to get even basic food and clothing.
14.	<i>Kaalo baadalmaa chaadiko gheraa.</i>	Every cloud has a silver lining.
15.	<i>Dukkhako pahaadle mutu jati thichchha, anuhaar uti mujaa parera aaudio rahechha.</i>	The more sorrow in life, the more wrinkles on one's face.
16.	<i>Huna pani sadarmukaam aaunu chha vane bidesh jaadaa visaa lie jasto maaobaadi sanga anumati linu parthyo.</i>	To come to the capital, they had to get permission from Maoist, just like getting a visa.
17.	<i>Chandannaath baabaako mandirmaa diyo dhipdhip hudai gairahoko thiyo.</i>	The diyos-oil lamps-in the temple of Chandannath grew dimmer.
18.	<i>Meraa kansirikaa rau taatera aae.</i>	I was furious.

19.	<i>Haami surakshyaa nikaaya ra maaobaadiko achaano bandai kasto habigatmaa kaam garirahekaa chhau vanne uniharulaai thaahai chha.</i>	But they knew the situation in which we were working, caught between the security forces and the Maoists.
20.	<i>Gharmaa vautik surakshyaa naholaa, tara pariwaarko maayaale yasto karnakabachko kaam gariraheko hunchha jaslaai arjunko baanle pani vedan garna sakdaina.</i>	The love of the family acts as his shield.
21.	<i>Gaau-gaau dulera maaobaadi sanga jori khojne kaam nagara.</i>	Don't get in the way of Maoist.
22.	<i>Vaanuko othmukh sukeko sajilai thaahaa hunthyo.</i>	Bhanu was obviously very frightened.
23.	<i>Malaai unko haalat dekhera maayaa laagera aayo.</i>	I felt sorry for him.
24.	<i>Ek ek sekend ek ek juni baraabar.</i>	Every second seemed like a life time.
25.	<i>Khuttaamaa dori baadhera ghisaardai lyaairahekaa thie. Bachchaale khelaunaa ghisaare jhai dekhieko thiyo.</i>	They dragged the corpses outside just like the children drag their toys behind them.
26.	<i>Taaworko vittaamaa buttaa vare jasto pwaalai pwaal dekhinthyo.</i>	The wall of the tower was dotted with bullet holes.
27.	<i>Karmachaari ra byaapaari haru jati sakdo chhito surkhet wa nepalgunj jharna khuttaa uchaalirahekaa thie.</i>	Employees and businessmen were ready to go to Surkhet or Nepalgunj as soon as possible.
28.	<i>Ma najik pugna napaaudai didi</i>	As soon as I got near to them, my

	<i>jhamtina aaunuvayo.</i>	sister came and embraced me.
29.	<i>Yastaa prashna ghari ghari malaai gherna aaipugthe.</i>	These questions came to my mind again and again.
30.	<i>Feri arko ajangako pahaad chadne lachhya lina thaaleki chhu.</i>	I have again started to dream big.
31.	<i>Kaam garnu ta dharma ho ni.</i>	Work is the foundation stone of our lives.
32.	<i>Jumlaa feriyu vaneko ta bajaarmaa rotiko tukraa jatro maatra ferieko rahechha.</i>	I thought Jumla had changed but only a small part has changed.

APPENDIX – III

Table No. 9

Translation of Metaphorical Expressions Holding Close Degree of Correspondence

S.N.	ST Metaphorical Expressions	TT Metaphorical Expressions
1.	<i>Ma tyasaile swosthaani kathaa padhe jasto thulthulo swor nikaalera paath ghokthe.</i>	That's why I read my lessons aloud, just as if I were reading from the Swosthani.
2.	<i>Paath ghokdaa mero jiu ping machchie jasto ekohoro hallirahanthyo.</i>	When I read aloud, I used to sway back and forth.
3.	<i>Ti bachchilaa samjhidaa ahile pani meraa aakhaa rasaauchhan.</i>	When I think of her, I still cry even today.
4.	<i>Yesta ghatanama biramile saas naferlan vanera malai aafnai saas jala jasto hunchha.</i>	I was always afraid the patient would stop breathing.
5.	<i>Barshau pachhi tehi sapanaa malaai aafutira doryaana aaeke thiyo.</i>	After so many years of wondering, the dream was coming true.
6.	<i>Saachchai rahechha vanne thaahaa paaye pachhi pani, sabaile malaai udaae.</i>	After they realized it was true, they started to make fun of me.
7.	<i>Helikaptarko aawaaj saahrai charko hudo rahechha. Kaanai khaane.</i>	The blaring sound of the chopper was hurting my ears.
8.	<i>Raat vari tinai vuraaharuko tarkanaa manmaa khelirahyo.</i>	All night, I thought about those two boys.
9.	<i>Maanchheko jaat paristhiti ra sanjogle jataa lataaryo, utai</i>	Man goes wherever destiny leads him.

