

PROCESS-PRODUCT INTERFACE IN LITERARY TRANSLATION
FROM NEPALI INTO ENGLISH

Bal Ram Adhikari

A Dissertation for the Degree of Doctor of Philosophy in English Education

Submitted to
Dean's Office
Faculty of Education
Tribhuvan University
Kathmandu

August 2021

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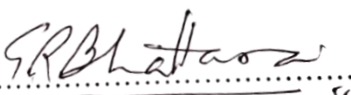
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Abstract

The abstract of the dissertation presented by Bal Ram Adhikari to the Faculty of Education, Tribhuvan University on 13th August 2021 for the degree of Doctor of Philosophy.

Title: *Process-Product Interface in Literary Translation from Nepali into English*

Abstract approved: 
 Prof. Govinda Raj Bhattarai, PhD

Supervisor

Nepal has more than a six-decade-long history of translating Nepali literature into English. During this period, several Nepali and foreign translators have played an instrumental role in opening up Nepali creative voice and vision to English readers. Despite this, there is a paucity of comprehensive studies on Nepali-English translation. The investigation into the translation process and product, and creativity from translators' perspectives are even rarer. Against this backdrop, the present study entitled **Process-Product Interface in Literary Translation from Nepali into English** aimed at investigating processes followed by English as a Second Language (ESL)/English as a Foreign Language (EFL) translators and analyzing their products in order to work out the potential interface between process and product phenomena. To this end, I combined process-oriented and product-oriented translation research methodologies accompanied by research tools, viz. qualitative semi-structured interview, and production task, retrospective interview and reflective writing to collect process data respectively from twenty published translators (PTs), and process and product data from thirty learner translators (LTs). Both groups of respondents were selected purposively.

Findings reveal that LTs did not differ significantly from PTs in the processes they followed in the interpretation of source texts and their regeneration in the TL. The analysis of translation products, however, shows the majority of LTs' failure to transfer the process knowledge to translation performance. They failed to employ translation strategies creatively to produce English expressions exhibiting two-way fidelity. Moreover, two-thirds of their translations suffered from language and translation errors, revealing their substandard competence in the production of English texts. So far as experienced translators

(i.e. PTs) are concerned, they strongly identified literary translation as a creative endeavor, underscoring creative elements such as imaginative reading, decision-making, and aesthetic pleasure inherent in the translation process. Additionally, literary translation in Nepal is principally an aesthetically driven field lacking key markings of professionalism for want of, among others, institutional commission, training, professional editors' involvement. The findings of this study are expected to contribute to our understanding of the nature of translation processes and quality of translation products, and the implied interface between them, which, in turn, would contribute to translation teaching and training. Given the learner translators' substandard competence in the production of English texts, the study sees the necessity of incorporating English teaching into Nepali-English translation courses. Moreover, the findings also point out the necessity of orienting prospective literary translators to and training them in the professional aspect of literary translation.

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Declaration

I hereby declare this dissertation entitled **Process-Product Interface in Literary Translation from Nepali into English** submitted to the Office of Dean, Tribhuvan University is my own original work and has not been submitted for candidature for any other degree.



Bal Ram Adhikari

31th July 2021

Recommendation

I, the undersigned, certify that **Bal Ram Adhikari**, a PhD scholar admitted to the Office of the Dean, Faculty of Education Tribhuvan University has prepared the dissertation entitled **Process-Product Interface in Literary Translation from Nepali into English** under my guidance and supervision.

I recommend this dissertation for acceptance for evaluation.



.....

Prof. Govinda Raj Bhattarai, PhD

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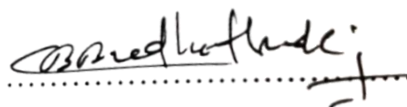
Tribhuvan University, Nepal

4th August 2021

Approval

This dissertation entitled **Process-Product Interface in Literary Translation from Nepali into English** presented by Bal Ram Adhikari to the Research Committee of the Faculty of Education, Tribhuvan University for the degree of Doctor of Philosophy in English Education has been approved for the degree.

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Date: 13th August 2021

To

Sunita

For your kindness and relentless support

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Abbreviations

BENA: Best negotiated alternative

CIT: Creative Internal text

ESL/EFL: English as a second or foreign language

LT: Learner translator

PT: Published translator

S: Story

SL: Source language

ST: Source text

TL: Target language

TR: Target reader

Trans.: Translator

TT: Target/translated text

Symbols for Transliteration

The following phonological symbols are used for the transliteration of Nepali words in English:

a/c ā/cf i/O/O{ u/p/pm e/P ei /P] ocf] / au cf}/ c+/m cM/h
 k/s kh /v g/u gh /3 N/a
 c/r ch / 5 j/h jh /em ñ^
 ∞/6 ∞h /7 □/8 □h/9 ♥/Of
 t/t th /y d/b dh /w n/g
 p/k ph/km b/a bh /e m/d
 y/o r// l/n w/j s/z /i f /;
 h/x k♣/lf tr/q
 gy) /1

Note: I have relied on Nepali pronunciation for Roman transliteration. These symbols are adopted from Turner (1931) and the International Phonetic Association (2018, <https://www.internationalphoneticassociation.org/content/ipa-chart>). The reason for adopting symbols such as /∞/ and /□/ from IPA is to reduce the use of diacritic marks. I have used single symbols /i/ for both short O and long O{, and /u/ for both short p and long pm= The length in these letters is marked only orthographically, not phonologically. Likewise, z, i f and ; are pronounced identically as /s/. Accordingly, I have used only one symbol for these three different letters.

CHAPTER I

Introduction

Chapter I introduces the study entitled **Process-Product Interface in Literary Translation from Nepali into English**. The primary objective of the study is to explore processes of translating literary texts, analyze translation products, and to work out the interface between them. The process dimension is explored in terms of phases, resources, and creativity, whereas the translation product is analyzed in terms of creativity, linguistic accuracy, fidelity, and syntactic manipulation. The study is a case of inverse translation in which English as a second language (ESL)/English as a foreign language (EFL) translation students were required to translate Nepali short stories into English, and ESL/EFL translators were asked to share their views on and experiences of translating Nepali literary texts into English.

The chapter surveys the landscape of translation as an activity and as an academic field of inquiry in order to set the context for the present study. After shedding light on heterogeneity and ambiguity inherent in translation as a linguistic and cultural activity, the chapter briefly introduces enduring approaches to literary translation from Cicero through Schleiermacher to contemporary theorists such as Venuti, House, and Nord. It further presents a distinction between literary and non-literary translation with a view to foregrounding features of literary translation and aspects that literary translators at work are supposed to take on board. What follows the distinction is the discussion of interdependence between process and product with the emphasis that the translation researcher should take into account the product while studying the process or vice versa. Problematizing the distinction between process and product as two separate aspects of translation provides the context for stating the problem of the present study. Additionally, the background section subsumes a historical survey of Nepali literature in English, especially translation of Nepali short stories into English, and the place of translation in literature and second language pedagogy.

Against the historical and theoretical backdrop, I state the problem of the study, present the rationale of the study, pose a set of research questions, formulate a set of objectives, state the significance of the study, and mark its delimitations. The Chapter ends with the organization of the study followed by definitions of key terms.

Background of the Study

Drawing on their theoretical orientations and professional experiences, different scholars have defined translation differently as reproduction (Nida, 1964), manipulation (Hermans, 1985), and rewriting (Lefevere, 1992) of a text in a different language. For Mukherjee (1994), translation is one of the modes of discovering a literary text in its totality, while Singh (2010) regards translation as growth, i.e. the refraction rather than the reflection of the text.

To begin with, translation refers to a process that is often contrasted with translation as a product. As a process, translation is the interpretation of a text in one language and rewriting of what has been interpreted in another language. The language in which the text to be interpreted exists is called a source language (SL) and the language in which the interpreted meaning is to be rewritten is called a target language (TL).

From linguistic perspectives (stated in plural because the field of linguistics has grown characteristically heterogeneous), translation is an act of communication that takes place between two languages. Descriptive linguistics, Chomsky's Transformational Generative Grammar, Halliday's Systemic Functional Grammar, and recently Corpus Linguistics have been influential in altering the course of translation theory and practice. We can discern three assumptions underlying linguists' treatment of translation as the communication of information across languages: (a) a source text (ST) lends itself to straightforward interpretation; (b) what has been interpreted can be rewritten in any language; and (c) equivalence can be achieved at different levels of language, ranging from phonology to discourse. These assumptions echo in Jakobson's (1959/2012) belief that "all cognitive experience and its classification is conveyable in any existing language" (p.128) and in the conditionality advanced by Nida and Taber (1982) that if and only the translator makes message rather than its form the prime focus, everything is translatable. Wilss (1982) also stresses the transfer of a message across languages with the pronouncement that "everything can be expressed in any language" (p. 48).

To demonstrate the universality of the message and its translatability, Nida (1964) applies Chomsky's Transformational Generative Grammar (1965) to the translation process. Nida's Generative-based model of interpretation of the ST and its regeneration in the TL conceives translation not as the process of matching surface forms by means of correspondence between two languages as structuralists would

assume, but as a more complex process involving analysis of layers of meanings, their transfer and rewriting in the TL.

Likewise, Catford (1965), another influential linguist and translation theorist, maintains that translation activities and the theory of translation come under Comparative Linguistics. He conceives translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (p. 20). Catford’s linguistic theory of translation draws on principles and findings of general linguistics and descriptive linguistics.

Catford’s use of ‘replacement’, ‘textual material’ ‘equivalent’ is elaborated in the discourse and register analysis approaches proposed by Hatim and Mason (1990), House (1994), and Baker (2011). Building on Halliday’s systemic functional grammar, these theorists have applied discourse analysis and pragmatics to text analysis and translation assessment.

In the 1970s and 1980s, German scholars Reiss, Holz-Mantarrri, Vermeer, and Nord introduced a functionalist and communicative approach to translation theory and practice. For functionalists, translation is a “purpose-driven, outcome-oriented human interaction” (Munday, 2016, p. 124). Munday further references Holz-Manttari, who opines that “[It] is not about translating words, sentences or texts but is in every case about guiding the intended co-operation over cultural barriers enabling functionally oriented communication” (2016, p. 124). Other functionalists Reiss and Vermeer (1984) also relate the act of translation to a purpose and conceive it as “an action carried out by a person who has a specific communication goal” (Gentzler, 2010, p. 70). Moving away from the narrow confines of semantics and syntax, German functionalists have brought to the fore pragmatics of the text, i.e. communicative function or purpose that the text aims at serving.

These linguistic approaches are criticized for their static and prescriptive views. Comparative in nature, these approaches are entangled in such dichotomies as “formal versus dynamic” (Nida, 1964), “semantic versus communicative” (Newmark, 1981), “overt versus covert” (House, 1994), and “documentary versus instrumental” (Nord, 2005). Such a comparison, undoubtedly, calls for the use of the source text as an ideal yardstick for the evaluation of the quality and efficacy of the translated text, giving the false impression that translation is a part of the source language community. Reaction to the linguistic approaches has come from system theories mainly, Even-Zohar’s polysystem theory (the 1970s) and Toury’s Descriptive

Translation Studies (1980s). Even-Zohar postulates that translated literature is “a system operating in the larger social, literary and historical systems of the target culture” (Munday, 2016, p. 170). That is to say, translation by its very nature is anchored in the need of the translating community, and whatever is translated remains as one of the subsystems of the literary polysystem of that community. So, the TT should be compared with other texts produced in the target language itself, not with the text from which it was translated. Even-Zohar’s (1978) polysystem fed into Toury’s Descriptive Translation Studies, which, according to Roberts, is “the first innovative trend” (2002, p. 436) in the 1980s. She states that Descriptive Translation Studies conceives translations as the products which are “facts of target culture” (p. 436). Like Even-Zohar, Toury opines that “translations first and foremost occupy a position in the social and literary systems of the target culture” (Munday, 2016, p. 175). Systems theorists prioritize target language and literary norms that shape the translation as a product. These theories are, however, criticized for their undue inclination towards the TL and its cultural and literary norms and for undermining the space of source cultural, linguistic, and stylistic elements in the TT.

Moving away from the study of TTs and their place in the target culture, Venuti centers on the issue of translator’s (in)visibility (2008) in the TT and “ethics” (1998) of the translator in the act of cross-cultural communication. Venuti (1998 & 2008) situates translation in the broader context of political and cultural relations, often asymmetrical, between translating and translated languages. Critical of transparency and fluidity in translation as prized by linguistically-oriented approaches, which render the translator’s position invisible in the text and obliterates source cultural and linguistic elements from it, he conceptualizes translation as “cultural practice [that] entails the creative formulation of values” (1998, p. 1).

The interface between translation, culture, and politics has become more prominent in the cultural turn in translation as expounded by Bassnett and Lefevere (1990), Snell-Hornby (1990), and the political turn by Niranjana (1992) and (Spivak, 1992) The cultural approach is critical of the linguistic approach for its treatment of translation merely as a means of communication between two languages and its aim at achieving accuracy without taking into account of cultural and historico-political factors that shape the process and product of this communication.

The place of culture in a text and its role in shaping the practice of textual production is further consolidated in Snell-Hornby’s (1990) construct ‘cultural turn’ in

translation which appeals to move away from the narrow linguistic confinement and to enter into the broader compass of culture and politics. In a similar vein, Lefevere and Bassnett (1995) take the notion of culture further ahead by conceptualizing translation as the cultural practice of rewriting, that is, translation is a cultural practice largely shaped by power, ideology, institution, and manipulation.

Over the last two decades, the application of multiple post-realities has widened the theory of translation and altered the course of translation practice. These realities, especially postcolonial, poststructural, and postmodern have been instrumental in exploring power dynamics involved in translation, and the role of translation in the appropriation and liberation of foreign texts. The postcolonial theorist Niranjana (1992) maintains that “in a post-colonial context the problematic of *translation* becomes a significant site for raising questions of representation, power, and historicity” (p. 1). The postcolonial critique takes translation as asymmetrical power relations between the colonial and colonized languages. The analysis of the translations hence exposes the legacy of colonialism and various forms of neo-colonialism in the postcolonial era. The postcolonial approach, however, has come under criticism for its manipulation of evidence (Dharwadker, 1999), its indifferent attitude to internal colonialism, and the translation’s role in serving the interests of both colonizer and colonized (Munday, 2016). Such serious reservations about the myopic view of postcolonialism hold valid when we approach translation from a broader philosophical perspective.

Philosophical discussion of translation is the broadest of all in that it deals with the perennial issue of interpretation and generation of meaning in and across languages. Philosophical perspectives in translation orbit around complexities involved in the interpretation of texts and their regeneration in the TL. Of the competing and co-existing philosophical schools of thought, hermeneutics and deconstruction are the most prominent ones that have exerted a strong influence on the contemporary theories and practice of translation.

Hermeneutics asserts that the matter of translation is meaning. Steiner’s (1975/2012) hermeneutic approach, for instance, brings meaning to the center of the translation act and its analysis. For Steiner, translation is not science but an exact art. His designation of translation of literary writing as art has two implications. First, it distances itself from objectivity, reductionism, generality, and predictability implied in such translation theories as Nida’s (1964) *Towards a Science of Translation* and

Wilss' (1982) *The Science of Translation* that align translation with science. Second, it counters the conventional understanding of literary translation as a derived or secondary art and celebrates it as a primary art. Translation as a primary art is further stressed in Leighton's observation that, "the process of translation has its own artistic logic which— however dependent the translator is on his or her obligations to the original— predicates a different kind of original creativity" (1990, p. 446)).

Of the philosophical theories of translation, deconstruction, also called "hermeneutics of suspicion" (Hermans, 1985, p. 132), offers a novel perspective on translation. Critique of such value-laden assumptions as source versus target, primary versus secondary, original versus translated or derivative, deconstructionists point out that such oppositions are hierarchical, oppressive, and essentialist. Deconstructionists view "the act of translating as an act of supplementation" (Joseph, 1987, p. 153) rather than the act of substitution.

From the deconstructionist point of view, translation is "both impossible and necessary" (Hermans, 1985, p. 133). To follow the critical strands of deconstruction, translation is impossible because of the maze of signifiers in which the interpreter gets entangled and also because of the text itself that conceals more and reveals less of meanings. Translation is necessary, since it is the act of translation that gives a new life to the ST and it is "the growth in the original which will complete itself by enlarging itself" (Venuti, 1992, p. 7), and it is the "translator who is instrumental in augmenting novelty to the ever-flowing stream of a language and culture" (Singh, 2010, p. 94).

The foregoing discussion brings us to the point that translation is "a multidimensional activity" (Bhattarai, 2010, p. 2) that has its roots in language, culture, and all factors and agents that shape linguistic communication also shape the twin process of translation, i.e. reading the ST, and regenerating it in the TL. It is therefore essential that we approach translation as a bilingual communication from the perspectives of process and product both. Translation as a process entails reading of a text in the SL and writing of the text in the TL, whereas translation as a product entails textual artifact, the outcome of the translation process.

Approaches to literary translation. The approach-based classification of translation dates back to Cicero (1st century BC), who proposed two different approaches adopted by 'interpreter' and 'orator'. The interpreter-based approach what Cicero called the literal or word-for-word translation is ST oriented. Cicero's orator-

based approach, on the other hand, is target readers oriented in which the translator keeps “the same ideas and forms, or as one might say, the ‘figures of thoughts’, but in language which conforms to our usage” (Munday, 2016, p. 31). The orator-based approach has been widely recognized as free or sense-for-sense translation.

Following the tradition of Cicero, and other notable predecessors such as St. Jerome in the 5th century, Martin Luther in the 15th and 16th centuries, and Sir John Denham in the 17th century, Dryden (1697) proposed the tripartite framework of translation approach, namely metaphrase, paraphrase and imitation (Weissbort & Eysteinnsson, 2006). Drawing on his experience of translating Virgil, Dryden supposed that all translations could be reduced to three heads: metaphrase, paraphrase, and imitation. In metaphrase, the author is turned into another language word by word and line by line. The second is the way of paraphrase, i.e. the translation with latitude. The translator keeps the author in view and follows the sense of the text rather than its words. The third is the way of imitation, “where the translator assumes the liberty not only to vary from the words and sense but to forsake them both as he sees occasion” (Dryden, 1680).

So far as the translator’s approach is concerned, German scholar Schleiermacher (1813/2012, p. 49) states that “either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer towards him”. Schleiermacher employs the terms *dolmetscher*, i.e. the interpreter, and *ubersetzer*, i.e. the translator, to these two types of translators. The *dolmetscher* adopts the method of naturalizing in order to smooth out the content, form, and language of the foreign text so as to make it readily accessible to the target readers. Opposed to naturalizing is the method of alienating, where “the translator orients himself or herself by the language and content of the ST” (Munday, 2016, p. 32). Schleiermacher further states that the method of alienating is highly creative that breathes new life into the language. Munday opines that the method of alienating is most suitable for the translation of scholarly and artistic texts, while the method of naturalizing is for commercial texts.

Schleiermacher’s classification of translation is theoretically strengthened and practically manifested in the work of Venuti (1998 & 2008) who advances the distinction between domestication and foreignization. Domestication like Schleiermacher’s naturalizing is oriented to the target readers at the cost of the foreignness inherent in the ST. Domesticating translators “assimilate foreign texts too

forcefully to dominant values at home, erasing the sense of foreignness that was likely to have invited translation in the first place” (Venuti, 1998, p. 3). A domesticating translation, to write with Hatim (2013), is a translation where a transparent, fluent style is adopted to minimize the strangeness of the foreign text. Foreignizing, on the other hand, like Schleiermacher’s alienating, is oriented to the foreign elements engrained in the ST. The translator’s attempt is to take the readers to the ST writer’s language and style. The method registers the foreignness of the ST in the TT. A foreignizing translator “deliberately breaks target conventions by retaining something of the strangeness of the foreign text” (Hatim, 2013, p. 51).

The foreigning approach aims to achieve fidelity to the ST. For Grossman (2010) “fidelity is a noble purpose, the utopian ideal, of the literary translator” (p.69). She, however, warns that fidelity or faithfulness should be towards context rather than lexical and syntactic pairings. To paraphrase this view, good translators are good because they are faithful to the context which encases the implications and echoes of the author’s tone, intention, and level of discourse. Contextually-oriented translators are not necessarily faithful to words or syntax. According to Grossman, good translators translate context, and the translation of context calls for sensitivity and sensibility on the part of translators.

In a similar vein, House (1997) proposes the distinction between overt and covert translation. According to her, “an overt translation is one in which the addressees of the translation text are quite ‘overtly’ not being directly addressed” (p. 66), whereas a covert translation enjoys the status of an original text in the target community. The overt translation as explicated by Hatim (2013) is “a translation not ‘a second original’”, and the covert translation, on the other hand, is the one in which “the translator seeks to produce a text that is as immediately relevant for the target reader as the ST for the source language addressee” (p. 93). Overt and covert orientations can also be interpreted respectively as direct and indirect translations.

A similar distinction is found in the work of Nord (2005) who distinguishes between documentary and instrumental translations. The documentary translation documents the ST for the target readers while the instrumental translation:

serves as an independent message transmitting instrument in a new communicative action in the target culture, and is intended to fulfill its communicative purpose without the recipient being conscious of reading or

hearing a text which, in a different form, was used before in a different communicative situation. (Nord, 2005, p. 80)

Based on the survey of the major approaches or methods of translation, the following implications can be drawn: a) the type of the text to be translated is one of the decisive factors that influences the preference of one approach to the other; b) translation of aesthetically-loaded and culture-bound texts involves a complex interplay of reading and writing processes, and c) creativity is inherently embedded in both translation process and product.

Text-based classification: Literary and non-literary translation. The type of text to be translated has been one of the criteria employed in the classification of translation. The term *text* is taken as a stretch of written language that earns its membership in a certain genre. The term *genre* is employed in the sense of what Jones (2009), referring to Andrews (1991) and Stockwell (2002), defines as “a category of communication act whose rules are roughly pre-agreed within a ‘discourse community’ of users, but which the producers and audience of an actual text may also negotiate on the spot” (p. 152).

Broadly, two genres can be discerned: the literary and the non-literary, each branching out into several sub-genres such as poetry, prose fiction, sermon, and play, and journalism, advertisement, scientific report, and academic report. From the genre perspective, texts and their translations can be classified as literary and non-literary; each being further branched out into several subtypes. The distinction between literary and non-literary, however, should be treated with caution. Since textual features cut across genres, this distinction is not theoretically absolute. Realizing the complexity of dichotomy, Reiss (1971/2012) and Snell-Hornby (1990) place texts on a cline. In Reiss’ framework, texts, owing to their functional characteristics, lie on the same cline that begin with expressive texts, move through informative texts, and finally end with operative texts.

There have been various attempts to define and characterize literature as a distinct genre. The notion of literature is so multifaceted that any attempt to define and characterize it exhaustively is bound to fail. A consensus that can be taken up is that literature is a particular type of writing that exploits everyday language for aesthetic purposes. The notions of *everyday language* and *aesthetics* render such a consensus elusive. Intending to concretize the elusive notion of literature, I approach it from the

perspectives of language use, content, function, and values associated with it, and relate them to the twin processes of literary translation.

From the perspective of language use, literature is a type of writing that exploits “language as knowledge, as behavior and as art” (Kelly, 1994, pp. 4677-4682). Language as knowledge subsumes internal resources of the language, namely, lexicon, grammar, and discourse, each being a system on its own on the one hand and subsuming lower systems and contributing to higher systems of language on the other. A literary text capitalizes on the internal resources of language, i.e. its vocabulary, grammar, and discourse conventions. The second dimension, i.e. language as behavior underlines the pragmatic aspects of language which is the actualization of language as knowledge in the immediate context of situation and the broader context of culture.

Language as art exhibits the generative and expressive power of language. It is the creative deployment of linguistic resources in the given context. It is this dimension that distinguishes literary writing from non-literary writing. The use of language as art “transforms and intensifies everyday language, deviates systematically from everyday speech” (Eagleton, 1996, p. 2). According to Eagleton, the Russian Formalist Roman Jakobson conceives literary use of language as an “organized violence committed on ordinary speech” (p. 2) that deviates from the normal syntactic logic of the language. Such a deviation exhibits a disproportion between signifiers and signifieds.

To consider literary language as a deviated form is questionable, since such a conclusion implies that there is a single language that inherits a normative core, and literature has peripheral existence hinging upon the core. To follow the postmodern threads of thought, dichotomies between the core and the periphery, and the normal and the deviated, are not only elusive but also unhealthy. We can argue that literary language is the extension of language as a system. It is the extension of established syntactic logic by means of rhetoric. It is the centrifugal use of linguistic resources in order to achieve the aesthetic effect or what the Formalists call ‘estranging’ or ‘defamiliarizing’ effect. Eagleton avers that formalists treat literature as a kind of discourse that “estranges or alienates ordinary speech, but in doing so, paradoxically, brings us into a fuller, more intimate possession of experience” (1996, p. 4).

It is the stylistic dimension, argues Lotfipour-Saedi, “that differentiates literary texts from non-literary ones. Phonological, structural, semantic and graphological

patterns are imposed upon the everyday use of language to achieve the intended literary value or literary effect” (1990, p. 190). Likewise, Culler (1997, pp. 28-35) observes that literary texts display certain features, notably the foregrounding of language, the interdependence of different levels of the linguistic organization, the separation from the practical context of utterance, and the perception of texts as both aesthetic objects and intertextual or self-reflexive constructs. From the perspective of language use, a text can earn its membership of the literary genre for its literariness. Literary translation is then the transfer of *this* literariness of the SL text to the TL retaining or recreating a similar aesthetic effect.

From the perspective of content, literary writing is taken as the work of imagination. The textual world created by the writer has its roots in his/her imagination, not in the factual world. Though literary texts can be linked in some ways to the actual world of their creators, they are fundamentally fictitious, creations of the mind, subtle sublimations of physical and psychological reality. Yet once materialized into spoken or written symbols, literary texts “communicate something, as a rule, to an audience or, if need be, only to their own creator, who had no other persons but just self-expression in mind” (Neubert, 2003, p. 71).

The content that a piece of literary writing is supposed to contain is fictional, not factual. However, since fact and fiction lie on a cline rather than in opposition, no literary writing is exclusively fictional nor is it devoid of facts.

Nevertheless, “its essential quality”, as Benjamin argues, “is not statement or the imparting of information” (1923/2012, p. 15). Should we draw on Benjamin’s romantic idea of language, a literary text is atelic. Benjamin goes on to argue that “art [...] posits man’s physical and spiritual existence, but in none of its works is it concerned with his response. No poem is intended for the reader, no picture for the beholder, no symphony for the listener” (p. 15).

Benjamin’s proposition, however, creates a paradoxical relationship between literature and literary translation. In contrast with literature, literary translation by its very nature is telic, that is, it performs a transmitting function. The translation of a literary text is purpose-driven. Literary translators then find themselves carrying out a paradoxical role of converting the atelic into the telic.

In opposition to Benjamin’s Romantic treatment of literature, functional theorists Reiss (1971/2012) and Snell-Hornby (1988) approach a literary text from the vantage of functions. Reiss’s text-type theory regards literary writing as a creative

composition, its function being expressive supposedly achieved by the aesthetic manipulation of language. It is a type of text where, according to Munday, “the author or ‘sender’ is foregrounded, as well as the form of the message” (2016, p. 72).

Munday further states that literary translation then is the transmission of the aesthetic form of the ST from the perspective of the ST author. Snell-Hornby’s integrated approach, however, dismisses the dichotomy between the literary and the non-literary and places literary translation on the same cline with general language translation and special language translation. For the integrated approach, literary writing is the creative extension of language norm and literary translation, by implication, is the recreation of the language norm in the TL.

On the contrary, Hermans (2007), who problematizes the standard view of literary translation as “a distinctive kind of translation concerned with a distinctive kind of text” (p. 77), is not in a position to accept the taken-for-granted notion of literary translation. Deeming the criteria that distinguish literary texts from other ones unclear and haphazard, Hermans argues that there is no agreement on what makes literature distinctive. Also, we cannot rule out the possibility of literary texts being informative and operative and non-literary texts being expressive. Short and long fictions, and literary essays, for instance, generally serve all these functions with varying degrees of intensity, while the function of poetry is predominantly expressive.

Whatever function is intended with whatever degree of intensity, the function is inherently embedded in form. A text gets its genre membership and fulfills the function mainly through its form. For example, it is through the form that a poem earns its membership of the literary genre and fulfills its expressive function. Likewise, a particular form is intertwined with a particular textual function. Poetry can be a case in point. The form-function relation is subtle, sensitive, and intricate in literary texts. Embedded in both form and function of a text is another crucial component called content or subject matter. Content is what the writer expresses through the text. Content is the meaning component of the text which is packaged in a certain genre-specific and linguistic form so that the writer can fulfill the intended function. These three components of a literary text: form, function, and content defy explicit separation and any attempt to do so might result in distortion. In this regard, the task of a literary translator is to recreate the complex tapestry of form, function, and content in the TL causing minimum distortion to the ST.

While characterizing the work of literature, Iser (1972) identifies two poles of literary work, viz. the artistic and the aesthetic. The artistic pole of the work, according to Iser, “refers to the text created by the author, and the aesthetic to the realization accompanied by the reader” (p.79). In this polarity, the literary work has two halves: the text by the author and its realization by the reader. That is to say, the literary work argues Iser, “cannot be completely identical with the text, or with the realization of the text” (p.79). Rather, it exists in-between the two, i.e. the author’s manipulation of linguistic and non-linguistic resources in the form of a text, and the readers’ perception of these resources according to their individual disposition. By implication, literary translation entails these two poles but in the reverse order, i.e. the aesthetic realization of the text first and then re-creation of the realization in another language. The text thus re-created is left for further realization by the readers of another language.

What distinguishes literature from non-literature, according to Lotfipour-Saedi, is “a set of phonological (rhyming, poetic meters, alliteration, etc.), structural (structural parallelisms, etc.) and semantic (symbols, metaphors, irony, etc.) patterns superimposed upon the linguistic code both in quantity and quality” (1990, p. 396). Lotfipour-Saedi treats literary writing as the artistic blending of linguistic code (i.e. language as system) and literary patterns (i.e. language as art) where the former engenders non-literary meaning and the latter literary effect.

For Ma (2009), it is aesthetic values that distinguish literary writing from the non-literary. Aesthetic values as posited by Ma are the proper combination of formal and non-formal aesthetic markers, the former comprising the phonological, syntactic, rhetorical, and textual devices, while the latter comprising imagery, feeling, and tone of the text. To follow Ma’s position on the aesthetic approach, literary translation is the transcreation of source aesthetic values in the target text by transferring to the TT formal and non-formal aesthetic markers embedded in the ST.

Despite the fact that certain features crosscut genres, and hence no features are exclusive to a particular genre, Jones (2009) summarizes some of the defining features of literary or expressive texts as:

- They enjoy canonicity (high social prestige) ;
- They fulfill an affective/aesthetic rather than a transactional or informational function;
- They aim to provoke emotions and/or entertain rather than inform;

- They have no real-world truth value– they are judged as fictional, whether fact-based or not;
- They feature words, images, etc., with ambiguous and/or indeterminable meanings;
- They are characterized by ‘poetic’ language use (where language form is important in its own right, as with wordplay or rhyme) and heteroglossia; and
- They may draw on minoritized styles – styles outside the dominant standard, for example, the use of slang or archaisms.

The literary translator works on the material reality of the text constructed by the author to express his/her inner world that might have overt or covert reference to the world of facts. The literary text as a material reality constitutes language and content which, in turn, are deeply ingrained in a particular context. In this regard, to translate a literary text is to perform a twin process of interpreting the textual reality encoded in one language and rewriting that reality in another language.

Process-product duality of translation. Process and product are two different yet interdependent translation phenomena. Translation as a process refers to the act of producing a TT, while translation as a product refers to the TT, the outcome of the process. Munday (2016, p. 5) uses the term “translating” and “translation” to denote process and product dimensions of translation respectively. It is, however, customary to employ ‘translation’ as a hypernym to embrace both product and process, albeit, assigning them to two different categories of nouns: count and noncount. Translation, in the sense of a noncount noun, refers to a process, while a translation, in the sense of a count noun, refers to a product. The first sense, according to Hatim and Munday (2004), focuses on the role of the translator in taking the original text and turning it into a text in another language; the second sense centers on the tangible product of the translation enactment.

Reiss (1971/2012) conceives translation as “a bilingual mediated process of communication, which ordinarily aims at the production of a TL (target language) text that is functionally equivalent to an SL (source language)” (p. 160) . The bilingually-mediated process as postulated by Reiss comprises two linguistic media, viz. SL and TL, and one human medium, viz. the translator. Reiss’s view echoes Levy (1967/2012) who considers translation as a bilingual communicative process that comprises teleological and pragmatic dimensions. From the teleological point of view, argues Levy, translation is a process of communication: the objective of translating is

to impart the knowledge of the original to the foreign readers, whereas from the pragmatic point of view translating is a decision process.

Steiner (1975/2012) conceptualizes the process of literary translation in a broader framework of reading and writing. According to him, it is “the act of elicitation and appropriative transfer of meaning” (p. 312). In the act of elicitation, translators are engaged in the interpretation of the ST, while in the act of transfer they are engaged in regenerating the same text in the TL. Unlike Steiner’s psychological perspective, Lefevere and Bassnett (1995) approach the translation process from the perspective of social forces. They regard translation as the process of rewriting which is largely shaped by power, ideology, institution and manipulation.

As a mode of creation, literary translation is both process and product. How translators read the ST and rewrite it in the TL is the process and the text that comes into being from the process is the product. The process of translation is subject to the nature of the text to be translated, the translator’s internal resources such as linguistic and extra-linguistic knowledge base, experience and creativity, and external factors such as the purpose of translation, and level and expectations of the target readership.

As a written product a translated literature is a textual artifact available for consumption. Devy (1990) points out the double existence of a literary translation as a product. Those who do not know the SL tend to take the translated product as a work of literature as if originally written in the given language and those who know the SL look at it as a secondary product of translation. In the first case, the translated literary text enjoys the status of the original creation, whereas in the second it is reduced to the derivative creation. In both cases, the translated literary product bears “two different literary norms and two different cultural systems” (EI-Haddad, 1999, p. 61). It suggests that a translated literary text is anchored in cultures and literary conventions of both translating and translated languages. The text belongs to both the environs and transcends them at the same time.

Researching translation. Despite the age-old practice of translation, the systematic investigation, description, and explanation of translation phenomena began only from the second half of the 20th century. Scholars have called Translation Studies an emerging discipline (Riccardi, 2002), and a young discipline (Bhattarai, 2010), hinting at its recent entry into the world of academia. The very name Translation Studies was proposed by Holmes in his 1972 paper as a better alternative to *translatology* and to *translation science*, or *science of translating*. To attribute the

spirit and fervor of science to the new field of inquiry, Holmes (1972/2012) divided the field into ‘pure’ Translation Studies that subsumes descriptive studies of translations, and general as well as partial theories, and ‘applied studies’ that subsumes translation training, translator aids, and translation criticism, among others. The Holmes model gives higher priority to the pure side, while the three aspects of the applied side have been further elaborated in Munday (2016) where translation training incorporates teaching and evaluation methods, testing techniques, and curriculum design; the area of translation aids incorporates computer-aided translation tools (machine translation, translation software, online databases, and the Internet), and translation criticism incorporates revision, evaluation of translations and reviews.

The field of Translation Studies has grown extraordinarily interdisciplinary with its “osmotic capacity to absorb and adapt to its research needs, theories and methodologies from distant as well as neighboring disciplines” (Riccardi, 2002, p. 2) such as “cultural studies (film studies, language, and power, ideologies, gender studies, gay studies, history, postcolonialism), language engineering (machine translation, corpora, terminology, lexicology, multimedia), philosophy (hermeneutics, poststructuralism, deconstruction)” (Hatim & Munday, 2004, p. 8).

Drawing on Holmes’ 1972 model, two major objectives of Translation Studies as a field of pure research can be identified. The first objective has to do with the description of the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and the other with the establishment of general principles by means of which these phenomena can be explained and predicted.

The first objective of describing translation phenomena entails translating (i.e. translation process) and translations (i.e. translation products) on the basis of which the second objective is fulfilled, i.e. deducing generalizations from the descriptions. To follow Munday (2016), there are two foci of translation research:

- Product-oriented research: It includes analysis, description, and explanation of translation products and contexts.
- Process-oriented research: It includes analysis, description, and explanation of psycholinguistic aspects of translation. Its prime concern is to explore “what happens linguistically and cognitively as the translator works on a translation” (Hatim & Munday, 2004, p. 346).

In this respect, Roberts (2002) points out that before the introduction of the descriptive approach in the 1980s, translation research was predominantly speculative. Unlike the speculative approach, the descriptive relies on empirical data, i.e. the information collected from TTs and translators.

Nepali and English languages: Structural differences and translation constraints. One of the Indo-Aryan languages of the Indo-European family, Nepali is the official language of Nepal. It figures the top among the total 123 languages spoken as mother tongues in the country, with 44.6 percent of the population (CBS, 2012). It is also one of the 22 scheduled languages of India. Apart from Nepal and India, a significant number of Nepali speakers scatter in different parts of Bhutan and Myanmar. Nepali is the major language of Nepali Diaspora and expatriates too. It is an institutional language and a language of wider communication with substantial levels of literacy (Epele, Lewis, Regmi, & Yadava, 2012). Spoken by more than 17 million people within and outside the country, the Nepali language has nearly 1000 years of writing history (Bhattarai, 1997, p.3). It predominantly serves the instrumental, regulative, interpersonal, and creative functions, and enjoys high prestige and privilege. Studies on the history of the Nepali language are numerous (see Pokharel, 1994; Bhattarai, 1997; Pokharel, 2009), and I do not intend to repeat them here. In what follows I briefly mention some of the features of the Nepali language that potentially pose constraints for Nepali English translators.

Genealogically, Nepali and English descend from the same Indo-European family and belong to two different subfamilies, namely Indo-Aryan and West Germanic languages respectively. Despite this distant genealogical affinity, these two languages differ radically in syntax, morphology, and lexical mapping. Typologically, Nepali is an SOV language, whereas English follows the SVO pattern. This structural difference has a direct implication for translation between these two languages. Unlike the structurally similar languages like Hindi, Maithili, and Bengali, English requires the Nepali English translator to make an obligatory shift in the structure, i.e. conversion of SOV into SVO or vice versa. In terms of properties, Nepali, apart from sharing absolute universals with English such as nouns, verbs, adjectives, and adverbs, differs from English in terms of its marked properties. These properties subsume postposition, verbal affixation marking person, number and gender of the subject, distinct case markings for thematic roles, intransitive passive,

unknown past, *nipats* (discourse particles), concord between modifiers and heads with respect to number and gender, and layers of honorificity marked in the second person pronoun.

Viewed in light of the fundamental tenet of Contrastive Analysis, typological differences between Nepali and English languages result in “the negative transfer or interference” (James, 2013, p. 179) from the SL, which in turn gives rise to interlingual errors or translation errors. In other words, differences in syntactic structure and properties always pose constraints for the translator. In translation studies, “interference is the phenomenon whereby the choices made by a translator in translating a text are influenced by the linguistic make-up of the original text at the morpho-syntactic, lexical, stylistic or typographical level” (Palumbo, 2009, p. 62-63). The unacceptable transfer of the properties of the SL to the TL renders the TT either grammatically unacceptable or contextually unfit.

Nepali literature in English translation. The overthrow of the Rana Regime and the establishment of democracy in Nepal in 1950 proved to be a milestone in the history of Nepali literature in English translation. Politically, the nation was first time open to the international community. Academically, the long-cherished dream of institutionalizing higher education materialized with the establishment of Tribhuvan University in 1959. The decade that followed saw the establishment of the Royal Nepal Academy (now called Nepal Academy) in 1960 and Sajha Prakashan (Cooperative Publication) in 1964. Translation from and into the Nepali language became one of the institutional objectives of both Academy and Sajha.

With the introduction of westernized education in Tribhuvan University, the pragmatic scope of translation widened significantly. University teachers began to produce instructional materials in the disciplines such as education, sociology and anthropology, journalism and mass communication, library science, language and linguistics, and political science in the Nepali language with translational flavor. Likewise, several English literary texts were directly translated to fulfill the immediate needs of Nepali coursers in Western literature. Some of the literary texts translated for the academic purpose, for example, are Aristotle’s *Poetics*, T. S. Eliot’s *Sir Phillip Sidney*, and George Lucas’s *Literary Theory* translated by Lila Prasad Sharma, and I. A. Richard’s *Principles of Literary Criticism* translated by Madhav Lal Karmacharya and Lila Prasad Sharma. These translations are the precursor to the early as well as

contemporary Nepali literary criticism. Nepal Academy has used translation as a means of attaining the twin goals, i.e. translating foreign literary texts into Nepali and introducing Nepali literary texts to the global readership in English. Likewise, Sajha Prakashan, a government publishing institution, attempted to revive the flagging vitality of translation in the post-revolution years. Principally, translation was one of its main priorities. However, the efforts and money it invested in the promotion of the field were not satisfactory. The number of translations it published from this institution has hardly crossed a dozen (Bhattarai, 2017).