	<i>lataarine ta ho.</i>	
10.	<i>Afis jaane belaa hotalki bajyeile pujaa garera raakheko thaalibaata nidhaar maathi tikaa lagaauthe bibaahit mahilaale jastai.</i>	On the way to the office, I also used to put a tika on my forehead like a married woman.
11.	<i>Taaraako tyasto bintivaau sunera meera godaa adienan.</i>	I had to react after hearing such an emotional plea from Tara.
12.	<i>Manaaune taurtarikaamaa vane dharti ra jun jattikai antar holaa.</i>	However, the style of celebrating is completely different.
13.	<i>Maathillo jaat ra raajya srotbaata posieko vaniekaa baahun chhetri pani thuprai chhan, jo pet varne gaas ra aang dhaakne ek saro dhaagoko nimti ragat pasinaa bagaauchhan.</i>	Higher caste people and those who are supposedly favoured by the government such as Brahmin and Chhettris also have to work very hard in order to get even basic food and clothing.
14.	<i>Kaalo baadalmaa chaadiko gheraa.</i>	Every cloud has a silver lining.
15.	<i>Dukkhako pahaadle mutu jati thichchha, anuhaar uti mujaa parera aauda rahechha.</i>	The more sorrow in life, the more wrinkles on one's face.
16.	<i>Huna pani sadarmukaam aaunu chha vane bidesh jaadaa visaa lie jasto maaobaadi sanga anumati linu parthyo.</i>	To come to the capital, they had to get permission from Maoist, just like getting a visa.
17.	<i>Chandannaath baabaako mandirmaa diyo dhipdhip hudai gairahoko thiyo.</i>	The diyos-oil lamps-in the temple of Chandannath grew dimmer.
18.	<i>Meraa kansirikaa rau taatera aae.</i>	I was furious.

19.	<i>Haami surakshyaa nikaaya ra maaobaadiko achaano bandai kasto habigatmaa kaam garirahekaa chhau vanne uniharulaai thaahai chha.</i>	But they knew the situation in which we were working, caught between the security forces and the Maoists.
20.	<i>Gharmaa vautik surakshyaa naholaa, tara pariwaarko maayaale yasto karnakabachko kaam gariraheko hunchha jaslaai arjunko baanle pani vedan garna sakdaina.</i>	The love of the family acts as his shield.
21.	<i>Gaau-gaau dulera maaobaadi sanga jori khojne kaam nagara.</i>	Don't get in the way of Maoist.
22.	<i>Vaanuko othmukh sukeko sajilai thaahaa hunthyo.</i>	Bhanu was obviously very frightened.
23.	<i>Malaai unko haalat dekhera maayaa laagera aayo.</i>	I felt sorry for him.
24.	<i>Ek ek sekend ek ek juni baraabar.</i>	Every second seemed like a life time.
25.	<i>Khuttaamaa dori baadhera ghisaardai lyaairahekaa thie. Bachchaale khelaunaa ghisaare jhai dekhieko thiyo.</i>	They dragged the corpses outside just like the children drag their toys behind them.
26.	<i>Taaworko vittaamaa buttaa vare jasto pwaalai pwaal dekhinthyo.</i>	The wall of the tower was dotted with bullet holes.
27.	<i>Karmachaari ra byaapaari haru jati sakdo chhito surkhet wa nepalgunj jharna khuttaa uchaalirahekaa thie.</i>	Employees and businessmen were ready to go to Surkhet or Nepalgunj as soon as possible.
28.	<i>Ma najik pugna napaaudai didi</i>	As soon as I got near to them, my

	<i>jhamtina aaunuvayo.</i>	sister came and embraced me.
29.	<i>Yastaa prashna ghari ghari malaai gherna aaipugthe.</i>	These questions came to my mind again and again.
30.	<i>Feri arko ajangako pahaad chadne lachhya lina thaaleki chhu.</i>	I have again started to dream big.
31.	<i>Kaam garnu ta dharma ho ni.</i>	Work is the foundation stone of our lives.
32.	<i>Jumlaa feriyu vaneko ta bajaarmaa rotiko tukraa jatro maatra ferieko rahechha.</i>	I thought Jumla had changed but only a small part has changed.

Table No. 10
Translation of Metaphorical Expressions Holding Total Degree of
Correspondence

S.N.	ST Metaphorical Expressions	TT Metaphorical Expressions
1.	<i>Mero man vaari vaera aayo.</i>	My heart grew heavy.
2.	<i>Yasto laagiraheko thiyo, ma feri tyahi ghadi baachiraheki chhu.</i>	I started to feel like I was reliving the experience.
3.	<i>Uchaaibaata khaseko maatoko putali vuimaa bajaariepachhi jasari chharapashta hunchha, thyaakkai tyastai.</i>	As if a clay doll had been dropped from a great height and shattered.
4.	<i>Uhaako mukhmaa maatra hoina, haatmaa pani jaadu thiyo.</i>	There was magic in his hands, not just in his words.
5.	<i>Yastaa prashna sui ropie jasto mero mutumaa gade.</i>	These questions struck me like a knife in my heart.
6.	<i>Mero mutu vane vatvati polna thaalyo.</i>	However, my heart started to burn.
7.	<i>Mero baale mero manmastiskamaa jumlaako jara ropidinuvaeko thiyo.</i>	My father had planted the seed of Jumla in my mind.
8.	<i>Helikaptarmaa tikat paaunu pani mahaavaarat jitnu jattikai hudo rahechha.</i>	To get a ride on a helicopter was similar to winning the great battle of Mahabharat.
9.	<i>Helikaptar vurra charaa jastai udna thaalyo.</i>	The chopper started to fly like a bird.
10.	<i>Belaayatmaa mero upasthitiko mol sukkaa baraabar hunna. Jumlaamaa laakh chha.</i>	In Britain, my presence wouldn't have been worth a penny while in Jumla it was invaluable.
11.	<i>Sabai tyasai jibro tokthe.</i>	Everybody bit their tongues.

12.	<i>Jati aber samma basnu pare pani godaa bajaarthinan.</i>	She didn't stamp her foot out of anger, even if she had to stay late.
13.	<i>Byaapaar baneko chha swaasthya sewaa.</i>	Providing health services has become a business.
14.	<i>Malaai yo chalan taraaikaa mahilaale ghunghat odhe jasto waa muslim mahilaale burkaa lagaae jasto laagyo.</i>	For me, this tradition resembled the ladies in Terai wearing ghunghat or Muslim ladies wearing burkas.
15.	<i>Gharmaa vane shrimati ra chhoriharulaai dhaarmik grantha ra itihaaskaa kitaabmaa padhine daasi jhai byabahaar garirahekaa hunchhan.</i>	Inside their home, their wives and daughters were still treated like slaves from history book and religious texts.
16.	<i>Nispatta adhyaaromaa baachiraheko chha jumlaa.</i>	Jumla was still living in pitch-blackness.
17.	<i>Yaarsaagumbaa ta jumlaako sun vaihaalyo.</i>	Yarsagumba was the gold of Jumla.
18.	<i>Tarbaarko dhaarmaa hide baraabar.</i>	It was like walking on the edge of a sword.
19.	<i>Man chiso vaera aayo.</i>	I become cold.
20.	<i>Asinaa barsie jasto goli barsina thaale pachhi bichara khub daraaechhan.</i>	With the shots falling like hail stones, he was terrified and crying.
21.	<i>Surakshyaa nikaayale vane haamilaai pakhetaa kaatieko panchhi jhai gharko pinjadaamai khumchyaera raakhne sur kasyo.</i>	But the security forces wanted to keep us caged inside like birds whose wings were cut.
22.	<i>Maile pani unko ghaau kottyaauna</i>	I didn't want to reopen her wounds.