The political change that the nation underwent in the 1950s has had seminal effects on literary writing and translation. From the perspective of literary writing, aspirants who otherwise were confined to Sanskrit literature turned to the Western literary tradition for inspiration and translation in their vigorous attempts to modernize the national literature. Historically, we can presume two broad interrelated factors as to the beginning of translational flow from Nepali to English. First, the post-democratic Nepali literature was in a position to claim its presence in the outside world in terms of its “vision and composition” (Bhattarai, 1999, p. 68). Second, there was a gradual flow of Nepali-English bilinguals into Nepali translation who had their higher education in India. It was with the vigorous involvement of such Nepali and other foreign scholars that the voice and vision of Nepali literature could travel across linguistic borders.

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

Himself a poet in English, Devkota rendered some of his poems into English which were published posthumously in 2009 in the form of a collection under the title of *The Lunatic and Other Poems*. The collection contains thirty of his poems written and translated at different times. In a similar vein, Devkota also introduced through translation some works of other poets in English. Shyam Das Vaishnav is one of such poets whose poetry collection *Upahar* was rendered as *Present* in 1963. This

collection bears a historical significance in Nepali-English literary translation for its being the first Nepali literary title to reach English readers.

Since then nearly a hundred literary titles of poetry, novel, short story, and essay have made their entry into 'the world literature' through English translation (Adhikari, 2012). Given the scope of the proposed study, I delimit the discussion on the historical survey of Nepali short fiction in English translation.

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

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

Stories of Conflict and War (2007) translated and edited by Govinda Raj Bhattarai distinguishes itself from other anthologies of short stories in Nepali and English translation both. It is the first attempt in Nepali literature to present the stories that tell the harrowing experiences of Nepali society inflicted by a decade-long armed insurgency. Bhattarai's footsteps were followed in by Ramchandra KC (2011), who compiled, translated, and edited *Rebel*, a collection that comprises fifteen stories, one

creation from each writer. Apart from these, anthologies of short stories published in English translations are *Contemporary Nepalese Stories* (eds. Parashu Pradhan and Chandra Prakash Bhattarai, 2012), *Selected Stories from Nepal* (trans. Govinda Raj Bhattarai, 2004), *Stories of Bhawani Bhikshu* (trans. Bharat Kumar Pradhan, 2012), *Contemporary Short Stories from SAARC* (2012), *After Sunset* and *Mosaic* (trans. Damodar Sharma, 2012).

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

Roughly divided into three sections as poetry, short story, and brief historical analysis of each genre, Hutt's (1993) collection comprises eighteen short stories by fifteen writers along with eighty poems. Another mixed anthology of poetry, short story, play and novel extracts that came out in 2005 under the editorial of Karmacharya and Bhattarai comprises eight representative stories from eight different writers, namely Guru Prasad Mainali, Pushkar Shamsher, Bhawani Vikchhu, Govinda Bahadur Malla 'Gothale', Vishweshwar Prasad Koirala, Ramesh Vikal, Parashu Pradhan and Manu Brajaki. Likewise, translated and introduced by Manjushree Thapa (2009) *The country is yours* subtitled as *Contemporary Nepali Literature* has fourteen stories along with forty-nine poems. The stories in the anthology are organized in four sections with different themes: the perplexity of living, the right to desire, the imminent liberation, and visions. The translator and editor claims that these short stories depict the immense volatility, and the many struggles and gains of Nepal's past fifteen years (Thapa, 2009).

These collections of short stories in English translation can be categorized in terms of writer and translator. From the perspective of writers, some collections are exclusive to the stories by a single writer, while others have included the stories by multiple writers. The number of multiple-writer anthologies is greater than that of single-writer collections. Multiple-writer anthologies are claimed to be representative of Nepali short stories up to the time of compilation and translation. From the

perspective of translators, we can distinguish between the works carried out by a single translator and those by multiple translators. The single-translator works have outnumbered the multiple-translator works.

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

Translation in literature and second language pedagogy. Translation has played a vital role in all areas where language is implicated. The number of such areas is theoretically inexhaustible, and therefore practically it is not feasible to map out the territory of the landscape where translation is implicitly or explicitly involved. In what follows I discuss the pivotal role played by translation in the formation of world literature, pedagogy of literature, and second language pedagogy.

Ning (2010) observes that translation has been vital not only in building up national and cultural identities but also in constructing literature with the potential to cross the boundaries of languages and nations. Ning's insightful observation hints at the two-pronged role of literary translation. The first is the formation and enrichment of national literatures by importing exemplary works from foreign languages. In this connection, the literature of the Nepali language during the first and second half of the 20th century can be a case in point. In their desperate attempts to modernize Nepali literature, Nepali writer-translators such as Khadgaman Malla, Riddhi Bahadur Malla, Narendramani Adi, Bhuvan Lal Pradhan, and Laxmi Prasad Devkota extensively translated literary works from neighboring languages such as Hindi and Bengali as well as from the foreign language such as English (Karmacharya & Ranjitkar, 2002).

Their efforts brought the works by Tagore, Sharadchandra, Hugo, Gorky, Shakespeare, Tolstoy, and Kawabata, to name but a few, to Nepali readers. The foreign works that entered into Nepali literary repertoire laid the firm foundation of modern Nepali literature.

The second role of translation as indicated by Ning is the formation of world literature. World literature as conceptualized by Damrosch (2003) is “all literature that circulates, either in translation or in the original, beyond its national linguistic and cultural borders” (p.199). Translation has played a key role in the transterritorial circulation of literary works, resulting in the birth of world literature. It is the literature formed through, existing in, and proliferating through translation. It is through translation that the majority of great writers are circulated globally. In this regard, Ning’s (2010) observation is that “in the process of circulation, translation plays a vital role, for without it some of [the] literary works might remain ‘dead’ to other cultures, and literary traditions or consigned to their peripheries” (p. 3). For example, translation has paved the way for Russian creative giants such as Pushkin, Dostoyevsky, Chekov, and Tolstoy; Japanese fiction masters Kawabata, Mishima, and Murakami, and Arabic mystics Khayyam and Rumi, to reach the global English readers. And from the English, the works of these literary masters have been further circulated by means of translation in other languages. Moreover, it is the translation that has paved the way for writers such as Tagore, Kawabata, Oe, Modiano, Pamuk, Mo Yan, and others from non-English speaking countries to win the Nobel Prize. Not all literary writings have potential to enter the ever-expanding sea of world literature, and the decisive qualification of a text to be or not to be part of world literature is its translational quality, that is, whether it gains in translation or not. In other words, for a literary work to be part of world literature, it should have “translational [and] transnational significance” (Ning, 2010).

Now let us turn to the pedagogy of literature in humanities and language curricula where translation has played an unacknowledged role. According to Venuti (1998), “translations are indispensable to undergraduate and graduate curricula in numerous disciplines, including comparative literature, philosophy, history, political science, anthropology, and sociology” (p.89). Venuti’s observation holds valid when we look at English Studies in Nepal where literature courses such as Non-western Studies, Asian Studies, and Nepal Studies are heavily dependent on the literary texts translated into English from other languages. Besides, English literature itself exists in

and reaches its readers through translation. For example, stories by Latin American writers such as Marquez, Russian writers such as Bunin, and Asian writers such as Tagore and Manto recommended in the English short fiction course are in fact not English stories, but translations in English.

ESL/EFL courses have also exploited translation to expand the language and content horizons of English language teachers and learners. Irrefutable evidence comes from the recent reading courses recommended in Bachelor's and Master's curricula of English Education under Tribhuvan University. The courses such as *English for the New Millennium*, *Expanding Horizons in English*, *Literature for Language Development*, *Readings in English*, and *Literature in ELT* consist of several English texts translated from the languages such as Nepali, Bengali, Hindi, Chinese, German and Spanish. In this regard, the role of translation should be perceived from a broader perspective. Translation is the medium of exposing language students to texts written in different languages

Despite this, Venuti (1998) points to the sad reality that the world academia is reluctant to accept this “utter dependence on TTs in curricula and research”, and both teaching and publications tend to “elide the status of TTs as translated” (p.89) by creating the illusion that these texts were originally written in English itself. Such a scandalous tendency has rendered the presence of translation almost invisible in both academic and literary arenas.

The place of translation in second language pedagogy and its role in second language acquisition is one of the most controversial theoretical issues, albeit always accepted in practice in one way or the other. Translation in second language pedagogy has a checkered history. Historically, the use of translation as a mode of teaching and learning a second language has a close affinity with the Grammar Translation Method. However, with the turn of the twentieth century, the utter reliance of second language teachers on translation came under a severe attack in favor of direct teaching of the TL, i.e. disallowing the translation as a mediator between learners' first and second languages. Cook's (2009) observation sheds more light on this historical fact that, “from the end of the nineteenth century onwards almost all influential theoretical works on language teaching have assumed without argument that a new language (L2) should be taught without reference to the student's first language” (L1) (p.112). With the advent of Audiolingual Method in the mid 20th century, the criticism against

translation escalated to extremity by forbidding “translation at early levels” (Richards & Rodgers, 2001, p.156).

However, Communicative Language Teaching, a humanistic and liberal approach to language teaching that theoretically appeared in the 1970s and practically solidified in the 80s showed some tolerance for the use of translation in the second language classroom. The approach gave the consent that “translation may be used where students need or benefit from it” (Richards & Rodgers, 2001, p.156). Since then, translation has reappeared as one of the several techniques of teaching and learning a second language. It should be noted that the revival of translation in language pedagogy is as a technique not as a method. In this respect, Cook (2009) notes that “recent years have seen the beginnings of a reappraisal of the role of translation in language learning” (p.115). Second language pedagogy experts and researchers such as James (1994), Naimushin (2002), and McKay (2002), Graddol (2006), and Cook (2009) have rightly acknowledged the beneficial role of translation as a technique of teaching and learning a second language.

Naimushin (2002) has given special prominence to translation by recognizing it as “the fifth skill alongside the other four basic skills” (p. 49) to be acquired by language students. The reason is that it is “a very important element of students’ linguistic and communicative competence preparing them for real-life situations in their jobs and studies” (Naimushin, p.49). Pym, Malmkjar, and Plana (2013) have elaborated on the notion of translation as a fifth skill as:

Translation would be considered a fifth skill to be practiced within the language classroom, alongside reading, listening, speaking and writing in the two languages independently. This view assumes that translation is somehow inherent in the language-learning process itself; that it is a skill that is as fundamental to the bilingual mind as each of the other skills is to monolingual and bilingual minds alike. On this view, translation is a way (or set of ways) of learning a second or foreign language, and not just a way of training professional translators and interpreters. (p.3)

Relatedly, the works by McKay (2002) and Graddol (2006) hint at the growing presence of translation in the pedagogy of teaching English to speakers of other languages. To follow McKay (2002), English as an international language is taught in the bi-/multi-lingual context and the bilingual English speakers outnumber the monolingual English speakers. The same is true of English teachers. Teaching English

by bilingual teachers in the bilingual setting aiming at developing functional bilingualism in the students has rendered the presence of translation inevitable at the mental level. At the covert mental level, James refers to Oxford (1990), who claims that foreign language learners “resort to translation to make FL input comprehensible” (1994, p. 208), and at the overt level of classroom instruction, Oxford further reports that learners desperately want the foreign language to be presented in their native language. In fact, learning a second language means approaching and processing it crossculturally and cross-linguistically. Mental translation can be hypothesized as an indispensable bridge that joins the TL with the learners’ first language, and along with this bridge shuttle learners’ concepts, experiences and feelings. It is because of the presence of mental translation, Pym, Malmkjar, and Plana (2013) have come up with a conclusion that “translation is inherent in language learning” (p.3).

Translation also enjoys a privileged position in Graddol’s (2006) model of pedagogy of global English. Graddol identifies that translation and interpretations are two of the essential skills that learners of global English should acquire, others being literacy, and intercultural communication strategies. This in turn calls for bilingual skills on the part of global English teachers.

Statement of the Problem

Holmes (1978) states that “we should not ignore the fact that the product is the result of the process, and that the nature of the product cannot be understood without a comprehension of the nature of the process” (p.81). It implies that translation as a product bears its roots and life in translation as a process. The translated text is the externalization of the translation process; hence any scholarly endeavor to understand one aspect of translation necessitates the exploration of the other. The analysis, description, explanation and assessment of translation products remain lopsided unless we relate them with the processes that translators follow in the interpretation of STs and their regeneration in the TL. It is because “a great portion of the translator’s struggle for recreating the text is experienced in the process” (Bhattarai, 2010, p. 38). Contrary to this reality, translation research, as Bhattarai further observes, “is dominantly product-oriented, whereas the process aspect has remained much ignored” (p.39). Translation researchers’ inordinate inclination towards the analysis of translation products is conspicuously visible in the Nepalese context. There is no single research on the process dimension of translation research, let alone the research exploring the interaction between translation process and product. I have been actively

engaged in the field of translation as a translation practitioner, teacher, and researcher for more than a decade and a half. My experiences tell me that the process of translating a text has a direct impact on the quantity and quality of the translation product. In other words, translators' awareness and knowledge of the translation process, and their knowledge and skills of translation resources have a bearing on the translation product. On the other hand, the analysis of the translation product severing its natural ties with the process fails to give the true picture of the product. Given the natural ties between these two translation phenomena, the present study aimed at exploring the interface between translation product and process, that is, how the process shapes the product on the one hand and how the analysis of the product can inform us about the process on the other.

Moreover, creativity is assumed to be an inherent component of literary translation. It is because of this component that literary translation enjoys the status of "transcreation" (Singh, 2010). Creativity is at work in the interpretation of the ST and its regeneration in the TL. Moreover, translational creativity also manifests itself in translation products. That is to say, creativity is a shared component of the translation process and product both. Translational creativity, however, has rarely come to the forefront of translation research. According to Hermans (1985), the marginal status of creativity in translation is due to such old false images associated with translation as the reproduction of a text, the copy of original work, and the truest kind of imitation. No literary text in translation survives only by means of reproduction. Since it is creativity that ensures "potentially eternal afterlife" (Benjamin, 1923/2012, p. 17) of a text, giving it "a new birth in the new tongue" (Nida, 1964, p. 233), the present study focalized the issue of creativity and aimed to explore its manifestation in translation process and product.

Finally, translation as a subject has been taught in the M. Ed. program under the Faculty of Education, Tribhuvan University for two decades. The course, which I also taught for a decade and a half, almost exclusively focuses on translating from Nepali into English with the underlying assumption that the theoretically-equipped students will be able to translate Nepali literary texts of moderate length into English after the completion of the course. However, the performance of student translators, the prospective English-Nepali translators, has not been the focus of translation researchers in Nepal. It seems that student translators' knowledge about the translation process and their ability to enact this knowledge in practice are taken for granted. The

information that we gather from the analysis of their translation process and product is of paramount importance for translation courses and pedagogy. Guided by this assumption, I wanted to explore the translation processes of these prospective translators and assess their translation performance in English.

Rationale of the Study

Newmark (2003) in his paper *No Global Communication without Translation* aptly recognizes English as a global lingua franca of translation. It is the language into which most of the local/national informative and expressive texts are translated and these texts in English translation are subsequently rendered into other languages. Damrosch (2003) likewise maintains that dissemination of national literatures is unthinkable without translation. To relate Newmark's and Damrosch's observation to the Nepalese context, we cannot imagine participating in global communication and world literature unless we make a concerted effort at both individual and institutional levels to translate into and out of English. Study in literary translation into English is of high significance in our context where translation remains as one of the most valued linguistic and literary enterprises in practice, but academically it is a marginalized and theoretically least explored area.

A Dictionary of Translators, a recent publication from Nepal academy edited by Bhattarai (2018), mentions as many as 600 Nepalese translators, living and dead working between Nepali and other national and international languages. These translators, particularly those working from English, have played an instrumental role in ushering Nepali literature into modernism and connecting Nepali literature to global readers. Despite this, translators have rarely been the focus of Nepali scholarship. In this respect, the present study is consequential, for it foregrounds the ESL/EFL translators' views on and experiences of translating literary texts from Nepali into English.

Recent studies indicate that translation activities in Nepal are being more concentrated on Nepali-English pairs (Adhikari, 2012; Bhattarai, 2017). With the increasing number of English-Nepali bilinguals in Nepal, the number of translators working into English is growing significantly. Translation into English is thus one of the vital and fertile areas where advanced ESL/EFL students are using their English. However, there has been no study yet analyzing and assessing the textual performance of these prospective English translators.

I chose the area of literary translation to explore the process and product dimensions of the translation phenomenon for the reason that translation of literary texts as argued by Bhattarai (2010) is “the highest form of translation” which “comprises all other—legal, business, scientific, technical—forms of translation” (p.5). This argument echoes Gachechiladze’s (1967) stance that “the theory of literary translation may perform the function of a theory of technical translation as well but not the vice versa (p. 91)”.

The study attempted to explore and describe the process dimension of literary translation in relation to the product in line with cognitive theories of translation (Wilss, 1990, 1994a & 1994b; Buhler, 2002; PACTE, 2003 & 2005) and creativity (Holman & Boase-Beier, 1999; Sternberg, 2006; Morley, 2007; Singh 2010; Bayer-Hohenwarter, 2011). Translation researchers and critics assume that literary translation is the most intimate act of reading (Spivak, 1992) that necessitates deeper processing (Wilss, 1994b) of the text and a higher degree of creativity. An informed understanding of the translation process is a prerequisite for understanding the complex and dynamic process of translation as a whole. Moreover, insights garnered from the process dimension of translation in the regeneration of texts can contribute to our understanding of the nature of the translation product. That is, the cross-analysis of process and product data is of decisive importance in teaching and training translation. It might also contribute to expanding our knowledge of ESL/EFL reading and writing pedagogy.

Objectives of the Study

The primary purpose of this study was to explore the translation process while translating literary texts from Nepali into English and analyze the translation product, and to work out the interface between them. To this end, I devised the following objectives:

1. To explore the translation process in terms of phases followed, resources employed and creativity demonstrated by translators in the interpretation of Nepali literary texts and their regeneration in English.
2. To analyze and assess translation products in terms of creativity, linguistic accuracy, fidelity to STs and TL, and manipulation of sentences at the textual level.
3. To find out Nepali ESL/EFL learner translators’ translational knowledge base underlying interpretation and regeneration of literary texts.

Research Questions

In order to address the research gaps identified above, I posed the following research questions:

1. What are the processes of interpretation and regeneration of texts in literary translation?
2. What are the different translation resources employed by translators in the interpretation and regeneration of texts?
3. What is the translators' knowledge base underlying interpretation and regeneration of texts?
4. How does creativity manifest itself in the translation process and product?
5. What is the accuracy level of translations in terms of transfer of source content and accuracy of expressions in the TL, and fidelity to ST and TL?

Delimitations of the Study

I set the following delimitations for the present study:

1. The study only concerned the translation of ten Nepali short stories into English by thirty learner translators.
2. I only analyzed the processes followed and resources employed by these translators in the interpretation of Nepali texts and their regeneration in English.
3. I did not analyze the products of published or experienced translators. Instead, I elicited only the process data from them through the interview.
4. Since it was not feasible to analyze all aspects of thirty translated stories, I analyzed and assessed only those expressions which were identified as problematic by learner translators themselves.
5. To examine and assess translation products at the textual level, I extracted only the first 20 sentences purposively from each English translation.
6. I mainly relied on the translation competence models proposed by Pym (1992), Campbell (1998), and the PACTE group (2003) to speculate about learner translators' knowledge base.

Organization of the Study

The present dissertation is divided into six chapters.

Chapter I introduces the research area and sets a theoretical context for the study. To this end, it defines translation from different perspectives, presents key approaches to literary translation, distinguishes literary translation from the nonliterary, outlines translation of Nepali literature into English, and sheds light on the

place of translation in literature pedagogy and second language pedagogy. It further entails the statement of the problem, research questions, research objectives, significance of the study, and its delimitations.

Chapter II critically reviews the theoretical and empirical literature related and relevant to the research questions posed and objectives specified in CHAPTER I. It establishes a theoretical foundation and marks a point of departure for the study. It depicts theoretical concepts on researching translation product and process, translation equivalence, reading and writing in translation, interpretation, and regeneration of text, different models accounting for the translation process, and translation competence. The second part of this chapter presents the thematic review of the empirical works in translation products and processes in terms of research objectives, methodologies, and key findings.

Informed by theoretical and empirical literature reviewed in the previous chapter, Chapter III specifies the methodological approach to answering the research questions posed in Chapter I. Other methodological components presented in this section are participants, sampling procedures, data collection tools, and data collection and analysis procedures.

Chapter IV and Chapter V constitute the core of the study. These chapters present, describe, analyze and interpret the data collected from the sampled participants utilizing the specified tools to fulfill the research objectives. Chapter IV presents the analysis and interpretation of the data elicited from learner translators. The first section of the chapter analyzes the process data collected by means of reflective writing and retrospective interview. The key process areas analyzed in this section are the interpretation of texts, whole-part reading, chunking, and text coding, nature of transreading, and processes of regeneration of texts such as planning and preparation, drafting, focus, orientation and accuracy in drafting, revising, editing, and use of resources. The second part concerns the description, analysis, and interpretation of the translation product by learner translators from the perspectives of creativity, fidelity to STs and TL, accuracy, and syntactic manipulation. Chapter V, on the other hand, deals only with the process dimension of literary translation. The interview data collected from published translators are analyzed and discussed under different thematic headings such as reading the ST, chunking and text coding, ways of overcoming ambiguity and interpretation problems, regeneration of STs, planning, and preparation, and envisioning prospective readers.

Chapter VI summarizes the major findings of the study and presents their implications for literary translation, and ESL/EFL translation pedagogy. The chapter concludes with some implications for further research in literary translation between Nepali and English.

Operational Definitions of Key Terms

Definitions of key terms used in the present study are as follows:

Culture-specific expressions: Expressions specific to the SL. In the present study, such expressions subsume geographical and ecological terms loaded with cultural meanings, onomatopoeias, and terms of address.

ESL/EFL translation pedagogy: Irrespective of the differences between ESL and EFL in theory and practice, ESL/EFL translation pedagogy is used to mean the teaching and training of translation to the students who translate from their mother tongue into English as the other tongue.

Interim versions: The emerging translation drafts that differ in some way from the final edited version. These versions help the researcher to establish the link between the translation process and the final product.

Learner translators: The participants with the Master's degree in English education with a specialization in Translation Studies, who did not have any published translation to their credit.

Lexical generativity: The process of generating two or more target lexical expressions for the single source expression.

Published translators: The participants who had translated and published, to his/her credit, at least one text from Nepali into English. In the study, the term *published translators* has been interchangeably used with experienced translators.

Reproduction strategies: Strategies that directly transfer the meaning the source expression.

Semi-shift-yielding strategies: Strategies that yield the target expression that contains certain part(s) of the source expression but still departs in structure from it.

Source language: The language from which a text is translated (Nepali is the source language in the present study.)

Target language: The language into which a text is translated (English is the target language in the present study.)

Total shift-yielding strategies: Strategies that yield the target expression that completely departs from the source expression in structure and even in intended meaning.

Translation brief: Written and/or oral instructions or specifications that accompany the translation assignment. The translation brief usually contains, among others, the purpose of the translation, nature of the text and certain guidelines for translation.

Translation competence: The translator's knowledge and ability to translate a text. According to PACTE (2005), it is a composite of five subcompetences—bilingual subcompetence, extralinguistic subcompetence, strategic subcompetence, instrumental subcompetence, and knowledge about translation subcompetence.

Translational creativity: As a product, translational creativity refers to a lexically and/or syntactically novel expression that does not deviate from the function of the source expression and is acceptable in the TL. As a process, translational creativity is characterized by the translator's intrinsic motivation for translation, and processes such as planning, preparation and incubation.

Transreading: Reading for the purpose of translation. It is the process of reading across SL and TL. The term is an alternative to translation as reading.

Transwriting: The process of (re)writing the meanings extracted from the ST in the TL. It is the reading-embedded writing and writing across SL and TL. The term is an alternative to translation as writing.

Chapter Summary

This chapter establishes the research territory by providing relevant background information about translation in general and translation research in particular. It introduces literary translation as a multidimensional activity that is approached in brief from linguistic, cultural, and philosophical perspectives. Other key areas subsumed under this chapter are: a) approaches to translating literary texts that incline either to the SL by leaving linguistic and cultural traces in the TT or to the TL by cleaning the TT off such traces and giving the impression of original writing; b) text-based classification of translation as the literary and the nonliterary with the assumption that these two types of texts differ in language (intentionally ambiguous versus plain), function (informative versus expressive), goal (atelic versus telic), and effects (aesthetic versus general understanding), and call for different approaches to translation; c) duality embedded in translation as process and product in which the former shapes the latter and the latter informs the former; d) interdisciplinary in

translation research which heavily draws on the research traditions in such disciplines as applied linguistics, psycholinguistics, linguistics, and cognitive sciences for theories and research tools ; e) the historical synopsis of translation of Nepali short fiction into English with a view to contextualizing the research issue in question; and f) identification of place of translation in literature and second language pedagogy and its role in second language learning. It is further argued that translation is the key agent for forming world literature; translation has been integral to the pedagogy of literature and it is too important to be ignored in second language pedagogy.

CHAPTER II

Review of Related Literature and Conceptual Framework

Divided into three sections, Chapter II reviews theoretical and empirical literature related and relevant to translation as a process and a product, and presents the conceptual framework of the study based on the reviewed literature. The theoretical review focuses on two broad themes: translation as a product and translation as a process. These themes further subsume other themes such as equivalence, interdependence between transreading and transwriting, interpretation of STs, kinds of interpretation, translation as regeneration, cognitive aspects of translation process, models of translation process, and translation competence. The second section reviews some of the empirical works on translation process and product in terms of the areas covered by the reviewed works, their objectives, methods and findings. The purpose is to shed light on the studies carried out on translation process and product, and to identify a gap in the previous studies. The Chapter ends with the conceptual framework informed and shaped by the reviewed theoretical and empirical literature.

Theoretical Perspectives

A review of theoretical literature aims at establishing the knowledge territory necessary for the present study. It informs the methodology of the study and serves as the theoretical foundation for analysis and interpretation of the data in Chapter IV and Chapter V. Review of theoretical knowledge primarily draws on the works of Gadamer (1960/1986), Poulet (1969/1992), Iser (1972), Ricoeur (1976), Wilss (1994), Campbell (1998), Buhler (2002), Albir and Alves (2003), PACTE (2003 & 2005), Singh (2010), and Grossman (2010).

Researching translation as product. Product-oriented research, also termed text-focused description, branches out into descriptive and evaluative modes. Both the modes of inquiry rely on empirical data collected systematically from TTs. Insights derived from the descriptive analysis of texts are used to make generalizations about translation phenomena.

The evaluative mode of translation research analyzes TTs in comparison to their STs. The criteria set for analysis and evaluation of translations can be as diverse as linguistic accuracy, semantic and cultural transfer, pragmatic appropriateness, fidelity, and coherence and cohesion. What follows is a review of some of the key models used in translation analysis and evaluation.

The skopos theory proposed by Vermeer sees translation as a “particular variety of translational action which is based on the ST – the action which leads to a target text” (1989/2012, p. 191). This theory offers the criteria of coherence and fidelity to judge the adequacy of the TT. The criterion of coherence states that the TT must be internally coherent. It is also called intratextual coherence. The second criterion, on the other hand, states that the TT must be coherent with its ST. It is the intertextual coherence between TT and ST.

Vermeer’s model is functional in its approach. A similar yet broader and more complex framework has been proposed by House (1994, 2009). Apart from function, she has added the pragmatic dimension in the evaluation of translation products. Reviewing the three of the prevalent evaluative approaches, namely the anecdotal, the response-oriented, and the text-based, and criticizing each approach for its inherent limitations, House advances a functional-pragmatic model. The functional-pragmatic model for evaluation of translations builds on pragmatic theories of language use with its central focus on functional equivalence between TT and ST. To quote House:

A text must be analyzed at the appropriate level of delicacy. For the particular purpose of establishing functional equivalence between the ST and translation text, the ST has to be analyzed first so that the equivalence that is sought for the translation text can be stated precisely. (1994, p.4702)

According to this model, the evaluator analyses the ST to identify its function with reference to a set of situational dimensions that envelop it. Situational dimensions are divided into the dimension of language use and the dimension of language users. The dimension of language users subsumes geographical origin, social class, and time, while the dimension of language use subsumes medium (simple and complex), participation (simple and complex), social role relationship, social attitude, and province (House, 1994). The researcher looks for dimensional and non-dimensional mismatches between ST and TT. These two types of mismatch result in pragmatic translation errors and non-pragmatic translation errors respectively.

Pragmatic errors cannot be traced unless the researcher carries out a qualitative-descriptive in-depth comparison between TT and ST. Such errors are covert in nature. On the contrary, non-pragmatic errors, by their very nature, are overt which occur when there “are mismatches in the denotative meanings of original and translation elements and breaches of the target language system at various levels” (House, 2009, p. 225). Covert errors mainly “belong to the translation class” and they

are “non-binary” (Pym, 1992, p. 283) because the evaluator cannot judge whether the translated expressions are right or wrong without comparing them with their STs. On the contrary, overt errors belong to “the language class” and they are “binary” (Pym, p. 283) because the evaluator can judge whether the translated expressions are ‘right’ or ‘wrong’ on the basis of their grammaticality.

Since House’s evaluative model is essentially concerned with the quality of the TT, the evaluator might run the risk of concluding the text as ‘good’ or ‘bad’. Such dichotomous notions are called into question by deconstructionists because there can exist layers of translation between good and bad.

With this reservation, House’s (1994, 2009) use of insights from pragmatics in the evaluation of TTs is illuminating. But the model does not usher the translation researcher in a broader scene where he/she can delve into the text with reference to discourse and genre. For this, the researcher needs to turn to an interpretive approach. Such an approach is implied in Hatim’s (2013) semiotic triad which incorporates text, discourse, and genre. According to this triad, the researcher might choose one or the combination of two or more components to describe and interpret the TT. In the triad, the text stands for the organization of linguistic resources, i.e. the rhetorical acts displayed in ST and TT; discourse stands for the expression of intentionality, attitude, and function of the text, while genre subsumes communicative events, i.e. the conventions that constrain the use of language in a text.

To relate Hatim’s semiotic triad to literature, a literary text is a communicative event organized by the writer in a particular way to express his /her worldview. The researcher’s concern then might be to explore relations between TT and its source version in one or all of these dimensions. The researchers guided by the semiotic triad might be motivated by the questions– To what extent have translators replicated and creatively adjusted source rhetorical acts (textuality)? And to what extent have they worked within source and target literary conventions (genre) to express the ST producer’s intention (ideology) in the TT?

The foregoing discussion implies that the researcher is open to different models to study the translation product. The selection of one or the combination of two or more models is subject to the purpose of the research and the researcher’s theoretical orientation. It also implies that researching the translation product involves the analysis of TT and ST in order to find out the degree of correspondence between them. Such correspondence is widely known as translation equivalence. In other

words, we can say that the researcher attempts to answer the question – To what extent has the translator maintained equivalence between ST and TT in terms of the criteria like language, message, and function?

Equivalence in translation. Equivalence as conceptualized by Hatim and Munday is “a central term in linguistics-based Translation Studies, relating to the relationship of similarity between ST and TT segments” (2004, p. 339). This definition warrants further explanation for its reference to ‘linguistics-based’ and ‘relationship of similarity’. This notion of equivalence is the continuation of the linguistic orientation evident in the work of Vinay and Darbelnet (1958/2002), Jakobson (1959//2012), Nida (1964), Catford (1965), Nida and Taber (1982), Koller (1979/1989), Newmark (1981), Lotfipour-Saedi (1990) and Baker (2011). Translation scholars working within the linguistic framework have approached equivalence from two broad perspectives: (a) the translator’s overall inclination to SL or TL; and (b) degrees of correspondence between different levels of ST and TT. Dichotomies such as formal and dynamic, semantic and communicative, and overt and covert are guided by the first perspective, whereas the kinds of equivalence such as those proposed by Catford, Vinay and Darabelnet, and Lotfipour-Saedi are guided by the second perspective.

The linguistic treatment of equivalence has its roots in Jakobson’s seminal work *On Linguistic Aspect of Translation* published in 1959. His work conceives translation equivalence as “equivalence in difference” (1959/2012, p. 127). He limits equivalence to the message with the assumption that all cognitive experience and its classification are universal and can be expressed in another language. For Jakobson, it is the message dimension of the text that qualifies to be equivalent and ensures mutual translatability between two different systems of linguistic codes.

Nida (1964), on the other hand, approaches translation equivalence from the vantage of the translator’s inclination. His distinction between formal equivalence and dynamic equivalence echoes the age-old distinction between literal and free translation or the distinction between ‘syntax’ and ‘sense’. Nida posits that “a formal equivalence (or F-E) translation is basically source-oriented since it is designed to reveal as much as possible, the form and content of the original message” (1964, p. 165). Properties of the ST revealed in the TT include: (a) grammatical units; (b) consistency in word usage; and (c) meanings in terms of the source context. Opposed to the formal equivalence that aims at reproducing the ST in terms of its syntax and

meaning is dynamic equivalence which is “the closest natural equivalent to the source language message” (Nida, 1964, p. 166). To explicate it further, *equivalent* points towards the SL message, *natural* points towards the receptor language and *the closest* binds the two orientations together with the highest degree of approximation. To aim for dynamic equivalence hence is to reflect the intent of the ST by taking care of the receptor’s responses. The translator aims at producing “the similar response” (Nida, 1964, p. 164) or effect on the target readers as produced by the ST on its readers.

Newmark (1981) takes Nida’s distinction further and criticizes the notion of *similar response or effect* aimed by dynamic equivalence as illusory and not so helpful in narrowing down the gap between source and target language orientations. Similar in many respects to Nida’s distinction, Newmark offers the two-way classification of translation as semantic and communicative based on the translator’s inclination towards source writer and target readers respectively, and the types of texts to be translated. Communicative translation, conceived and advocated by Newmark, attempts to produce on its readers an effect as close as possible to that obtained from the original. Semantic translation, on the contrary, attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original (Newmark, 1981).

Newmark (1981) further explicates that semantic translation remains within the original culture. Consequently, it is more complex, more awkward, more detailed, and more concentrated in its pursuit of thought processes rather than the intentions of the writer. Semantic translation is appropriate for serious literature. Conversely, communicative translation emphasizes the pragmatic force rather than the semantic content of the text. It is smoother, simpler, clearer, and more direct. The communicatively-oriented translation is appropriate for non-literary writing.

Newmark’s dichotomy, however, is somehow theoretically misleading and practically unhelpful for literary translation. Theoretically, a literary text is a totality of its semantic content and communicative intention. That is, the translation that aims at reproducing the semantic content at the cost of its pragmatic purport loses its efficacy. On the other hand, the translation that aims at the pragmatic purport of the text at the cost of semantic content might stand shaky from the perspective of its truth value. Practically, there is a trade-off between semantic and communicative orientations in the translation of a literary text.

Newmark's distinction is helpful so long as semantic and communicative translations are treated as constructs positioned on the same cline rather than dichotomous so that both semantic content and communicative intention of the ST can be transferred to the TL. The translator of a literary text moves along the semantic-communicative cline to make his/her translation communicatively satisfying and semantically congruous. Newmark's communicatively-oriented translation can be treated as a broader concept since translation as an interlingual communication should transfer smoothly semantic, linguistic and textual, and pragmatic components of the ST to the TL. In this regard, Koller's classification of equivalence seems more beneficial for literary translators.

Koller's (1979/1989) broader framework comprises five types of equivalence, namely denotative equivalence, connotative equivalence, text-normative equivalence, pragmatic equivalence, and formal equivalence. These types of equivalence can be grouped into two broad types. They can be termed as message-or meaning-oriented equivalence and organization-oriented equivalence. The first type comprises denotative, connotative, and pragmatic equivalence, while formal equivalence and text-normative equivalence belong to the second type.

Unlike Nida's (1964) and Newmark's (1981) classifications, Koller's framework centers around major textual dimensions that need to be maintained in the TL in order to make the translation "closest and natural" (Nida) and "communicatively effective" (Newmark). A translation is semantically congruent with its source and communicatively effective for target readers provided it is equivalent at all textual levels.

Like her predecessors, Baker (2011) draws on linguistic theory to offer different types of equivalence that are supposed to exist between ST and TT. Baker's classification of equivalence ranges from words at the lowest level to text at the highest level. Equivalence at the levels of collocations and idioms, grammar, and text falls into these two levels. Word level equivalence deals with the lexical aspect of the text which subsumes propositional, expressive, presupposed and evoked meanings, whereas equivalence of collocations and idioms is treated as equivalence that lies above the word level. Moreover, grammatical equivalence constitutes the correspondence between ST and TT in terms of grammatical categories such as number, gender, person, tense and aspect, voice, and word order. In Baker's classification, textual equivalence stands for the correspondence between ST and TT

with reference to cohesion and coherence. Cohesion constitutes such linguistic devices as reference, substitution and ellipsis, conjunction, and lexical cohesion. Coherence, on the other hand, comprises such information structuring principles as given and new, theme and rheme. Baker assigns the highest position to pragmatic equivalence. With some overlapping with textual equivalence in the areas of coherence and cohesion, pragmatic equivalence has to do with the meanings of the text embedded in the context.

Since both Koller (1979/1989) and Baker (2011) work within the linguistic framework, their classifications look parsimonious for the cultural dimension of equivalence. Because a literary text is what Kelly has called “a gestalt embedded in a cultural or historical matrix” (1994, p. 4677); the cultural or historical matrix renders the literary translator’s search for equivalence more complicated.

Built on discourse analysis, Lotfipour-Saedi (1990) proposes a similar framework of equivalence which treats translation “as the process of establishing equivalence between the SL and TL Texts” (p. 397). The discourse-based framework comprises seven factors: vocabulary, structure, texture, intention, language varieties, cognitive effect, and aesthetic effect, of the ST that need to be maintained in the TT. The literary translator should produce the TT which is equivalent to its source in terms of “both the literary effect and the nonliterary meaning” (Lotfipour-Saedi, 1990, p. 396); the former is achieved by means of linguistic resources, while the latter by adjusting literary patterns in the former.

Another broader framework of equivalence comes from Ma (2009) which is aesthetically motivated. The framework maintains that equivalence in literary translation has to do with the recreation of a text which is aesthetically equivalent to the ST. Aesthetic values are ingrained in formal and non-formal aesthetic markers manipulated by the ST writer. The question for the literary translator is “how to succeed in representing aesthetic values of literary works from two aspects, i.e. formal aesthetic markers and non-formal aesthetic markers” (Ma, 2009, p. 653). She suggests that the proper combination of formal and non-formal markers is a satisfactory solution to this question, as these markers defy explicit separation in a work of literature.

A literary text is always more than the totality of its denotative and connotative meanings, communicative function, and syntactic and rhetorical features because of its aesthetics. Literary aesthetics amounts to readers’ perception of the text and the effect

that the text evokes in them. The aesthetic effect, from the perspective of the writer, “is the meaning added to a text by the literary patterns employed in it” (Lotfipour-Saedi, 1990, p. 396), while from the perspective of the reader it is an emotional response to the text and is a matter of individual disposition. Questions that arise are— Can there be any aesthetically equivalent translation? Is it imperative for the literary translator to aim at such an elusive outcome? Does the aesthetic dimension of the TT directly owe to the ST or is it imposed by the translator on the TT?

A literary text, as argued elsewhere, is a product of and response to a particular cultural and historical matrix. Some thorny questions, in this regard, are— What happens to the creative gestalt of a text when it is uprooted from the matrix of its origin and transplanted into an alien matrix? Can we still expect the text transplanted into the different matrix to be equivalent in its totality? Answers to such questions are theoretically shaky and practically contingent. Given its complexity in both theory and practice, some translation theorists reject the notion of equivalence (Dorothy, 2009) with the conclusion that it is either irrelevant (Snell-Hornby, 1988) or damaging (Gentzler, 2010) to translation inquiry.

Nearly a century ago, philosopher Walter Benjamin (1923/2012) had expressed his reservation about the linguistic treatment of equivalence as “Far from being a sterile similarity between two languages that have died out, translation is, of all forms, precisely the one called upon to mark the post-maturation of the alien word and the birth pangs of its own” (p. 78). What he brings home is that as the ST undergoes a metamorphosis by means of processes of interpretation and regeneration, the textual outcome, i.e. the TT acquires many features of its own, marking itself distinct from the source.

Theoretical discussions on the complexity of equivalence signal “limits of translatability”, that is, “producing a version formally equivalent to the original in every detail is impossible” (Kelly, 1994, p. 4677) because in literary translation “there can be no absolute reflection, it is always approximate” (Gachechiladze, 1967, p. 89). To take Gachechiladze’s argument further, approximation can be proposed as an alternative to equivalence. By approximation we understand the production of a TT which is very similar to but not exactly like the ST. The notion of *similarity but not alikeness* brings literary translation to the practical ground. Equivalence, on the other hand, implies that TT and ST are alike on the basis of their quality, value, or function. The notion of the *alikeness* renders equivalence ideal. Similitude between ST and TT

as implied in approximation echoes in Derrida's (1985) metaphorical statement that, "translation behaves like a new child, which is not just a product subject to the law of reproduction but has, in addition, the power to speak on its own in a new fashion" (as cited in Gentzler, 2010, p. 164). That is, a text that comes into being after undergoing the process of trans-production bears some resemblance to its ST but never does it remain the same anymore.

Researching translation as process. Process-oriented translation research inquiries into the process or act of translation itself. The process underlies all mental efforts made by the translator in the production of translation as a textual artifact. Translation is a two-pronged process of interpretation of the ST and generation of the TT based on what has been interpreted. Unlike semantic, syntactic, stylistic, and pragmatic components of the text, the processes involved in translation are not amendable to the direct observation of the researcher. The researcher has no direct access to "what exactly takes place in the 'little black box' of the translator's 'mind' as he creates a new, more or less matching text in another language" (Holmes, 1972/2012, p. 177). Holmes admits the unusual complexity inherent in the translation process. Consequently, the process researcher has to rely much on his/her speculation rather than empirically verifiable data. Nevertheless, with the increasing use of "techniques of cognitive science and information processing" (Hatim, 2013, p. 88), the field of inquiry has moved away from mere speculation to empirical validation.

The process research accounts for the psychological and creative reality of translating— "what goes on in the translator's brain when she renders the ST into a target language" (Roberts, 2002, p. 439). To investigate translation from the vantage of the process is to explore cognitive, metacognitive, and psycholinguistic processes invoked in, the phases followed and resources deployed by translators in the interpretation of STs and their recreation or regeneration in the TL. Moreover, it also takes into account the capacities that underlie the twin processes of interpretation and regeneration of the ST in the TL.

To this end, translation process researchers heavily draw on research methodologies and tools from psychology and psycholinguistics. Think-aloud and immediate retrospection are two of such tools widely used in eliciting information from translators. In both the procedures, researchers rely on the information recalled by the translators at work. Hatim (2013, p. 156) identifies three types of recall: (a) self-reporting (through interviews by giving a generalized account of how translators

went about the translation task); (b) self-observation (retrospectively going through the steps during translation); and (c) self-revelation (through think-aloud, i.e. by verbalizing whatever come to translators' minds during translation). The elicited information is used to postulate cognitive and creative processes carried out, phases followed, and translation resources employed by translators in their attempt to ensure "a functional-pragmatic equilibrium between the SL text and the TL text" (Wilss, 1994b, p. 4750).

Research into the translation process is gaining ground with the ever-growing conviction that the translation product cannot be explained adequately unless processes that engender the product are taken into consideration. Process-product interdependency is stressed in Holmes's argument that "dealing with texts as products must ultimately depend on an understanding the process of textual communication" (Hatim, 2013, p. 121).

Double helix of reading and writing in translation. The life of translation owes to what Morley terms "the double helix of reading and writing" (2007, p. xi). The double helix in the sense that the translation process consists of the strands of reading and writing that wind around each other in a subtle way. The process of reading the ST is interwoven into the process of writing it in the TL. Reading feeds into writing which in turn feeds back to the process of reading itself. Writing is constantly anchored into reading and it is the process of writing the TT that actualizes the process of reading the ST. The TT then becomes a common space shared by the interdependent orbits of reading and writing (Morley, 2007).

The theoretical insight from Poulet's (1969/1992) *Phenomenology of Reading* also contributes to our understanding of the interdependence of reading and writing in the translation process. Poulet postulates that the reader thinks the thought of the author. To extend Poulet's notion of reading to the translation process, the translator as a reader thinks the thought of the ST writer, and the translator as a writer rewrites *this* thought in another language. When the translator as a reader shifts his/her role as a writer, he/she becomes part of the target readers' consciousness. It implies that the author's consciousness cross-culturally joins the consciousness of the readers from a different language community by means of the translator's acts of reading and writing. The interdependent of reading and writing can be schematically presented as:

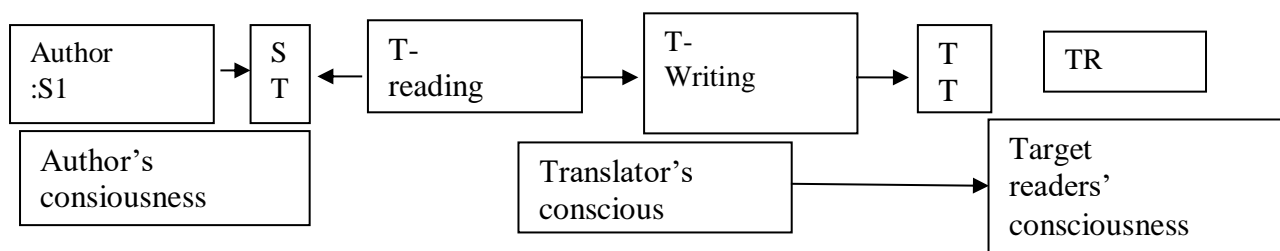


Figure 2.1. Interdependent of Reading and Writing in Translation

To elaborate the above figure, the ST houses the single consciousness of the writer which, when undergoes the reading process, joins the translator's consciousness. The translator as a writer (re)writes *this* consciousness in the TL. The text thus (re)written houses the double consciousnesses of writer and reader which, upon entering into the TL community, become the part of the consciousness of the multiple readers.

Given the complex and intricate interdependence of reading and writing, it is hard to say at what point reading ends and writing begins. Nevertheless, these two processes are discussed separately under different headings in the interest of theoretical convenience.

Translation as reading. Translation is first reading and then writing— the former shapes the latter. Joseph points out that “translation is a particularly intense act of reading, and this reading is always an interpretation of the source” (1987, p.16). He reiterates that each translation constitutes the act of reading or interpretation of the ST and each act of reading is in some way translating a text. Referring to Herder, Joseph writes, “All reading represents an imaginative translation from the past of the text to the present of the reader. Translation as a mental, intellectual, or spiritual operation underlies any true act of reading or understanding” (p.46).

Multitudes of reading purposes have been identified in translation literature, the second language reading pedagogy, and applied linguistics. Hedge (2000), for example, identifies receptive reading, reflective reading, skim reading, scanning, and intensive reading. Likewise, Carrel and Grabe (2002) discuss reading to learn and reading for understanding as to the two major purposes of reading. In terms of complexity embedded in the purpose, Mukherjee (1994) proposes three types of reading and assigns each type a level. He places reading for the purpose of one's own understanding at the lowest level while reading for translation at the highest and between the two falls reading for the purpose of exegesis. Reading for the purpose of translation or transreading occupies the highest level, argues Mukherjee, “because not

only must the translator interpret the text reasonably, he must also restructure his interpretation *in another language*” (p. 138). How does transreading differ from other types of reading? The following is the answer from Grossman:

The unique factor in the experience of translators is that we not only are listeners to the text, hearing the author’s voice in the mind’s ear, but speakers of a second text– the translated work– who repeat what we have heard, though in another language, a language with its own literary tradition, its own cultural accretions, its own lexicon and syntax, its own historical experience, all of which must be treated with as much respect, esteem, and appreciation as we bring to the language of the original writer. (2010, p. 10)

Grossman aptly identifies the double roles of the translation reader (transreader) whose act of reading the text in one language is inherently anchored in the act of writing in another language.

Unlike other types of reading, transreading is bilingual, simultaneously receptive and productive. It is the closest of all types of reading. The reading process has to be so close that the reader cannot afford to evade any words and expressions of the ST. Nor the reader can add his/her own interpretation to the essence of the ST. Any subtraction or addition requires contextual justification. Translation requires the reader to express his/her understanding of the TL in the closest and the most natural way. Reading of the ST is constantly informed and guided by how the interpreted meaning is going to be expressed in the TL. That is, the transreader is engaged in the writing of “creative internal text” (Singh, 2010, p. 6). It is the text taking shape in the mind of the reader. It is the intangible text originating from the ST from which originates the TT as a product. The ST is “molded in continuous semiosis” (Singh, 2010, p. 6) until it textually materializes in the TL.

Spivak (1992) too labels translation as “the most intimate act of reading” (p. 398). The translator as an intimate reader attends to the logical systematicity and rheritoricity of the text. She likens reading for translation to the love affair between reader and text, which is possible only when the reader surrenders to the text. The notion of intimate reading also echoes in Grossman (2010):

The translator is the most penetrating reader and critic a work can have. The very nature of what we do requires that kind of deep involvement in the text. Our efforts to translate both denotation and connotation, to transfer significance as well as context, mean that we must engage in extensive textual

excavation and bring to bear everything we know, feel and intuit about the two languages and their literatures. (p.73)

In principle, reading for translation or transreading is designated as a highly conscious, critical, creative, and productive act. It is conscious because translators must attend to the whole of the text whose meaning is predicated on the meanings of its parts. The act of reading is critical because they should read not only the lines of the text but also between and beyond the lines. It is creative because they should generate and play with options while fixing the meaning. Finally, this act is productive because it is exclusively bound with the aim of producing the text in the TL.

Reading as interpretation of texts. I approach reading as an interpretation of the text from four different theories of interpretation, viz. Romanticist hermeneutics of Schleiermacher (1813/2012) and Steiner (1975/2012), Gadamer's (1960/1986) historical hermeneutics, Ricoeur's (1976) text-based theory, and Derridian deconstruction. The review is guided by Gadamer's position that "reading fundamentally involves interpretation" (1960/1986, p. 29).

Joseph reminds us that translation reading "is always an interpretation of the source text" (1987, p. 16). To interpret a piece of discourse is to understand and comprehend it in a multitude of dimensions. For instance, Ricoeur (1976) outlines the semiotic, semantic, syntactic and pragmatic, and cultural dimensions of discourse that a reader should take on board. Discourse as conceived by Ricoeur is a linguistic product of the dialectic of speech event and meaning. Meaning is further conceived as the dialectic of sense and reference. Sense is what a linguistic unit means, whereas reference means what that linguistic unit is about. Sense is the interior part of language, while reference is the exterior. To extend Ricoeur's notion of discourse to translation, the translator as a reader enters the interior core and exterior periphery of the ST, and the reader's journey into the text is dialogic and dialectic. Reading as a dialogic process has been reiterated by Gadamer by referring to Heidegger's notion of "conversation" (1960/1986, p. 16), where the interpreter meets with the text in its totality. Since "the text is mute", argues Ricoeur, the relation between text and reader is asymmetric in which "only one of the partners speaks for the both. The text is like a musical score, and the reader like the orchestra conductor who obeys the instructions of the notation" (1976, p. 75).

Spivak (1992), however, has some reservations about reading as a dialectic process. She concedes that reading for translation is an act of surrendering to the text.

Spivak's notion of "surrendering to the text" calls for further explication. Unlike in the dialectic process, the dualism between text and interpreter is suspended in the surrendering process. Surrendering is non-dualistic. That is, the translator as an interpreter identifies with the writer and "earns permission" to enter his/her textual world. Spivak foregrounds the role of what Ricoeur calls "empathy" (1976), a psychological process of transferring oneself into the psychic life of the text inscribed by means of signifiers. The point being made is that textual interpretation for translation is different from interpretation for other purposes such as exegesis and appreciation.

Textual interpretation as proposed by the hermeneutists such as Gadamer (1960/1986) is a text-reader conversation that is a dynamic, never-ending, and ever-emergent process. It is because, rather than being the passive recipient of what the source writer has given them in the form of the text, the reader is constantly performing twin acts of expecting and projecting meanings. The reader, according to Gadamer (1960/1986) "projects before himself a meaning for the text as a whole as soon as some initial meaning emerges from the text. Again, the latter emerges only because he is reading the text with particular expectations regarding certain meaning" (p. 18). The twin processes of expectation and projection account for open-endedness of translation. Gadamer further explicates that the interpreter brings "himself and his concepts into interpretation" (p. 31). To take this line of argument further, the interpreter is simultaneously engaged in outer-projected interaction, i.e. interacting with the text, and inner-projected interaction, i.e. interaction with the self. Likewise, Iser (1972) conceives anticipation and retrospection as the two dimensions of reading; the former entails perspectives and preintentions, while the latter entails recollections. He hypothesizes that "every sentence contains a preview of the next and forms a kind of view-finder for what is to come; and this, in turn, changes the 'preview' and so becomes a 'viewfinder' for what has been read" (p.284). The transreader's interaction with the text is thus simultaneously forward-looking and backward-looking.

Iser (1972) in his theory of aesthetic response brings reader-text interaction to prominence. For him, no text has an autonomous existence. It exists in-betweenness of author's and reader's consciousness which is bridged by the interactive process of reading. That is, meaning is neither exclusive to the subject, i.e. reader, nor to the object, i.e. the text. By implication, the transreader by engaging in the interaction with

the text produces meaning and it is this meaning that is rewritten in another language.

Iser's notion of text-reader interaction has been elaborated in Joseph as:

Texts [...] contain elements of indeterminacy that enable the reader to participate in the production of meaning. The interaction between reader and text can lead to a variety of meanings, or concretizations, but these are controlled by instructions from the text; hence meaning is neither subjectively realized nor completely determined; it is an event resulting from text-reader interaction. (1987)

Interaction with the self is rooted in Schleiermacher's (1813/2012) Romantic hermeneutics which prizes, as Munday (2016) puts, "the individual's inner feeling and understanding" (p. 47) rather than the absolute truth in the interpretation of the text". Schleiermacher's hermeneutics is extended and more solidified in Steiner's (1975/2012) hermeneutic approach which conceptualizes interpretation as the process of eliciting and appropriating the meaning from the text, and translation as the transfer of the meaning to another language. Summarizing the essence of the Steiner approach, Munday (2016) writes that "Steiner's initial focus is on the psychological and intellectual functioning of the mind of the translator, and he goes on to discuss the process of meaning and understanding underlying the translation process" (p. 251).

These interpretative approaches advanced by Schleiermacher (1813/2012) and Steiner (1975/2012) bring the author to the fore suggesting that the text is but a means to arrive at the original authorial meaning or intention. Gadamer's (1960/1986) theory of interpretation also reiterates the similar approach which treats a text as a site to mine meanings nurtured, shaped, and constrained by history. Both approaches expect the reader to read the text beyond its lines. However, the reading beyond-the-lines approaches are under Ricoeur's (1976) critical observation who points out limitations of the author-centered approach for its assumption that the author is the original source of the meaning, its aim being to identify the author's intention, the original situation of discourse, and its original audience. The focus on authorial intention rather than textual meaning at hand renders our interpretation of the text transcendent rather than immanent. The transcendent interpretation of the text, i.e. search for the author's intention, in effect, might lead to an erroneous interpretation because, Ricoeur observes, the interpreter might understand the author more than he or she understood himself or herself. Its implication for translation is that, if solely relied on such interpretation, the translator might run the risk of over-interpreting, under-

interpreting, or misinterpreting the text, and subsequently resulting in over-translation, under-translation, or mistranslation. As a remedy to the over-interpretation, Ricoeur offers a text-based approach where the reader interprets:

Not the intention of the author, which is supposed to be hidden behind the text; not the historical situation common to the author and his original readers; not the expectations or feelings of these original readers; not even their understanding of themselves as historical and cultural phenomena. What has to be appropriated is the meaning of the text itself, conceived in a dynamic way as the direction of thought opened up by the text. (1976, p. 92)

Appropriation is thus conceived as the interpreter's actualization of the meaning as communicated in and through the text. As a result, interpretation morphs into an event in which the interpreter converses with the text. Contrary to the transcendental approach of Romanticists such as Schleiermacher (1813/2012), Benjamin (1923/2012), Gadamer (1960/1986), and Steiner (1975/2012), Ricoeur's text-based approach can be called the immanent, i.e. the interpretation that confines itself to the text.

Hermeneutics has taken a radical turn with deconstruction, challenging our age-old understanding of what constitutes a text and how it is supposed to be interpreted. As a mode of reading, deconstruction endeavors "to reveal conflicts, silences, and fissures" (Birns, 2001, p. 84) inherent in a text. With the advent of deconstruction, interpretation is no more the discovery of meanings of the text or working out the authorial intention. Rather, it is the meaning-making process that is fluid, open-ended, and emergent. In Norris's observation "deconstruction is [...] an activity of reading which remains closely tied to the texts it interrogates" (1991, p. 31). In this respect, deconstruction can be conceptualized as a distinct reading approach called *explication de texte* (Williams, 2005). Williams elaborates the notion of explication as "a very close reading of a text in terms of its internal coherence, implications, styles, and meaning as well as its philological and textual roots, connections and contrasts" (p. 6). It is a "slow, sensitive, logical and faithful reading" (p.27). Explicative reading becomes the act of bringing out "hidden meanings and concealed ideological values, [...] the underlying contradictions and paradoxes" (Hatim, 2013, p. 56) of the text. The deconstructive approach counters "the method of conceptualizing meaning as a presence that can exist outside or before language and that can be transferred unchanged between languages" (Davis, 2009, p. 74).

The deconstructionist assumption is that there is no possibility of finding pure and definite truth, i.e. meaning in a text. Purity and definiteness are but illusory concepts, for no meaning has a definite dwelling in a text. It is inscribed in a chain of language units called traces. It is not that the translator as a reader picks up particular concepts from the containers of source signifiers and pours them into containers of target signifiers. A single concept or meaning has its roots in a multitude of signifiers and the reader collects the fragments and gives a tentative shape to it. The notion of fragmentation distinguishes deconstructionist interpretation from other schools of hermeneutics that work with the assumption that meaning is a presence that lies “before or beyond language (Davis, 2009 , p. 74). No text has, Hatim (2013) remarks, “sublime unity” and no pure meaning exists under the debris of irregularities, contractions, confusions, and chaos. So, such contradictions are natural which “make the text not only exciting but also meaningful” (Hatim, 2013, p. 56). So referencing Holmes (1985), who is critical of those translators who smooth away such disturbances in the text being translated, Hatim suggests that translators must heed the motives which give rise to these contradictions.

Contradictions are at play at the extreme in a literary text. As a result, it turns out to be a complex work of written discourse having what Derrida calls “plurivocity” ((Davis, 2009). The act of reading then is allowing the text to let out its plurivocity. The reader closely and faithfully unfolds the play of traces in the open playground of text to listen to multiple voices issuing from it. Williams clarifies this notion as:

Structures have looseness and openness at their very heart [...] different structures are open to varieties of interpretations and deductions. These show that there is no single meaning [...] but different ones that open up where there is play in the system. (2005, p. 34)

Thus readers get engaged and entangled in “the systematic play of differences” (Derrida, 1982, p. 11) in pursuit of meaning. The reader as a pursuer of meaning aims at not revealing content that is already ‘there’ in the text. Quite the contrary, the pursuit becomes “a relentless tracking through an always-moving play of differences” (Davis, 2009 , p. 74). A linguistic trace is thus inherently plurivocal owing to its temporal and spatial relations to other traces in the text.

Kinds of interpretation. Critiquing Gadamer’s (1960/1986) statement that “every translation is [...] already interpretation” (p. 362) as too trivial and general, Buhler (2002, p. 56) argues, interpretation for translation is to be distinguished from

other textual operations that transform the text. He offers two broad modes of interpretation: argued interpretation and interpretation assignment. In Buhler's postulation, translation entails a mere interpretation assignment, not an argued interpretation. The purpose of the interpretation assignment is to assign the meaning of the given text to a text in another language, while the argued interpretation aims at explaining the given text in the SL itself. To rephrase, the aim of interpretation assignment is to convey "the perspective of the author of the source text" (Buhler, 2002, p. 72) to the readers from another language. Buhler's *Kinds of Interpretation* catalogues thirteen types of interpretation and only four of them are postulated as having their relevance to translation. They are a) identification of communicative intentions; b) identification of the author's thoughts; c) identification of conventional meanings of linguistic elements; and d) identification of linguistic arrangement.

The translator pursues these four kinds of interpretations simultaneously. The first concerns the function of the text, i.e. what effect the author wishes to produce in readers by means of the text. The second type, on the other hand, concerns "the content of the communicative intentions" (Buhler, 2002, pp. 60-61), whereas the third and the fourth concern the meanings embedded in formal properties of the text.

Communicative intentions and thoughts of the author render the act of interpretation elusive because they do not lend themselves to direct observation, especially in literary writing. Furthermore, two or more functions can co-exist in the same text and the same text can be used for a variety of purposes (Munday, 2016). In principle, literary writing deviates from, extends as well as transforms the conventional use of language, requiring the interpreter to transcend the logical systematicity of language to enter into its rhetoricity (Spivak, 1992). Rhetoricity comprises, among others, "linguistic charge, the structural rhythms, the subtle implications, complexities of meaning and suggestions in vocabulary and phrasing, and the ambient, cultural inferences and conclusions" (Grossman, 2010, p. 10). Rhetorical properties communicate often covertly different layers of meaning intended by the author that should be unraveled "in light of the text itself" (Ricoeur, 1976, p. 76). In this context, the advice from Buhler (2002) is noteworthy. He suggests that we should first identify conventional meanings of linguistic elements before ascertaining the meanings intended by the author. That is, the reader should take into account conventional or objectified meanings of signifiers while working out the subjective intentions of the author. The reader hence must straddle semantic and pragmatic

spheres of the text to minimize misunderstanding which is almost unavoidable in all kinds of interpretation.

Phases of interpretation. Ricoeur (1976) conceptualizes interpretation as “the whole process that encompasses explanation and understanding” (p. 74) and distinguishes between surface and in-depth interpretation of the text. Surface interpretation is confined to the sense of a linguistic element, i.e. what does a linguistic unit say? In-depth interpretation, on the other hand, takes into account the reference, i.e. what does a linguistic unit talk about? By nature, interpretation of literary writing demands in-depth interpretation. To follow Ricoeur’s postulation, surface interpretation is grasping the surface meaning of the text, while in-depth interpretation is the sophisticated mode of understanding. Drawing on Ricoeur’s theory of interpretation (1976) implies the three phases of interpretation: a) Guessing; b) Understanding; and c) Comprehending.

Understanding begins from a guess. Guessing of meanings is a divinatory process. Divination, to quote Wierciński, is “an analogical process based on self-observation that permits one to guess the meaning of a sign in a foreign language” (2011, p. 275). It is the mental process of construing and reconstructing the meaning of a text as a whole. The presence of guesses in the interpretation process suggests that there is always more than one way of construing meanings of the text (Ricoeur, 1976). However, it does not mean that all interpretations hold the same degree of validity or all interpretations are equally valid. The reader’s guessing of the meaning of the text should be logically valid if not empirically verifiable. The criterion of validity safeguards the text from misinterpretation and mistranslation. A valid guess yields a valid understanding which in turn with the application of explanatory procedures yields a valid comprehension. Explanation entails a movement from sense (i.e. surface semantics) to reference (i.e. depth semantics). That is, the reader asks not only what the text or the given linguistic unit says, but also what it talks about. Sense is interior to the text, while reference exteriorizes the text and relates it to the non-linguistic world, real or imagined.

In the case of translation, the notion of explanation, however, should be reserved for the inner dialogic and inner dialectic process. Explanation does not materialize in the form of interpretation as such. Explanation is employed as a strategy to unfold the meanings of the text to be communicated to the readers of another

language. It is a strategy to appropriate the ST. The arc of interpretation can be schematically presented as:

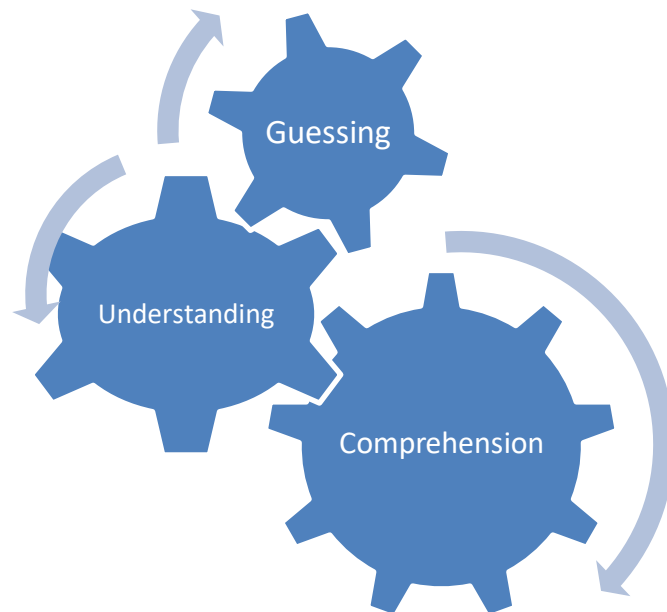


Figure 2.2. Interlocking of Guessing and Understanding with Comprehension in the Interpretation of a Text (based on Ricoeur, 1976)

The schematic representation suggests how guessing, understanding, and comprehension are interlocked with each other in the process of interpretation. To elaborate on the gear metaphor, the reader guesses meanings of the text before and during his/her first reading which sets in motion understanding of the text, the second phase deeper than the first phase. Understanding, in turn, sets in motion the greater wheel of comprehension. Comprehension is the outcome of guessing and understanding, broader in scope and deeper in intensity than the former ones. Guessing has to do mainly with what the translation-reader divines from the text as a whole before and from the first round of reading, while understanding is what the translator-reader understands from the sentences. In the stage of understanding, the reader is constantly engaged in the process of confirming, rejecting and modifying his/her guesses. Finally, comprehension has to do with appropriation of what the sentences mean to say. The reader works out the contextual meaning of the text, and what has been comprehended amounts to the interpretation which is to be rewritten in the TL. Comprehension also becomes a central concern in Poulet's (1969/1992) phenomenological theory of reading. Discussed from the perspective of literary criticism, Poulet's conception of comprehension also merits translation reading. His theory distinguishes between the reader's unison without comprehension and

comprehension without unison. The former suggests “the extreme closeness”, “extreme proximity”, and “identification” and the latter suggests “the extreme detachment”, “extreme separation”, and “nonidentification” (Poulet, 1969/1992, p. 152) with the text. Poulet points out the grave disadvantages of both of the forms of comprehension. Since translation calls for the intense emotional involvement with the text and its intensive comprehension, we need to conceptualize the third mode of comprehension i.e. union with comprehension in which the reader is emotionally attached with the text not losing sight of the text as an object.

Translation as regeneration of texts. The act of transreading is accompanied by the act of translation writing, termed transwriting in this study. The translator performs the duality of reading and writing. “Besides being the reader of a text”, as Joseph (1987, pp. 109-110) posits “the translator is also the writer of a text to be read by others. The task of the translator is to fill in enough empty places so as to create a text with which others, in their turn, may interact”.

The act of reading engenders what Singh (2010) calls “creative internal text”. He hypothesizes the formative existence of a creative internal text which is intangible and fluid waiting to materialize by means of writing in another language. That is, it is the text being written in the mind of the translator which is to be rewritten in another language. Its implication for translation is that reading of the ST engenders writing in the TL which, in turn, completes the reading of the ST.

From the perspective of writing, translating is an act of regenerating a text in the TL based on the strength of an interpretation of the ST. In other words, it is a process of generating a text again in another language. Translation as regeneration can be proposed as an alternative to such heterogeneous terms as “reproduction” (Nida, 1964), “rewriting” (Lefevere, 1992), and “transcreation” (Mukherjee, 1994; Singh, 2010). Conceptualization of translation as regeneration is significant from two perspectives. First, with this conceptualization translation acquires distinct features of language, i.e. creativity, intuition (Jespersen, 1925), generativity and transformation (Chomsky, 1965). As the everyday use of language, translation as an act of textual production is creative in that no two TTs are identical with each other and each TT is novel. Likewise, the act of translation is generative because as in the case of everyday language production, “the output is not the same as the input” (Verma & Krishnaswamy, 1989, p. 145). Second, the notion of regeneration also suggests the

continuity of a text in or across languages with the implication that text, like language in general, “is always in a state of flux” (Jespersen, 1925, p. 31).

Some of the defining concepts of the term *regenerate* as given in American Heritage Dictionary of the English Language (Mifflin, 2000) are: (a) to replace the old by the new; (b) to form, construct or create sth anew; (c) to give new life or energy to or revitalize sth; (d) to undergo some spiritual conversion; and (e) to cause to be born again (<https://ahdictionary.com>). These concepts can be extended to literary translation to shed light on its regenerative dimension.

Translation is a regenerative process whereby a text already in existence in one language is replaced by a novel text in another language. The act of translating replaces *the given text* with *the new text* with dual authorship. In spite of the fact that the translator relies on the existent text, it is not that the translator begins from where the ST writer ends. Instead, the translator constructs the text anew and the processes parallel those followed by the ST writer. Moreover, translation gives a new life or energy to or revitalizes the ST which in the absence of a translator is bound to remain within the confinement of the SL community. It is through translation that a text undergoes material or textual and spiritual conversion. A literary text as a work of art “posits man’s physical and spiritual existence” (Benjamin, 1923/2012, p. 15) and is more than the objective information it carries. The spiritual or subjective dimension of the text amounts to the writer’s authorial ego and creative soul and readers’ emotional responses to the text. Having undergone cross-linguistic conversion, the text houses authorial egos and creative souls of the writer and the translator. Consequently, the TT acquires a different material and spiritual dimension. Lastly, it is the translator who causes the ST to be born in different cultural environs with a different tongue. The translator’s role turns out to be that of the procreator.

Given the high degree of creativity in the regenerative process of literary translation, Bassnett (2006) is critical of the hegemonic distinction between writing and translating in which writing is conventionally regarded as “original” or creative writing” (p. 173), and translating as rewriting of “what is written by someone else” (Bush & Bassnett, 2006, p.1). Rewriting in translation is more than *writing again* someone else’s text in another language. Instead, it is the process of regenerating the given text in another language and the text thus coming into being is innovative, since it is neither the replica of any text in terms of its physical appearance nor does it resemble any text produced before in the target text. Like each event of language use,

which according to Chomsky, (1972), is “innovative, [...] not the repetition of anything that we have heard before” (Radford, 1981, p. 15), translation as an event of discourse qualifies to be innovative and original.

However, the English-speaking world has assigned translation a marginal position in the domain of creative writing, comparative literature, and second language education. Following Joseph (1987), we can discern the three main reasons for this: a) the Romantic tradition that takes the author as the originator of meaning, and treats the language in which the text is written as pure; b) the field of comparative literature that denies the independent life of a TT and sees its life only with reference to its source version; and c) the product-oriented approach to translation and peripheral concern for the process whereby the product comes into being.

Singh (2010) negates such lopsided approaches to translation and positions source literary writing and translation writing on the same cline. He posits “broadly speaking, all original literary work is translation and all translation, an original creation” (p. 44). In Derridian reading, notions of originality and source are called into question as “there are not pure origins or first point [...] because *origins are therefore also originated: the origin has an origin*” (Williams, 2005, p. 32). This deconstructionist notion resonates with the following observation made by Paz (1971/1992):

Every text is unique and, at the same time, it is the translation of another text. No text is original because language itself, in its essence, is already a translation: firstly, of the non-verbal world and secondly, since every sign and every phrase is the translation of another phrase. However, the inverse of this reasoning is also entirely valid. All texts are originals because each translation has its own distinctive character. Up to a point, each translation is a creation and thus constitutes a unique text. (p. 154)

Thus is blurred the boundary between original writing and translated writing. To elaborate on Paz’s argument, all texts by nature undergo some kind of regeneration in which the text producer manipulates “diverse linguistic and cultural materials” (Venuti, 1995, p. 17), and the text producer is only the *shaper* not the originator of these materials. The outcome of the generative process is derivative and unique at the same time.

Bassnett (2006) therefore subverts the conventional designation of writing as primary, original and superior, and translation as secondary, derivative, and inferior.

According to Bassnett “both original and translation are now viewed as equal products of the creativity of writer and translator”. Both source text writer and translator are engaged in the creative regeneration of texts, albeit they perform the task differently. To follow Paz’s (1971, p. 159/1992) thread of argument, the translator’s procedure is the inverse of the writer. Unlike the writer, the translator is not constructing an unalterable text from mobile characters. Instead, the task of the translator is to dismantle elements of the text and to free the signs into circulation, and then to return them to language. Translation writing, thus, functions as the creative force for liberating source writing.

Whatsoever the differences between literary writing and its translating, Lefevere (1992) designates literary translation, like any form of writing, as rewriting. Furthermore, he employs the terms *translator* and *rewriter* interchangeably. In Lefevere’s observation:

Translation is the most obviously recognizable type of rewriting, and [...] it is potentially the most influential because it is able to project the image of an author and /or those works beyond the boundaries of their culture of origin. (p. 9)

Lefevere goes on to argue that the same basic process of rewriting underlines translation, historiography, anthologization, criticism, and editing. The parallelism between translation and original writing is stressed in Schor as:

The translator interprets and drafts; and the writer too, is working in that same turmoil to interpret what it is that needs to be said as it is being drafted. Both composer and translator continually discover meaning as the drafting is in process. (1986, pp. 187-188).

Relatedly, Grossman conceives the task of the translator as a writer as:

The most fundamental description of what translators do is that we write– or perhaps rewrite– in language B a work of literature originally composed in language A, hoping that readers of the second language– I mean, of course, readers of the translation– will perceive the text, emotionally and artistically, in a manner that parallels and corresponds to the aesthetic experience of its first readers. (2010, p. 7)

The process of regeneration is more than the mechanical reproduction of the ST. However, it is not a genuinely creative process as Wilss (1994) argues, “strictly speaking, translation is not a creative, but rather a creative linguistic activity.

Translation is never a *creatio ex nihilo*, but the reproduction of a given ST, combining a comprehensive and an inventive phase of textually-bound behavior” (p. 4750). To paraphrase these notions, translation is *creatio ex materia*, that is, the starting point of translator’s creative writing is the fixed text, “not the language in movement that provides the poets raw material” (Paz, 1971/1992, p. 159). Furthermore, Wilss’s (1994) observation confines translational creativity to the linguistic dimension which gets reiterated in Singh’s (2010, p. 46) conceptualization of creativity as “a rearrangement of existing signs. He has put it as “creativity is a point of view to look at the world which is already in existence, and yet defining it in new permutations and combinations”.

The notion of translation as a regenerative process has also been stressed in Schleiermacher (1813/2012) who places regeneration of scholarly and artistic texts on a higher creative plane, thanks to its potency to breathe a new life into the target language (Munday, 2016). Schleiermacher’s view of creativity is further strengthened in Wilss’s postulation that “translation creativity, as in any type of creativity, is ‘dynamic’, and ‘emergent’ towards which reason, understanding, intuition, problem-solving, and imagination work together integratively in an incalculable manner” (Wilss, 1994b, p. 4750). It follows that although translation is the reproduction of what already exists in one language, it is not a second reproduction behind the first. Instead, it is the creative process that makes the text appears differently in another language awaiting a different readership in a different context.

Cognitive aspects of translation process. In Matsumoto’s definition, cognition subsumes “all forms of mental processes, including conscious ones such as perception, thought, and memory, as well as nonconscious processes such as grammatical construction, parsing of sensory data into percepts, and the neural control of physiological processes” (2009, p. 214). More than mental processes, cognition, however, entails multifaceted mental traits. It is the totality of an individual’s mental life that can be conceived of as inborn mental potential, mental processes and strategies, and mental product. Cognition as inborn mental capacity to respond to external and internal stimuli entails multiple intelligences, while as a product it refers to “structured knowledge sedimented in our memory” (Wilss, 1990, p. 19) or “store consciousness” (Thomas, 1933, p. 234). Cognition also refers to processes of perception, conceptualization, organization, and retrieving of information and to a set of strategies conventionally categorized as the cognitive and the metacognitive.

All dimensions of cognition are invoked in translation with varying degrees of intensity. According to Wilss, translation as a cognitive activity involves “a chain of mental operations in which processes of analysis, interpretation, comparison, analogy, inference, weighing of possibilities, planning, combining, etc. are interactively united” (1990, p. 20). A process involves “a movement and time” (Krishnamurti, 1972, p. 73). Translation as a process thus involves the movement of a text from one language to another. This textual movement from reading the ST to its regeneration in the TL, however, is not direct and instantaneous. The movement is mediated by cognitive processes (Wilss, 1990, p. 20) and time-taking. The mediatory presence of cognitive processes between interpretation and regeneration of the text counters the conventional simplistic fallacy of the left-to-right decoding /encoding model of translation.

The cognitive approach to translation takes interpretation as the processing of textual information. Wilss (1994, p. 4748) identifies two levels of processing, the deep and the shallow which are respectively called “originality of approach” and “routinization”. Routinization ascribed to shallow processing and the originality of approach ascribed to deep processing yield respectively what Ricoeur (1976) calls understanding and comprehension. The former is evident in literal translation, while the latter is in non-literal translation. Given the fact that literary translation is non-literal, the translator of literary writing, by principle, is expected to follow the originality of approach for the deep processing of the text.

Models accounting for translation process. Various models have been proposed to account for translation process, i.e. “the cognitive processing carried out by translators” (Albir & Alves, 2003, p. 54). Some of the models are based on translators’ working experience and their speculation, whereas others are underpinned by empirical evidence. Nida’s (1964) is one of the classical speculative models that hypothesizes the three stages of translation process. Theoretically fed with Chomsky’s Transformational-Generative grammar, Nida’s model postulates that the translator passes through the stages of analysis, transfer, and restructuring. According to this model, the translator analyzes the surface structure of the ST into basic elements of the deep structure; he/she transfers them to the TL and finally restructures them semantically and stylistically into the surface structure of the TL (Munday, 2016). The first stage concerns predominantly with the interpretation of the ST that demands intimate reading, while the third, i.e. restructuring has to do with regeneration of the

interpreted meanings. The transfer stage has a mediatory role to play that borders ST and TT. Transfer as a process shuttles back and forth between ST and TT.

Relevant to translation of literary writing, Nida (1964) posits three stages of transfer: the literal, the minimal, and the literary. The literal transfer involves word-for-word replacement, yielding the rudimentary version of the TT; the minimal transfer involves mechanical reproduction of the ST, yielding the readable yet unrefined version. The third is the creative adjustment of the ST in the TL. It is the stage in which translators demonstrate their creativity in terms of structural permutation, addition, omission, and concretization, and abstractization of meanings. Nida's search for meanings in deep structures, however, is criticized especially from the Derridian perspective that "there is *no* kernel or deep structure or invariant of comparison" (Gentzler, 2010, p. 147).

Albir and Alves (2003, pp. 54-62) survey the six of the most representative models that account for translation processes: the interpretive theory of translation, Bell's linguistic and psycholinguistic model, Kiraly's sociological and psycholinguistic model, Wilss' translation as a decision-making type of behavior, Gutt's relevance-theoretical approach to translation, and Gile's effort model. In the words of Albir and Alves (2003), these models posit that translation as a product is "the result of cognitive processing carried out by translators" (p. 54). The cognitive processing, Wilss (1996) hypothesizes, draws on two complementary types of knowledge, namely declarative knowledge (knowing what) and procedural knowledge (knowing how) and the process involves "problem-solving and decision-making and upon which other mechanisms, such as creativity and intuition, also play a role" (Albir & Alves, 2003, p. 60). The paragraphs that follow review some of the models relevant to the present study.

Bell (1991) proposes a psycholinguistic model which builds on Halliday's systemic-functional linguistics on the one hand and information processing on the other. The model entails analysis (i.e. interpretation) and synthesis (regeneration) of meanings by the translator at work. The model, according to Albir and Alves (2003), postulates that the translator as an interpreter processes the ST at different levels of language such as the syntactic, the semantic, and the pragmatic on the one hand, and the translator as a writer reprocesses the meanings thus generated to regenerate a TT on the other. During processing and reprocessing of the text, the translator resorts to

short-term and long-term memories and is engaged in “constant online revision and changes in previous decisions” (Albir & Alves, 2003, p. 56).

The interpretive model proposed by Lederer (2003) identifies four interrelated and overlapping phases of translation: understanding, deverbalization, re-expression, and second interpretation. The first phase is the interpretation of the ST. It is the stage in which the translator grasps the sense of the ST by using his/her linguistic competence and world knowledge (Munday, 2016). Deverbalization corresponds to Nida's (1964) notion of transfer in which translators work on the sense derived from their reading of the ST. For the interpretive model of translation, Albir and Alves (2003) point out, “sense is the non-verbal synthesis [or] deverbalized meaning resulting from the process of understanding” (p.55).

The transfer of meaning is the intermediate phase that materializes through sense, not words (Munday, 2016). In the absence of this intermediate phase, the translation might end in mere transcoding and calques. The third and fourth phases of re-expression and second interpretation have to do with the regeneration of the TT based on the sense extracted from the ST. Albir and Alves equate the process of re-expression with “the process of expression in monolingual communication” (2003, p. 55). Finally, in the second interpretation, the translator verifies the exactness of the transfer of meanings from ST to TT on the one hand and linguistic accuracy in the TT on the other.

The third model proposed by Wilss (1994a & 1996) draws essentially on cognitive psychology. The model considers translation a decision-making type of behavior. In the words of Wills, “decision-making in translation amounts to an information-processing concept that describes decision-making behavior in terms of an interaction between the translator's cognitive system; his linguistic, referential, sociocultural and situational knowledge bases; the task specification; and the text-type-specific problems space” (Wilss, 1994a, p. 131). Since a decision is instigated by a certain problem and aimed at solving it, the notion of decision-making presupposes the presence of translation problems. That is to say, translators are required to make a certain decision when they face problems at different dimensions and levels of the text. Wilss (1994a, p. 145) hypothesizes six possibly recursive stages of decision-making that the translator follows to work out the solutions: a) identification of problems; b) clarification or description of problems; c) collection of information; d) deliberation of how to proceed, i.e. problem-solving strategies; e) moment of choice,

i.e. choice of solution; and f) post-choice behavior, i.e. evaluation of solutions. The model also hypothesizes that translators follow the process of cognitive simplification, that is, they simplify a complex problem in order to make it compatible with their processing capacity.