	<i>khojina.</i>	
23.	<i>Meraa aakhaa tyasaimaa jhundirahekaa thie.</i>	My eyes were riveted to it.
24.	<i>Yasto laagiraheko thiyo ma vitra eutaa jwaalaamukhi umliraheko chha, ra aashuko rupmaa bisfot huna chaahaanchhu.</i>	It felt as if a volcano was erupting was inside me and all I wanted to do was burst into tears.
25.	<i>Mero manobal kaanjirobaa himaal jhai dridha thiyo, tara jumlaa nislot.</i>	My state of mind was as stable as Mt. Kanjiroba but Jumla was sleeping.
26.	<i>Khalangaa bajaarkaa dwondakaa ghaau aalai thie.</i>	The scars of the clash were still evident in Khalanga Bazaar.
27.	<i>Jindagimaa kukur vaera baache pachhi yastai hunchha.</i>	This happens if you live your life like a dog.

Table No. 11
Translation of Metaphorical Expression Holding Null Degree of
Correspondence

S.N.	ST Metaphorical Expression	TT Metaphorical Expression
1.	<i>Na ma yiniharuko hu, na yiniharu meraa hun.</i>	I felt like a stranger in a strange land.

APPENDIX – IV

Table No. 12

**Frequency of Degree of Correspondence Deserved by the Translation of
Metaphorical Expressions**

S.N.	Degree of Correspondence Deserved by Translation of Metaphorical Expressions	Frequency of Translation Correspondence
1.	Close degree of correspondence	32
2.	Total degree of correspondence	27
3.	Null degree of correspondence	1

APPENDIX – V

S.N.	Metaphorical Expressions from Source Text - ‘Khalangaamaa Hamalaa’	Translated Metaphorical Expressions in Target Text - ‘Jumla’	Techniques Used	Degree of Correspondence
1.	<i>Ti bachchilaaai samjhidaa ahile pani meraa aakhaa rasaauchhan.</i>	When I think of her, I still cry even today.	Sense translation	Close
2.	<i>Barshau pachhi tyahi sapanaa malaai aafutira doryaana aaeke thiyo.</i>	After so many years of wondering, the dream was coming true.	Sense translation	Close
3.	<i>Sachchai rahechha vanne thaahaa paae pachhi pani, sabaile malaai udaae.</i>	After they realized it was true, they started to make fun of me.	Sense translation	Close
4.	<i>Maanchheko jaat paristhiti ra sanjogle jataa lataaryo, utai lataarine ta ho.</i>	Man goes wherever destiny leads him.	Sense translation	Close
5.	<i>Taaraako tyasto bintivaau sunera meraa godaa adienan.</i>	I had to react after hearing such an emotional plea from Tara.	Sense translation	Close
6.	<i>Manaane taurtarikaamaa vane dharti ra jun jattikai antar hola.</i>	However, the style of celebrating is completely different.	Sense translation	Close
7.	<i>Dukkhako pahaadle mutu jati thichchha, anuhaar uti mujaa parera</i>	The more sorrow in life, the more wrinkles on one’s face.	Sense translation	Close

	<i>aaudo rahechha.</i>			
8.	<i>Meraa kansirikaa rau taatera aae.</i>	I was furious.	Sense translation	Close
9.	<i>Haami surakshyaa nikaaya ra maaobaadiko achaano bandai kasto habigatmaa kaam garirahekaa chhau vanne uniharulaai thaahai chha.</i>	But they knew the situation in which we were working, caught between the security forces and the Maoists.	Sense translation	Close
10.	<i>Gau-gau dulera maaobaadi sanga jori khojne kaam nagara.</i>	Don't get in the way of Maoist.	Sense translation	Close
11.	<i>Vaanuko othmukh sukeko sajilai thaaha hunthyo.</i>	Bhanu was obviously very frightened.	Sense translation	Close
12.	<i>Malaai unko haalat dekhera maayaa laagera aayo.</i>	I felt sorry for him.	Sense translation	Close
13.	<i>Karmachaari ra byaapaari haru jati sakdo chhito surkhet waa nepalganj jharna khuttaa uchaalirahekaa thie.</i>	Employees and businessmen were ready to go to Surkhet or Nepalgunj as soon as possible.	Sense translation	Close
14.	<i>Na ma yiniharuko hu, na yiniharu meraa hun.</i>	I felt like a stranger in a strange land.	Sense translation	Null
15.	<i>Ma najik pugna napaaudai didi jhamtina</i>	As soon as I got near to them my	Sense translation	Close