Finally, Kiraly's (1995) socio-cognitive model is more integrated in nature than the rest for its focus on social and cognitive dimensions of translation. The model conceives of translation as both external and internal activities. Viewed from the vantage of sociology, the model sees the translator as an active participant in the three interrelated situational contexts of the ST, the TT, and translational activity. From the perspective of cognitive psychology, the model interprets the translator's mind as "an information-processing system in which a translation comes from the interaction of intuitive and controlled processes using linguistic and extralinguistic information" (Kiraly, 1995, p. 102).

These cognitive models conceptualize translation as a conscious and cognitively effortful activity that demands intellectual skills. Robinson's (1997) model, on the other hand, challenges the supposition of centrality of consciousness in translation. He counters the assumption of most of the theories of translation that the translator works consciously, analytically, alertly. Robinson's model assumes that translators "only rarely work consciously, for the most part letting subliminal or habitual processes do the work" (1997, p. 107). The model postulates the following stages of the translation process: translate, edit and sublimate. In the translate stage translators jump into the text and translate intuitively. Consciousness seeps into the edit stage in which the translators think about what they have done; test their intuitive responses against their knowledge; they experience the tension between intuitive certainty and cognitive doubt (Robinson, 1997). As translators internalize what they have learned from the dialectic of the initial guess and its validation, they enter into the stage of sublimate. When their intuitive repertoire increases, their translation becomes more and more subliminal. It seems that the sublimate stage has to do more with the process of acquiring translation competence than with the process of translating the text itself.

Since the proposed models aim at explicating the complex cognitive process of translation from multiple perspectives, these models should be taken as complementary to each other. Drawing on Nida (1964), Bell (1991), Lederer (2003),

Wilss (1994a), Kiraly (1995), Robinson (1997) and Albir and Alves (2003), the fundamental tenets of the translation process can be summarized as:

- Translation as reading is a deconstructive (analytic) and interactive process, while translation as writing is an integrative (i.e. synthetic) process.
- The process of reading and writing in translation is dynamic, non-linear, and recursive.
- The translator undergoes a multi-staged process while interpreting the ST and generating a TT.
- The transfer of meaning from ST to TT functions as the intermediate stage between the two languages.
- Translation involves the integrative use of internal (cognitive) and external resources.
- The act of translating is subject to translators' memory, storage of information, linguistic and non-linguistic knowledge.
- Translation entails automatic/habitual or subliminal and non-automatic, and controlled and uncontrolled processes.

Translation competence. Translation competence designates the translator's ability to render a text. Approached from various theoretical perspectives, this ability is known by various terms such as translation competence, translational competence, translator's competence, translation skills, translation ability, and translation expertise (Albir & Alves, 2003). The term *translation competence* is preferred to other terms in the present study for its higher currency in Translation Studies literature.

The review of the representative models such as Bell (1991), Pym (1992), Kiraly (1995), Campbell (1998), and PACTE group (2003, 2005) reveals that there is lack of consensus as to the number and nature of constitutive components of translation competence. Pym's (1992) model, for instance, conceives translation competence as the union of two skills of generating a series of options in the TL and selecting the most appropriate option that fits the ST. Pym's model of generation and selection of TTs emphasizes generativity and decision-making during translation.

Translation competence in Albir and Alves's (2003) postulation is "the competence that underlies the work of translators [...] and enables them to carry out the cognitive operations necessary for the adequate unfolding of the translation process" (p. 63). In other words, translation competence amounts to "the knowledge and skills the translator must possess in order to carry it [the translation process] out" (Bell, 1991, p. 43). From the perspective of cognitive psychology, translation

competence is conceptualized as the totality of the knowledge base of the translator. The research group called Process in Acquisition of Translation Competence and Evaluation (PACTE in short) hypothesizes that the knowledge base of the translator includes “declarative and procedural knowledge but the procedural knowledge is predominant” (2003, p. 58). The translator’s declarative knowledge subsumes the knowledge about source and target languages and cultures, translation theories, the theme of the text, etc., while procedural knowledge amounts to the knowledge about the procedures of applying these different types of knowledge in the act of translation. Declarative knowledge is the translators’ underlying competence, while procedural knowledge is the competence required in execution.

The models that account for the translator’s underlying and executive competence are dominantly componential. Each model hypothesizes the existence of different components or subcompetences within its broader framework of competence. Some of the representative models reviewed by Albir and Alves (2003) are Wilss (1976), Bell (1991), Gile (1995), Kiraly (1995), Albir and Alves (1996, 1999), Risku (1998), Neubert (2000), PACTE (2000, 2003), Presas (2000, 2004), Goncalves (2005), Kelly (2005), Shreve (2006), and Alves and Boncalves (2007). These models are almost exclusively concerned with the competence of translators working from other to mother tongues rather than inverse translation, i.e. translating from one’s mother tongue into the second/foreign language.

Of these models, I discuss in detail the one proposed by the PACTE group (2003) for its comprehensiveness, research-based investigation and empirical support, and its implications for translation pedagogy. This model conceptualizes translation competence as a specialized and extended form of communicative competence of a bilingual. According to the model, translation competence entails five subcompetences: bilingual subcompetence, extra-linguistic subcompetence, knowledge about translation, instrumental subcompetence, and strategic subcompetence. Imbedded in these subcompetences are psycho-physiological components which entail “different types of cognitive and attitudinal components and psycho-motor mechanisms” (PACTE, 2003, p. 59). Figure 2.3 overleaf represents the interdependence and interactivity of these different types of competence:

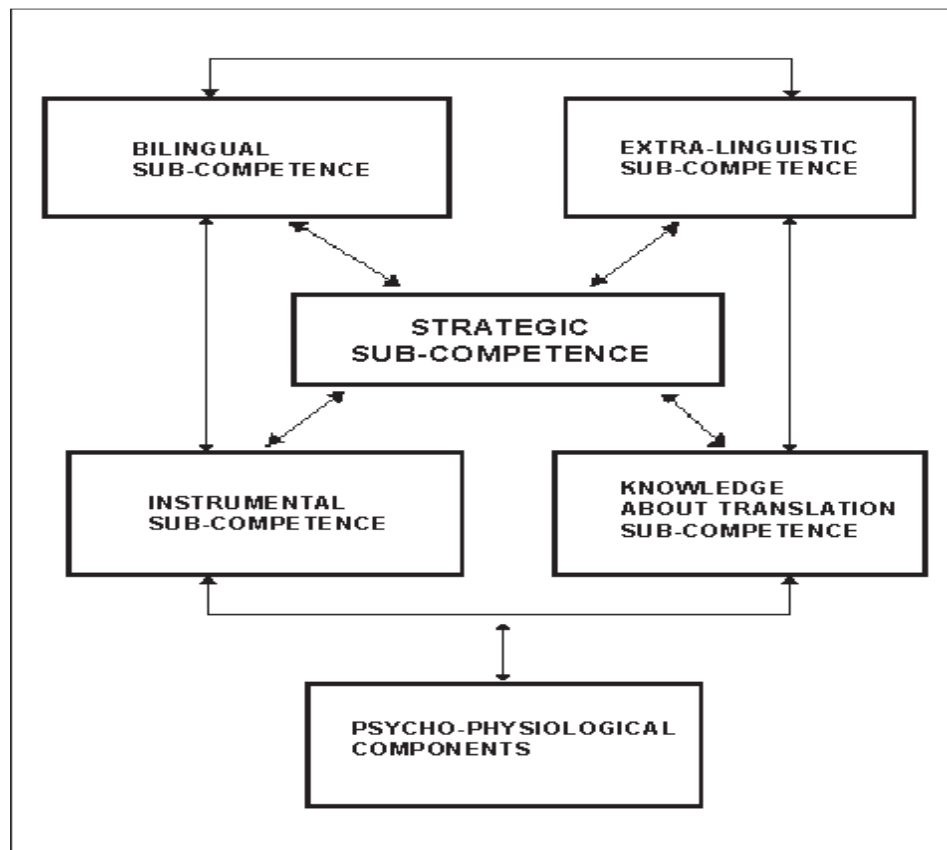


Figure 2.3. Interaction among Translation Subcompetences (PACTE, 2005, p. 610)

The bilingual subcompetence is language-related “procedural knowledge needed to communicate in two languages” (PACTE, 2003, p. 58). It consists of lexico-grammatical, textual, pragmatic, and sociolinguistic knowledge in both languages. The bilingual subcompetence represents all the components of communicative competence hypothesized in the models proposed by Canale and Swain (1980) and Bachman (1990) save the strategic competence. The model assumes that communicative competence is only one of the several components of translation competence.

The extralinguistic subcompetence is the content-related competence. It is predominantly declarative in nature, which is supposed to incorporate the translator’s encyclopedic, subject and bicultural knowledge. The knowledge about translation subcompetence is the translator’s knowledge of translation theory and practice. It comprises the translator’s theoretical insights, knowledge of translation problems, methods, procedures, and target users. It is declarative knowledge that guides the translation process and shapes the translation product. The instrumental subcompetence, on the other hand, is predominantly procedural, which is concerned with the translator’s knowledge of and ability to use information and communication

technologies such as dictionaries of all kinds, encyclopedias, grammars, style books, parallel texts, electronic corpora, searchers, etc. (PACTE, 2003). The competence of instruments is the know-how and know-where knowledge of the translator.

As indicated in Figure 2.3 above, strategic subcompetence occupies the central place in translation competence. This type of competence is counted as the most important procedural knowledge that the translator has to activate in order to formulate and solve translation problems and ensure the efficacy of the process and quality of the product. The strategic subcompetence entails planning the process in relation to the translation project, evaluating the process and the partial results obtained, activating other subcompetences and compensating for deficiencies, identifying problems, and applying procedures to solve them (Albir & Alves, 2003).

The researchers of the PACTE group (2003) hypothesize the existence of the psycho-physiological components that underpin all the translation subcompetences and interact with them. The psycho-physiological components are hypothesized to subsume: (a) cognitive components such as memory, perception, attention and emotion; (b) attitudinal components such as intellectual curiosity, perseverance, rigor, critical spirit, knowledge of and confidence in one's own abilities, motivation; and (c) abilities such as creativity, logical reasoning, analysis, and synthesis, etc. To refer to Figure 2.3 again, the model gives space for creativity in translation by placing it at the base as the foundational component which supports and interacts with all components of translation competence. Creativity is not considered a subcompetence but one of the components necessary in the execution of translation subcompetences.

Kelly's (2005) model, on the other hand, identifies interpersonal competence as one of the vital components underlying translation competence. Interpersonal competence comprises the ability to work with other translation practitioners, negotiation, and leadership skills (Albir & Alves, 2003).

These models accounting for translation competence share two common features. First, they are almost exclusively concerned with the competence of translators working from a second/foreign language to their mother tongue rather than inverse translation. Second, TL competence is either completely ignored as in Pym (1992) or mentioned only peripherally as in the PACTE group (2005) despite the fact that linguistic competence on the TL is a prerequisite component of translation competence. In the composite models of translation competence, TL competence is generally subsumed into bilingual competence (PACTE, 2003, 2005).

In this respect, Campbell's (1998) model, however, is an exception, as it is exclusively concerned with inverse translation and focalizes the second language translator's ability to produce optimum quality output in the TL. On the linguistic level, Campbell (1998) posits three levels of translation competence:

- Substandard competence that reflects translators' poor TL repertoire;
- Pretextual competence that concerns translators' inability to free the TT from ST structure; and
- Textual competence that mirrors translators' ability to produce the TT conforming to the TL system.

Campbell's framework foregrounds the linguistic aspect of translation competence and recognizes TL competence as the pivotal factor that determines the overall quality of TTs. Although proposed two decades ago, this framework still holds true for and is of high relevance to the ESL/EFL translation context in which students struggle simultaneously to acquire translation skills and to get mastery over English as the TL.

Based on Pym (1992), Campbell (1998), Albir and Alves (2003), PACTE group (2003), the following can be counted as the salient features of translation competence:

- Translation competence is not monolithic. It is an integration of reading and writing skills, each comprising several subskills.
- It comprises several interrelated subcomponents.
- Translation competence is perceived to be distinct from and more comprehensive and integrated than linguistic competence.
- It is expert knowledge that involves theoretical knowledge, an extended period of practice, training, a high level of metacognitive activities, and self-regulatory behavior.
- It amounts to cognitive functioning (what is needed to be a translator) and behavioral functioning (what the translator does).
- The strategic subcompetence is of decisive importance in the execution of declarative knowledge.
- Creativity is an integral part of all translation subcompetences.

All these models hypothesize the constructs underlying translation competence. Albir and Alves (2003) point out that most of the models are yet to be empirically tested and only a few of them are being validated from the empirical-

experimental perspective. These models are mostly speculative rather than empirically validated. Speculation about translation competence remains a reality for two reasons. First, competence, by its very nature, is not amenable to direct observation. Second, literary translation, like creative writing, is mostly guided by imagination, insight, and intuition which often remain a mystery not only for researchers but also for translators themselves.

Assessment of TTs by learner translators. The survey of literature on translation assessment suggests that translation teachers and researchers have adopted different methods to assess translated texts by student or learner translators (see Waddington 2001; Abbasi & Karimnia 2011; Wongranu 2017).

Surveying the methods that university teachers adopted to assess the TTs by Spanish students translating into English as a foreign language, Waddington (2001) identifies three broad methods of assessment: error analysis, a holistic appreciation, and a combination of error analysis and a holistic appreciation. Drawing on Waddington's (2001) survey, we can further identify two methods based on error analysis. The first involves identification and description of errors in a) the interpretation of ST such as addition, omission, and loss of meaning; b) the expression of the ST in the TL such as spelling, grammar, lexical items; and c) the transmission of the function of the text. Some of the researchers who have used this method to analyze and assess the quality of TTs are Doyle (2003), Schiaffino and Zearo (2005), Abbasi and Karimnia (2011), and Wongranu (2017). Doyle (2003), for instance, adopted the American Translation Association's (ATA) Framework (2002) for standard error marking. Descriptive in nature, the ATA framework recognizes 22 types of errors, including those committed at grammatical and lexical levels. Likewise, Schiaffino and Zearo (2005) have presented a translation quality index to assess the quality of translation based on the number and type of errors detected in the text. This assessment framework categorizes errors as critical, major, or minor, considering their effect on the transfer of content and breaching of the target grammar system. Abbasi and Karimnia's (2011) study also adopted error analysis to study the quality of English translations by Iranian students. The study reported the majority of students committing grammatical errors. Like Doyle, Koby (2015) adapted the ATA Flowchart for Error Point Decisions and Framework for Standardized Error Marking (2009) to assess the translations carried out by graduate students from German into English in terms of such criteria as misunderstanding, omission, literalness, ambiguity,

and grammar. The study rated misunderstanding as to the most serious error, whereas transfer errors were more frequently marked and noted more severe than grammar or language errors. The second assessment method is principally built on Pym's (1992) work which distinguishes between translation errors and language errors. Translation errors impair the transfer of ST content, whereas language errors do not affect the content transfer but breach the TL system. Translation errors result from a deficiency in the translator's ability to interpret the ST and choose the most appropriate TT for it. Language errors, on the other hand, reflect a deficiency in the translator's TL competence. Language errors, which typify breaches of the TL morpho-syntactic system, are binary in that they are grammatically either right or wrong (Pym 1992). Such errors can be detected even without comparing them with their source counterparts. Conversely, translation errors are non-binary because there cannot be one right answer. This approach regards translation errors or transfer errors graver than language errors. Since the theoretical distinction between these two types of errors is not foolproof in practice, the present study treats translation errors and language errors equally grave depending upon their negative impact on the communication of ST content in the TL. Moreover, language errors are not less severe than translation errors with respect to learner translators particularly when they are working into a foreign language. Transfer or translation errors in part are the result of "negative transfer or L1 interference" (James, 2013, p. 179) in which the transfer of lexical or syntactic components of the SL distorts the TT. This happens when translators indulge in "over-literal or word-for-word translation" (James, 2013, p. 179)

The holistic method involves the overall appreciation of the quality of a TT accompanied by descriptors for the assessment of different aspects of the TT. Descriptive in nature, Waddington's (2001) holistic method counts three areas of translation product: accuracy of content transfer, quality of the language of the TT, and degree of task completion. This approach is subjective and rather open-ended. Finally, the third approach concerns the combination of error analysis and holistic appreciation. This approach is guided by the assumption that the combination of the two methods leads to a more accurate assessment of TTs.

Review of Related Research

This subsection reviews some of the pertinent studies on translation with the primary focus on the process dimension. The review is presented chronologically under the two broad tentative themes: translation process and translational creativity.

Lorscher (1992) is considered a pioneer in the empirical study on the translation process. His study investigated strategies employed by advanced language learners and professional translators working from German into English and vice versa. The researcher adopted the introspective method to elicit the Think-Aloud Protocols (TAPs, in short) which were analyzed in an interpretive way. Lorscher (1992) summarizes the findings of the study as (a) translators employ linguistically less complex strategies while translating into the mother tongue than from the second/foreign language; (b) translation problems into the mother tongue are less difficult and laborious to solve than problems from the mother tongue; and (c) differences between the strategies of the translations into and from the mother tongue are of degree, not of kind.

Lorscher's (1996) another study employed the same research method and procedures to analyze the psycholinguistic aspects of the translation process. Comparing the processes carried out by professional and non-professional translators (i.e. foreign language students), he came up with the conclusion that both groups of translators exhibited no significant differences in the use of translation strategies. Nevertheless, some of the striking differences were marked. The professionals mainly adopted the sense-oriented procedures, handled larger units such as phrases, clauses, or sentences, and checked their TL productions with regard to their stylistic and text-type adequacy. By contrast, non-professionals adopted form-oriented procedures, processed small units such as words, and checked their solutions with regard to lexical equivalence and syntactic correctness.

Unlike Lorscher, Fraser (1996) in her study excluded non-professional translators and focused on professional translators only. The study was guided by the assumption that professionals should be the focus of the study so that the findings could be used to enhance professional practice itself. Her study comprised two groups of professional translators: a group of twelve translators translating from English into Arabic, Bengali, Gujarati, etc., and another group of twelve freelance translators working from French into English. The experimental texts comprised leaflets and a newspaper article. The data were elicited by means of introspective procedures of Immediate Retrospection (IR) and Think-Aloud (TA). The findings of the study can be summarized as (a) the translation brief and TL readership influence the translators' choice of strategies; (b) translators move beyond simple communication of content to meet the needs of the TL community; (c) community translators display very little

use of lexical translation, and in the case of lexical translation they often give several alternatives, and (d) there is a divergence of strategies not only across the groups but also within the group of community translators.

Drawing on these findings, Fraser proposes the hypothesis that “there is no such thing as ‘the’ right way to translate a text, but lots of ‘right ways’, and that the ‘rightness’ of any one translation will depend, solely or largely, on the nature of the TL readership and the translator’s own perception of his/her role” (1996, p. 93). Despite being broader in scope, and having high pedagogical significance, the Fraser study is silent on the creative process involved in the selection of translation strategies and generation of alternative TTs in the adjustment of the ST to cater to the needs of the target readership.

In the year 2003 Barbosa and Neiva employed Lorsch’s (1992 & 1996) Think-Aloud method to investigate the translation processes of foreign language learners and experienced translators. The study adopted the experimental design to compare the two groups of translators. The introspective procedure of Think-Aloud elicited two modes of data, namely the monologic and dialogic. The subjects of the study were novice translators (i.e. undergraduate and graduate students) and professional translators in the 45-55 age range, having the same educational background. Barbosa and Neiva (2003) report that student translators faced three types of difficulties: (a) understanding the text; (b) refining the text, and (c) finding means to express in the TL what they have interpreted from the ST.

Barbosa and Neiva (2003) further report that both of the groups neglected the reading of the text beforehand. Unlike the professions, student translators neither made predictions nor examined para-textual materials and they translated the text from top-to-bottom. Contrary to this, the professionals shuttled back and forth in the text and reread the whole translation after the completion and they delayed revision till the following day (Barbosa & Neiva, 2003). The findings run against the common belief that professional translators read the whole text before they start the work.

The PACTE group (2003) reported the findings of its 1998 explanatory study on the expert translators’ competence. The study employed a combination of several tools such as PROXY (a commercial software program), protocol texts for translation into and out of the foreign language, questionnaires, direct observation chart, and retrospective and guided Think-Aloud Protocols (TAPs). As one of its major findings, the group observed the following activities of expert translators during translation:

Table 2.1. *Catalogue of the Expert Translator's Observable Activities (PACTE, 2003)*

Direct observation	Recorded in PROXY
First reading of ST	Immediate solution
Re-reading of ST	No immediate solution
Revising TT	Pause and postponed solution
Underlining	Solution of a postponed solution
Making notes;	Provisional solution
Comparing ST and TT	Solution of a provisional solution
Consultation of printed material	Consultation of electronic materials
	Corrections

Like other introspective studies, the PACTE group's study suffers from the limitations of process research such as researcher's intervention, translators' inability to bring all translating experiences to the surface of their minds, and the complex mental operations not amendable to direct observation. Furthermore, these studies are exclusively quantitative in their approach to the analysis of the process and product data.

Another study by Alves and Magalhaes (2004) used small corpora to tap and map the process-product interface in translation by cross-analyzing process-driven and product-driven data elicited by means of experimental texts, *Translog*, and interviews. The novice translators were given to translate on *Translog* a short passage from a news magazine and each translation was followed by an interview. Built on Jakobsen's (2002) findings that postulated the three phases of the translation process: orientation, drafting, and revision; the study analyzed the translators' cognitive rhythms involved in these processes. Cognitive rhythms are conceived of as mental activities involved in changing the words, correcting typing errors, deleting the existing texts, and replacing them with new ones (Alves & Magalhaes, 2004). Alves and Magalhaes draw the following tentative conclusions from their analysis: (a) there is no correlation between balance or imbalanced cognitive rhythms and textual quality of TTs; (b) strict linear processing, lack of adequate cognitive management, and of critical language awareness seem to be the hindrance to the quality of novice

translators' texts; and (c) novice translators' texts are less durable, that is, they undergo a lot of editing process.

The PACTE group (2005) reports its first results of a pilot test related to decision-making in the translation process and interrelation between the translators' use of internal and external support during translation. The universe of the study was professional translators and teachers of foreign language, and the tools employed to elicit information were questionnaires, a direct observation chart, and the chart of consultation categories. The study focused on the three components of translation competence: the strategic, the knowledge about translation, and the instrumental with the underlying assumption that these three subcomponents are specific to translators that set them apart from other bilinguals. The findings confirmed its hypothesis that "the translator's degree of expertise influences the translation process and product" (2005, p. 618). Pointing to the differences in the process followed by teachers and translators, the study marked the following tendencies in decision-making: (a) language teachers use more simple external support than translators; (b) language teachers' use of simple internal support results in unacceptable solutions while translators' use of such support results in acceptable solutions; (c) translators predominantly rely on internal and external support to confirm their decisions; and (d) the use of internal and external support leads to the acceptable solutions in translation.

The studies reviewed so far are concerned with the translation of non-literary texts from the fields of advertisement, religion, law, popular music, and others. The texts selected for translation were short extracts; the setting was controlled and the subjects were under the direct observation of the researchers. Given their search for empirical evidence and scientific fervor, the reviewed studies dealt with translational creativity only peripherally. Investigation into translational creativity which, according to Bayer-Hohenwarter (2011), is credited to Paul Kubmaul (1991). It has largely remained an unexplored issue for the following reasons. First, the notion of creativity is obscure which is often ascribed to the private and subjective realm of the translator. The subjective elements such as imagination, insight, inspiration and intuition defy objective observation and quantitative analysis. In this regard, Bayer-Hohenwarter (2011, p. 664) quotes Wilss (1998) who notes that translational creativity can "neither be clearly conceptualized, nor measured, nor weighed nor described precisely". Second, translation itself is not considered a creative work proper. The dubious status of translational creativity echoes in Wilss's statement that,

“strictly speaking, translation is not a creative, but a *recreative* linguistic activity” (1994, p. 4750, emphasis added).

Bayer-Hohenwarter’s (2011) review of translational creativity research works shows that Wilde’s (1994) type/token analysis is the first empirical study that aimed at exploring creative elements in the translation of promotional texts. Other studies, according to Bayer-Hohenwarter, are Quillard (1992, 2001), Jetmarova (1998), Nida (1998), Thoma (2003), Nord (2005), Hubscher-Davidson (2005 & 2006), Audet et al. (2007), and Pommer (2008), to name some pertinent ones.

These researchers studied non-literary texts with the aim of inferring translation processes, including creativity, based on the analysis of translation products. Their findings do have some implications for literary translation research. However, non-literary texts differ from literary ones in many respects such as the function of the text, language users and language use, and degree of emotional intensity. It is therefore desirable to turn to the studies that are concerned exclusively with the analysis and interpretation of literary translation. In the paragraphs that follow, I review some research works that concern creativity in the translation of literary texts.

Bhattarai’s (1997) work which laid the foundation stone of Nepali translation academia analyzed the process-product interface in the translation of Nepali poetry into English. The study adopted an experimental design that assigned 24 learner translators to the ‘experimental group’ and the rest to the non-experimental group. The study adopted the comparative model of multiple translations to analyze the fifty contemporary Nepali poems and 122 versions of English translations produced by learner translators. Drawing on its findings, the study made the following inferences: (a) the ability to write in the TL is vital but it alone is not enough; (b) misreading or misinterpretation of the ST produces imperfect translations; (c) lack of any theoretical foundation stands as the greatest hindrance to translation; (d) practice and worldly knowledge have a vital role in the regeneration of the text; and (e) the practice of translating from other to mother tongue involves risks, sometimes very serious, in translating. Bhattarai’s study is product-based with process inclination, in that, the study employed translation products to make inferences about the twin process of translation reading and writing. Likewise, the study dealt with creativity embedded in the interpretation and regeneration of literary texts only implicitly. Unlike this, Thalen’s (1999) study exclusively focused on creativity in the translation of the

Declaration of Independence by Jefferson into different languages: Japanese, German, Russian, French, and Chinese. Based on the analysis of multilingual translations of the single ST, the study inferred that individual creativity in translation is evident in the conscious manipulation of the ST in the TL, and the manipulation of the text is subject to translators' ideology and their perception of expectations and aspirations of target readers. Thalen, for example, notes that Fukuzawa Yukichi, a Japanese translator, identified himself with Jefferson and revealed his own dream through the TT to call for the revolt in Japan. By contrast, one of the Nazi translators recreated the message and words of the original but he dramatically distanced the American experience from the Germans. Thalen's study is also product-based with process inclination.

Following the tradition of product-oriented research, Da Silva (2009) studied Shakespeare's sonnets rendered by three Brazilian translators. The findings counter the traditional notions that consider the translator's task limited, mechanical, and devoid of any creativity. Rather, translation of poetry involves a bewildering array of choices, and "these choices are often dictated by a negotiation process based on loss and compensation" (Da Silva, 2009, p. 833). Da Silva further points out that "a poetic translation makes up a strictly compensatory process" (p. 837). In a similar spirit, Bayer-Hohenwarter (2011) approached translational creativity from the perspective of the translator's ability to manipulate source expressions in the TL. He analyzed the TTs to explore the translators' "ability to depart from the source text (ST) structure by applying creative shifts" (2011, p. 663). The study adopted the experimental design with the two groups of subjects: student translators and professional translators. Both the groups were given to translate four experimental texts (popular science texts) of about 200 words. Drawing on the analysis, Bayer-Hohenwarter reached the following conclusions about translational creativity: a) there are clear differences in the creative behavior of students and the professionals; b) the assumption that professionals produce more creative shifts is partially true, and c) more creative shifts do not necessarily achieve high-quality results in translation.

Translators' creativity is also subject to their knowledge of the source and target language cultures. It can be hypothesized that culturally aware and knowledgeable translators are likely to produce more appropriate translations than those who limit themselves to linguistic spheres only. In this regard, AL-Sarrani's (2011) study of the cultural dimension of literary translation merits a mention. The study aimed at exploring "the challenges of cross-cultural translation of American

literary works into Arabic” (p. iii). His study was motivated by the theoretical assumption that translators’ lack of adopting a period-specific cultural-oriented approach has prevented many American literary works from being translated into Arabic. He adopted the qualitative approach and a case study of the translation of Harriet Beecher Stowe’s *Uncle Tom’s Cabin* and its different translated Arabic versions. The study identified cultural, religious, geopolitical, and gender-based challenges faced by literary translators with the conclusion that “despite the fact that the work [*Uncle Tom’s Cabin*] has been translated seven times into Arabic, due to the linguistic-oriented approach, the historical and cultural significance of Stowe’s novel has not yet been introduced to Arabic readers through translation” (p. iv). Finally, AL-Sarrani recommends the cultural-sensitive approach, advocating faithful translations that respect the literary text’s cultural and historical contexts (p. iii).

Translators’ productivity is also influenced by their instrumental competence, i.e. their knowledge about and skill of using translation resources. Willson-Broyles (2013) carried out a research under the title *Cultural Untranslatability in Swedish-English Literary Translation in the Age of the Internet*. The study set out to answer how translators’ accessibility to the Internet resources has changed the work of translating literature from Swedish into English. The study mixed the method of document analysis that comprised a comparative analysis of the translation of culture-specific items in four novels translated from Swedish into English and the survey of working translators. Based on the comparative analysis, Willson-Broyles concludes that: a) translators rely heavily on the Internet while translating cultural items such as slang, idioms, works of art or literature, foods customs, and places names; b) most target readers also use the Web for cultural knowledge implied in the text, and c) there is a growing tendency of using foreignizing techniques in the translation of cultural items.

Strategies have been one of the fertile areas of translation research. It is assumed that the quality of translated texts is determined by the type of strategies adopted by the translator. In this regard, a recent study conducted by Neupane (2017) also deserves a mention. The study entitled *Strategies Used in Translation of Culture Specific Concepts: Exploration into Nepali Novels* aimed at exploring the strategies employed in the translation of culture-specific expressions used in four Nepali novels translated into English. Primarily product-oriented, the study adopted qualitative techniques of observation of the terms, and interviews with the translators, and its

findings show that Nepali culture-specific terms are translated by using, “ more general term, more neutral/less expressive term, loan term, paraphrasing [...], cultural substitution, omission, and illustration” (Neupane, 2017, p. ix). This study has dealt with the process of translating cultural expressions only peripherally.

The majority of researchers have limited translational creativity to the product dimension with their focus on TTs and to the employment of the quantitative paradigm in their attempts to quantify creativity. Such research works suffer from two limitations. First, the TT undergoes processes similar to those in creative writing such as “decision-making and problem-solving” (Sternberg, 2006), and “preparation, planning, incubation, drafting, rewriting, and revision” (Morley, 2007). The study of creativity manifested in the translation product; hence remains incomplete without taking into account interim versions that link the final product of translation with the ST. Second, the study of creative processes of translation requires the researcher to move into translators’ experiential zone by means of self-reporting techniques such as the interview, reflective writing, and stimulated recall of actual translation experiences.

The Conceptual Framework

Drawing on the theoretical and empirical knowledge of translation product and process delineated above, I developed the following conceptual framework for the study:

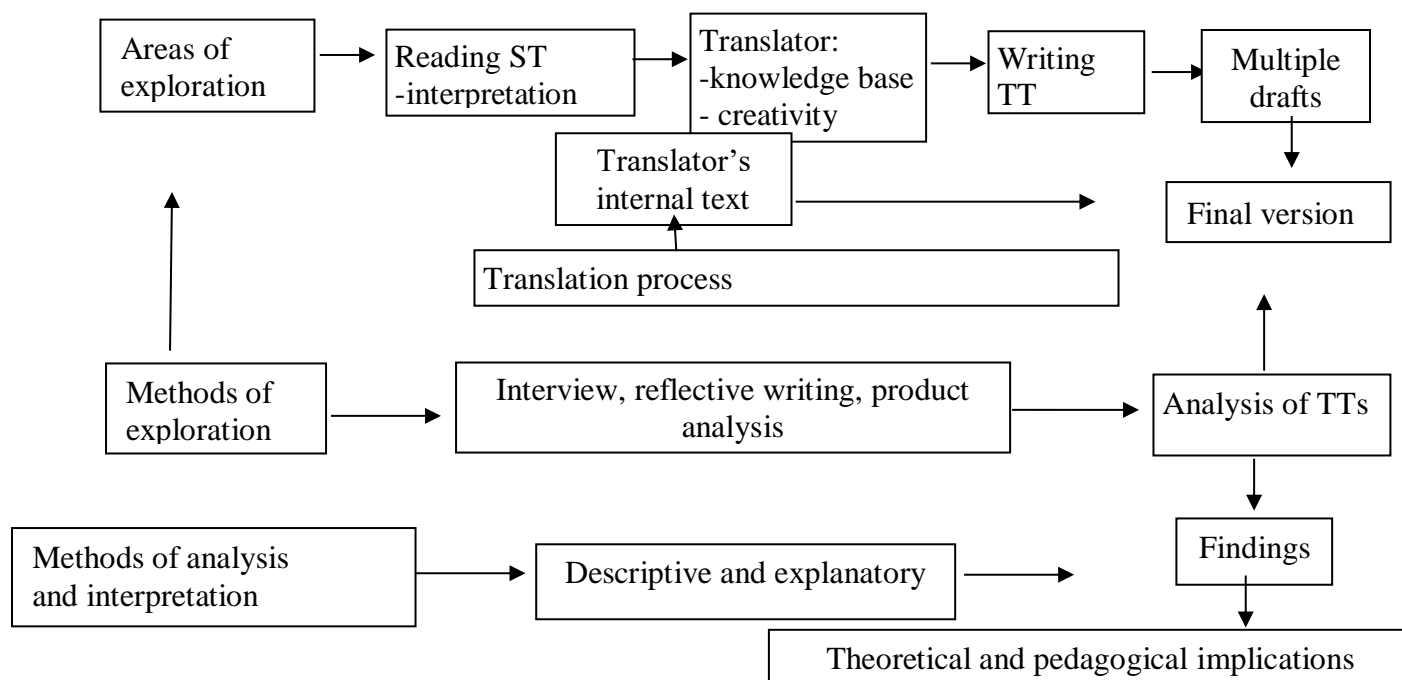


Figure: 2.4: Conceptualizing an Interface between Translation Process and Product

The conceptual chart comprises the three major dimensions of research: areas of exploration, methods of exploration, and methods and procedures of analysis and interpretation. The areas of exploration amount to the objectives of the study: how translators interpret STs and regenerate them in the TL, and how these two aspects of translation are interconnected with each other.

Methods of exploration constitute the design and methods of collecting the data to arrive at the answers to research questions. The study employed semi-structured and retrospective interviews and analysis of TTs to explore the processes of ST interpretation and its regeneration in the TL. Finally, methods and procedures of data analysis and interpretation concern exploring the patterns in the data and explaining them. The findings drawn from the analysis of the data are followed by theoretical and pedagogical implications.

Chapter Summary

This chapter establishes “knowledge territory” (Bitchener, 2010, p. 214) which serves as a theoretical foundation for the chapters that follow. With a view to establishing theoretical and empirical knowledge territory, the chapter outlines different models of researching translation product and process, discusses theoretical constructs such as equivalence, interpretation, and translation competence, and reviews relevant research works in translation process, product and creativity. The theories, models, definitions, constructs, and research works reviewed so far are instrumental in establishing a link between objectives of the study and discussion of the findings in the subsequent chapters as well as providing a clear direction for the present work.

The chapter begins with the discussion of the evaluative mode of translation research that compares the TT with its ST counterpart by employing different criteria such as linguistic accuracy, semantic and cultural transfer, and fidelity. These criteria are employed later in the study to analyze and assess TTs generated by learner translators. It further presents the issues and methods of researching translation processes to account for the twin processes of interpretation of the ST and its regeneration in the TL. This discussion provides theoretical insight into developing research tools to elicit the data from the participants.

I have presented the notion of the double helix of reading and writing to shed light on the intricate interaction between reading and writing in translation. The key

insights for reading and interpretation are drawn from different theories of interpretation such as Romanticist hermeneutics of Schleiermacher (1813/2012) and Steiner (1975/2012), Gadamer's (1960/1986) historical hermeneutics, Poulet's (1969/1992) phenomenology, Ricoeur's (1976) text-based theory, Buhler's (2002) kinds of interpretation, and Derridian deconstruction, among others, whereas the notion of translation as the process of regenerating the ST in the TL is elementally guided by Benjamin (1923/2012), Paz (1971/1992) and Singh (2010). Touching on the cognitive aspect of the translation process, the chapter delineates different models that have been proposed to account for translation processes. The key tenets drawn from these models are employed in the subsequent chapters to describe the reading and writing dimensions of learner and published translators. The first section of chapter II ends with a discussion of translation competence. The second part of the Chapter comprises the review of studies of the translation process and product with respect to their objectives, methodology and findings. The key studies reviewed, among others, are Lorsch (1992 & 1996), Fraser (1996), Bhattarai (1997), Barbosa and Neiva (2003), the PACTE group (2003), Alves and Magalhaes (2004), and Bayer-Hohenwarter (2011). The review served three purposes: (a) to identify the appropriate methodology for the present study; (b) to identify a niche in the previous works and announce the necessity of occupying the niche, and (c) to propose the theoretical framework for the study. The chapter that follows presents the methodology of the study.

CHAPTER III

Research Methodology

This chapter introduces, discusses, and justifies the methodological approach, research design, methods, and procedures selected so as to answer the research questions posed in Chapter I. The chapter further specifies the study participants and describes as well as justifies the selection of data collection tools. Additionally, it illustrates the procedures of data collection and data analysis. This chapter concludes with the clarification of ethical issues concerning the data collection process.

Mixed Methods Research Design

I adopted a concurrent mixed methods research design (Qual+quan) in order to explore the translation process, translation product, and the potential interface between them. This mixed methods design “involves combining or integration of qualitative and quantitative research and data in a research study” (Creswell, 2014, p.14). The concurrent mixed methods design is “usually used for triangulation purposes- to answer the same research question using different datasets and data analysis procedures” (Riazi, 2016, p.192). The combination of qualitative and quantitative methods is recommended for the good reason that one method can support and inform the other. Recognizing the value of integration of qualitative and quantitative methods in language research, Dornyei (2007) maintains that, “in most cases, a mixed methods approach can offer additional benefits for the understanding of the phenomenon in question” (p. 47). The integration of qualitative and quantitative methods in a single research project is preferred because the integration, as Dornyei points out, helps the researcher (a) to use the strengths of one method to overcome the weakness of the other, (b) to understand a complex research phenomenon by converging quantitative data and qualitative data, and c) to improve the validity of data.

The qualitative method concerns what Nunan (2010) calls, “understanding human behavior from the actor’s own frame of reference” and it is “discovery-oriented, exploratory, expansionist and inductive”. Conversely, a quantitative method, as Nunan further puts “seeks facts or causes of social phenomena without regard to the subjective states of the individuals” and it is “verification-oriented, confirmatory, referential, and outcome-oriented” (p. 4). The qualitative method in translation serves the purpose of the researcher who endeavors to explore the process dimension from the participants’ perspectives, whereas the quantitative method best fits the purpose of analyzing the product. Since the primary purpose of the present study was to explore

literary translation from the perspectives of both process and product, I deemed the mixed methods design necessary. With a view to integrating the tenets of qualitative and quantitative approaches within a single methodological framework, I adopted the process-oriented and product-oriented research methodologies discussed by Saldanha and O'Brien in their work *Research Methodologies in Translation Studies* (2013).

The process-oriented methodology has a qualitative orientation, whereas the product-oriented methodology is inclined towards the quantitative approach. I adopted the former to explore translators' experiential zone by means of qualitative tools, namely semi-structured interview, stimulated recall or retrospective interview, and reflective writing. On the other hand, I employed the quantitative approach to the analysis of the translation products generated through the performance task (see Data Collection Tools below). The integration was guided by the assumption that the harnessing of process-oriented and product-oriented methodologies would lead the researcher deeper into the translation phenomena from two different, yet highly interrelated perspectives.

Triangulation

Triangulation involves "the use of different methods and sources to check the integrity of [...] inferences drawn from the data" (Ritchie, 2003, p. 43). In the words of Cohen, Manion and Morrison (2018), triangulation techniques "attempt to map out, or explain more fully, the richness and complexity of human behavior by studying it from more than one standpoint, and in doing so, by making use of both quantitative and qualitative data" (p. 265). Of the various forms of triangulation, I triangulated the sources that combined the data from learner translators and published translators, the methodologies that involved the methods of process-oriented and product-oriented research, and finally, the theories of translation process and product in order to achieve theoretical triangulation for the study.