	<i>aaunuvayo.</i>	sister came and embraced me.		
16.	<i>Yastaa prashna ghari ghari malaai gherna aaipugthe.</i>	These questions came to my mind again and again.	Sense translation	Close
17.	<i>Feri arko ajangako pahaad chadne lachhya lina thaaleki chhu.</i>	I have again started to dream big.	Sense translation	Close
18.	<i>Kaam garnu ta dharma ho ni.</i>	Work is the foundation stone of our lives.	Sense translation	Close
19.	<i>Jumlaa feriyu vaneko ta bajaarmaa rotiko tukra jatru maatra ferieko rahechha.</i>	I thought Jumla had changed but only a small part has changed.	Sense translation	Close
20.	<i>Mero man vaari vaera aayo.</i>	My heart grew heavy.	Literal translation	Total
21.	<i>Mero mutu vane vatvati polna thaalyo.</i>	However, my heart started to burn.	Literal translation	Total
22.	<i>Sabai tyasai jibro tokthe.</i>	Everybody bit their tongues.	Literal translation	Total
23.	<i>Gharmaa vane shrimati ra chhoriharulaai dhaarmik grantha ra itihaaskaa kitaabmaa padhine daasi jhai byabahaar garirahekaa hunchhan.</i>	Inside their home, their wives and daughters were still treated like slaves from history book and religious texts.	Literal translation	Total
24.	<i>Tarbaarko dhaarmaa hide baraabar.</i>	It was like walking on the edge of a	Literal	Total

		sword.	translation	
25.	<i>Surakshyaa nikaayale vane haamilaai pakhetaa kaatieko panchhi jhai gharko pinjadaamai khumchyaera raakhne sur kasyo.</i>	But the security forces wanted to keep us caged inside like birds whose wings were cut.	Literal translation	Total
26.	<i>Maile pani unko ghaau kottyaana khojina.</i>	I didn't want to reopen her wounds.	Literal translation	Total
27.	<i>Meraa aakhaa tyasaimaa jhundirahekaa thie.</i>	My eyes were riveted to it.	Literal translation	Total
28.	<i>Yasto laagiraheko thiyo ma vitra eutaa jwaalaamukhi umliraheko chha, ra aashuko rupmaa bisfot huna chaahaanchhu.</i>	It felt as if a volcano was erupting was inside me and all I wanted to do was burst into tears.	Literal translation	Total
29.	<i>Mero manobal kaanjirobaa himaal jhai dridha thiyo, tara jumlaa nislot.</i>	My state of mind was as stable as Mt. Kanjiroba but Jumla was sleeping.	Literal translation	Total
30.	<i>Jindagimaa kukur vaera baache pachhi yastai hunchha.</i>	This happens if you live your life like a dog.	Literal translation	Total
31.	<i>Yasto laagiraheko thiyo, ma feru tyahi ghadi baachiraheki chhu.</i>	I started to feel like I was reliving the experience.	Substitution	Total

32.	<i>Uchaaibaata khaseko maatoko putali vuimaa bajaarie pachhi jasari chharapashta hunchha, thyaakkai tyastai.</i>	As if a clay doll had been dropped from a great height and shattered.	Substitution	Total
33.	<i>Uhaako mukhmaa maatra hoina, haatmaa pani jaadu thiyo.</i>	There was magic in his hands, not just in his words.	Substitution	Total
34.	<i>Yastaa prashna sui ropie jasto mero mutumaa gade.</i>	These questions struck me like a knife in my heart.	Substitution	Total
35.	<i>Mero baale mero manmastiskamaa jumlaako jaraa ropidinuvaeko thiyo.</i>	My father had planted the seed of Jumla in my mind.	Substitution	Total
36.	<i>Helikaptar vurra charaa jastai udna thaalyo.</i>	The chopper started to fly like a bird.	Substitution	Total
37.	<i>Kaalo baadalmaa chaandiko gheraa.</i>	Every cloud has a silver lining.	Substitution	Close
38.	<i>Man chiso vaera aayo.</i>	I become cold.	Substitution	Total
39.	<i>Yaarsaagumbaa ta jumlaako sun vaihaalyo.</i>	Yarsagumba was the gold of Jumla.	Borrowing	Total
40.	<i>Khalangaa bajaarkaa dwondakaa ghaau aalai thie.</i>	The scars of the clash were still evident in Khalanga Bazaar.	Borrowing	Total
41.	<i>Byaapaar baneko chha swaasthya sewaa.</i>	Providing health services has become a business.	Addition	Total