Study Participants

The study constituted two types of participants. The first type comprised learner translators. English-major M.Ed. students specializing in Translation Studies with at least second division in the Master's degree were designated as learner translators. One more important criterion for the selection of this group of participants was that they had not published any translation to their credit. I selected thirty participants from such ESL/EFL student translators. The second type of participants constituted published translators. The participants who had translated and published at

least one text from Nepali into English were designated as published translators. I selected twenty participants from this group of ESL/EFL translators.

Altogether this study had 50 study participants. Following Ritchie, Lewis and Elam (2003), fifty was considered a manageable number of participants for qualitative study. They have cautioned that if qualitative participants are much larger than fifty, they “start to become difficult to manage in terms of the quality of data collection and analysis” (2003, p. 84). Considering the participants around fifty theoretically justifiable and practically manageable, the study had thirty learner translators who produced different versions of English texts and twenty published translators sharing their views on and experiences of literary translation.

Sampling Frame and Sampling Procedure

I generated a sampling frame for published translators by using the existing publications in Nepali-English translation, specifically Karmacharya and Ranjitkar (2002), Bhattarai (2004), Adhikari (2014), and the journals that publish English translations of Nepali literary texts. Similarly, I prepared a list of students specializing in Translation Studies in M.Ed. in consultation with the Department of English Education, Mahendra Ratna Campus, Tahachal, where I am a faculty, and University Campus, Kirtipur in order to derive the required number of learner translators. Moreover, I used different anthologies of Nepali short stories published by Nepal Academy, Sajha Prakashan, and Nepali Kalasahitya Dot. Com. Pratisthan to select the required number of short stories for translation purpose.

I employed purposive sampling to select the participants for the study. The participants were selected “on the basis of their characteristics and relevance to the research questions” (Riazi, 2016, p. 253). The use of this sampling procedure was also motivated by practical factors such as availability, easy accessibility and geographical proximity of participants, and their willingness to volunteer (Dornyei, 2007).

For the purpose of collecting product data, I selected the ten Nepali short stories from different anthologies published in the last two decades from the 2050s to 2060s B.S. They are *Madhestira* (Towards Madhes), *Ekanta* (Solitude), *Dukhanta* (Tragedy), *Chil* (Eagle), *Najanmandai Tukrie-ka Sapanahuru*, *Ekal*, *Dristi ra Ghanaghor Jangal*, *Beganveliya ra Siudi-ko Phool*, and *Atanka* respectively by Koirala (2000), Brajaki (2000), Sapkota (2003.), Regmi (2003), Prerana (2013), Neerab (2013), Madhikarmi (2013.), Thakuri (2014) and Pokharel (2015) (see Appendix A).

The criteria I employed in the selection of these stories were: (a) length (each story was within the limit of 800 to 1500 words); (b) presence of culture-specific expressions and idiomatic expressions; and (c) depiction of contemporary issues such as male-female relationship, political violence, absurdity, and experimentation.

Data Collection Tools

I employed interview, and reflective writing and production task (i.e. translation task) as the key tools for the collection of oral and written data respectively. To collect the oral data from both groups of participants, I conducted two types of interviews: semi-structured interview and “retrospective interview” (Dornyei, 2007, p. 134) or “the stimulated recall” (Nunan, 2010, p. 94). The semi-structured interview was conducted with published translators so as to investigate their views on and experiences of literary translation. The stimulated recall, on the other hand, was conducted with learner translators in order to explore their experiences of translating the assigned Nepali short stories into English. Moreover, the production task was used to elicit English translations of Nepali texts from learner translators.

The semi-structured interview. I chose the semi-structured interview for its flexibility, depth, and space for interactivity without losing the track of the study questions. In this regard, Dornyei (2007) posits that the semi-structured interview offers a compromise between the two extremes of structured and unstructured versions. This format of interview allows the researcher to collect the oral data under the predetermined categories as well as the data relevant to the study question but not anticipated beforehand.

I conducted this mode of interview with the published translators with the help of an interview schedule prepared in advance. The schedule was loosely structured under three broad headings: translators’ perception of translation and translational creativity; translation reading (interpretation), and translation writing (regeneration), each heading constituting different themes, such as motivation, resources for translation reading and writing, planning, and drafting (see Appendix B for Structure and Content of Interview Schedule).

Interview questions revolved around “content mapping, content mining and in-depth, iterative probing” (Legard, Keegan, & Ward, 2003, pp. 148-152) to achieve wider coverage and depth of translation phenomena in question. Content mapping questions further comprised ground mapping, dimension mapping, perspective-widening questions, whereas content mining questions subsumed “exploratory,

explanatory and clarificatory probes” (Legard, Keegan, & Ward, 2003, pp. 150-151). Finally, iterative probes which remained as an appendage to the interview schedule were framed during or after the interview as a response to the interviewees’ answers to the questions. The underlying assumption was that the use of iterative probing would take the inquiry further and help me to arrive at a full understanding of interviewees’ perspectives on and experiences of translation phenomena.

I collected the data from published translators according to their preferred mode. There were eight translators who preferred the written mode to the oral mode of interview. Upon my explanation of the areas of interview, they were reluctant to express their views extempore. Instead, they wanted some weeks for mental preparation so that they could organize their thoughts and experiences about translation. Their preference seems natural since the interview questions concerned academic and creative aspects of the translation process which obviously called for deeper thinking. Moreover, they preferred the written interview because they could answer the questions at their own convenience. Three of the translators lived abroad during the time of the data collection, which also rendered the use of the written mode obligatory.

The nature of the data shows that the written data are richer than the oral data, i.e. the former being more elaborate and coherent than the latter. Based on this, I am in a position to claim that a written interview can generate richer data when the areas of exploration are academic that require serious contemplation and cross-reference to answer the questions. The oral interview, however, has a benefit over the written interview when the researcher is dealing with everyday life experiences.

The retrospective interview and reflective writing. I administered the retrospective interview to learner translators immediately after they submitted the English translation. I used the interview schedule that comprised broad themes of the translation process such as the process of reading, the process of writing, the use of resources, and decision-making (see Appendix C for Retrospective Interview Schedule). While assigning the translation task, I asked each of them to write down on a separate sheet of paper his/her feelings of translating the short story— how they felt while reading the story; how many times they read it; what sorts of problems they faced in the comprehension of the short story; how they solved them; what sorts of resources they used, and so on (see Appendix D for Reflective Writing Sheet). Apart from the interview schedule, I used their reflective writings as well as interim versions

for generating questions which stimulated them to recall the relevant experiences of translating the stories.

The stimulated recall questions were guided by the detailed study of translated texts, and traces left in texts such as underlining, circling, and writing in the margin, line breaking, and the changes they made in different drafts. I minutely studied such traces and interim versions to probe into their translation process.

Production task. A production task is an elicitation tool used to obtain the samples of learner language for linguistic analysis (Nunan, 2010). As a production task, one Nepali short story was given to three translators to render into English (see Appendix A & D). Additionally, I requested each of them to write down his/her feelings about the translation of the given text so as to generate the written translation protocol (see Appendix D). The purpose of employing the translation production task was to engage learner translators in the production of English translations of Nepali short stories.

For the assessment of their English translations, I developed a text analysis scheme that entailed descriptive and evaluative criteria such as translational creativity, strategies and fidelity, accuracy, and the like (see Appendix E for Text Analysis and Assessment Scheme).

Data Reliability and Validity Measures

In research, reliability refers to the consistency of data obtained by elicitation instruments (Dornyei, 2007). This notion of reliability has its roots in the quantitative paradigm. Reliability in qualitative research, on the other hand, is conceptualized as “a fit between what researchers record as data and what actually occurs in the natural setting that is being researched, i.e. a degree of accuracy and comprehensiveness of coverage” (Cohen, Manion, & Morrison, 2018, p. 149). Unlike in purely quantitative research, “this is not to strive for uniformity; two researchers who are studying a single setting may come up with very different findings but both sets of findings might be reliable” (Cohen, Manion, & Morrison, 2018). To ensure the reliability of the findings, I triangulated the different methods of data collection with a view to examining the translation process and product from different perspectives.

In order to strengthen the consistency and uniformity of the elicited information, I employed the semi-structured interview schedule that comprised different categories, each further comprising broad questions to be posed. I believed that such a structure of the interview would elicit semi-controlled information from

participants for comparison without sacrificing the free flow of information. Moreover, I consulted three experts in the field for feedback on the interview questions. After incorporating the input from them, I further consulted my supervisor for additional feedback. The questions were revised and finalized based on the supervisor's comments and suggestions. By the same token, I provided each learner translator with the translation brief, that is, "the explicit or implicit specifications for any given translation task" (Palumbo, 2009, p. 125) so as to ensure uniformity in the performance of translation task (see Appendix D for Translation Brief). The brief comprised, among others, instructions or specifications about the purpose of the translation, the nature of the text to be translated, and the expected quality. There were two types of brief: written and oral. The written brief was given in the form of translation guidelines, whereas the oral brief was communicated with each translator in person while handing them the Nepali text to translate.

The submission of the translation was followed by the retrospective interview. Some researchers have criticized the retrospective interview on the grounds that "the gap between the event and the retrospection will lead to unreliable data" (Nunan, 2010, p. 124). In order to address this problem, I asked the translators to document their translation experiences on separate sheets of paper (see Appendix D). This reflective writing served two purposes: (a) it was used as a means of collecting a translation protocol, which, in turn, was employed to make inferences about their actual translation process; and (b) it was also used, during the interview, as a prompt to encourage them to recall their experiences more accurately. That is to say, I employed their reflective writings to help them recall their translation experiences which otherwise might have been forgotten.

Gass and Mackey (2000) posit that the recall prompted within the 24 hours after the event would have 95 % accuracy, or "the time lapse should not exceed two days" (Dornyei, 2007, p. 149). Keeping this point in mind, I carried out the retrospective interview with each learner translator within a day or two after the completion of translation to ensure the reliability of the recalled information.

So far as validity is concerned, the study triangulated the sources of data (i.e. learner translators and published translators), the methodologies and methods (i.e. process-oriented and product-oriented methodologies, and methods, namely interviews, reflective writing, and product analysis), and data analysis (i.e. qualitative

analysis of process data and quantitative analysis of product data) in order to ensure both internal and external validity of the findings.

Data Collection Procedures

The study comprised interview data and textual data collected from learner translators and published translators by means of production task, reflective writing, retrospective interview, and semi-structured interview. The data from these two types of translators formed two different sections:

1. Collection of textual and interview data from learner translators
2. Collection of interview data from published translators

I collected the data from learner translators in two stages:

Stage I

Upon building rapport with and clarifying the research purpose to learner translators who consented to participate in the research, I gave one Nepali short story to three translators (see Appendix A). I requested them to translate the story at home at their convenience and return the translated English version within a month from the date of receiving the text. Moreover, I informed them both orally and in writing that they, as professional translators, could use all sorts of translation resources at their disposal. Moreover, I requested each translator to jot down on the given sheet of paper their feelings related to problems they faced and the resources they used during translation. I also informed them that they would be interviewed about their experiences of translating the short story after submitting the English translation. Finally, they were told that their final translations, if editable, would be published. I believed that this type of incentive would encourage them to translate the text more sincerely, which, in turn, would generate genuine data.

Stage II

The submission of the translation was immediately followed by a retrospective interview. I conducted the face-to-face interview with each of the translators individually. The time and place for the interview were decided on as per the preference of the individual participant. More than half (18) of the participants preferred to come to my residence after office hours with their translated works, whereas I interviewed five of them in their schools during their leisure time. The rest of the participants preferred to see me at Mahendra Ratna Campus, Tahachal where I took evening classes. The interview took place in the unoccupied rooms of the campus. The interviews lasted from 30 minutes to 45 minutes depending on the

translators' willingness to communicate their translation experiences. I audio-recorded the interviews and supplemented them with notes.

The second section comprised the data collected from published translators collected through face-to-face/written semi-structured interviews.

After identifying the literary translators potential to contribute to the study, I requested twenty of them via email/phone to share their views on and experiences of translation. Upon their consent to volunteer, I communicated by email/ phone to each of them the key areas of the interview in advance so that they could prepare themselves. I also informed them that their interviews would be published, if they gave their permission, on webzines after the completion of the research. I believed that it would be an incentive to their contribution to the study. Then, I fixed the time, place and mode (written or oral) of the interview as per their convenience. As mentioned earlier, only twelve translators preferred the oral mode of interview and invited me to their own residences for sharing their views and experiences. I reassured confidentiality and requested permission to record the interview. The shortest interview was 45 minutes and the longest was one and a half hours. Upon their consent, I audio-recorded the interviews and supplemented them with field notes.

In the case of those eight translators who preferred to give their views in the written form, I mailed them the interview questions. They sent the written replies in a word file attached with the mail within one month. Later, I contacted them by phone and on Facebook Messenger and even met three of them fact-to-face to probe into the areas which were not clearly or sufficiently articulated in the written text.

Data collection procedures are schematically presented as:

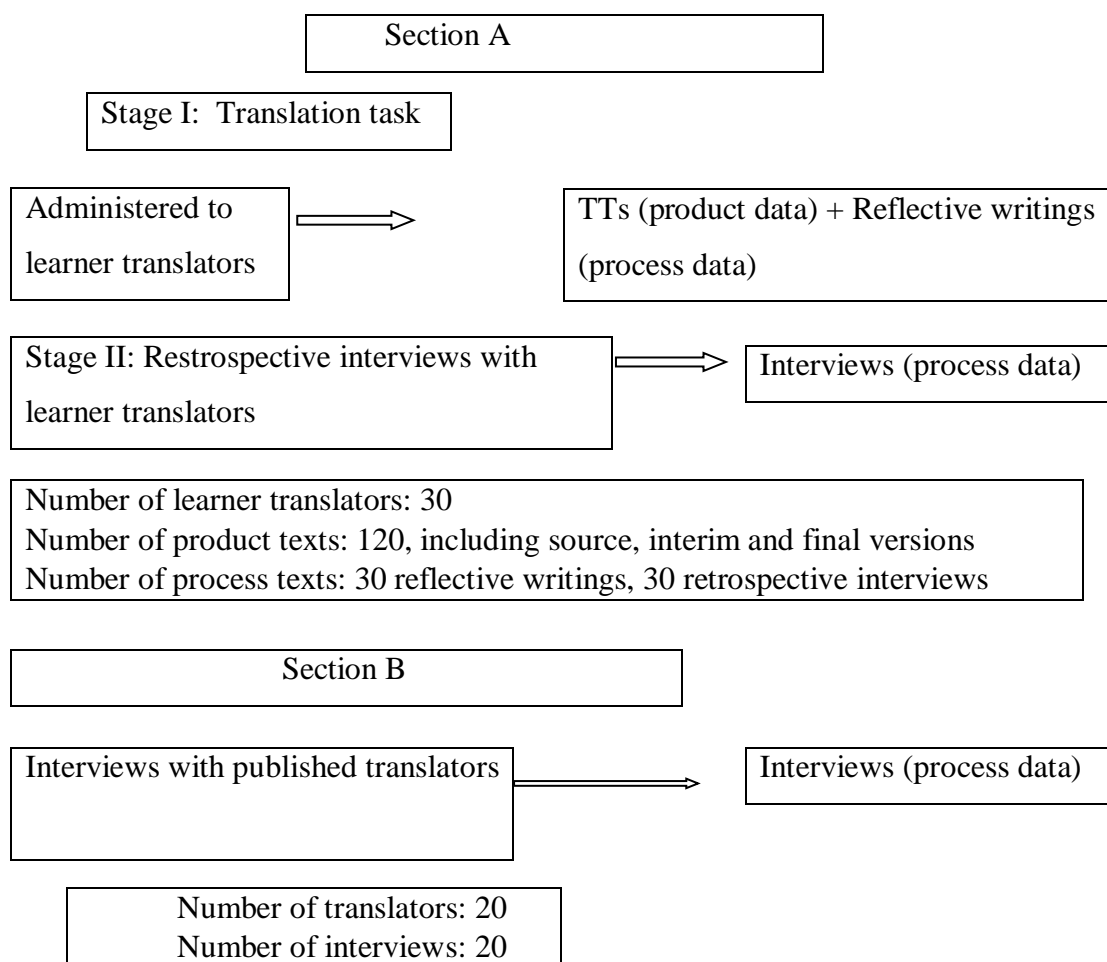


Figure 3.1. Study Participants, and Methods and Procedures of Data Collection

Data Analysis Approaches and Procedures

The total corpus for the analysis constituted the texts produced by 30 learner translators and 20 published translators. The learner-generated corpus formed the largest part of this study. They translated 10 Nepali short stories, producing 30 TTs, and additional 60 interim versions. With the addition of 30 source texts, there were 120 texts altogether for analysis. The corpus further comprised 30 retrospective interviews and 30 reflective writings elicited from this group of translators. This large corpus was used for exploring different dimensions of translation as process and product.

The analysis and interpretation approach I followed was in line with the analytical hierarchy proposed by Spencer, Ritchie and O'Connor (2003). In line with their approach, the data went through the three stages of data management, descriptive accounts, and explanatory accounts. All levels of analysis were guided by the theoretical tools discussed in Chapter I and Chapter II and my own experience and insights as a literary translator and translation teacher.

Given the nature of the data, I adopted “the mixed methods data analysis” (Dornyei, 2007, p. 268) that combines thematic analysis and statistical strategies. The process data were subjected to “coding and thematic analysis” (Riazi, 2016, p. 323) accompanied by some degree of quantification. I transcribed the oral data with my prime focus on “the content rather than the form of the verbal data” (Dornyei, 2007, p. 247), while at the same time taking care of the paralinguistic features that expressed participants’ overtones and emphasis. I pre-coded and coded the text by reading it through several times, and clustered the codes under different categories based on which I generated different themes and subthemes. Generation of themes was guided by the top-down thematic analysis approach which, according to Riazi (2016), comprises the coding scheme developed usually on the basis of “the relevant theories and the concepts emerging from the data” (p.225). The generated codes were verified in light of the theoretical constructs discussed in Chapter II, and in consultation with my supervisor.

I analyzed the product data mostly using text analysis with the prime focus on lexico-grammatical components of texts (Riazi, 2016). The product data were processed statistically and presented through the numerical tabulation that comprised frequency count and percentage. The product data were also subjected to thematic analysis. In other words, I resorted to some simple descriptive statistics such as frequency count, percentage, and tabulation for the analysis of translated texts quantitatively in general and for the quantification of linguistic accuracy, creativity in the use of strategies, and sentence manipulation in particular. I analyzed and interpreted the cases representing each theme descriptively which was also guided by my own intuition and experience as a literary translator.

Ethical Considerations

Saldanha and O’Brein (2013) remind us that the translation researcher should be aware of his/her own bias, ideology, and power, take institutional approval and informed consent, and ensure non-deception and protection from harm so as to ensure that the study is ethical. Keeping this in mind, before eliciting the required information from the participants, I informed all of them about the purpose of the study, the task they were to perform (in the case of learner translators), and the way the obtained information would be utilized. Before conducting the interview, I gained consent from each of the participants to record their views and experiences. They were also informed about their autonomy to quit their participation at any time in the research

process if they liked. Moreover, I coded the participants as LT, LT2...LT20 (in the case of learner translators) and PT1, PT2... PT20 (in the case of published translators) to ensure anonymity and confidentiality, and safeguard their right to privacy.

Figure 3.2 summarizes the overall methodology adopted for this study:

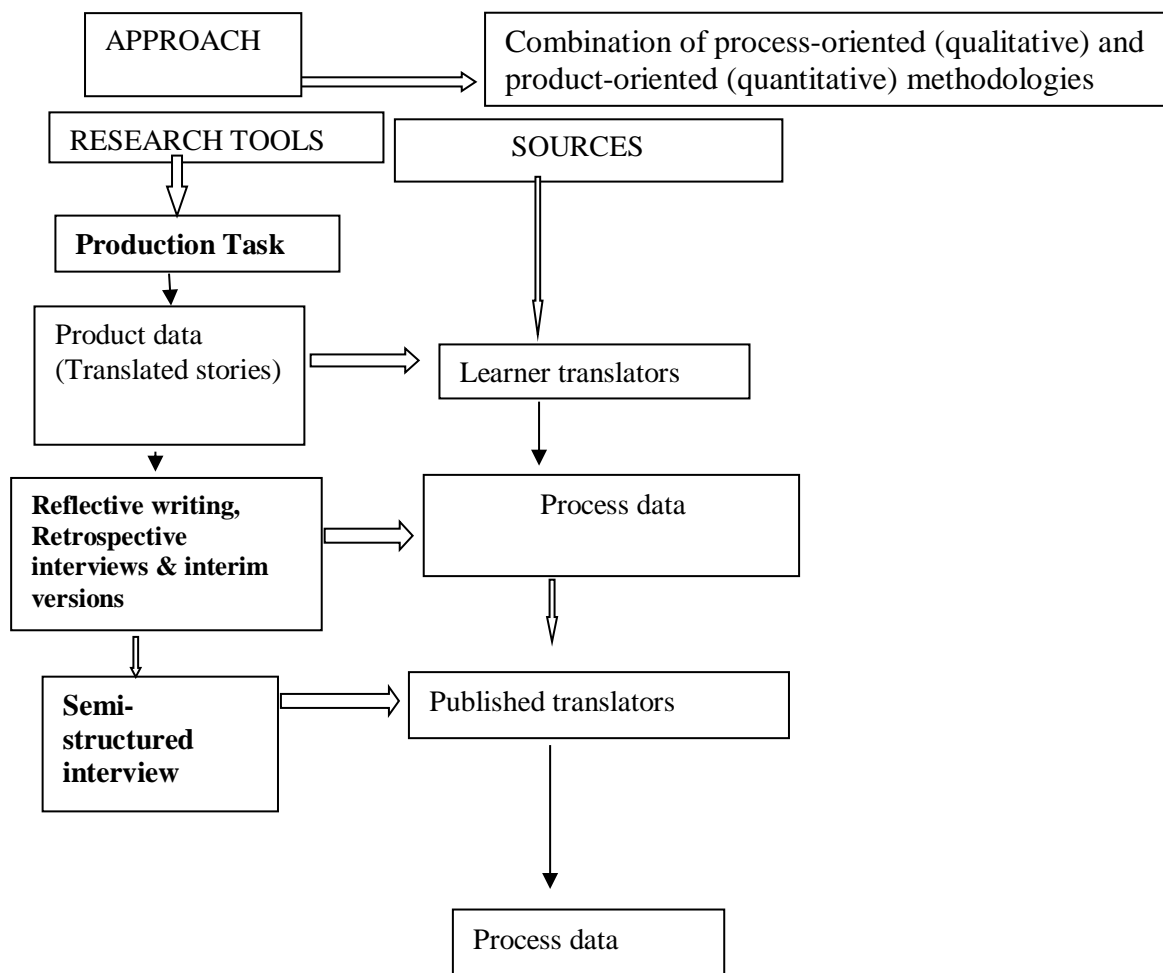


Figure 3.2. Methodological Framework Adopted for the Present Study

Chapter Summary

Chapter III elucidates the methodology adopted to achieve the objectives of the study. The study integrated qualitative and quantitative approaches to study process and product dimensions of translation and illuminate the interface between them. To this end, I employed the qualitative tools, i.e. retrospective interview, reflective writing, and semi-structured interview to collect the information respectively from 30 learner translators and 20 published translators, both cohorts of participants selected purposively. I analyzed the data thus collected both qualitatively and quantitatively.

CHAPTER IV

Analysis and Interpretation: Data from Learner Translators

Built on the forgoing chapters, Chapter IV presents, analyzes and discusses the data collected from learner translators employing production task, reflective writing and retrospective interview. To establish the link with the foregoing chapters, I reiterate the research questions; restate the methodology, and refer to theoretical arguments where necessary. Divided into three broad sections, the first section analyzes the data to answer the research questions related to the translation process, while the second concerns the questions related to the translation product. The final section speculates the translational knowledge base of Nepali ESL/EFL learner translators. These translators are coded as LT1, LT2...and LT30 to ensure their anonymity, and the short stories assigned to them for translation are coded as S1, S2, S3, ...and S10.

Translation Process: Learner Translators' Perspectives

Findings presented in this subsection inform the research questions regarding the processes followed, resources employed and creativity demonstrated by learner translators in the interpretation of Nepali source texts (STs) and their regeneration in the target language (TL) i.e. English. Since the translation process is a complex phenomenon that does not yield itself to direct observation, I adopted a triad approach to get insight into it. They are written translation protocols, verbal translation protocols, and traces left in STs such as underlining, circling, and annotating.

In order to obtain written translation protocols, I asked learner translators to write down on a separate sheet of paper how they felt before, during, and after the translation of the stories (Appendix B). Following the submission of the TTs, I interviewed them retrospectively by means of the stimulated recall to collect verbal translation protocols. I relied on these translators' "self-revelation" (i.e. reflective writing) and "self-reporting" (Hatim, 2013, p. 167) to tap into their journey from ST to TT. Furthermore, I approached the translation process by analyzing the traces left by the translators in STs and the different interim translations they produced. The underlying assumption was that the traces such as underlining, chunking, annotations, modifications, cross-outs, and corrections would signal the processes that the translators followed.

The translation process underlies the duality of interpretation and regeneration of the text. Interpretation and regeneration manifest themselves in the acts of reading

and writing respectively, one is embedded in the other. In actual practice, interpretation and regeneration of a text interact and interweave with each other so subtly that they defy separation. Despite this, I present them under separate headings for the convenience of discussion. Nonetheless, whenever the need arises, I discuss interpretation as manifested in the reading process in relation to regeneration as manifested in the writing process and vice versa.

Interpretation of STs. Translation begins with the interpretation of the ST. Interpretation is an intense act of reading the ST (Joseph, 1987) in order to extract meanings of the text and assign the extracted meanings to the TT (Buhler, 2002). The twin processes of extraction and assignment of meanings necessitate comprehension of semantic, syntactic, pragmatic, and cultural dimensions of the text (Ricoeur, 1976), not to mention its stylistic dimension. Unlike original writing, translation writing i.e. transwriting is fundamentally rooted in the act of reading. What follows is the discussion of the processes that learner translators went through while interpreting the ST for the purpose of translation.

Whole-part reading. I assigned each learner translator the task of rendering a short story into English. I treated each story as a linguistic unit having multiple layers of subunits ranging from vocabulary at the lowest level to paragraph at the highest level, and between these two extremes lie collocations, idioms, phrases, clauses, and sentences. The parts are built into the whole and it is the whole that organizes and regulates the parts. Put simply, the parts interact and interweave with each other so as to form a whole.

As to the question of whether they read the whole story before undertaking transwriting, all the translators reported that they went through the whole story more than twice. This suggests that each of the translators perceived the story as “an integral unit” (Belloc, as cited in Bassnett , 2002, p. 120) and treated it accordingly. Nida (1964) has posited that reading over the entire document is the first principal step in the procedure employed by a competent translator. In this respect, Nida and Taber (1982) have recommended that translators should read the entire message before undertaking to write it in the TL. Getting the general impression of the text was the main reason behind reading the whole story as stated by one of the translators (LT1) translating S1, ‘I read the whole story more than two times. I first read the story for message (s), characters, in the second reading I underlined words’. It means the first reading was characteristically holistic in nature, while in the subsequent readings the

translator focused on such local units as words. Another translator (LT3) working on the same story had a similar experience to share:

I read the whole story in order to catch its soul. In the first reading I was not clear what to focus on, it was not clear. It was in the second reading that I reached the depth of the story.

The purposes of the initial reading(s) were ‘to understand the message’, ‘to be familiar with characters’, ‘to find out the style’, ‘to ‘catch the soul’, ‘to ‘get the sense’, and ‘to understand the theme’ of the source text.

In all cases, translators’ initial reading endeavor was geared towards comprehending the ST in its totality. According to the interpretative theory of translation proposed by Seleskovitch and Lederer, understanding is the first phase of the translation process which is “geared to the generation of sense” (Albir & Alves, 2003, p. 55). To explicate this notion further, the initial reading was driven by translators’ search for the global meaning of the text. This meaning-driven reading conforms to the first principle of the Input Processing Model proposed by VanPatten (2007). According to the principle called primacy of meaning, “learners process input for meaning before they process it for form” (Gass & Selinker, 2008, pp. 238-239). The primacy of meaning is also congruent with Hatim’s argument that “translation is an activity in which meaning must take precedence over form in specific contexts” (Hatim, 2013, p. 126).

However, the translators in the subsequent readings focused on the chunks of the stories such as paragraphs, sentences, phrases, and individual words in their attempt to comprehend both semantic and syntactic aspects of the text. As recounted, their attention was directed towards ‘difficult words’, ‘unfamiliar words’, ‘the hidden meaning of the story’, ‘the connection between the title and the theme of the story’, and ‘the relationship between the characters’. LT 10 shared her experience as, ‘Then I intensively read word by word, categorized difficult and simple words, wrote the meanings of those difficult words’.

It indicates that the translators’ reading moved from “the holistic approach” to “the atomistic approach” (Richards & Schmidt, 2010, p. 635), the former is motivated by the search for overall meaning, while the latter by the search for meanings of the parts that contribute to the whole. Reiss also suggests the reading process that moves from the whole to parts, “For practical as well as for text-theoretical considerations, I have chosen the process of proceeding from the largest to the smallest unit”

(1971/2012, p. 163). Moreover, one of the translators recounted that she sought background information about the writer and the style of his writing. Her remark goes like this:

To know more about his writing style, I asked my friend about the writer. It was very fruitful to understand the meaning of the story and its style. If you know about the writer, it gives a lot of information about the story. (LT 10:S4)

She was the only translator who, after reading over the whole text once, tried to collect background information about the writer in the hope that such information would contribute to a better understanding of the story. Her remark suggests that she was not only reading the lines and reading between the lines but also reading beyond the lines. I found this translator in line with the steps outlined by Nida (1964, p. 246), who conceives obtaining background information as the second principal step employed by a competent translator in which the translator obtains “all information available about the document in question, including the circumstances of its writing”.

Frequency of reading before undertaking the act of transwriting was another aspect of inquiry. Nearly half of thirty translators reported that they read the story twice, while six translators read the story five times. There was one translator who had to read the whole story as many as six times. Table 4.1 below presents the frequency of reading:

Table 4.1. *Translators and Frequency of Reading the ST*

No. of translators	Frequency of reading
13	2 times
6	3 times
4	4 times
6	5 times
1	More than 5 times

Source: Document Analysis

LT 26, who read the story more than five times, recounted his experience as, ‘I read it (the story) more than five times. First I didn’t get a clear message from this story. I started reading it again and again and became clear. Only then I started translating it’. Multiple rounds of reading of the ST can be interpreted from two perspectives. Theoretically, it suggests translators’ attempt to mine the text for meanings. Such attempts are guided by the positivist assumption that deep down the

text there lies semantic and pragmatic essence. In practice, the frequency of reading the ST is subject to the linguistic competence of the individual translator and the complexity of the ST.

Chunking and text coding. Chunking and text coding are the strategies used in active reading. Chunking is breaking up a text “into units (chunks) so that it can be more efficiently processed” (Crystal, 2003, p. 72) When faced with a difficult text, translators break it down into manageable units. Such units can be sentences, clauses, phrases, idiomatic expressions or sometimes only single words. Closely related to chunking is text coding in which readers look for “certain features or facts of the text” (Crawford, Saul, Mathews, & Makinster, 2005, p. 239). Such features can be the keys expressions or the expressions that translators as readers find difficult to understand or those with which they are not familiar.

Almost all (28) translators chunked the ST into manageable units and coded it mainly to concentrate on difficult and unfamiliar expressions. The close analysis of STs reveals that these translators broke a paragraph into sentences and sentences into smaller meaningful units as well as underlined or circled individual words or expressions, and wrote their meanings in the margin, on a separate sheet of paper or in a notebook. When inquired into the reason for this taxing process, one of the translators (LT11) replied as:

Yeah, I underlined certain expressions, sometimes individual words. Actually, English and Nepali are different. I wanted to fix the exact chunks and find their equivalents in English. I was focusing on specific expressions. It helped me to find which words come together.

His experience was echoed by another translator (LT 20) who underlined those words in the ST whose English equivalents he could not figure out. His prime focus was on those Nepali collocations which did not lend themselves to literal translation into English. It is indicative of the fact that these translators while reading the ST, were aware of certain key expressions in each sentence. They were equally aware of the difficulty in finding English equivalents for such expressions, and structural differences between Nepali and English. Since “all consciousness is intentional” posits Husserl, (1929/1986, p. 11), translation reading or transreading is an intentional act of approaching and entering into the ST.

Two of the translators who did not chunk and code the text said that they mentally divided the sentences and translated them into English chunk by chunk. It

By chunking and coding, the translators were trying to fix the unit of the text that could be translated as a chunk at a time. As postulated by Vinay and Darbelnet (1958/2000), the unit of translation is a “unit of thought” and “lexicological unit”. It is “the smallest unit segment of the utterance whose signs are linked in such a way that they should not be translated individually” (p. 21). According to this postulation, each unit forms a semantically unified chunk that might range from, “the word through the collocation to the clause” (Newmark, p. 1988, p. 285).

However, retrospective interviews revealed the lack of consensus among the translators as to the unit they fixed during the reading process. One of the translators narrated that he translated ‘on the basis of phrases’ because, according to him, ‘we cannot translate word by word’ (LT 15). A contrary view came from another translator who said, ‘first I translated word by word and prepared a glossary’ (LT 26). There was also a translator who ‘took paragraph as a larger chunk (LT 6)’ and later he divided the paragraph into simple sentences. He is the only translator claiming to treat the paragraph as a unit. However, in actual translation, it was the sentence that he used as a unit. Analysis of self-reports shows that words at the lowest level and paragraphs at the highest level were the least realized units of translation. The common units fell between these two extremes, namely phrases, figures of speech and metaphors, clauses, and simple sentences.

The traces left in STs such as underlines, slashes, and circles also signal that the majority of the translators took sentences as the highest and words as the lowest units of translation. The sentence as a unit was true only in the case of simple sentences such as:

Nepali: ma aba tyo mānis-ko ghar-mā basdai basdhina (LT 26: S9)

Gloss: I now that man’s house-in don’t stay don’t stay.

English: Now, I don’t live in his house.

On the contrary, when faced with complex and compound sentences, the same translator took a clause a unit as:

Nepali: timi-lāi thāhi chha/, phul bhanepachhi/ ma kati hurukka hunchhu./

Gloss: you-to know is. flower saying-after I how much interested become.

English: As you know very well, I’m very fond of trees and flowers.

In the above complex sentence, the translator underlined the first clause as a unit and translated it accordingly. The following complex sentence also evidences this process:

Nepali: bhupi-lāi samjhinchha u/, pratyak antarbārtā-ko pari♥ām sunepachi
jivan kākhi-ko pasina jastai ganāu~cha. (LT11: S4)

Gloss: Bhupi-to remembers he. every time interview's result listening-after life
armpit's sweat like smells.

English: He recall Bhupi after hearing the result of each of his interview and feels life
omitting odour of his axilla.

In some cases, individual words/phrases and fixed expressions also served as
the units as typified by the following extract:

Nepali: bha∞mās/ khānchhas? bhok lāgyā chha?/la ta/ tyaso bhae!/ (LT15: S5)

Gloss: soybeans/ do you eat? hungry feeling is?/ okay/if so then

English: Do you want to eat soyabean? Are you hungry? Then, take it.

For this translator, phrases were the lexicological units that could be translated
as a whole at a time. When faced with unfamiliar and difficult words whose English
equivalents they did not know, all translators treated individual words as the units of
translation. They underlined such words and looked them up in the dictionaries and
translated them in isolation as indicated by the following sentences:

Nepali: bhaigo, kati ra ke ke mātra bhanu~. satyabhābhā pani musuka hāsin.

Gloss: let it be how much and what only to say Satyabhabha too pleasant smile gave a
smile

English: Let's leave it, how much and what other things I should tell about him.

Satyabhabha also smiled. (LT26: S 9)

By chunking, underlying, and annotating, the translators were engaged in the
analysis of the ST, which, as Nida (1964) asserts, is a more complicated work than it
is often assumed to be. Each of the translators was actively analyzing the interrelated
components of the text such as lexico-grammatical units (i.e. words and sentence
structures), discourse context (i.e. content and the form of the content),
communicative context (intention of the author), and cultural context. In their
attempt to determine the equivalent expressions in the TL, the translators were
engaged in what Nida (1964) calls “decomposition of the source message into
simplistic structures with most explicit statements of relationships” (p.415).

Nature of transreading. To probe into the nature of translation reading, also
termed transreading in this study, I asked each of the learner translators whether their
reading experience for the purpose of translation was different from other types of
reading, if yes in what respect. This question was motivated by the theoretical stance

taken by translation practitioners and theorists Doyle (1991), Spivak (1992), Mukherjee (1994), and Grossman (2010), among others, who aver that reading a text for translation is a distinct experience. Emphasizing its uniqueness, Doyle goes to the extent of using the term “transreader” (p.13) to replace the general word ‘reader’.

When asked whether transreading was different from reading for other purposes, all the respondents answered in the affirmative with the use of such intensifiers as ‘obviously’, ‘really’, ‘totally’, ‘yes, of course’, ‘quite different’, ‘completely different’, ‘vastly different’, and ‘surely’. With such intensifiers, they were stressing the difference between transreading and reading for other purposes. Here the term ‘other purposes’ includes reading for answering the questions, reading for a summary, reading for information, reading for critical appreciation, and reading for pleasure. In this respect, LT29 recounted, ‘My purpose is different. I am not reading for entertainment. I am reading for translation. I have to read in depth, not just scanning the story’. In a similar vein, another translator narrated her experience of reading as:

Of course, reading for translation was different from other types of reading. I was not reading [the story] for fun. I had to translate it. I read the story very carefully. Two times. Some of the words many times. (LT 30)

The rest of the translators also said that in other types of reading they read the text mainly ‘to understand’, ‘simply to comprehend the text’, ‘to get pleasure’, ‘to get fun’, ‘only to get information’, ‘to get message’, and ‘to get gist’. On the contrary, transreading, as they reported, was directed towards ‘extracting meanings of the words’ (LT 28), ‘generating meanings’ (LT18), ‘linking each sentence to the theme of the story’ (LT21), ‘comprehending the story completely’ (LT4), ‘getting deeper meanings of the text’ (LT26), ‘finding the meaning of each word and phrase along with their English translations’ (LT11).

Intensive engagement with a text was noted as one of the tenets that distinguished transreading from other types of reading. Reading the text for translation, as they experienced, was so intensive that they had to go ‘word by word and link each word to the theme of the story, to pay attention even to a comma’ (LT 21); ‘to be aware of every word, sentence and paragraph’ (LT8), and ‘to be familiar with all knots and bolts of the text’ (LT3). Reading experiences of these translators are in congruence with the theoretical stance taken by the interpretative theory of translation, which asserts that:

understanding among translators [...] is different from understanding among normal receptors, since it is a deliberate and more analytical act of communication which requires apprehension of sense in its totality so that sense matches the intended meaning of the sender of the source text. (Albir & Alves, 2003, p.55)

Because of “intensive contact with the text” (Bush, 2006, p. 27), the translators’ reading was what Parks (2010) calls, “intellectually taxing” (para. 10) and lacking in pleasure particularly when they were reading the same text time and again. Except for one translator who said that he was also reading the text for enjoyment (LT26), the rest of the translators experienced a lack of pleasure in reading as evidenced by the following representative remarks, ‘I was not reading for pleasure’ (LT10; LT29); ‘I was not reading for fun’ (LT28); ‘I was not reading for enjoyment [...] pleasure is gone’ (LT18); ‘not reading for fun’ (LT30). These reading experiences accord with Parks’ observation that the translator is required to read the text “with maniacal attention to nuance and cultural implication” (Parks, 2010, para.11).

The translators’ reading of STs was analytical, for they had to process concomitantly both language and content in-depth. The process increased a cognitive load on the part of transreaders. Its effect was such that they experienced reading being ‘slow’, ‘time-consuming’, ‘recursive’, and ‘full of tension’. It maybe because of this, almost all translators recounted that reading the ST in its depth lacked in ‘pleasure’, ‘enjoyment’ and ‘fun’.

A text is a multilayered entity in both form and content. From the perspective of form, multiple layers of words, phrases, clauses, sentences, and paragraphs interweave and interact with each other. From the content perspective, a text, on the other hand, comprises multiple layers of meanings: the propositional, the expressive, the presupposed, and the evoked (Baker, 2011). Accordingly, each of the learner translators reported that they read the same story multiple times before, during, and after translation in order to work out the multilayers of language and content of the text.

Reading of the ST continued even during revision, editing, tallying, and proofreading the TT. Save two translators, all reported that they revised English TTs in line with Nepali STs as one translator recounted, ‘I read both versions after producing the final one to check the transfer of meanings’ (LT5). The comparative

reading of TT and ST was carried out mainly to ensure the accurate transfer of meanings. Another translator (LT3) had a similar reason for carrying out this type of reading, who tallied the final version with the ST sentence by sentence to ensure accurate transfer of cultural meanings and style. In his opinion, reading TT and ST together is essential to preserve the writer's style.

It shows that the reading of the ST began before the actual act of translating and continued during and even after the translation of the text. Reading thus permeates through all stages of translation. Bush holds the view that "the translator reads and rereads the words as written by the writer" in the course of drafting and redrafting. As a result "the writing develops in close communication with those words" (2006, p. 27). As indicated in Bush's view, the purpose, focus, and nature of each phase of reading were different though. The purpose of reading the ST before setting out to write it in the TL was to be familiar with the text; the focus during this initial stage was on a general understanding of the message and it was almost exclusively monolingual, as the translators were reading the ST only. During the actual translation, however, the purpose of reading was the transfer of the message from English to Nepali; the focus was on meanings conveyed by individual words and sentences, and reading was monolingual but it was accompanied by writing in English at the same. Finally, the purpose of reading in the post-translation phase was revising and editing the TT; the focus was on accuracy of English and transfer of message; and it was mostly monolingual, as the translators were reading English translations with occasional reference to Nepali source texts.

Reading being embedded in writing was noted as another tenet that rendered translation reading distinct from other types of reading. One translator (LT14), for instance, recounted how his reading of the ST was projected towards writing in English, 'When I sat for translating the text, I happened to think how cultural, metaphorical and symbolic asset could be rendered preserving cultural flavor of the ST'

This translator was thinking of how to write in English whatever he was reading in Nepali. In other words, he was reading the Nepali text and simultaneously converting it mentally into English. This type of reading is unique to translation, as Bush postulates that it is, "provoked by the necessity of the creation of new writing" (2006, p. 25) Likewise, another translator (LT6) related that while reading he had to think about how to write it in another language as well. It means mental translation

was at work during the reading of the ST. These translators were trying to figure out possible equivalent expressions from the initial phase of translation itself. Based on their experiences, it can be argued that these translators were writing the Nepali text mentally in English. The process of reading the ST, and writing it mentally in the TL resulted in what Singh calls “the creative internal text” (2010). The hypothesis of the formation of the internal text during the reading process also corroborates other translators’ remarks such as, ‘I was thinking how to get the exact words in English while reading’ (LT20), and ‘I was thinking how to write it [the Nepali shorty story] in English when I started reading (LT13).

These narratives lead to a conclusion that translators are engaged in the simultaneous process of reading the tangible text (i.e. ST) and writing the intangible text in the TL. Moreover, their reading experiences assert the inevitable interdependence between reading and writing in translation. Concerning this simultaneous process, Grossman (2010) has a similar experience to recount:

The unique factor in the experience of translation is that we not only are listeners to the text, hearing the author’s voice in the mind’s ear, but speakers of a second text– the translated work– who repeat what we have heard, though in another language. (p. 10)

This is the “intermediate phase [...] resulting from the phase of understanding and the beginning of the phase of re-expression” (Albir & Alves, 2003, p.55). According to Albir and Alves, it is the phase that links interpretation of the ST with its re-expression or regeneration in the TL.

Regeneration of STs in the TL. An underlying assumption of translation as a process is that interpretation of an ST leads to the regeneration of the text in the TL. Reciprocally, regeneration follows and completes interpretation, that is, interpretation and regeneration are complementary to each other. Termed variously recomposition (Nida, 1964) reverbilization (Reiss, 1971/2012), re-expression (Lederer, 2003), and re-stylization (Levy, 2011), regeneration presupposes that the translator after decomposing the ST is involved in “the recomposition of the message into the receptor language” (Nida, 1964, p. 245).

The models analyzing the translation process have informed us that no translators can re-compose the text in the TL in one fell swoop. Rather, their translation undergoes multiple stages, each stage further comprising different substages (see Bell, 1991; Lederer, 2003; Kiraly, 1995; Wilss, 1996). Spoken and

written self-reports from learner translators and the interim versions they produced validate the conceptualization of multiple stages that translators follow while regenerating the ST in the TL.

The questions related to the regeneration of a text in the TL were posed to learner translators in order to find out how a TT comes into being from the ST. Overall, the translators reported that before submitting the final version they went through different stages of composition, namely planning and preparation, drafting, revision and editing, and comparison of the TT with the ST. However, their journey from planning to final submission was far from linearity and smoothness. Instead, the journey was characteristically recursive, messy, and full of uncertainty. What follows is the discussion of each of the major stages that these translators went through while regenerating the Nepali text in English.

Planning and preparation of translation. Normally, planning is the stage in which the translator, after reading the ST, feels ready to rewrite his/her interpretation in the TL. The ability to plan the translation task and prepare oneself for the same is a part of strategic competence (PACTE group, 2003, 2005). In a broad sense, planning subsumes setting the timeline for completion of the task, and deciding provisionally the number of words/sentences or paragraphs to translate a day or in one sitting. Preparation, on the other hand, entails collection or management of resources, reading the similar texts in the TL, making a list of words, and so on.

Since planning and preparation overlap to a large extent, they are discussed under the same heading. Planning and preparation begin from the first act of reading the ST. With the first encounter with the ST, the translator begins to plan how to translate it in the TL and prepares oneself accordingly. Underlining difficult words, collecting dictionaries, writing meanings of words in the margin, chunking, making a list of bilingual words, mental translation, and recursive reading of the text all constitute preparation. By doing so, translators are preparing themselves for the actual act of rewriting the ST in the TL.

Of the multiple facets of planning, the major ones that I focused on during the retrospective interview were setting the timeline for the translation task and deciding the number of pages, paragraphs, sentences, or words to translate in one sitting. To this end, I asked learner translators whether they set the timeline for the translation of the given story to which the majority of them responded in the negative. They said they did not set a specific timeline to complete the task. When inquired further into the

reason for this, they opined that the time given to them (i.e. one month) was sufficient for the completion of the task and hence they did not feel any pressure. The translators, therefore, carried out the assigned task at their convenient time.

Contrary to this, four translators set the timeline for the assigned task. Of them, three were able to stick to their plan while one failed to do so. One of them recounted his experience as, ‘Yes, I set the timeline for translation. I translated a short paragraph a day. The long paragraph took two days to translate’ (LT20). Another translator said that he had set the timeline for translation and translated 100 to 150 words per day as planned. A similar remark came from one of the translators who normally translated five sentences in one sitting as planned. There was also a translator who had set the timeline but fell behind. Consequently, he felt being under pressure to complete the task (LT 18).

An important aspect of strategic competence, preparation concerns how translators prepare themselves for the task. As discussed above, preparation begins from the first encounter with the ST and continues throughout the translation process. However, the research question related to preparation focused mainly on the management of translation tools or resources before they actually took to transwriting. By posing the questions about the use of resources during translation, my motive was to find out whether these translators, who had studied the Translation Studies course in the master’s degree, would transfer the theoretical knowledge about translation tools and resources to the act of translation. Furthermore, I assumed that these participants being students of Translation Studies were theoretically aware of different types of translation resources, their importance and possessed some skills in the use of such resources. To the question ‘Did you manage necessary translation tools such as Nepali, English monolingual dictionaries, Nepali-English bilingual dictionaries, thesauri, and other online resources before starting the translation?’ they replied unanimously in the affirmative, which shows that these translators were strategically aware of the fact that resources are indispensable for translation.

In terms of preparation, these translators belonged to two categories. The first category comprised the translators who only used the linguistic resources at their disposal. The following remark represents this category of translators:

Yes. I knew well that I needed different dictionaries while translating. Okay. I have more than six dictionaries all around me in the room. All English such as

Oxford Advanced Learner's Dictionary, Collins-COBuILD, Chamber as well. Thesaurus too. So that I can find exact equivalent words in English. (TL 22)

The second category comprised the translators who explored and collected additional resources with the realization that the resources at their disposal might be insufficient for the translation of the given text. One of the translators (LT 13), the representative of this category, narrated that he bought a Nepali-English dictionary and explored some online Nepali-English dictionaries after reading the story. The collection or management of the resources such as dictionaries took place mainly after reading and re-reading the ST.

Drafting TTs. Preparing the first draft is the first stage of regeneration or recomposition. To follow Nida's (1964) framework, preparing the first draft is the fourth principal step preceded by reading over the ST, obtaining background information, and comparing existing translations of the text. Likewise, Landers's (2001) framework regards drafting as the third stage, reading the entire text, and identifying the authorial voice being the first two stages. Despite minor variations, both frameworks treat drafting as a vital stage that each translation is supposed to undergo. It is the stage that is normally preceded by reading and rereading of the ST, and followed by revision and editing of the TT.

With a view to probing into the process of drafting, I asked learner translators whether they drafted the TTs, and if 'yes', how many drafts they prepared. The number of drafts fell between one and six. Two of the translators created only one draft which they submitted with minor corrections as LT3 narrated, 'I didn't prepare a separate draft. I mentally played with expressions and directly typed on the computer. I did only very little revision on it'. This translator's use of phrases 'playing mentally with expressions' and 'its direct transfer to computer' merit explanation. As the first process, he was creating a mental text in English while reading the ST itself. He was engaged in a bilingual process of reading in Nepali and writing it mentally in English. Concerning the second process, he seemed to have made a mental leap from an abstract internal text taking shape in his mind to the concrete external text being written on the computer. A similar process was reported by another translator who prepared only one draft and submitted it with some corrections.

It seems that these two translators skipped the process of creating a concrete draft in paper or on the computer. The absence of multiple drafts, however, runs against the general tendency of experienced translators. To argue in light of Nida's

(1964) framework, the above mentioned translators were skipping one of the fourth principal steps of translating, i.e. making the first draft of sufficiently comprehensive units, and did not follow Landers's suggestion that "beginning translators should probably count on at least two or three drafts" (2001, p.159).

To the extreme of the 'zero drafting', there were two translators who created four and six drafts apart from the final version. Creating a zero draft and creating as many as six drafts can be taken theoretically possible. However, if argued in line with Landers's (2001) suggestion for beginning translators, both the tendencies are not so common in practice.

The majority of translators prepared two or more drafts before submitting the final version. There were 14 translators who came up with different drafts, while the rest reworked on the first draft before submitting the final version. Thus, the majority of them were within the framework of the translation process conceptualized by Nida, and the suggestion forwarded by Landers. Despite this, it is hard to reach a definite conclusion about the number of drafts translators are supposed to prepare before submitting the final version. Regarding this, Landers aptly puts that "the number of drafts you do is a function of many intangibles related to your work style, your experience as a translator (first translation or 15th ?) and sometimes to deadlines" (2001, p.159).

The translators took to drafting- the tangible process of recomposing a text- immediately after reading and re-reading the ST. The message thus extracted from the ST fed the first draft. However, there was 'no mental leap' from reading in Nepali and drafting it in English because these two bilingual activities are mediated by other rudimentary forms of writing. Even in the case of those translators who produced 'no first draft' as such relied on the internal mental text as the preliminary version, which they rewrote as a semi-finished product in English. It means their acts of reading the ST and producing the semi-finished English text were mediated by an abstract internal text. These translators thus treated the internal text as the first draft.

A close analysis of traces left on the ST, and the scribbles submitted by some of the translators illustrates that the first draft began to take shape from the first-round of reading. Normally, the translators started writing the meanings of Nepali words in English in the margin or in between the lines from the second and subsequent rounds of reading as evidenced by the following extract:

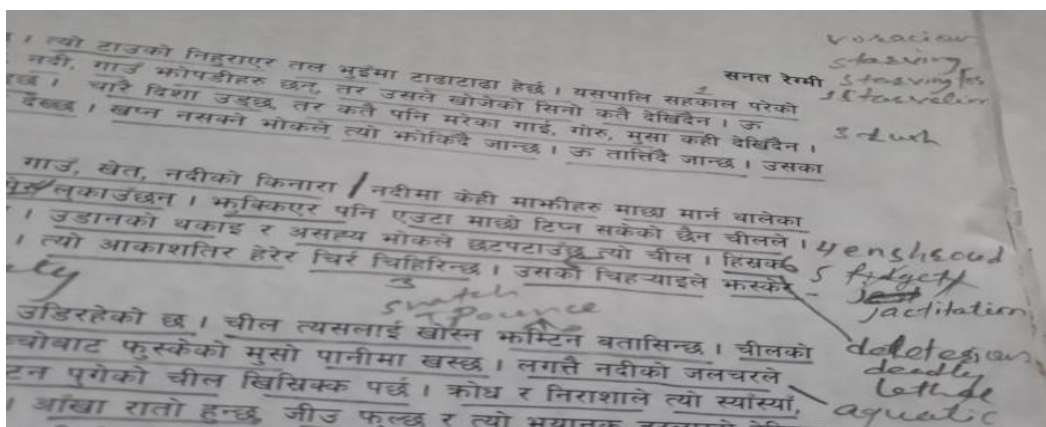


Figure 4.2. Emergence of TT in the ST

This extract communicates much more about the process whereby the TT emerges. The ST is the textual space where the TT begins to emerge, with the indication that the writing of the TT is intricately embedded in the reading of the ST. The translator is simultaneously engaged in the bilingual process of reading and writing.

Some translators even prepared a separate list of Nepali-English words which was later used in the preparation of the first draft. LT 6 is one of such translators who recounted his experience as, ‘I made a list of difficult words, wrote their meanings in English before preparing the first draft’. The sheet of paper containing the list of bilingual words that he submitted with the final draft shows that this translator wrote the meanings of difficult words such as *bilāp* (wailing, lamenting, moaning, mourning), *bampa∞akhā* (hot), and *ghosanā* (announcement, declaration, proclamation). Like him, LT 30 prepared a separate list of Nepali-English words before doing the first draft. Her list contained the words such as *ātanka* (terror), *sashankit* (dubious, doubtful), *sāhu* (creditor), and *hisābkitāb* (accounting).

These two translators not only prepared a bilingual list of words, but they also translated some of the Nepali chunks independently into English on a separate sheet of paper. LT 6, for instance, came up with more than 18 such chunk-wise translations before he started drafting the English translation. The same is true of the second translator, who submitted independent translations of several chunks. Two other translators said that they translated most of the sentences on separate sheets of paper and they used those sentences while drafting the TT.

Those who did not prepare the separate word list wrote the meanings of difficult words in the margin or between the lines. The ST submitted by LT3, for example, contained English translation of Nepali words such as *cadre* for *kāryakartā*;

perturbation, *disquiet*, *deceit*, *roguery*, *cheating* for *chalkapa*∞, and *trick* and *magic* for *ca*∞*ak*.

The textual pieces and the translators' experiences hold the clue to the process of preparing the draft translation. These translators relied on the word lists, meanings scribbled in the ST itself, and the chunks they scribbled on separate sheets of paper. From this I can posit that the first draft is not *first* in the truest sense of the word. The draft is preceded by seemingly incoherent, fragmented, and incomplete pieces of writing. In other words, the draft translation is fed by rudimentary forms of writing such as word lists, scribbles, and sentences or chunks translated independently.

Focus, orientation and accuracy of first draft. The process of drafting and its immediate outcome both were distinct from the subsequent processes and versions in terms of focus, orientation, and accuracy.

Concerning the focus, one of the translators (LT22) said that he mainly relied on the surface meanings of the text in the initial draft of the translation. When compared his account with the draft, there was congruence between what he said and what he produced:

Nepali: *bihana-ko suryodaya-kā sāth u udīrahe-ko cha, gau~, khet, nadi-ko kinārā-mā. nadi-mā kehi mājhi-haru māchā mārirahe-kā chan.*

Gloss: morning's sunrise-with he/it flying is, village, field, river's bank-on. river-on/-in some fishermen fish killing are.

English: With early rising sun (morning), the eagle's flying at the bank of rivers, at the village. Some fishermen are fishing in the river. (S8)

In this translation, the chunks *with early rising sun (morning)* and *at the bank of rivers* are the direct transfer of the SL chunks *bihāna-ko suryodaya-kā sāth* and *nadi-ko kinārā-mā*. The translator attempted to reproduce not only the source content but also its structures to the extent possible. The retention of the word *morning* in the parenthesis supplies further evidence of close regeneration of the ST in English. The word *bihāna* translated as *morning* is redundant in English, for *the rising sun* itself implies *morning*. Similarly, this translation bears only the denotative or surface meanings of expressions such as *nadi-ko kinārā-mā* as *at the bank of rivers*. The overall context suggests that the eagle is flying not at but over the river bank. The focus of this translation as recounted by the translator himself is to reproduce closely the content and even the structures of the ST. Consequently, many of the sentences in

his first draft are inadequate in terms of grammatical and contextual accuracy. Let us consider the first draft of the same chunk by Translator 23:

It's flying over the village, field, and river beach with the rising sun. Some fishermen are fishing in the river.

Despite being closer to the SL structure, this translation reads more natural and displays a greater degree of grammatical as well as contextual accuracy in English.

The expressions that call for editing are *river beach* and *with the rising sun*.

Normally, it is *bank* that collocates with *river*, not *beach*. Likewise, it is not clear whether *the beach was with the rising sun*, or *with the rising sun, the eagle was flying*.

The following extract from the TT by LT24 also evidences a heavy inclination to the SL structure, focus on content and lower degree of language accuracy:

He flies over village farm (field), side (bank) of the river with shinning sun of the morning.

This translator's choice of *he* for the eagle is the reproduction of *u* (3rd person singular masculine pronoun), whereas LT 23 has used the neutral pronoun *it*. The pronoun *u* can mean *he*, *she* or *it* in English. In this context, the use of *it* is more natural than *he* for the eagle. Similarly, *side of the river* and *sun of the morning* are the literal reproduction of the SL expressions *nadi-ko kinārā* and *bihāna-ko suryodaya* respectively. These English expressions are heavily affected by Nepali constructions, resulting in lower accuracy. Likewise, I present the following extracts as additional evidence to shed light on the nature of the first draft:

LT28: He had just opened the shop after few days strike, small crowd of people move towards that makes him happy as well as fear. (S9)

LT29: No sooner he had opened the shop after a several-days-strike when a gang of strangers dashed into his shop. He was both excited and terrified (S9)

LT30: He has just opened the shop after long bazaar band, a group of people entered towards his shop. Somehow he became happy, some dubious (ST9)

In the above extracts, English expressions *after long bazaar band* (LT30), *after a several-days-strike* (LT29) and *few days strike* (LT 28) are the literally reproduced variants of the source expression *nikai din-ko bajar banda-pachi*. Likewise, the third translator reproduced almost literally *kehi khushi bhayo u*, *kehi sasankit* as *somehow he became happy, some dubious*. The resultant expressions are more inclined to formal equivalence than the dynamic (Nida, 1964), and hence bears a lesser degree of acceptability in English. Heavily inclined to the ST, these translators are trying to

capture “the semantic gist of the text” (Landers, 2001, p. 45). The translators’ inclination to the ST is further indicated by the following extract:

As I have followed heartless विनयशीलता wisely in my case let’s say heartless संवेदनशीलनता. But what to do? Some questions are difficult and solution to विवशता (LT11: S4).

This translator left the words विनयशीलता (vinayasilatā: humbleness), संवेदनशीलनता (sambedansilatā: sensitivity) and विवशता (vivasatā: helplessness) untranslated in the first draft so as not to distort the free-flowing of the writing process. These are the words to be addressed in the subsequent versions. By this, the translator has practiced the “freedom of expression” (Nida, 1964, p. 246) in the creation of the first draft. In effect, this freedom has rendered the first draft messy. Furthermore, it is the stage in which translators postpone the decision about difficult or confusing words. Apart from being messy and rudimentary, the extracts of the drafts presented above also demonstrate some degree of creativity in structural adjustment with the implication that some structural adjustment begins to appear from the first draft itself. Accuracy of this type of preliminary writing is largely subject to the individual translator’s ability to interpret the ST and regenerate it in the TL.

At this juncture, it is fitting to say that drafting is the transitional phase of translation which produces the interim version to be revised and edited later. It is the stage that produces a preliminary and provisional version of the translation product.

Revising TTs. Miller and Webb (1992) count revising as “seeing again”, ‘taking another look” (p.23). In translation, revising is the process of revisiting the translation draft in the interest of accurate transfer of content, its organization, and appropriateness of language. To revise the draft is to reread it in order to improve it anyway by adding ideas, deleting sections or reorganizing what has been written (Leki, 2010, p. 11). In fact, it is the conjunction of rereading and rewriting the draft in line with the ST on the one hand, and TL cultural and pragmatic contexts and syntax on the other. Revising the translated draft as designated by Newmark (1998) is a technique that is normally employed by the translator after doing the first draft and before moving to the editing phase. However, the first draft might undergo several revision cycles (Leki, 2010) before it is edited for language accuracy. Moreover, the processes of revision and editing might proceed simultaneously. Though highly interconnected with each other, these two processes are dealt with here separately for the convenience of discussion.

In principle, revising is integral to the overall translation process. Nida (1964) identifies revising as the fifth principal step in which the translator “can: a) prune out unnecessary words; b) rearrange the component parts; c) correct errors in meaning and style; and d) give special attention to the connection between basic units” (p. 240).

Landers (2001) underlines the importance of the process of revising as:

It is only a slight exaggeration to say that there is no such thing as a well-written manuscript, whether an original or a translation, only well-*revised* manuscript. It is in the revision stage that words acquire precision, nuances and hues crystallize. (p. 159).

Keeping this theoretical assumption in mind, I asked learner translators whether they had revised the draft and if ‘yes’, I further asked them what areas they had focused on while revising. Almost all translators responded to the first part of the question in the affirmative. That is, 29 out of 30 translators reported that they revised the translation draft(s), that is, they perceived revising as the inevitable part of translation. What follows is the discussion on revising from two major perspectives: focus and orientation. The focus means the areas of the text prioritized by the translators during revision. Such areas can be content, context, organization, word choice, the accuracy of grammar, use of appropriate words, and so on. Orientation, on the other hand, refers to the translator’s inclination to the ST or the TL, or both. The areas the translators prioritized during the revision of the draft were diverse. Table 4.2 summarizes the foci their revision:

Table 4.2. *The Foci of the Revision Process*

Catalogue of the foci of revision	No. of translators
Transfer of meaning/message	3
Word choice /equivalent words	1
Transfer of meaning and accuracy of grammar	7
Word choice, grammar accuracy, message and discourse	1
Content and TL context	2
Content, context and sentence structures	2
Pragmatics/Context and grammar	2
Sentence structures	4
Message and naturalness of expressions	3
Meaning of ST & discourse of TT	1
Cultural appropriateness	1
Cultural aspect and literalness	1
Total	29

Source: Document Analysis

Table 4.2 shows that 29 out of 30 learner translators revised the drafts. The table further indicates that the areas being focused on by these translators during revision are widely diverse that spread from word choice, sentence structures through overall meaning to contextual and cultural meanings. The translators revised the first and subsequent drafts mainly for accurate transfer of meanings, the accuracy of English grammar, and contextual as well as cultural appropriateness of the expressions. In terms of focus, these translators can be grouped as the uni-focused and the multi-focused.

The uni-focused translators revised the drafts with their prime focus on only one aspect of the text. The number of such translators was nine who revised the draft mainly for accuracy of meanings/message (3), word choice/equivalent word (1), sentence structures (4), and cultural appropriateness (1). Being uni-focused does not mean that they revised the draft so as to change only one aspect of the draft. The point is it is the aspect that they considered more paramount than other ones. The multi-focused translators, on the other hand, prioritized more than one aspect of the draft during revision. More than half (17) of the translators stated that they revised the drafts to make necessary changes in different aspects such as content, context, grammar, and naturalness of expressions in English.

So far as orientation is concerned, there were two types of translators, the ST-oriented and the TL-oriented. Those who revised the draft(s) for accuracy of meaning/message and equivalents are grouped under the ST-oriented translators, whereas those whose prime focus was on accuracy of sentence structures and culturally appropriate words are grouped under the TT-oriented translators. The former revised the drafts with reference to ST content, while the latter revised with reference to English grammar.

Editing TTs. Revision was immediately followed by editing. However, the distinction between revising and editing seemed almost blurred to these translators. Despite this, they perceived revision as reworking on the message of the TT with reference to the ST, while editing as the process of reworking on the language of the TT with reference to the TL system. To restate this, revision was anchored in and hence inclined to the ST, whereas the translators turned to the TL system while editing the drafts. This finding broadly supports Hervey and Higgins' view that revision "concerns checking a TT against the ST for accuracy", and editing concerns "polishing' the TT after revision process" (2002, p. 205)

No translation is complete in the absence of editing, as it is necessary to clean the “TT of inaccuracies, poor word choices, grammatical flaws and awkward constructions (Thapa, 2003, p. 34). Realizing the pivotal role of editing in the overall translation process, I asked the translators: a) whether they edited the TT; and, b) if yes, which areas of the text they mainly changed. To the first part of the question, all of them replied in the affirmative, that is, they perceived editing as integral to enhancing the quality of the TT. As in the case of revision, the areas they focused on during editing were diverse. Table 4.3 summarizes these areas:

Table 4.3. *The Foci of the Editing Process*

Catalogue of the foci of editing	No. of translators
Words, spelling and grammar	2
Use of punctuation marks, context, structures	3
Syntactic construction /sentence structures	4
Accuracy of grammar	3
Words, grammar and punctuation	2
Words/wordplay/word meanings and grammar/sentence structures/sentences	7
Sentences/sentence structures and punctuations	2
Language and contextual meanings	3
Grammar and discourse	1
Grammar and spelling	2
Word placement	1
Total	30

Source: Document Analysis

The areas that the translators focused on while editing the TTs were identified and listed on the basis of analysis of retrospective interviews conducted with them, and the translation drafts they submitted. As Table 4.3 illustrates, the foci of editing ranged from punctuations and spelling at the lowest level to discourse and contextual meaning at the highest. Between these two levels were found other aspects such as word choice and sentence construction. Table 4.3 also reveals that the majority of the translators prioritized words and sentences, while discourse-level changes turned out to be the least focused area. Simply put, the translators were confined to sentence

grammar, and the centrality of discourse grammar was yet to be realized to maintain the natural flow of the language.

Let us consider the sampled extracts at different stages of editing by three different translators:

LT 4

Draft 2: Neither he cries nor ~~he~~ laughs. There is nothing to laugh about. His son is in deathbed inside the room. Probably, he has died. He is unaware of things around him. The house is crowded. The wife is lamenting. (39 words)

Edited version: Neither he cries nor he laughs. There is nothing to laugh about. His son is in deathbed inside the room. He has passed away, probably. He is unaware of things around him, his house is crowded, though. His wife is lamenting. (41 words)

LT5

Draft 2: He has not cried, nor has he laughed. There is no way to laugh. Son inside is about to die, maybe he died. He knows nothing. House is pretty crowded. Wife is mourning. (33 words)

Edited version: He had not cried, nor had he laughed. There was no way to laugh. Son was about to die inside, maybe he died. He knew nothing. House was pretty crowded. Wife was mourning. (33 words)

LT6

Draft 3: Neither he is weeping, nor he is laughing. There is no matter of laughing. The son is dying inside the room. Perhaps he might be died. The crowd has swallowed the house. His wife is lamenting. (36 words)

Edited version: Neither he is crying nor he laughing. There is no matter of laughing. The son has been dying inside the room or maybe he would have died. The crowd has swallowed the house. His wife is lamenting. (37 words)

Figure 4.3. Editorial Awareness and Changes in the Edited Version

The underlined chunks are the changes made by the translators during the editing phase. Translators 4, 5, and 6 were given to translate the same story titled *ekanta* (solitude). These extracts were taken from the first paragraph of the TTs. These translators exhibited a certain level of editorial awareness, though their edited versions still call for deep editing to achieve grammatical accuracy and natural flow in English. In terms of the number of words, there is no significant difference between

unedited and edited versions. However, changes in terms of word choice and syntactic construction are conspicuous in all the edited versions. LT 4, for instance, removed *he* from the second draft (though the sentence still requires editing to make it grammatically acceptable in English). He replaced *died* with the euphemistic *passed away*, moved the probability indicator *probably* to sentence-final position, and replaced *the wife* with *his wife*. Moreover, there is a change at the intersentential level in which the translator has merged two simple sentences into one with the addition of the concessive marker *though*.

Translator 5's edited version, on the other hand, is distinctly marked with the tense shift. He shifted from the narrative present to the simple past in the narration of the events of the story. The narrative present used in draft 2 does not correspond to the tense of the ST i.e. the author has used the narrative present in the first seven sentences of the opening of the story and later he has shifted to the past tense. When asked the reason for shifting the tense in the edited version, the translator replied that the use of the simple past would be more natural to narrate the story in English. It indicates that this translator, during the process of editing, was approaching the text from the vantage of the English language. Despite this, his editorial efforts have not yielded syntactically acceptable English. The use of *son*, *house*, and *wife* without predetermines, for instance, is not acceptable. Furthermore, his use of past perfect (i.e. had not cried) instead of simple past has distorted not only the language flow but also the message.

LT 6 made changes within and across the sentences. The extracts exhibit the replacement of *weeping* and *perhaps* by *crying* and *maybe* respectively. Similarly, tense shift (shifting from present continuous *is dying* to present perfect continuous *has been dying*), modal shift (shifting from *might* to *would*), and merging of two sentences into one can also be noticed in the edited version. As in the case of the two translators presented above, this translator's effort has failed to yield a grammatically acceptable English text. This 'edited version' requires further editing.

Other translators also adopted the editing strategies such as the addition and omission of certain words and rearrangement of words in the interest of comprehensibility and clarity of the TT. Principally, all the translators followed some level of the editorial process required to enhance the quality of language used in the TT. The primary purpose of this analysis is only to shed light on editorial awareness of and editorial efforts made by learner translators. Its purpose is not to evaluate the

quality of their final products which is carried out in the subsection entitled Analysis of Translation Product.

Use of translation resources. Translation resources subsume translation tools such as printed and electronic dictionaries, grammar references, and parallel texts, online resources as well as human resources such as authors, editors, colleagues, and other experienced translators. These are the aids employed by translators to expedite the process of translation on the one hand and to ensure a better product on the other. Professional translators place the utmost importance on the use of resources as evident in the experience shared by Grossman:

Normally when I translate I dig through countless dictionaries and other kinds of references— most recently Google—for the meaning of words I don't know, and then my usual practice is to talk with those kind, patient, and generous friends who are from the same country as the author. (2010, p. 80)

Of a wide range of resources that could be employed by translators, the study primarily focused on the use of dictionaries, thesauri, reference grammar and other online resources. Each of the translators was asked whether they employed dictionaries, thesauri, grammar books, and online resources at their disposal. These questions aimed at probing into translators' instrumental competence, one of the five subcompetences of translation competence, which as proposed by the PACTE group (2005), stands for translator's knowledge of and ability to use such resources as dictionaries of all kinds, encyclopedias, grammars, style books, parallel texts, electronic corpora, and searchers.

Guided by the assumption that the use of resources is integral to the twin processes of interpreting the ST and regenerating it in the TL, the questions concerned: (a) the use of resources while reading the ST; (b) the use of resources while (re)writing the TT; and (c) the types of words or expressions they looked up in the resources. They were also asked to name the type of resources so far as they could remember.

Concerning the first question, most of the (26) translators reported that they did not use any Nepali monolingual dictionary to look up the words in the ST. Upon my inquiry, they replied that they did not consider Nepali dictionaries necessary while translating from Nepali, the language of their habitual use. LT1 stated, 'I did not check up these (Nepali) words in the Nepali dictionary. I thought of using it (the dictionary), but I didn't have it. I thought I could manage without it'. She was aware of the

necessity of Nepali dictionaries but might have taken it for granted. She further confessed that she came across some Nepali words whose meanings she did not understand in isolation, but ‘got their gist from the paragraph and context’. LT 3 did not consult Nepali dictionaries either, assuming that they were not necessary for him.

These representative remarks indicate that interpretation of the ST did not pose problems to the translators. From this one can hypothesize that these learner translators were overly confident in their ability to interpret the Nepali ST. The reason for such confidence can be traced to the linguistic and cultural origin of the ST, that is, they were translating from the language of their habitual use. There were only four translators who recounted that they consulted the Nepali dictionary to interpret the meanings of unfamiliar words. The following are the representative narratives about the use of dictionaries to interpret the ST words:

I consulted the Nepali dictionary to get the meanings of some of the words. Google was not so helpful for this purpose. Of course, I consulted Nepali dictionaries as well. (LT18)

But there are some words that I could not find in the Nepali dictionary like ghwanke. Then I consulted my friend and family members. My elder sister, she gave me its meaning. (LT23)

From the responses of these translators emerged two additional issues. First, LT 18 expressed his dissatisfaction at the inadequacy of Google for Nepali-English translation. His dissatisfaction holds valid in that there is no significant entry of Nepali corpus into the Internet. As a result, Nepali translators do not get much support from search engines like Google. The second issue noticed in the response of LT23 is that he not only consulted Nepali dictionaries but also sought support from human resources. His reading of ST and its interpretation was collaborative in nature.

The use of translation resources was found far more varied and intensive in transwriting than in transreading. Table 4.4 summarizes the resources used by the translators while regenerating the Nepali text in English:

Table 4.4. *Resources Used in Transwriting*

Translation resources	No. translators
Dictionaries	30
Online resources (other than general dictionaries)	12
Independent thesauri /the thesauri embedded in dictionary/Microsoft Word	7
English grammar references	3

Source: Document Analysis

Table 4.4 presents the types of resources used by the translators while rendering the Nepali text into English. All in all, they reported the use of four different types of resources: dictionaries, thesauri, grammar books, and online resources.

As can be seen from Table 4.4, all the translators resorted to dictionaries, the most predominantly used resources. Thesauri and grammar references were not treated as so significant resources by these translators, as only three of them turned to grammar books or other grammar resources to ensure the grammatical accuracy of English sentences.

Only twelve translators reported that they made use of online resources such as Encarta, Google Search, Google Translation, and Facebook Group. LT 6 and LT23, for instance, recounted how they employed online resources to find out the English words when the dictionaries at their disposal failed:

I used online resources. I even relied on Facebook Group. When I didn't find the expressions in the dictionaries I used Google as What is the baby eagle called? There were so many answers and comments. I chose eaglet. There were so many answers. Then I looked up this word in Cambridge. This word was not there. After that I checked it in Oxford. There it was. (LT6)

Googling was helpful. It was something like researching. I also asked my friends on Facebook the English word for sino. There were so many responses. But again I needed to check the word in the dictionary. (LT 23)

These accounts signal that the translators exhibited a higher level of instrumental and strategic competences. That is to say, they not only knew what resources would serve their purpose but also how to employ them to maximize the quality of the translation. Their translation experiences hint at another pertinent aspect of the translation process which is that the online resources can be used to overcome the limitations of conventional dictionaries and to expand the searching zone. Other translators who used the online resources were also driven by a similar motive, i.e. going beyond the conventional resources to expand the searching zone. Also, by using social media like Facebook, LT 23 took the translation activity from a private zone of solitude to a community of sharing. LT 3, however, had a contrary experience of using the Internet as, 'I tried Googling the words [in English], but it left me only with confusion. The Internet resources were not so helpful contrary to my expectations'.

This translator's experience holds some grain of truth when we interpret it in relation to the overwhelming influx of information available on the web. That is to

say, one entry word or expression can yield thousands of results with a single click. It is natural for translators, particularly beginners, to be overwhelmed by such results. In such a situation, they must be able to identify which of the sources are worthy of their attention (Richardson, 2009, p. 134)). For this, they are required to be a critical reader of the materials available on the web so that they can decide which of the expressions rightly fits for the given context. At this point, the observation made by Martin and McHone-Chase is worth mentioning. They observe that “both professional translators and competent amateurs need first-rate resources to select the exact word or phrase in context” (2009, p. 356) . Likewise, LT 5 narrated that he googled the whole chunk, not the word, but the results of the search were not helpful. There were three other web-based resource users who complained about the inadequacy *Google Nepali to English Translation*. As they recounted, the tool failed to supply them with accurate English translations of Nepali expressions.

The over-expectation on the part of the translators can be interpreted as the main cause of frustration related to the inadequacy of Google Translate. It is because, “obviously the quality of these [Google] translations is far from being accurate because translation is an art that requires a great deal of human knowledge and judgment (Martin & McHone-Chase, 2009, p. 357). On top of that, Nepali-English Google Translate is in its infancy, and other Nepali-English online resources are just rudimentary. One of the reasons, according to Guzmán et al. (2019), is that there are few freely and publicly available parallel online data between Nepali-English.

All things considered, online resources failed to make a dominant presence in Nepali-English translations carried out by learner translators. The presence of these resources was not significant in terms of the number of users in that only 12 translators benefited from them. Nor was the use of resources significant in terms of variety, as Google Search, Google Translate, and Facebook were the only resources reported to be used, that too only marginally.

There are two possible explanations for the scanty use of online resources: (a) lack of awareness and; and (b) lack of resources specific to Nepali-English pairs. Regarding the first, the majority of the translators were unaware of the availability of abundant online resources that can be exploited to get access to English sample sentences; to get insight into the context of use, and to check the accuracy of translated sentences. So far as the second is concerned, the online resources, apart from a couple of Nepali-English bilingual dictionaries, specific to Nepali-English

pairs are scanty and those available are poor in quality. Consequently, the translators' search for Nepali-English equivalent expressions met with frustration.

The study counted thesauri as one of the resources prerequisites for translation. The role that a thesaurus can play in the selection of appropriate and precise words cannot be overrated. The thesaurus provides translators with a model for storing groups of words (and phrases) in several ways: where they are (a) synonyms (b) antonyms or (c) related in other ways (Bell, 1991, p. 95).

In translation, there is a truism that the effective use of thesauri has a direct effect on translation process and product both. It is therefore the translators in the present study were asked if they used the thesaurus during transwriting. Here 'thesaurus' is used as an umbrella term to mean the linguistic tools that supply the list of synonyms and antonyms, and are available in paperback, embedded in electronic dictionaries, or Microsoft Word.

Referring back to Table 4.4, the thesaurus was reported to be one of the least used linguistic resources, i.e. only seven out of thirty translators said that they turned to the thesaurus to locate the better English options for Nepali words. There was only one translator who said that he used the thesaurus in paperback titled *Oxford Paperback Thesaurus* (2006), 'I did consult the thesaurus. It comprises many alternatives. I used paperback, not online. Oxford Thesaurus' (LT 11). The rest of the translators used either online thesauri or the ones embedded in the electronic dictionaries such as *Oxford Advanced Learner Dictionary*, *Cambridge Advanced Learner's Dictionary*, or Microsoft Word. Notwithstanding the difference in the types of thesauri they used, these translators were driven by the same purpose, i.e. the search for alternative words in English out of which they could select the most appropriate one for the Nepali word. The translator who found the thesaurus embedded in Microsoft Word useful shared his experience as:

Another interesting thing is the computer also helps a lot. [...] if you right-click on the computer, it gives a number of synonyms. In some cases I was not happy with the words given in the dictionary; even then I had used one of the words. The computer also helped me. I right-click[ed], then I looked at the list of synonyms. In the list I sometimes found the word I was looking for. (LT 17)

As revealed by this account, LT 17 was aware of computer-aided translation. He used the thesaurus embedded in Microsoft Word to look up English alternatives for the source word to expedite the translation process and to ensure a better translation

product. What is further suggested from his account is that when dissatisfied with dictionary words, he turned to synonyms available on Microsoft Word which was instantly available with a single click. However, the range of alternatives with specific contexts supplied by the thesaurus proper cannot be equated with the list of synonyms available on the computer.

The rest of the translators showed their ignorance about thesauri and the potential benefits that literary translators in particular can reap from them. They had no idea what the thesaurus was. Despite this, they, “consulted a list of synonyms given in the dictionary” (LT26), and “looked up similar words online” (LT 10). It means they, nevertheless, were aware of the fact that one SL expression can have different alternatives in English.

Those translators who were unaware of thesauri failed to capitalize on rich lexical resources, which, to follow the rule of thumb by Newmark, is “essential for: a) bringing up words from your passive memory; b) giving you the descriptive words that show up the lexical gaps in the source language; c) extending your vocabulary” (1998, p. 175). Furthermore, the majority of the translators did not even look up the list of synonyms available in the dictionary, on Microsoft Word, or the Internet.

I also asked learner translators whether they consulted grammar books or online grammar references, and 27 of them replied in the negative. Only three translators shared the experience of using grammar reference books to ensure the accuracy of English sentences. One of the grammar users narrated as:

I edited sentences. As I belong to education background. I am good at grammar. Even then, I consulted Ron Cowan and even Arts and Arts. For example, I would like to marry you and I would like you to marry. For such a difference, I had to consult the grammar books. Similarly, ‘there is no one in my family but me’. (LT 27)

This translator’s self-report hints at three aspects of using grammar resources for translating. First is his confidence in his grammar knowledge which he attributes to university-level English grammar courses he studied. Nevertheless, when in doubt about certain grammar structures, he took the help of the English grammar books: *The Teacher’s Grammar of English* (Cowan, 2008) and *Syntactic Structures* (Arts & Arts, 1982). Third, he used these grammar reference books to pick up the sample sentences too. This translator, thus, demonstrated a satisfactory level of instrumental competence. Likewise, LT 14 also shared his experience of using Cowan’s grammar

book to ensure the correctness of English sentences he generated. LT 29 had a similar experience to share:

I rewrote some sentences. For example, no sooner had he opened the shop... I copied this sentence from the +2 English book. I consulted other grammar books such as Meanings into Words and Grade Ten English book.