42.	<i>Jati aber samma basnu pare pani godaa bjaarthinan.</i>	She didn't stamp her foot out of anger, even if she had to stay late.	Addition	Total
43.	<i>Gharmaa vautik surakshyaa naholaa, tara pariwaarko maayaale yasto karnakabachko kaam gariraheko hunchha jaslaai arjunko baanle pani vedan garna sakdaina.</i>	The love of the family acts as his shield.	Omission	Close
44.	<i>Ma tyasaile swosthaani kathaa padhe jasto thulthulo swor nikaalera paath ghokthe.</i>	That's why I read my lessons aloud, just as if I were reading from the Swosthani.	Different techniques in a single expression	Close
45.	<i>Paath ghokdaa mero jiu ping machchie jasto ekohoro halliranthyo.</i>	When I read aloud, I used to sway back and forth.	Different techniques in a single expression	Close
46.	<i>Yastaa ghatanaamaa biraamile saas naferlaan vanera malaai aafnai saas jaalaa jasto hunchha.</i>	I was always afraid the patient would stop breathing.	Different techniques in a single expression	Close
47.	<i>Helikaptarmaa tikat paaunu pani Mahaavaarat jitnu jattikai hudo rahechha.</i>	To get a ride on a helicopter was similar to winning the great battle of Mahabharat.	Different techniques in a single expression	Total

48.	<i>Helikaptarko aawaaj saahrai charko hudo rahechha. Kaanai khaane.</i>	The blaring sound of the chopper was hurting my ears.	Different techniques in a single expression	Close
49.	<i>Raat vari tinai vuraaharuko tarkanaa manmaa khelirahyo.</i>	All night, I thought about those two boys.	Different techniques in a single expression	Close
50.	<i>Belaayatmaa mero upasthitiko mol sukkaa baraabar hunna. Jumlaamaa laakh chha.</i>	In Britain, my presence wouldn't have been worth a penny while in Jumla it was invaluable.	Different techniques in a single expression	Total
51.	<i>Afis jaane belaa hotalki bajeile pujaa garera raakheko thaalibaata nidhaar maathi tikaa lagaauthe bibaahit mahilaale jastai.</i>	On the way to the office, I also used to put a tika on my forehead like a married woman.	Different techniques in a single expression	Close
52.	<i>Maathillo jaat ra raajya srotbaata posieko vaniekaa baahun chhetri pani thuprai chhan, jo pet varne gaas ra aang dhaakne ek saro dhaagoko nimti ragat pasinaa bagaauchhan.</i>	Higher caste people and those who are supposedly favoured by the government such as Brahmin and Chhettris also have to work very hard in order to get even basic food and clothing.	Different techniques in a single expression	Close

53.	<i>Malaai yo chalan taraaikaa mahilaale ghunghat odhe jasto waa muslim mahilaale burkaa lagaae jasto laagyo.</i>	For me, this tradition resembled the ladies in Terai wearing ghunghat or Muslim ladies wearing burkas.	Different techniques in a single expression	Total
54.	<i>Nispatta adhyaaromaa baachiraheko chha jumlaa.</i>	Jumla was still living in pitch-blackness.	Different techniques in a single expression	Total
55.	<i>Huna pani sadarmukaam aaunu chha vane bidesh jaadaa visaa lie jasto maaobaadi sanga anumati linu parthyo.</i>	To come to the capital, they had to get permission from Maoist, just like getting a visa.	Different techniques in a single expression	Close
56.	<i>Chandannaath Baabaako mandirmaa diyo dhipdhip hudai gairaheko thiyo.</i>	The diyos-oil lamps-in the temple of Chandannath grew dimmer.	Different techniques in a single expression	Close
57.	<i>Asinaa barsie jasto goli barsina thaale pachhi bicharaa khub daraaechhan.</i>	With the shots falling like hail stones, he was terrified and crying.	Different techniques in a single expression	Total
58.	<i>Ek ek sekend ek ek juni barabar.</i>	Every second seemed like a life time.	Different techniques in a single expression	Close
59.	<i>Khuttaamaa dori baadhera ghisaardai lyaaairaheshaa thie. Bachchaale khelaunaa</i>	They dragged the corpses outside just like the children drag their toys	Different techniques in a single	Close