Both of these translators referred to grammar books while editing their translations. The rest of the translators, on the other hand, did not use any specific grammar reference as such. When asked for the reason, one of the translators (LT15) explained, ‘*No I didn’t consult any grammar book. As a teacher of English, I was confident in my grammar. That was not necessary for me.*’ As I compared his claim with his translation, I found that the level of confidence he showed in his ability to produce grammatically correct sentences was quite shaky. Let us consider some of the sentences from his translation:

How delicious soyabean! I feel pleasure to chew soyabean with sound! At the time of hungriness, maybe hunger is more delicious than food. Sun has already set. Temple became hot while chewing soyabean. (S 6)

This extract from the story *Broken Dream Before Seen* needs thorough editing for the accuracy of spelling (soybeans instead of soyabean), words (hunger instead of hungriness), and determiners (the sun instead of sun and his temples instead of temple). In a similar vein, the expression *how delicious* needs to be rewritten as either *What delicious soybeans!* or *How delicious these soybeans are!*

There was a lack of congruence between the translators’ confidence in their ability to generate grammatically correct sentences in English and the quality of English translations. The majority (27) assumed that consulting grammar books or online grammar resources was not necessary owing to their background, i.e. the English grammar courses they had studied, and their profession i.e. English teaching. However, the translation products did not justify their claim of possessing adequate grammar knowledge to produce correct English sentences. It is because of such a false assumption, learner translators overlooked the availability of abundant online grammar resources even if all of them possessed laptops and had the Internet access.

Dictionaries perceived as indispensable resources. Concerning the use of dictionaries, Ramos (2005) observes that “dictionary consultation constitutes an important stage in the process of translation. Dictionaries provide translators with valuable information” (para. 1). It is, therefore, crucial to find out whether the

translators at work used dictionaries, and what types of dictionaries they perceived more useful, and for what purpose they mainly used these valuable lexical resources.

Table 4.5 presents the types of dictionaries and the number of translators using them:

Table 4.5. *Types of Dictionaries and Translators*

Types of dictionaries	No. of translators
Bilingual dictionaries	24
Nepali-English bilingual dictionaries	18
English-Nepali bilingual dictionaries	6
English monolingual dictionaries	18

Source: Document Analysis

Table 4.5 shows the translators' strong tendency for the use of bilingual dictionaries. Concerning the use of bilingual dictionaries, each of the translators was asked the type of dictionary they used in terms of the directionality of language. The elicited responses indicate that 18 of the translators looked up words in Nepali-English dictionaries, while six of them used English-Nepali bilingual dictionaries (see Table 4.6 below for the use of bilingual dictionaries). The less preference to English-Nepali bilingual dictionaries can be related to the directionality of translation itself, that is, the translators were working from Nepali to English. They used the dictionaries with the English entries only as an indirect recourse to Nepali-English pairs. When the dictionaries with Nepali entries failed, they resorted to dictionaries with English entries in the hope of getting access to the English words they were looking for.

Most of the translators regretted the paucity of Nepali-English dictionaries and the quality of such dictionaries. Compared to the use of Nepali monolingual dictionaries in the interpretation of STs, the use of English monolingual dictionaries in the generation of TTs was far more dominant (see Table 4.6 below for the use of English dictionaries). This phenomenon signals that the translators needed more lexical support in generating TTs in English as the second language than in interpreting STs in Nepali as the first language. The difficulty in producing the text in the other tongue and hence the necessity of lexical support for this process are self-explanatory. Studies have also shown that translators are confronted with more challenges in producing TTs in the second language than in the first language owing to their limited facility in the second language to manipulate linguistic and textual resources productively (see Campbell, 1998; Hatim, 2013).

To crosscheck the validity of the responses, each translator was further asked to name the dictionaries they used during translation. Table 4.6 below presents the catalogue of the different types of dictionaries used by these translators:

Table 4.6. *Bilingual and Monolingual Dictionaries Used by the Translators*

Bilingual dictionaries		Monolingual dictionaries
English-Nepali	Nepali-English	
-Ekta Concise Nepali--- English Dictionary: Lohani and Adhikary (6) -Nepali-English Dictionary :Sharma (1) -Ratna Nepali-English Dictionary: Pradhan (2) -Sabdartha Sangraha: Sharma (1) -Ekta Comprehensive Nepali-English Dictionary :Lohani and Adhikary (1) -Ajanta Nepali-English Dictionary (3) -Pragya Nepali-English Dictionary (2) -Gautam's Nepali-English Dictionary (1) -Nepali-English online dictionaries (not specified, 5)	-Ekta Comprehensive - Dictionary of English and Nepali : Lohani and Adhikary (1) -A Comprehensive English-Nepali - Dictionary: Shrestha (5) -English-Nepali Dictionary: Pathak (3)	-Oxford Advanced Learner's Dictionary (18) -Collins COBUILD Dictionary (4) -Merriam-Webster Dictionary (online, 3) -Cambridge Advanced - Learner's Dictionary (2) -Online Chambers Dictionary (1)

Source: Document Analysis

Table 4.6 lists the bilingual and monolingual dictionaries used by the translators. The figure in the parenthesis indicates the number of translators using the dictionaries. Since one translator consulted two or more dictionaries at a time, the total number of dictionary users exceeds thirty (i.e. the total number of learner translators selected for the study). Concerning the use of dictionaries, the following can be taken as the representative voice:

Yes, I consulted some of the dictionaries such as Ekta Brihat Nepali-English Sabda Kosh by Shreedhar Lohani and Rameshwor Prasad Adhikari, A comprehensive English-Nepali-English Dictionary by Shankar Prasad Shrestha, Oxford Advanced Learner's Dictionary (8th ed.) dictionary, Sabdartha Sangraha by Binaya Kumar Sharma, online Merriam Webster Dictionary, etc. [LT13]

The translators used a wide range of bilingual and monolingual dictionaries. Based on the catalogue, it can be said that the translators made use of most of the major Nepali-English bilingual dictionaries available in the market or online. Furthermore, it is also clear from Table 4.6 that the translators' tendency of using paperback dictionaries was overly conspicuous, as only five of them used Nepali-English online dictionaries, and four of them used English monolingual dictionaries available online. In the case of the former, the translators had less choice, for the number of Nepali-English online dictionaries is scanty. In the case of the latter, however, it is hard to trace the reason for the less use of online dictionaries. They were either unaware of the availability of a myriad of online English dictionaries or they lacked strategic competence to exploit such rich resources for their benefit.

With respect to the motives for using different types of dictionaries, the responses were varied. There were several reasons for the translators to look up words in bilingual and English monolingual dictionaries. Nevertheless, we can point out the two common threads running through all the responses. The first motive was the search for Nepali-English equivalents. To this end, the translators consulted Nepali-English dictionaries 'to find out Nepali-English equivalent words', 'to choose alternatives' in English, and 'to look up unfamiliar words, idiomatic expressions'. The second motive was the selection of precise English words that can stand most approximate to the source words. With this motive in mind, the translators consulted English dictionaries to ensure the meaning of a particular word and to choose the best alternative.

Some translators reported that they also consulted English-Nepali dictionaries in the hope of finding English words that would match Nepali counterparts. Such lexical search ran contrary to their expectation. The reason is that directionality of translation (i.e. from Nepali into English) and the directionality of bilingual dictionaries (i.e. English- Nepali) did not match. Consequently, their search ended up with frustration.

Concerning the use of Nepali-English bilingual and English monolingual dictionaries, we can notice a certain process at work. The post-translation reflections suggest that the translators were using these two types of dictionaries in a certain order as indicated in LT24's experience, 'I used Nepali-English dictionaries for Nepali-English equivalents and [then] *Oxford Advanced Learner's Dictionary* for that particular word to check its meaning'. LT9 also narrated that he used these dictionaries in a similar way, 'I consulted bilingual dictionaries for synonyms. Then I consulted English dictionaries. Frequently. Because I was not sure of the meanings of particular words'.

These translators used bilingual dictionaries in conjunction with the monolingual ones. Normally, the lexical search began with bilingual dictionaries and ended up with monolingual ones, which is also evident in the self-reporting by LT 26, 'Sometimes I first used Nepali-English bilingual dictionaries, then Oxford and Cambridge dictionaries to finalize my selection'. The movement from bilingual to monolingual dictionaries is also consistent with Newmark's rule of thumb:

Bilingual general and specialized dictionaries may be consulted first; whether or not they produce answers or clues, they must be followed up with careful checks and cross-checks in SL and TL monolingual dictionaries to determine cognitive and pragmatic equivalence as well as the currency of the TL word cited. (1998, p. 178)

To relate Newmark's theoretically motivated suggestion to actual translation behavior, the translators used bilingual dictionaries in order to locate possible English equivalents first and they moved to English dictionaries so as to choose the best-negotiated alternative (BENA). The translators using the bilingual dictionaries in conjunction with the monolingual were aware of the scope as well as limitations of such dictionaries. LT6 was one of such translators who asserted that only bilingual dictionaries were not sufficient. So he used *Oxford Advanced Learner's Dictionary* and checked the meaning of each of the words selected from the bilingual dictionary.

This translator's behavior echoes Newmark's (1998) note of caution that, "bilingual dictionaries are indispensable, but they normally require checking in at least two monolingual dictionaries" (p.174).

Besides, those who consulted English dictionaries after looking up the words in the bilingual dictionaries were guided by what Sanchez Ramos posits, "dictionaries,

mainly monolingual dictionaries, are one of the most important tools for the translator due to their valuable lexical information” (2005, para 3).

All in all, the analysis of the translators’ oral and written accounts suggests that they moved from the general to the specific while looking for lexical equivalents between Nepali and English. Bilingual dictionaries were used to open up lexical choices, whereas the purpose of resorting to monolingual dictionaries was to narrow down the choices and finally coming up with BENA. Additionally, the use of bilingual dictionaries was alternative oriented with an inclination towards the SL, while the use of monolinguals was accuracy oriented with an inclination towards the TL.

The twin processes of lexical generativity and selection. Translation competence as discussed in Chapter II is hypothesized to comprise the ability to generate more than one TT for a single ST on the one hand and the ability to select only one viable text to replace the ST on the other (Pym, 1992). This conceptualization of translation competence inherits the twin processes of generating two or more TL texts and selecting one of them as the end product that is claimed to be not only the closest possible with the ST but also appropriate and natural in the TL. The first process has to do with generativity which takes place when the translator is faced with the SL expression that can correspond to two or more TL expressions with similar but not identical meanings. The second process, on the other hand, is primarily concerned with decision-making i.e. weighing all the generated options before deciding on one as the best.

At this juncture, the term ‘text’ calls for a comment. Text stands for “any stretch of language, which is under discussion. According to circumstances, a text may thus be a whole library of books, a single volume, a chapter, a paragraph, a sentence, a clause, etc.” (Catford, 1965, p. 21). Bearing this theoretical stance in mind, this study confined the notion of ‘text’ to the lexical level that encompasses both words and phrases which are subsumed under a cover term ‘expression’.

Guided by Pym’s notion of generativity and selection, I asked each translator two different yet interrelated questions: first, whether they produced more than one TL expression for a single SL expression; second if yes, how they decided on ‘the best expression’.

Regarding the first question, all translators but two replied that in many cases they had to produce two or more English expressions for a single Nepali expression. It means it was common for them to come across the Nepali expressions that had

different English equivalents. They had to select one viable expression out of the available ones. Moreover, I further asked each of the translators to supply some of the alternatives they had generated during translation. Table 4.7 presents the translators, the source expressions, the English expressions they generated, and the expressions they finally decided on.

Table 4.7. *Generation of Options and Basis of Selecting the Most Viable One*

Translators	Source	Generated TL expressions	Selected expression	Basis of selection
2	sāmarthya	ability, strength, capability	capability	context and colleague
3	madhestira	towards Madhes, towards inland		context, English dictionary
4	-ekānta -patibratā -kāl	-loneliness, solitude -chastity, fidelity -tense, death	-solitude -chastity -death	previous reading experience and English dictionary
5	-kāl -bilāp -santāp	-time, death, tense -lamenting, mourning -pain agony	-death -mourning -agony	context
6	-ekānta -pisāb phernu -sahe~	-loneliness, solitude -to urinate, pee -endured, bore	-solitude -to pee -endured	context, whole-part reading
7	-ekal -kāryakartā -netā-jyu	-single, isolated -cadre, activist -master, Mr. Leader, Dear leader	-single -Dear Leader	online dictionaries, English teachers
9	-ekal -dhokā -bhoko pe∞	-isolation, solitude, soliloquy -deception, betrayal -hunger, appetite, empty stomach	-soliloquy -deception -empty stomach	(English) readers' perspective, previous reading
10	-cino -bisesagya -kāyam cha	-gift, tick, mark -expert, specialist -continues, exists	-tick -specialist -exists	context

Source: Document Analysis

Table 4.7 displays only the three representative cases from ten translators for want of space. These cases of lexical generativity and selection are taken from their retrospective interviews, different interim translations and final translations.

The translators' accounts, along with the interim translations they produced, indicate two phenomena pertinent to the translation process. First, the translators were

aware of the fact that a single source expression can be regenerated in a number of ways in the TL. Strictly speaking, the meaning of one source expression can be mapped out on many possible target equivalents. LT5, for instance, produced *time*, *tense*, and *death*; *lamenting* and *mourning*, and *pain* and *agony* for *kāl*, *bilāp*, and *santāp* respectively. This translator came up “with a group of more or less synonymous expressions” (Levy, 2011, p. 150). Such seemingly synonymous expressions belong to “a paradigm”, to use Levy’s term. It should, however, be noted that “a paradigm is, of course, not a set of completely equivalent elements, but a set ordered according to different criteria (e.g. stylistic levels, connotative extensions of meaning, etc.); otherwise, no choice would be possible” (p. 150.). A particular paradigm thus comprises translation variants, and the possibility of generating such variants within the paradigm is specified and circumscribed by “a definitional instruction” (p. 150), one of the two instructions at work in decision-making, the other being the selective instruction. By way of illustration, let us consider the alternatives *vision*, *sight*, and *perspective* that LT 17 produced for the source word *dris̄ci*. The English alternatives belong to the same semantic paradigm and the translator is guided by definitional instruction, i.e. the instruction implied in the definitions of source word and target variants.

The second translation phenomenon observed is that not all source expressions were perceived to have two or more alternatives in the TL unlike the theoretical stance implied in Pym’s translation competence that each source expression can be regenerated as two or more forms in the TL. To put it another way, the translators thought that there were only certain source expressions that had to be marked for having multiple meanings in English. They were such expressions that posed problems in the selection calling for deeper processing. To illustrate this, let us consider the following representative experiences:

I very often came across several possible words in English for a single Nepali word. For example kal in Nepali. (TL5)

I produced two or more words for single Nepali words, for example, ekānta I listed isolation, solitude and soliloquy, and for bhoko pē I used synonyms: appetite, hunger and empty stomach. (LT 9)

The generation of TL alternatives was at work when the translators failed to establish one-to-one lexical correspondence between Nepali and English expressions. Consequently, they were faced with the alternatives which, independent

of context, are synonymous but cannot replace each other in all contexts. The expressions thus generated are normally treated as synonyms by bilingual dictionaries or thesauri, but contextually the translators found them otherwise. Translation variants were perceived as problematic because the translators were faced with open-ended problems, that is, there is no pre-determined solutions, they cannot be solved consciously under controlled conditions, and the solutions cannot be subjected to absolute verification (Mackenzie, 1998, p. 201).

Translation does not end with the generation of alternatives. In fact, generation is only the means to the destination i.e. the selection of the best-negotiated alternative (BENA). To select is to weigh the alternatives at disposal and to decide on one of them. Selection has to do with decision-making which “amounts to [...] an interaction between the translator’s cognitive system; his linguistic, referential, socio-cultural and situational knowledge bases; the task simplification; and the text type-specific problem space” (Wilss, 1994a, p. 131). Deciding in favor of one of the viable expressions is thus a complex process that throws translators in a dilemma and slows down the translation process. In her interview with Salisbury (1993), Grossman shares her experience of dealing with a word that has several shades of meaning as:

I study all the possible equivalents until I find the one that most faithfully transfers into English the ideas intended in the original. It takes me a long time to find a term that really satisfies me. Sometimes after a long, frustrating search, I suddenly hear the words on the street. Right now I am working on Marquez’s *Doce Cuentos Peregrinos*. I still don’t know how I will translate ‘peregrinos’, since it has such a wide range of meanings. (2010, p. 5)

Translators are supposed to consult resources of various kinds— internal (such as memory) or external (such as dictionaries), human (such as colleagues) or non-human (such as the Internet) to come out of the dilemma, to expedite the translation process and to come up with the quality end-product. As to the question of how learner translators selected the best alternative from among the alternatives they had generated, their responses were varied. All in all, the translators turned to context, colleagues, English teachers, previous reading experience, and similar types of English translations, English dictionaries, and online resources.

Following Levy (1967/2012), these varied resources employed by the translators to make a choice can be categorized as objective and subjective resources. The former comprises such resources as context, dictionaries, and online resources,

and to the latter belong the translator's memory, his/her intuition, previous reading experience, and colleagues. The translations weighed each of the alternatives against the objective and/or subjective resources, which can be taken as the sources that *instructed* them about the alternatives they came up with. The instructions that guide translators to select one expression over another are called selective instructions, which are at work after the definitional instruction (Levy, 1967/2012). To quote Levy once again, "from the set of alternatives circumscribed by the definitional instruction, a subset is eliminated by the selective instruction" (p. 150). The translator must make a calculated choice. Such a choice "is either right/more appropriate/felicitous or wrong/less appropriate/infelicitous" (Doyle, 1991, p. 14).

To refer to Table 4.7 again, the context was the most frequently used resource to decide on the most fitting option. To attest to this observation, let us consider the following reflection as the representative one:

I decided on the basis of pragmatics, I mean, context. I read the expression I selected to check if it fits in the given context. If it sounds natural, it's okay. If not, then... I replaced it with another expression. [LT 15]

LT 15 in his reflection mentioned that he generated three versions for the title of the story *najanmadai* *∞ukrie-kā sapanā-haru* and kept changing his selection until he was satisfied. First, he decided to keep the title *Broken Dream Before Seen*. But, after going through the whole story, he found that the title did not match the content. Then, he decided to use *Broken Dream Before Birth* which did not satisfy him either. Finally, he decided on *Broken Dreams Before their Birth*. Here, it becomes clear that context has played a crucial role in decision-making. This translator relied on the macro-context in that he 'read the whole story four times' to work out the context and weighed the alternatives. It complies with Levy's stance that "the choice is not random but context-bound" (p. 1967/2012, p.149). Likewise, LT 6's choice of *solitude* for *ekānta*, LT 10's choice of *specialist* for *bisesagya*, and LT 14's choice of *broken dream* for *∞ukriekā sapanā* are primarily informed by the macro-context of the respective stories.

Some of the translators, on the other hand, were instructed by the micro-context i.e. the immediate linguistic environment of the expression. LT 10 can be counted as the representative of those translators who primarily relied on the immediate linguistic context to decide on the most fitting option:

Yeah I produced more than one expression for some Nepali expressions. For example, chīno. First [I] wrote the gift, later tick mark. Finally, I chose tick. I selected it on the basis of the context and message.

The ST sentence reads *cīno eu ∞ā lagāunu parne* (One option had to be marked with a tick). Independent of the context, as indicated in the translation experience above, *chīno* can be equivalent to *gift*, *mark*, *tick mark*, and *tick*, but they are not interchangeable in all contexts. The translator's choice of [put a] *tick* is primarily informed by the immediate linguistic context, also called co-text (Thornbury, 1999) of the word i.e. *cīno lagaunu* (to put a tick) and the instruction is followed by multiple-choice items. Furthermore, the translator has also taken into account of what she says 'message', that is, the content of the story that concerns an unemployed boy who has to sit for different exams for different odd jobs. Likewise, motivated by the immediate context of the expression, LT 4 decided on *death* for *kāl*, *mourning* for *bilāp*, *chastity* for *patibratā*, and went for *odor* for *gandha*; *laugh at* for *ha~ncha* and so on.

While bilingual dictionaries were mainly used to generate the alternatives, English monolingual dictionaries and other online English resources were reported to play a decisive role in choosing among the English alternatives. The use of bilingual dictionaries was guided by definitional instructions, whereas the use of English dictionaries and online resources was guided by selective instructions. The latter monolingual resources were mostly used in conjunction with other resources such as context (LT 3, LT25), colleagues/teachers (LT7, LT16, LT17), intuition and previous reading experiences (LT 4), previous reading (LT28), context as well as intuition (LT11), and colleagues as well as context (LT14). Take LT 14, for example, who stated, 'I decided on the basis of the context. To find out the context, I went to Google. [...] Yeah, I also used the dictionary. Also asked some friends of mine'.

English dictionaries and online resources were used in order to ensure the context of the chosen expression. Hence, these resources instructed the translators about the meaning(s) of the expression as well as its use in the context by supplying them with example sentences. This indicates that target language dictionaries and online resources are used to ensure the semantic authenticity of the chosen expression.

Apart from reading and re-reading STs and the translated versions, some translators were engaged in the reading of other translated or original texts in English. These two types of reading can be operationally conceptualized as core and peripheral reading. The core reading is obligatory and hence integral to the translation process,

while peripheral reading is subject to individual translators. It is not necessary that all translators read other TL texts– in translation or original writing– or activate their previous reading experiences as a point of reference while deciding on a particular expression. In our case, nine translators, when confronted with TL alternatives, either resorted to their experience of reading English texts or took the help of similar texts in English in order to make an informed choice. One translator (LT13) recounted his experience of reading the related materials in English as, ‘I read similar types of English stories. I analyzed the other translators’ language and I developed confidence and chose useful expressions’.

LT 13 took to peripheral reading, i.e. reading English translations of Nepali texts similar to the story he was translating, and found it helpful in two ways. First, by analyzing other translators’ texts he familiarized himself with their use of techniques as well with word choice, sentence formation, and style. This familiarity, as indicated in the remark, contributed to boosting up his confidence. Second, he used the English texts as a valuable resource from where he picked the expressions relevant to his translation. The benefits this translator reaped from the parallel texts corresponds to Shadman’s (2013) finding that reading parallel texts in the TL improves the quality of literary translation. These translators were engaged in parallel-text research (Wilss, 1994a).

Eight translators reported that they drew on their previous reading of English texts to decide on the best alternative. Let us consider the experience shared by LT 19 as a representative case:

I recalled the words from my previous reading. I had read the novel Da Vinci Code (with emphasis). There is a phrase ‘distinctive clothes’. I thought that it is similar to that one. I remembered that word and selected here. It means previous reading helped me in this translation.

This translator recounted how he chose between *distinctive clothes* and *special clothes* while translating the story titled *dukhānta* (literally, *tragic-ending*). To resolve the dilemma, he drew on his reading of Dan Brown’s mystery thriller novel *The Da Vinci Code*. The translator recalled the expression from the novel and he, when found the expression fitting in the context of the story, used it in his translation. LT 22 shared a similar experience as ‘I recalled my previous reading of English. For example, wandering here and there. I had learned this expression five or six years ago. I remember(-ed) this expression and used it in this translation’.

Their previous reading experiences proved to be a helpful reference point in choosing the expression that they considered contextually most fitting. These translators reported that recalling the expressions from previous reading was ‘helpful’ (LT 4, LT 6, & LT 18) because ‘we can do better and have less difficulty in translation’ (LT9) with the help of such expressions. Peripheral reading for translation was not limited to printed texts, as LT 6 recounted that he exploited English movie subtitles as well for the better word, ‘I also watched English movies with subtitles. My habit of reading subtitles while watching movies helped me to choose the suitable expression’.

He was the only translator in the study who was aware of the contribution that movie subtitles could make to decision-making in translation. Upon further probing, he revealed that he preferred the movies with subtitles and he often paused at the expressions that struck him and noted them down and kept them for future reference.

By identifying useful TL expressions in the translated literature and adapting them according to one’s own context, the translators were actively engaged in a way of language appropriation. Appropriation is a process of manipulation in which the translator mimics target expressions and uses them as if his/her own. Appropriation of TL expressions is driven by the translator’s desire to move closer to the TL convention. The tendency of mimicking the target discourse is also common among established translators. Sengupta’s (Hatim, 2013) study concludes that Rabindranath Tagore while translating his *Gitanjali* mimicked “dominant discourse of English” so that his translation would “match as closely as possible the target language poetics of Edwardian times”.

The analysis of the experiences of these translators leads to the conclusion that peripheral reading provides translators with the opportunity to appropriate TL expressions, which is likely to offer them several benefits. First, parallel TTs serve as the authentic reference point provided that the texts being referred to are produced by professional translators or native writers which, in turn, ensure the quality of the translation product. Second, the appropriation of TL expressions is instrumental in expanding translators’ lexical and syntactic repertoire that in the long run might contribute to the quality and speed of translation. The processes of reading TTs and noticing as well as extracting certain expressions are supposed to intensify translators’ sensitivity of target culture and language mechanism. Finally, reading peripheral texts also contributes to boosting up the translators’ confidence.

Four translators narrated that they also consulted their colleagues and English teachers. Concerning consultation, Wilss observes that trainee translators tend to consult their teachers or other resourceful persons when they are “in need of help in decision-making because their own decision-making capabilities are as yet underdeveloped” (1994, p.147). His observation equally applies to learner translators in this study who consulted their colleagues and teachers as a source of information to resolve “textual fuzziness” (p. 147). Consultation served two purposes. First, the translators sought advice when they had the alternatives but were not sure which one fitted the given context. This type of consultation had a prescriptive role. Second, they consulted so as to confirm the accuracy and appropriateness of the expression they had chosen. Here consultation played the confirmative role.

In both cases of consultation, translation was carried in an interactive mode. Mackenzie (1998) highlights the role of interaction in translation as “Through interaction the translator gains self-confidence through the confirmation of solutions” (p. 205). Also, translators gain a wider knowledge base for making decisions through cooperation with others. Mackenzie further postulates that translators who work with others is able to gain confirmation or reject solutions more easily, and is therefore likely to make decisions faster than a translator working alone.

Finally, as discussed above, the resources employed by learner translators are not mutually exclusive. It is only a matter of priority, and degree of dependence, since the combination of two or more resources was common among the majority of the translators.

Creativity as manifested in translation process. Delisle recognizes creativity as “the most distinctive trait of human translation, for translation involves choices that are not determined by pre-set rules” (1988, p. 37). His theoretical stance is further backed up by Mackenzie’s observation that “professional translators know from experience that translating, even the most factual of texts, usually does require a great deal of creativity” (1998, p. 201). Literary translation in particular requires translators to use their creative abilities in both the interpretation of the ST and its regeneration in the TL. In principle, to translate a literary text is to engage in “a creative process” (Ludskanov, 1975, p. 6) of text production. However, creativity in translation, also called translational creativity, has been a notion of dubious status and largely remains as a smokescreen or elusive concept that does not easily lend itself to conceptual clarity, exact measurement, or description (Wilss, 1990). Paradoxically, resistance to

the definite definition can be taken as one of the tenets of translational creativity. Admitting the fact that subjectivity and complexity characterize creativity, this study approached translational creativity from two broad perspectives: the process and the product. What follows is the discussion on how creativity expresses itself in the translation process, the product aspect is discussed in Subsection 4.2.

I loosely draw on the investment theory of creativity (Sternberg, 2006) and stage process theory (Kozbelt, Beghetto, & Runco, 2010) to interpret creativity manifested in the processes of translation.

According to the investment theory, creativity is “in large part a decision [...] To be creative one must first decide to generate new ideas, analyze these ideas, and sell the ideas to others” (Sternberg, 2006, p. 90). If we regard Sternberg’s formulation of decision-making as a creative process, translation also qualifies to be a creative endeavor, since it involves a continuous series of generating possible options and deciding on one as the best option. Simply put, translators are bound to think carefully about different possible interpretations of the source expression and choose one of the interpretations as contextually valid. Translators then choose the target expression that they think best matches their interpretation. The Nepali expression *dris̄ci* can be a case in point (LT 16, LT 17, and LT 18). The expression *dris̄ci* has multiple readings in Nepali and so are its possible equivalents in English. In Nepali, *dris̄ci* reads *herera jānīne bhāb* (the state of knowing sth by seeing), *herne kām* (act of seeing), *herāi* (seeing), *abalokan* (observation), *a~nkhā* (eye), and *bicār* (thought), and possible English equivalents can be *sight*, *vision*, *eye*, and *perspective*. In both cases, translators have to go through decision-making so as to come up with the expression they regard contextually fitting. In this respect, LT16 chose *vision*, while LT17 and LT18 went for *sight*. They had to weigh each choice against the literal and contextual meanings of the source expression. Such a decision is possible only when translators interpret the source text imaginatively, activate their previous language knowledge, generate alternatives and contemplate the best one, and invest their time in digging into different linguistic resources.

The stage theory, on the other hand, attempts to “understand the structure and nature of the creative process in terms of stages, which can be sequential or recursive” (Kozbelt, Beghetto, & Runco, 2010, p. 30). Drawing on Wallas’s (1926) work on creativity, Kozbelt, Beghetto and Runco inform us that a creative process constitutes a series of stages, namely preparation, incubation, illumination, and verification. The

preparatory stage subsumes problem-identifying, gathering resources and information. At the macro-level, learner translators conceptualized the overall translation task as a problem to be solved, while at the micro-level each source expression appeared, at least in principle, as a problem. However, in practice, those source expressions whose equivalents were not easily found in English and those which had a series of alternative equivalents posed real problems for the translators.

Conceptualizing translation as a problem-solving endeavor, learner translators prepared themselves both mentally and physically. None of them undertook the task immediately after it was handed to them. As discussed elsewhere above, they took time to prepare themselves mentally and collect or manage the necessary resources, particularly the dictionaries as required by the task.

Like any creative work, literary translation necessitates adequate mental preparation in order to have a focused, confident and trusting mindset. The translators lacking in mental preparation is unlikely to sustain the task and it is this psychological trait that arouses and sustains what Sternberg posits, “intrinsic, task-focused motivation [...] essential to creativity (2006, p. 89). He further notes that “people rarely do truly creative work in an area unless they really love what they are doing and focus on the work rather than the potential rewards”. Learner translators in this study were intrinsically motivated to the translation task, as they were not offered any sort of material reward apart from the possibility of their texts being chosen for publication if they met the editable standards. The following remark reflects how the translators were interested in the translation process itself:

I enjoyed a lot while translating as I was always interested for [in] this kind of job to do. Translation is very challenging work for [the] second language learner as me. So, I have given by best here and enjoyed a lot. (LT1)

This extract merits some explication. It is an extract from the translator’s reflective writing, not from the retrospective interview, that is, she was not asked whether she enjoyed translating the story or not. Instead, it was her spontaneous feeling about the task she carried out. Besides, the repeated use of ‘enjoyed a lot’ communicates important information about her love for translation which she sustained despite her knowing that *it* was a ‘very challenging work’.

Process-oriented motivation also surfaces in the reflective writings of other translators as ‘the work [...] is really interesting and challenging’ (LT 6); ‘I was excited and gain (*ed*) lots of knowledge regarding the translation process’ (LT10);

‘pleased to translate this story’ (LT 11); ‘more challenging... but I felt elated’ (LT13); ‘quite interesting’ (LT14); ‘enjoyed reading the story’ (LT7); ‘interesting’ (LT17); ‘it inspired me for writing in English too’ (LT18); and ‘enjoyed the task’ (LT20). The translators’ persistent effort to complete the task can be largely attributed to the process-oriented motivation they harbored. Maybe, it is because of this motivation that no translators dropped out from the task which in the words of Doyle is “difficult, complicated, or risky” (Doyle, 1991, p. 13).

Drawing on their post-translation reflections, I posit that translation as a process of (re)creating a text in another language not only challenges translators but also interests and inspires them. More than a mechanical process of reproduction, literary translation appeals to translators’ imagination, engages them in creative and critical reading, activates their interpretive faculty and provides them with a textual space to play with alternatives, and calls for decision-making.

Subsequent to mental preparation at the macro-level was physical preparation whereby the translators gathered and/or managed the resources such as dictionaries in order to address translation problems. Consider how the translator prepared himself after resolving to undertake the assigned task:

As I went through the story, I felt it was difficult. In fact, it was. Then I thought I had to buy a bilingual dictionary [...] After getting the dictionary, I felt I could do my work. Then I started the first draft. (LT 4)

This translator realized the gravity of the task he was going to undertake. He was aware of the difficulty lying ahead which, he thought, could be surmounted only if he proceeded with preparation. Other translators either bought the resources or just planned the types of resources they might need to carry out the task. What is pertinent here is that each translator was engaged in some sort of preparation before undertaking the task.

Orientation to the assigned task formed an important part of mental preparation for these translators. They oriented themselves to the task by reading the story for gist and pleasure. While reading for gist, the translators familiarized themselves with the overall theme and plot of the story, its structure, characters, and the type of language used. This type of reading was also helpful for them in collecting basic information about the ST, thinking about the target readers, envisioning the possible TL outcome, which, in turn, contributed to their self-confidence. Regarding the role of self-confidence in the creative process, Mackenzie (1998, p. 205) quotes Kussmaul (1995)

who aptly puts “The emotions favorable for creative thought suggest that self-confidence is also one of the prerequisites for creative translation”. It can be thus postulated that the pre-translation reading yielded translators’ initial interaction with the text which kindled in them the ‘yes-I-can-do type of feeling’. The translators unsure of their own ability are unlikely to sustain the task and likely to withdraw from it at any time. Reading for pleasure was the other motive for the preliminary rounds of reading. The translators reported that they also read the assigned short story for pleasure, apart from reading it for the gestalt impression. It means their reading was aesthetically motivated as evinced in the extract from one of the translators’ reflective writing, ‘The story (was) interesting. (It) aroused sympathy to Jeevan. Before translating I read it four times’ (LT11).

This remark reveals how the transreader was developing an emotional bond with the text, particularly with its protagonist named Jeevan. Further probing into the matter revealed that the translator even identified with the protagonist’s predicament. Such identification is of crucial importance in initiating and maintaining “conversation” (Gadamer, 1960/1986, p. 16) with the character as well as with the text as a whole. By identifying with characters, the translators earned permission (Ricoeur, 1976) to enter the textual world. In doing so, they were narrowing down the reader-text distance and endeavoring to engage with the text emotionally and maintain “intensive contact” (Bush, 2006, p. 27) with it. The act of translating requires the transreader to minimize such distance to the extent possible, since “unless the translator has earned the right to become the intimate reader, she cannot surrender to the text, cannot respond to the special call of the text” (Spivak, 1992, p. 400).

To take further the argument of reading for pleasure, the initial reading of the ST, as noted in their reflective writings, was aesthetically oriented so as to realize what Iser has termed “the artistic pole of the literary work” (1972, p. 72). The realization of the artistic pole of the work by the reader is referred to as the aesthetic pole through which, according to Iser, the subject matter of the work can come to light. Take for example LT 3 who reported that he found the story ‘interesting. It showed the typical life of Nepal’. Here the translator is referring to the setting and plot of the story that interested him. In the same way, the emotional responses reported by other translators while reading the stories were qualified with such expressions as ‘really heart-touching and based on the real-life situation’ (LT2); ‘extremely happy and excited to read ‘ (LT 13); ‘really interesting [...] a reality-based story’ (LT 14);

‘the story [...] quite strange’ (LT13); ‘very interesting as it has restructured the traditional way of writing with new flavor’ (LT 18); ‘a philosophical story’ (LT 19), and ‘enjoyed reading it’ (LT 20).

Transreaders’ “emotional engagement” (Bush, 2006, p. 27) with the stories is what lies at the heart of these responses. Emotional engagement with the text can be postulated as one of the factors contributing to process-based motivation. To quote Iser on this point:

[...] reading is only a pleasure when it is active and creative. In this process of creativity, the text may either not go far enough, or may go too far, so we may say that boredom and overstrain form the boundaries beyond which the reader will leave the field of play. (1972, p. 280)

The translators reported that they experienced some sort of pleasure during the initial round of reading with the indication that their reading was active and creative from the outset. The sustained reading further indicates their active and emotional engagement with the stories. Their reading was creative as well, since they were reading the text with a view to regenerating it in English.

Active reading amounts to the reader’s response to the artistic pole of the work, i.e. “the text created by the author” (Iser, p. 279). The reader’s response comprises “the text-supplied-information” and the reader’s imagination, i.e. “the reader-supplied information” (Beaugrande, 1978, as cited in Hatim, 2013, p.126). Thus, the process of reading constitutes the confluence of the writer’s information and the reader’s imagination. So far as these translators’ reading is concerned, it was characteristically active in that their efforts were geared towards penetrating the STs and they were “constantly engaged in interpreting both the text and the sub-texts” (Grossman, 2010, p. 1). To this end, they were breaking the texts into paragraphs, paragraphs into sentences (LT 6), underlying the difficult words (LT1, LT2, LT4, LT5, LT7, LT9, LT10), mentally dividing sentences into phrases (LT3), chunking the sentences (LT1, LT3, LT7, LT9) and looking up the difficult and unfamiliar words in the dictionaries.

The holistic reading was followed by atomistic reading in which translators’ prime focus was on the parts of the text i.e. its paragraphs, sentences, phrases and even individual words. By reading the text atomistically, they were interpreting “internal sentence correlatives” (Iser, 1972, p. 281), that is, they were reading not only the lines but also between the lines. From this, it follows that the translators were reading the

text holistically and atomistically, which called for the confluence of synthetic and analytic skills. Such reading qualifies to be active, since it was focused, purpose-driven, and telic.

To return once again to the preparatory stage at the micro-level, the translators go through the twin processes of identifying the problems and collecting information from multiple sources to overcome them. The problems they reported were almost exclusive to the lexical level as evidenced in the extracts from their accounts. They recounted that it was difficult to ‘translate literary words’ (LT 1, LT2); ‘typical onomatopoeic expressions’ (LT3 & LT22); ‘words related to ecology and culture’ (LT5, LT14); ‘figures of speech’ (LT 6); ‘colloquial expressions (LT11); ‘similes, metaphors and idioms’ (LT13); ‘adverbs’ (LT15); ‘idioms and phrases’ (LT20); ‘metaphors and underlying meanings of simple-looking sentences’ (LT17); and ‘emphatic markers’ (LT19).

To resolve these specific problems, they consulted different resources such as Nepali-English bilingual dictionaries for equivalent expressions, thesauri, and synonyms embedded in dictionaries or Microsoft Word for generating alternatives, colleagues and English teachers to confirm one’s choice, online resources to work out the context and get example sentences, and English parallel texts to get similar expressions. In a similar vein, almost all translators recounted their experience of multiple readings of the STs before and during translation. Re-reading of the text was of primary importance in order to work out the meanings of the problematic expressions and their contexts.

The issue of creativity in the translation process can also be addressed from the vantage of creative writing. Theorizing her life-long practice of literary translation, Grossman posits that “literary translation is both an act of criticism and an act of creative writing” (2010 p. 1). This assertion holds valid when we compare it with the learner translators’ creative behavior, particularly during the preparatory stage. To put it another way, the processes that the translators followed during the preparatory phase approximated to those that creative writers are supposed to undergo before they take to writing. In this respect, Morley (2007) identifies preparation as one of the first seven processes of creative writing, other processes that follow are planning, incubation, and so on. To quote Morley, “The creative process begins in preparation, which includes active reading, imitation, research, play, and reflection: all conscious actions” (p. 125).

Journey through doubt and uncertainty. Uncertainty as defined by Shreve (2011) is “a cognitive state of indecision, indicated by a particular class of behaviors which is occurring potentially during the process of translation” (as cited in Amirian & Baghiat, 2013, p. 223). Doubt and uncertainty constantly creep into translators’ minds about the interpretation of source expressions and target expressions chosen to replace them. In this respect, Khorasani and Yousefi note that “all the translators, during the flow of translation, face some uncertainties with regard to various aspects of translation such as comprehension, production, transfer, etc., and all try to manage these uncertainties in some way” (2014, p. 123).

As these theoretical assumptions indicate, the translators’ journey from STs through different interim translations to the final versions was characterized by uncertainty, doubt, dilemma, and worry for accuracy. Consequently, the translation process was slow, time-consuming, and taxing. LT 11, for instance, revealed how he began and continued this journey from ST to TT:

The first sitting was only for reading. I didn’t translate a single word. Another day I translated only three or four sentences. I spent almost two to three hours to translate these sentences. I could not find the path. Then after I stopped. I was always worried whether I could do justice to the writer. So I was a little bit in a dilemma. What to do?

This translation experience can represent the uncertainty experienced by learner translators as a whole. Like any translator, LT11 lacked a ‘translation itinerary’ that could help him to commence the journey with ease, confidence, and certainty. In this regard, his expression ‘I could not find the path’ is noteworthy suggesting that each translator has to work out his/her own path to move ahead and devise management strategies to overcome uncertainty and doubt. This translator employed the strategies of slowing down the pace of translation and momentary postponement of the task. Like him, other translators experienced momentary interruptions, postponement of translating the recalcitrant expressions, and a sense of loss on their way to the TT from the ST.

Uncertainty about the interpretation of STs was also evident in their use of text coding strategies such as underlining, chunking and annotation, and rereading STs, as well as their search for additional information about the texts. Likewise, uncertainty about the generation of TTs surfaced in the generation of multiple TL words for the

single SL word, frequent use of bilingual, monolingual dictionaries and thesauri, and multiple rounds of revision and editing.