	<i>ghisaare jhai dekhieko thiyo.</i>	behind them.	expression	
60.	<i>Taawarko vittaamaa buttaa vare jasto pwaalai pwaal dekhinthyo.</i>	The wall of the tower was dotted with bullet holes.	Different techniques in a single expression	Close

APPENDIX – VI

S.N.	Metaphorical Expressions Used in the Novel ‘Khalangaamaa Hamalaa’
1.	<i>Ti bachchilaa samjhidaa ahile pani meraa aakhaa rasaauhan.</i>
2.	<i>Barshau pachhi tyahi sapanaa malaai aafutira doryauna aaeko thiyo.</i>
3.	<i>Sachchai rahechha vanne thaahaa paae pachhi pani, sabaile malaai udaae.</i>
4.	<i>Maanchheko jaat paristhiti ra sanjogle jataa lataaryo, utai lataarine ta ho.</i>
5.	<i>Taaraako tyasto bintivaau sunera meraa godaa adienan.</i>
6.	<i>Manaaune taurtikaamaa vane dharti ra jun jattikai antar hola.</i>
7.	<i>Dukhkhako pahaadle mutu jati thichchha, anuhaar uti mujaa parera aaudo rahechha.</i>
8.	<i>Meraa kansirika rau taatera aae.</i>
9.	<i>Haami surakshyaa nikaaya ra maaobaadiko achaano bandai kasto habigatmaa kaam garirahekaa chhau vanne uniharulaa thaahai chha.</i>
10.	<i>Gau-gau dulera maaobaadi sanga jori khojne kaam nagara.</i>
11.	<i>Vaanuko othmukh sukeko sajilai thaaha hunthyo.</i>
12.	<i>Malaai unko haalat dekhera maayaa laagera aayo.</i>
13.	<i>Karmachaari ra byaapaari haru jati sakdo chhito surkhet waa nepaalganj jharna khuttaa uchaalirahekaa thie.</i>
14.	<i>Na ma yiniharuko hu, na yiniharu meraa hun.</i>
15.	<i>Ma najik pugna napaaudai didi jhamtina aaunuvayo.</i>
16.	<i>Yastaa prashna ghari ghari malaai gherna aaipugthe.</i>
17.	<i>Feri arko ajangako pahaad chadne lachhya lina thaaleki chhu.</i>
18.	<i>Kaam garnu ta dharma ho ni.</i>
19.	<i>Jumlaa ferio vaneko ta bajaarmaa rotiko tukra jatru maatra ferieko rahechha.</i>
20.	<i>Mero man vaari vaera aayo.</i>

21.	<i>Mero mutu vane vatvati polna thaalyo.</i>
22.	<i>Sabai tyasai jibro tokthe.</i>
23.	<i>Gharmaa vane shrimati ra chhoriharulaai dhaarmik grantha ra itihaaskaa kitaabmaa padhine daasi jhai byabahaar garirahesha hunchhan.</i>
24.	<i>Tarbaarko dhaarmaa hide baraabar.</i>
25.	<i>Surakshyaa nikaayale vane haamilaai pakhetaa kaatieko panchhi jhai gharko pinjadaamai khumchyaaera raakhne sur kasyo.</i>
26.	<i>Maile pani unko ghaau kottyaana khojina.</i>
27.	<i>Meraa aakhaa tyasaamaa jhundirahekaa thie.</i>
28.	<i>Yasto laagiraheko thiyo ma vitra eutaa jwaalaamukhi umliraheko chha, ra aashuko rupmaa bisfot huna chaahaanchhu.</i>
29.	<i>Mero manobal kaanjirobaa himaal jhai dridha thiyo, tara jumlaa nislot.</i>
30.	<i>Jindagimaa kukur vaera baache pachhi yastai hunchha.</i>
31.	<i>Yasto laagiraheko thiyo, ma feri tyahi ghadi baachiraheki chhu.</i>
32.	<i>Uchaaibaata khaseko maatoko putali vuimaa bajaarie pachhi jasari chharapashta hunchha, thyaakkai tyastai.</i>
33.	<i>Uhaako mukhmaa maatra hoina, haatmaa pani jaadu thiyo.</i>
34.	<i>Yastaa prashna sui ropie jasto mero mutumaa gade.</i>
35.	<i>Mero baale mero manmastiskamaa jumlaako jaraa ropidinuvaeko thiyo.</i>
36.	<i>Helikaptar vurra charaa jastai udna thaalyo.</i>
37.	<i>Kaalo baadalmaa chaandiko gheraa.</i>
38.	<i>Man chiso vaera aayo.</i>
39.	<i>Yaarsaagumbaa ta jumlaako sun vaihaalyo.</i>
40.	<i>Khalangaa bajaarkaa dwondakaa ghaau aalai thie.</i>
41.	<i>Byaapaar baneko chha swaasthya sewaa.</i>
42.	<i>Jati aber samma basnu pare pani godaa bajaarthinan.</i>
43.	<i>Gharmaa vautik surakshyaa naholaa, tara pariwaarko maayaale yasto</i>

	<i>karnakabachko kaam gariraheko hunchha jaslaai arjunko baanle pani vedan garna sakdaina.</i>
44.	<i>Ma tyasaile swosthaani kathaa padhe jasto thulthulo swor nikaalera paath ghokthe.</i>
45.	<i>Paath ghokdaa mero jiu ping machchie jasto ekohoro hallirahanthyo.</i>
46.	<i>Yastaa ghatanaamaa biraamile saas naferlaan vanera malaai aafnai saas jaalaa jasto hunchha.</i>
47.	<i>Helikaptarmaa tikat paaunu pani mahaavaarat jitnu jattikai hudo rahechha.</i>
48.	<i>Helikaptarko aawaaj saahrai charko hudo rahechha. Kaanai khaane.</i>
49.	<i>Raat vari tinai vuraaharuko tarkanaa manmaa khelirahyo.</i>
50.	<i>Belaayatmaa mero upasthitiko mol sukkaa baraabar hunna. Jumlaamaa laakh chha.</i>
51.	<i>Afis jaane belaa hotalki bajeile pujaa garera raakheko thaalibaata nidhaar maathi tika lagaauthe bibaahit mahilaale jastai.</i>
52.	<i>Maathillo jaat ra raajya srotbaata posieko vaniekaa baahun chhetri pani thuprai chhan, jo pet varne gaas ra aang dhaakne ek saro dhaagoko nimti ragat pasinaa bagaauchhan.</i>
53.	<i>Malaai yo chalan taraaika mahilaale ghunghat odhe jasto waa muslim mahilaale burkaa lagaae jasto laagyo.</i>
54.	<i>Nispatta andhyaaromaa baachiraheko chha jumlaa.</i>
55.	<i>Huna pani sadarmukaam aaunu chha vane bidesh jaadaa visaa lie jasto maaobaadi sanga anumati linu parthyo.</i>
56.	<i>Chandannaath Baabaako mandirmaa diyo dhipdhip hudai gairaheko thiyo.</i>
57.	<i>Asinaa barsie jasto goli barsina thaale pachhi bicharaa khub daraaechhan.</i>
58.	<i>Ek ek sekend ek ek juni barabar.</i>

59.	<i>Khuttaamaa dori baadhera ghisaardai lyaairahekaa thie. Bachchaale khelaunaa ghisaare jhai dekhieko thiyo.</i>
60.	<i>Taawarko vittaamaa buttaa vare jasto pwaalai pwaal dekhinthyo.</i>

APPENDIX – VII

Transliteration of Nepali Alphabet into Roman Script

Nepali Alphabet	Roman Transliteration
अ	a
आ	aa
इ	i
ई	i
उ	u
ऊ	u
ऋ	r̄
ए	e
ऐ	ai
ओ	o
औ	au
अं	an
अः	ah
क्	k
ख्	kh
ग्	g
घ्	gh
ङ्	ng
च्	ch
छ्	chh
ज्	j
झ्	jh
ञ्	ny
ट्	t

ठ	th
ड	d
ढ	dh
ण	n
त	t
थ	th
द	d
ध	dh
न	n
प	p
फ	f
ब	b
भ	v
म	m
य	y
र	r
ल	l
व	w
श	sh
ष	sh
स	s
ह	h
क्ष	chh
त्र	tr
स्य	gy