It is because of uncertainty that each translator was bound to read the Nepali text several times with varying degrees of intensity. Moreover, uncertainty led them to consult different dictionaries and their colleagues to decide on the most approximate expressions in English. Similarly, rewriting and revising the English translation also suggest that uncertainty is intrinsic to the translation process. Save one, all translators rewrote and revised the translated drafts that involved changes in their erstwhile decisions. Learner translators' uncertainty also points in the direction of general observation made by Khorasani and Yousefi that, "uncertainty pointers, [...] comprise extended gaps in a source text encoding or a target text decoding, deletion and/or revision, [...], and some information retrieval behavior like dictionary looks-up, internet searching, etc." (2014, p. 125). This type of uncertainty is not unique to learner translators though. Professional or experienced translators also undergo a similar type of uncertainty during translation as:

My translation conceals my doubts in the interpretation of the source text, hesitation in the selection of (closest) possible target expressions, my frustration of not being able to use an appropriate target expression, the sense of helplessness and hopelessness that I often felt (casting doubts on my own ability to translate), and the frequent surge of euphoria that I often felt at the thought of and after completing each draft, which was again immediately followed by uncertainty. (Adhikari, 2010, p. x)

Closely related to uncertainty was the translators' doubt about their own translation products. Almost all translators cast doubt on the quality of their own products. Despite the investment of time, effort, and consulting various resources, the translators were not in a position to claim that their products would be editable or good enough to get published. The following extracts serve to illustrate the translators' doubt on the products they submitted:

It is the readers who like or dislike the translation and they evaluate the story whether it is good or bad. My translation is not as good as it should be.(LT 6)

I have tried my best but it may get average position in the translation market.
(LT 3)

Not sure. But I don't think that my translation is publishable. (LT12)

There might be gaps between the source story and translation. But I am not sure. (LT 24)

A possible explanation for this might be that all of them were learner translators who, despite having theoretical knowledge on translation and experience of translating a very short text in the examination, did not have the experience of translating a complete text for publication. It seems that at the outset they had the confidence that they could translate the text which gradually slacked during the process. The initial confidence can be attributed to their theoretical knowledge of translation. Theoretical knowledge is of paramount significance but not sufficient for translation. Translators need to produce the text in the TL to test their theoretical knowledge, and their text comprehension and production competence. With the continuous use and enhancement of these two types of competence grows confidence in translators. Another possible explanation is related to ESL/EFL translators. All the translators were working from Nepali i.e. the mother tongue or the language of habitual use, to the other tongue, i.e. English. As a result, they were not as confident in the production of texts in English as they were in the comprehension of STs. This phenomenon has been aptly captured by Hatim, “In translating into the foreign language, [...] the real difficulty relates to composition, since coping with the source text is little if any difficulty” (2013, p. 177). As ESL/EFL learners, it was not easy for them to handle TL linguistic and textual resources productively. It was because of this difficulty that they cast doubts on the quality of their own products in English.

Search for meaning: The journey towards semiotic positivism. The analysis of stimulated recalls and translation reflective writings reveals that all learner translators were guided by semiotic positivism. In its broadest sense, semiotics comprises semantic, pragmatic, and syntactic meanings of signifiers at play in the text, and positivism implies *presence*. Thus, semiotic positivism in translation can be taken as the assumption of the presence of fixed meanings in the ST. All the translators reported that they read the STs at least more than two times, and used different resources, including dictionaries. Additionally, most all of them chunked the text into smaller parts so that they could get ‘the soul of the story’ by ‘reaching in its depth’ (LT3); ‘have the clear vision of the text and catch its meanings’ (LT 11), ‘comprehend the message of the story’ (LT26), ‘understand the complete message’ (LT27), ‘preserve cultural meanings’ (LT13), and ‘grasp contextual and cultural meanings’ (LT15).

The above expressions indicate that the translators were striving for fixed meanings of the text. They were driven by the assumption that the ST contains the ‘pure meaning’ that can be recovered by means of multiple rounds of intensive and close reading. This assumption runs counter to the deconstructive credo which denies any conceptualization of “meaning as a presence” (Davis, 2009, p.74). It conceives “original presence and representation” (Gentzler, 2010 , p. 145) of meaning as an illusory effort. Gentzler succinctly summarizes the Derridian postulation as, “There is nothing, no pure meaning behind words, behind language” (p. 164), and by implication, there is no possibility of finding pure and definite meanings in a text. Purity and definiteness are but illusory concepts, for meanings do not have fixed dwellings in the text. Hatim restates the deconstructionist stance expressed by Arrojo (1997) that constantly questions “the myth that meaning is intrinsically stable and fully present in texts and that it is recoverable and can thus be transported intact across linguistic and cultural boundaries” (2013). Contrary to this theoretical assumption, the fixed meaning for these learner translators was not a myth, but a reality. To restate this, the translators’ relentless efforts run counter to the deconstructionist assumption, since each translator was constantly excavating the text for *pure meaning* by means of re-reading, by employing different linguistic tools and chunking the text. Their pursuit of meaning conforms to Grossman’s translation experience that “our efforts to translate both denotation and connotation, to transfer significance as well as context, mean that we must engage in extensive textual excavation” (2010, p.73).

Search for the authorial meaning is another important strand observed in these translators’ accounts. Contrary to the deconstructionist belief that “source texts are semantically unstable points of departure” (Hatim, 2013, p.57), the translators referred to the ST as a fixed source of meanings to be transferred to the TL. When asked whether they tallied the TTs with their source counterparts before submission, one translator (LT11) replied, ‘I did [tallied]. Just only once. To make sure whether I did justice to the writer or not. I focused on information. Language also. Regarding the style, I could not do justice’.

For this translator, the authorial meaning emanated from the ST and his responsibility was to transfer it to the TT as closely as possible. In other words, the source text supplied him with meanings and style. Another translator expressed a similar experience ‘I compared. My major focus was the transfer of the complete

message. How I can make English readers understand as it is given in the original text' [LT27].

The purpose of comparing TTs with the sources was to ensure the complete transfer of the message. These translators believed that the message can be excavated from the text and can be accurately transferred to the TT.

Twenty-six translators replied in the affirmative when asked if they compared English translations and Nepali source text. Only four of them replied in the negative. The highest number of comparisons was five, and two being the lowest. When inquired into the reasons for the comparison, their responses varied. All of them thought comparing the TT with its source version was the essential part of translating in order to 'reduce gaps between TLT and SLT' [LT24]; 'ensure the proper transfer of meanings [LT30, LT 6, & LT 9]; 'ensure appropriateness and accuracy [LT4]; 'check the transfer of meanings, to maintain ST message and structure in TT' [LT1]; 'check transfer of cultural meanings and style [TT3]; 'check if the sentences were left out and they were translated properly' [LT 20]; 'check whether meanings were matching [LT26]; 'ensure that the translation has not gone far away from the ST' [L18]; 'ensure optimum equivalence with the source text [LT6]; 'confirm that I translated accurately' [LT13]; and 'keep the originality, minimize the cultural gap and maintain the equivalence in the TL' [LT29].

The common thread that binds these varied responses together is that the majority of the translators perceived the ST as a semiotically stable point of reference against which the TT was compared. The translators exhibited what Doyle calls "will-to-equivalence" (Doyle, 1991, p. 13) while striving for "fidelity to originals" (Pym, 1995, p. 14). Furthermore, these translators struggled to find the most suitable expressions in the TL that could replace the source expressions. Their search for equivalence is revealed in the processes such as multiple rounds of reading the STs, consulting the resources, and revising and editing the TTs.

Analysis and Assessment of Translation Products

This section presents the analysis and discussion of translation products by learner translators in terms of creativity, the accuracy of transfer of source content and accuracy of expressions in the TL, and two-way fidelity. The revised and edited translations submitted by thirty learner translators formed the total corpus of data. I have analyzed and discussed the translated texts under six different thematic headings: translational creativity in terms of strategies; translation strategies and two-way

fidelity; strategies, translational creativity, and accuracy; accuracy of TTs at syntactic level; comparative analysis at the syntactic level, and TTs at textual level (see Appendix E for Text Analysis and Assessment Scheme).

Translational creativity in terms of strategies. I discuss translational creativity on the grounds of strategies employed by learner translators in the generation of TL expressions. The rationale for approaching creativity from the strategic point of view is that creativity manifested in the translation product is the outcome of translators' use of particular strategies. The translation strategy is conceptualized as the "translator's overall 'game-plan', consisting of decisions taken after an initial read-through of all or part of the ST before starting to translate in detail" (Hervey & Higgins, 2002, p. 274). Hervey and Higgins note that it is the way of deciding whether and when to translate literally or freely and whether and when to maximize or minimize foreignness in the TT.

As a product, translational creativity is a departure from the source structure by applying creative shifts (Bayer-Hohenwarter, 2011, p. 663). When a source expression does not lend itself to direct transfer, translators have to employ such a strategy that manipulates the expression creatively. The resultant outcome is different in structure from its source counterpart. To rephrase it, the expressions that resist direct transfer call for creative (re)writing in the TL. The expressions that resist direct transfer are more problematic than those open to a direct transfer. It means not all source expressions require translators to make creative efforts to adjust them in the TL. By implication, the more problematic the expression, the more creative strategy they have to employ. At this point, 'problematic expressions' and 'creative strategies' merit further explication.

Considering that certain expressions are more problematic than the others, this study identified the source culture-specific expressions and collocations as problematic units that "require high problem-solving capacity" (Bayer-Hohenwarter, 2011, p. 672). Baker (2011) also conceives culture-specific concepts as a key problematic area of translation, which echoes Newmark's opinion that culture-specific words, objects or activities with connotations, peculiar syntactic structures, and cultural metaphors, idioms, proverbs, among others, are the expressions that need to be handled creatively (1991).

I identified the problematic expressions for the analysis based on the problems that translators reported in their retrospective interviews, reflective writings, and the

close study of final translations. I categorized these expressions into two types: culture-specific expressions such as geographical and ecological terms loaded with cultural meanings, onomatopoeias, terms of address, metaphors, similes, and collocations. Altogether 600 target expressions were analyzed, each type comprising 300 expressions.

Munday defines collocation as “the phenomenon of co-occurrence of two lexical items” (2009, p. 172). It is “the tendency of certain words to co-occur regularly in a given language” (Baker, 2011, p. 52). Languages differ in terms of collocational patterning, which creates “potential pitfalls and poses various problems in translation” (Baker, p. 58). Thus, collocations and other cultural expressions are gap-creating units, and translators have to be creative in the use of strategies to minimize the gaps and maximize the quality of output.

Concerning translation strategies, Jones (2006) asserts that the strategies that produce the TT element, reflecting the nature of the ST without reproducing its linguistic structure are *creative* (author’s emphasis) (as cited in Bayer-Hohenwarter, 2011, p. 667). His notion of creative strategies points to two aspects of translation i.e. reproduction of content and style of the source expression, and re-creation of its structure by which it means that creative strategies reflect (reproduce) the message, but not the structure of the source expression. They are problem-solving, constraint-overcoming, and gap-filling strategies which are used to bring about shifts in the structure of the source expression with a view to overcoming the constraint and filling the gap. Such shifts are marked by the departure from the structure of the source expression. Regarding this, Cho (2018) makes mention of Kussmaul’s (2000) observation that “there are ‘changes’ in translation creativity, [...] Vocabulary level changes include deletion, insertion, and changes in parts of speech. Syntax level changes include changes in syntactic composition, as well as changes in sentence order” (p.385).

From the perspective of shift, learner translators employed three types of strategies, namely total shift-yielding, semi-shift-yielding, and reproduction. Table 4.8 overleaf illustrates the different types of strategies under each type and the number of target (English) expressions resulted from these strategies.

Table 4.8. *Strategies Used in Production of TL Expressions*

Strategies		No. of culture-specific expressions	Percentage	No. of collocations	Percentage
Total shift-yielding	Free translation	80	26.66	104	34.66
	Substitution	55	18.33	96	32
	Substitution plus other shift-yielding strategies	4	1.33		
Semi-shift-yielding	Substitution plus reproduction strategies(literal and borrowing)	27	9		
	Borrowing plus shift-yielding (explanation/addition)	15	5		
Reproduction	Literal translation	88	29.33	90	30
	Borrowing	5	1.66		
	Borrowing plus literal	13	4.33		
Deletion		13	4.33	10	3.32
Total		300	100	300	100

Source: Document Analysis

From Table 4.8 we can see that learner translators used three types of strategies, each type consisting of subtypes. The strategies that produced the target expressions that completely departed in structure and even intended meaning are taken as total-shift yielding strategies. The semi-shift yielding strategies are those which yielded the target expressions that contained certain part(s) of the source expressions but still departed in structures from the source counterparts. To restate it, the target expressions thus generated are the combination of shift and reproduction. On the contrary, the target expressions generated by reproduction strategies contained more or less the direct transfer of meanings of the source expressions. In some cases, the target expressions thus translated contained certain cultural elements transported from the SL as in the case of borrowing.

To refer to Table 4.8, more than half (60%) of the culture-specific expressions were the result of the shift-yielding strategies in which the use of the total shift-yielding strategies, i.e. free translation, substitution, and substitution plus other

strategies, resulted in the 48 % of the expressions, whereas the rest of the expressions were the outcome of the semi-shift-yielding strategies, i.e. borrowing plus explanation or addition, and literal translation plus substitution, explanation/ addition. The number of culture-specific expressions generated by means of free translation equaled that of the expressions generated by substitution. The reproduction strategies, on the other hand, contributed to the generation of 40 % of the target expressions, less than those generated by shift-yielding strategies. Of them, the literally translated expressions amounted to about 36 %, which shows the translators' heavy inclination towards literal translation.

Table 4.8 also shows that the translators employed both shift-yielding and reproduction strategies to generate collocations in English, the expressions generated by the former being slightly more than those generated by the latter. To be particular, 66 % of the total 290 English collocations were the outcome of the total shift-yielding strategies that involved free translation and substitution, while the rest of the collocations were produced by means of literal translation. The use of borrowing was severely limited in the case of collocations.

To follow Bayer-Hohenwarter (2011), Hewson (2016) and Cho (2018), shift-yielding strategies are creative, while reproduction strategies are non-creative. It is because the former strategies produce the target text that departs “from the linguistic structure of the source text” (Bayer-Hohenwarter, 2011). These are the strategies, in Newmark's view, used to “improvise or import, both of which are creative acts. So the translator starts denting, distorting the target language, breaking Toury's translation(al) norms, inserting another culture” (1991, p. 7). The following textual cases exemplify this argument:

TT1: the widow looks very strange

TT2: a widow was like a duck in the crows

TT3: The widow with home was like a figure among ciphers

These TL expressions produced by three different translators are the different versions of the metaphoric expression *bidhawā kāg-ko hul-mā ha~sini thiin* (S1), which literally means *the widow was a swan among crows*. The first is the outcome of free translation which leaves the metaphor behind and conveys only its sense; in the second the metaphor has been substituted by a simile. Moreover, the metaphoric image implied in the source is *swan* (to contrast its whiteness with crow's blackness) has been (inappropriately) substituted by *a duck*. The last one is also the result of

substitution which bears the closest possible meaning and function of the source expression. Of them, the first expression is marked by its total departure in structure from the source expression, while the second and the third expressions stand closer to their source counterpart. In terms of the degree of departure and novelty, the expressions translated freely are supposed to be more creative than those translated by substitution. However, this may not always be the case, as both departure and novelty of expressions have to be weighed against the accuracy of transfer and accuracy in the TL (see 4.2.1.2 & 4.2.2 for the discussion of the accuracy of TTs).

Unlike shift-yielding strategies, reproduction strategies are taken as noncreative in that they do not involve novelty in the expression, nor do they mark a departure from the structure of the source expression. They involve “the more or less literal rendering of ST elements” (Bayer-Hohenwarter, 2011, p. 669). Let us consider the following translations:

TT1: Her dreams are broken.

TT2: All dreams demolished into the particle of ashes.

TT3: All dismissed as a house of cards

These three TTs are the renderings of the source metaphoric expression, *sabai tās-ko ghar jhañ bhatābhūNga bhayo* (S1) (literally: all collapsed like a house of cards). Of them, the third translator employed the reproduction strategy, i.e. literal translation. This rendering is the *re*-production of not only the words but also the structure of the source metaphoric expression. Unlike the first and second renderings, which are resulted respectively from free translation and substitution, the third rendering shows explicit correspondence with its source counterpart. Consequently, the source expression, if translated back, can be traceable from the target expression, which is not possible in the case of first and second renderings. The following cases of collocation further substantiate this observation:

TT1: How to get food?

TT2: How to survive?

TT3: How to fill the stomach?

Translators of TT 1 and TT2 employed free translation to re-create contextually the sense of the source expression (*pe ∞ kasari bharne?*: literally *How to fill the stomach?*) in English. This contextual re-creation communicates only the gist of the source expression, leaving behind its formal property (i.e. the collocational relation between *to fill* and *stomach* of the source expression), while the third

translator's use of literal rendering has maintained the source collocation in the TL too. The same is true of the following literally translated expressions:

TT1: His wife is lamenting.

TT2: Wife is mourning.

TT3: His wife is lamenting.

ST: swāṣni bilāp gardai-che (S2). (Literally: Wife is mourning.)

TT1: He died very young!

TT2: Ruthless death took him.

TT3: Cruel death took him away

ST: krura kāl-le lagyo. (S2) (Literally: Cruel death took him away.)

These translations do not exhibit shifts or noticeable departures from the source expressions. Each of them is the close re-production, rather than re-creation, of the source in terms of meaning and structure.

Between reproduction and total shift-yielding strategies lie partial-shift yielding strategies that involve both shift and reproduction. These strategies were at work only in the rendering of culture-specific expressions in which the TTs contained some elements directly borrowed from STs accompanied by explanations or additions as in the following:

TT1: He even felt like reciting the verses from the 'Geeta'

TT2: He thought to perform the Geeta prayer

TT3: tried to read 'Geeta' (holy book of Hindus) (S2)

The source of these three expressions is *gita pāṅch garu~ jasto lāgyo* (literally: He felt like reading the Gita). The first and second expressions evidence borrowing of the culturally loaded concept *the Holy Gita* and the addition of *verses* and *prayer* respectively, while the third translation combines the borrowing of *Geeta* (the Gita) with the explanation *holy book of Hindus*. In all cases, the translators seemed to be aware of the fact that the cultural concept *reciting the Holy Gita* (in the face of crisis) was too important to ignore or delete, but not possible to translate literally, nor was the mere transportation of *the Gita* to English sufficient. As a result, they supplied additional information so as to facilitate English readers. In the above cases, addition and explanation are examples of creativity. With these, the TL expressions are partially marked with shifts.

Likewise, some of the TTs were the outcome of literal translation plus substitution, or addition. The following expressions exemplify the combination of literal and substitution that resulted in semi-shifts in the TL:

TT1: I go to my parental home.

TT2: I go to my paternal house now.

Both of the TTs are almost identical in the use of the strategies in the translation of ST *janchu ma ta māita* (literally: I will surely go to the parental home.) (ST9). The key cultural concept *māita* (parents' home of a married woman) has been substituted by *my parental house/home*, and the remaining parts of the expression have been rendered literally. The same is true of the target expressions *We are the human being just opposite number like 96*; and *once upon a time, a man was born as a man*. The first expression is the translation of *hāmi खेको अन्का जस्तो बिपारि दिशा-तर्फा फारके-का मानिष हौ~* (S9) (literally: We are the people facing opposite directions like number 36). Here the translator has substituted Nepali number खेको by 96 to suggest the opposite nature of male (husband) and female (wife). As to the second expression of which source counterpart is *ekādes-mā euā mānche mānche bhaera janmyo* (literally: in one country a man was born as a man), the first part of the text shows a clear departure from the source expression owing to the substitution of *ekādes-mā* (i.e. in one country) by *once upon a time*, whereas the remaining part of the expression is literally reproduced.

Besides, few expressions underwent the combination of literal reproduction and addition as typified by *bad smelling comes like decayed meat*; the translation of *saḍeko māsu jhai~* (literally: like rotten/decayed flesh). In this expression, the first phrase *bad smelling comes* has been added to concretize the source concept, and the simile *saḍeko māsu jhai~* has been literally rendered as *decayed meat*. The literal translation of *māsu* as *meat* is contextually inappropriate though.

Translation strategies and two-way fidelity. Under this theme, I analyze and discuss the strategies listed in Table 4.8 above from the perspective of fidelity. Often used as synonymous with 'faithfulness', fidelity designates "the extent to which a TT can be considered a fair representation of the ST according to some criterion" (Shuttleworth & Cowie, 1997, p. 103). Shuttleworth and Cowie posit that any distinction between *fidelity* and *faithfulness* is artificial; all depends on the choice of a particular writer. Following them, I have privileged fidelity over faithfulness for its

growing currency in recent theoretical works in translation studies such as Doyle (1991), Reiss and Vermeer's Skopos Theory (Hatim, 2013), and Munday (2016).

Regarding fidelity, Doyle (1991) maintains that "the translator's fundamental commitment to faithfulness is the strategic imperative which underlies translation as the will-to-equivalence" (p. 14). To explicate this theoretical stance, fidelity to the ST is driven by the translator's belief in and search for TL equivalents. What is further implicated in Doyle's argument is that the translator's fidelity to the ST is strategically motivated. That is to say, the accuracy of transfer of the ST to the TL has bearing on the translator's preference of one strategy to others.

The notion of fidelity necessitates further comment. According to Doyle (1991), fidelity is not exclusive to the congruence between TT and its ST. He redefines and extends the conventional notion of fidelity as "On the one hand, the translator must demonstrate fidelity to what is given in the source-language text (SL); on the other, the translator must also be faithful to the cross-idiomatic possibilities for re-expression in the target language" (p. 14). The translator's fidelity is thus equally projected towards the TL readership. In principle, the translator should employ such strategies that render the ST accurately by respecting the linguistic and pragmatic possibilities allowed in the TL. Figure 4.4 below presents learner translators' fidelity to ST and TL in terms of their choice of strategies:

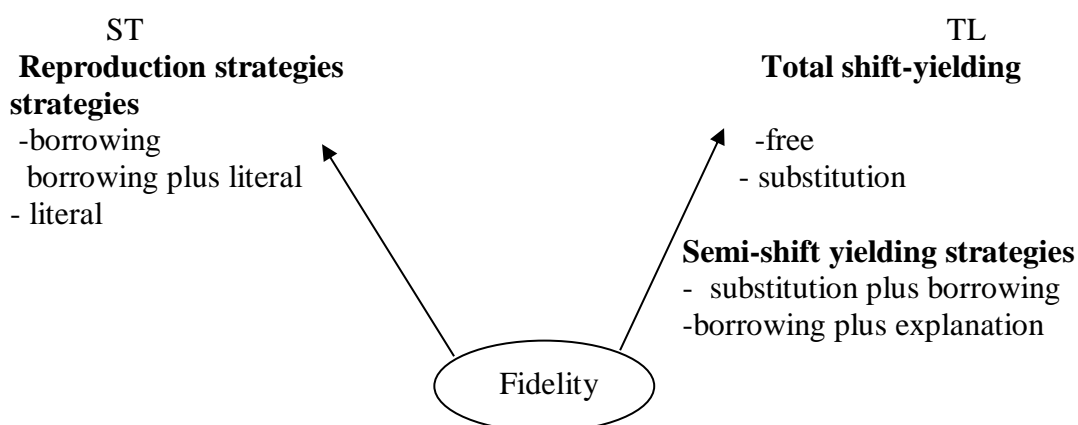


Figure 4.4. Translators' Fidelity to ST and TL

Figure 4.4 compares reproduction strategies with total shift-yielding strategies from the perspective of learner translators' fidelity to ST and TL respectively. Reproduction strategies and semi-shift yielding strategies showed more fidelity to STs than shift-yielding ones, since the former type of strategy allowed nominal or minimum shifts in the TT, while the latter granted license to translators to (re)create the TTs with marked shifts. The expressions rendered through borrowing showed greater fidelity to their source counterparts than those rendered through literal

translation in that the former strategy carried over the ST component to the TT, take for example the following TTs produced by LT4:

- He came downstairs again only to sit on the *Pajan's* stool.
- He even felt like reciting the verses from the 'Geeta'
- Where is the 'khukuri', fast!

In these sentence-length extracts from Story 2, LT 4 employed the borrowing strategy to transfer to the English text Nepali culture-specific words *Pājan* (a type of tree), the *Geeta*, and *khukuri* (kukri: a Nepalese knife). Planted in English in their undistorted forms, these words take English readers to Nepali culture. The strategy presupposes English readers' understanding of Nepalese culture or requires them to go beyond the text and explore more about it. The sole use of borrowing was nominal, that is, only 1.66 % of culture-specific expressions were transferred to the TT.

Munday (2009, p. 188) identifies "transferred cultural words" as one of the three features of fidelity. However, borrowing without additional information in the running text, or out of the text in the form of a footnote was lopsided because of its faithfulness to the ST at the cost of TL intelligibility. To put it another way, the borrowed expressions lacked fidelity to the TL. Contrary to this, the combination of borrowing with other strategies such as literal translation and explanation took into account the target readers as well. The cultural terms translated by borrowing plus literal translation made up 4.33 % of the culture-specific expressions.

Literal translation is the classic example of faithful translation, which is often criticized as a strategy that tends to produce structurally unnatural and communicatively unwieldy TTs owing to their slavish fidelity to the STs. Sixty percent of six hundred culture-specific and collocational expressions were the outcome of literal translation. It means the translators showed greater fidelity to the STs despite the common criticism against literal translation. More than 50 % of literally produced expressions were not appropriate in English because of global and local errors. This suggests that the translators' fidelity to the TL was much weaker than to the STs. Based on Doyle's proposition of fidelity, the translators' faithfulness to STs is acceptable only when the strategy produces the expressions that read natural in the TL too. In other words, fidelity to STs is not expected to infringe appropriateness in word choice, grammar, and register. The expressions such as *They started facing each other* (rather than *they looked at each other*); *I loved you whole night* (rather than *I felt pity on you all night long*); *they followed the way of South*

(rather than *they took the way to the south*); and *I've been moving with the hungry stomach* (rather than *I have been moving around with an empty stomach*) heavily bear lexical and syntactic traces of source expressions. Such traces indicate the translators' unwillingness to give up their grips on the STs, and move to and step onto the TL. By employing reproduction strategies, the translators thus preferred fidelity to the STs to the TL.

The obverse of reproduction strategies are total shift-yielding strategies of which a classic example is free translation, the technique that yielded 27 % of culture-specific expressions and 35 % of collocations. Free translation was followed by substitution, producing 18 % of culture-specific and 32 % of collocational expressions. In principle, total shift-yielding strategies prioritize fidelity to the TL over the STs. Altogether 69 % of English expressions that privileged fidelity to the TL were not appropriate because of local or global errors (see Table 4.9 below under Free Translation). At this point, local and global errors merit a brief mention.

Referencing Burt and Kiparsky (1974), Touchie (1986) offers the following distinction between local and global errors:

Local errors do not hinder communication and understanding the meaning of an utterance. Global errors, on the other hand, are more serious than local errors because global errors interfere with communication and disrupt the meaning of utterances. Local errors involve noun and verb inflections, and the use of articles, prepositions, and auxiliaries. Global errors, for example, involve wrong word order in a sentence. (p. 76)

For Richards and Schmidt (2010), “a global error makes a sentence or utterance difficult or impossible to understand”, whereas a local error “does not cause problems of comprehension” (p.247). In the context of translation, the expressions are deemed globally erroneous when they are incongruent with their source counterparts and/or breach the TL system. In either case, they are unintelligible. Such expressions fail to show their congruence with the source expressions, that is, they do not accurately transfer the content of STs. Take the expressions the *pain of hunger; it eliminates the extent of the hunger* and *hotness in the stomach* (rather than *it reduces pangs of hunger*); *men in the street are decreasing*; *People are diluted on the road*; and *People in the street are also decreasing* (rather than *the people are thinning out in the street*). The translators of these expressions worked only on the gist and rewrote them in the TL freely. Their prime focus on the gist at the cost of ST fidelity has

weakened the congruence between TTs and STs, resulting in poor ST fidelity. The expressions like these also exhibit poorer fidelity to the TL because they lack clarity in word choice and structures.

Substitution, if employed carefully, can maintain balanced fidelity to both ST and TL. Some of the learner translators substituted source expressions by target expressions without losing their grips on the SL:

- He answered the nature's call (pisāp pherne bal garisakyo)
- He died very young! (krura kāl-le lagyo)
- Shall I bring tea for you? / Would you like to have tea? (ciyā tayār pārū~?)

The English expressions above exhibit two-way fidelity. *The nature's call* (though it needs some fine-tuning in word order), for example, is functionally tied with the source expression and contextually with the TL. Similarly, the expression *He died young* disregards the surface meaning of the ST for its contextual meaning. The same is true of the expressions *bringing tea* and *having tea*. These substituting expressions exhibit semantic and functional congruence with the substituted expressions on the one hand and linguistic and pragmatic congruence with the TL on the other. If these two conditions are not fulfilled, substitution fails to produce the expressions with two-way fidelity:

- He had taken oath. (us-le pratigyā gareko thiyo,)
- Sita felt embarrassed. (sitā lāj-le bhutukka bhai.)
- Be patience. (dhairya gara.)
- How do I introduce myself? (ma aphu-lāi kasari cināu~.)

The first two sentences distort their ties with the source expressions because of inaccurate substitutions, resulting in weak fidelity to the source. In the first sentence, the translator has used *oath* rather than *promise*, and in the second sentence, the appropriate word for *laj* is *shy*, not *embarrassment*. The last two expressions are the cases of weak fidelity to the TL, thanks to the translators' breaching of English grammar rules, that is, the use of noun *patience* where its adjectival form *patient* is required, and the use of auxiliary *do* instead of the modal *should*.

A small number of culture-specific expressions (14%) were the result of the combination of semi-shift-yielding strategies: substitution plus literal/borrowing (9%), and borrowing plus explanation/addition (5%). By combining these strategies with two different orientations, the translators were trying to achieve two-way fidelity. The expressions thus generated comprised some elements from STs and others from

the TL. In the expressions *who will give your kanyadan; this story is an extract from the Ramayan; who is the 'Sahuji' of this shop?*, for instance, the translators have transferred Nepali cultural words *kanyādān*, *Rāmāyan*, and *Sāhu-ji* to English, and each of them is accompanied by the explanation in footnotes.

Borrowing thus shows these translators' sensitivity to source cultural terms in that they were guided by the assumption that certain cultural elements deserve retention in the TTs for their cultural uniqueness. The accompanying explanation in the footnote, on the other hand, hints at their sensitivity to the target readership. The translators might have assumed that additional information should be supplied from their sides in order to facilitate the intelligibility of the borrowed terms in English. The added information helps the terms fit in the TT. By this, they were exhibiting two-way fidelity to ST and TL. The same is true of the expressions generated by means of combination of substitution and the literal, and substitution and borrowing strategies.

Reproduction strategies exhibited "a strong centripetal pull towards a source text", whereas total shift-yielding strategies exhibited the tendency of "a strong centrifugal pull towards the target text" (Doyle, 1991, p.15). Between these two types of orientation fell the semi-shift-yielding strategies. To interpret these two types of pull from the perspective of Schleiermacher's (1813) methods, the translators by using reproduction as well as semi-shift-yielding strategies were trying to move readers toward writers, whereas they endeavored to move writers towards readers by means of shift-yielding strategies. Reproduction and semi-shift-yielding strategies both aimed at achieving formal equivalence (Nida, 1964) or semantic equivalence (Newmark, 1981). Total shift-yielding strategies, on the other hand, aimed at achieving dynamic equivalence (Nida) and communicative equivalence (Newmark).

As the foregoing discussion suggests, learner translators tried to manipulate creatively the problem-posing expressions that defied linear reproduction and/or direct transposition. To this end, the most frequently used strategies were free translation and substitution, of which primary focus was on the transfer of content or gist of the source expression. Accordingly, the expressions thus generated were marked with a departure in structure from their source counterparts. However, it is hard to reach to the conclusion that all strategic attempts succeeded in producing a quality translation, which is the focus of the topic that follows.

Strategies, translational creativity and accuracy. The use of strategies should be weighed against the quality of the translation product. Keeping this in mind,

the culture-specific expressions and collocations generated in English by learner translators were analyzed with regard to the efficacy of the strategies. That is to say, learner translators' strategic attempts were analyzed from the perspective of their success or failure in generating quality translations in English. The term "quality translation" stands for the target expressions with optimum source content and TL accuracy. Creative strategies are hence those which ensure maximum "accuracy of transfer of ST content" and "quality of expression in TL" (Waddington, 2001, p. 315). The guiding principle is that for any translational effort to be creative, it should yield the product that is acceptable with regard to both source content and TL system. This working principle is informed by Kussmaul's (2007) notion of creative translation as "novel" and "acceptable" (as cited in Bayer-Hohenwarter, 2011, p. 664). By implication, divergent expressions should not be too divergent to be contextually inappropriate and linguistically incorrect. The paragraphs that follow discuss target expressions with reference to the accuracy of transfer of source content on the one hand and their accuracy in the TL on the other. Based on these two criteria, the English expressions are deemed creative or noncreative. I adopted the combination of error analysis and holistic method proposed by Waddington (2001) to assess the level of transfer of source content and quality of English expressions.

To assess the quality of English expressions, the present study analyzed TTs in terms of the presence or absence of local and global errors. The errors that impair the meaning of the whole expression are taken as global errors, also called non-binary errors (Pym, 1992) or covert errors (House, 2009). Covert in the sense that such errors cannot be normally corrected without tracing them back to their source counterparts, and they are non-binary because there cannot be one right answer. Global errors comprise transfer and language errors both. The local error, on the other hand, impairs only the meaning of a certain part of the expression. Such expressions are locally erroneous. Local errors are also called overt (House, 2009) and binary errors (Pym, 1992). They are overtly erroneous which can be identified and corrected without having recourse to their source counterparts, and they are non-binary because there is only one right answer. Linguistically, it is either right or wrong.

To analyze the quality of translation products, I relied on Nepali-English dictionaries such as *A Comparative and Etymological Dictionary of the Nepali Language* (Turner, 1997), *Ekta Comprehensive Nepali-English Dictionary* (Lohani, & Adhikary, 2011), *Merriam-Webster Dictionary* (<https://www.merriam->

webster.com/dictionary), and different online resources related to word choice and grammar. Most importantly, I drew on my own experience and expertise as a translation practitioner, translation teacher, and researcher.

Free translation. Free translation was the second most frequently adopted strategy by learner translators in the translation of problematic expressions. It is the strategy “in which there is only an overall correspondence between units of the ST and units of the TT, e.g. a rough sentence-to-sentence correspondence” (Hervey & Higgins, 2002, p. 270). Hervey and Higgins further regard free translation as “TL bias, where there is only an overall correspondence between the textual units of the ST and those of the TT (p. 16). Table 4.9 below categorically presents the number of culture-specific expressions and collocations rendered by means of free translation, and accuracy of transfer of ST content as well as the quality of TL expressions.

Table 4.9. *Accuracy of Freely Translated Expressions in terms of Transfer of Content and TL*

TL expressions	Accuracy of transfer of ST content						Accuracy of expression in TL			
	CT	ACT	GT	PT	SI	Total	GE	LE	EF	Total
Culture-specific		10 (12.5%)	29 (36.25%)	6 (20%)	25 (31.25%)	80	28 (35%)	27 (33.75%)	25 (31.2%)	80
Collocational	3 (2.88%)	18 (17.30%)	10 (9.61%)	8 (26.92%)	45 (43.26%)	104	46 (43.80%)	24 (23.07%)	34 (2.6%)	104

CT: complete transfer; ACT: Almost complete transfer; GT: Gist transfer; PT: Partial transfer; and SI: Serious inaccuracy; GE: Global error; LC: Local error; and EF: Error free

Source: Document Analysis

According to Table 4.9, more than one-fourth of the freely translated culture-specific expressions carried only the gist of the source expressions, while one-fourth of the target expressions was “undermined by serious inaccuracies”, to use Waddington’s (2001, p. 315) phrase. Consequently, they contained global errors requiring thorough revision. The expressions that were partially translated and almost completely translated amounted to 20 % and 12.5 % respectively. Likewise, no freely

translated target expressions contained “the complete transfer of SL information” (Waddington), thanks to the translators’ preference to the overall meaning only. The translators were more inclined to the TL than the ST in their attempt to translate the expressions freely.

Concerning language accuracy, Table 4.9 illustrates that the target expressions were characterized as either globally erroneous, locally erroneous, or error-free. More than one-fourth of target expressions contained global errors. Almost the same number of the expressions was locally erroneous. The expressions free from both types of errors also amounted to a similar proportion.

The complete transfer of the source content was the least observed and serious inaccuracy was the most observed phenomenon in the case of freely translated collocations. Between these two levels fell almost complete transfer, partial transfer, and transfer of gist. The collocations with the almost complete transfer of source content were greater in number than the culture-specific expressions. The number of collocations that contained complete transfer of the source content was nominal, whereas the cases of serious inaccuracies were significantly high in comparison to complete transfer or almost complete transfer.

The level of accuracy of transfer had a direct impact on the accuracy of expressions in the TL. Nearly half of the freely produced target collocations were impaired by serious inaccuracies, and nearly one-fourth of them were tainted with local errors. Of the total 104 freely translated collocations, only 34 (32.69%) expressions were free from errors, which was slightly higher than the number of local errors.

More than one-third (29) of 80 freely rendered culture-specific expressions carried only the gist of source expressions. By employing this strategy, the translators endeavored to contextually re-create SL images and sense (Newmark, 1998) as exemplified by the following expressions:

TT1: as a goddess of grain

TT2: under the roof of the sky

TT1: She is really gorgeous.

TT2: She’s seductive.

TT3: She’s extremely hot.

These expressions exhibit the translators’ attempt to contextually re-create SL expressions in the TL. Let us take *as a goddess of grain* and *under the roof of the sky*

which only convey the gist of the expressions *annapur ♥a jhaĩ* (literally: like Annapurna) and *ākās-lāi chāno banāera* (literally: making the sky the roof) respectively. Rather than reproducing the source expressions by literal translation-cum-borrowing, these translators interpreted the context and transferred only the cultural meaning of Annapurna as *a goddess of grain*. The target expression *under the roof of the sky* is not the reproduction of the source expression either. Likewise, the last three expressions are the re-creation of the source expression *bampa ∞akhā che* (literally: she is a bomb-firecracker). Each of the translators interpreted the metaphor *bampa ∞akhā* with respect to its context where the speaker is talking about an attractive woman, and each of them came up with a different version as *gorgeous*, *seductive*, and *extremely hot*.

So far as the freely-translated collocations are concerned, they lost their collocational patterns in the TL because of the translators' primary focus on the gist. The resultant expressions were no longer collocations in English. Consider the following representative cases:

TT1: She could not stay there.

TT2: I didn't live along in the house.

TT3: I could not sustain in a husbandless house.

These expressions are the translations of *ghar-mā ∞ikna sakina* (literally: I could not remain at home.) from the story *Madhestira* (S1) (Towards the Madhes); each of which carries only the meaning of the collocation *ghar-mā ∞iknu*, but not its pattern. The following translations further consolidate this observation:

TT2: Don't you settle down?

TT3: Don't you want to create a family?

LT2 and LT3 of Story1 rendered the collocation *gharbār garnu* in the expression *ke timi gharbār gardainau?* as *settle down* and *create a family* respectively. Although there seem to be collocational relations between *settle* and *down*, and *create* and *a family*, they cannot be taken as the cases of substitutions. It is because both of them are globally erroneous. The former translator wrongly rendered the source collocation *gharbār garnu* (i.e. to settle in) as *to settle down* (to become calm) and the latter used the collocation that does not exist in English. Both of the translators freely re-wrote their interpretations of the source collocation in English without considering their acceptability. As Table 4.9 above shows, such serious inaccuracies permeated through more than one-third of the freely translated collocations, whereas the number

of freely translated collocations that almost completely transferred the source content was nearly half of the inaccurate expressions.

All the freely generated expressions marked a certain level of departure from their source counterparts. The analysis of these expressions, however, shows that not all the expressions were creative in the truest sense. It is because ‘departure’ or ‘novelty’ in translation has to be weighed against the accuracy of transfer of source content on the one hand and accuracy of the expression in the TL on the other.

In principle, free translation is the most creative of all strategies in terms of liberty enjoyed by the translator. Despite this, when viewed from the perspective of quality of translation (i.e. accuracy of transfer of content and accuracy in the TL), this assumption has a dubious status because nearly half of the freely-translated expressions were marked with serious inaccuracies and they contained global errors i.e. expressions unacceptable in English. The following are the representative inaccuracies and global errors:

TT2: So is lapse of time.

TT3: Death is so rude.

These translators focused on the general impression of the source expression *kāl-ko gati nai yasto cha* (S2) (literally: This is what the way of death is). Their translations do not evince deeper comprehension of the ST with reference to the context where it is used. In effect, their attempts mirror serious inaccuracy in the interpretation. The misinterpretation is evident in the following expressions as well:

TT1: farming land

TT2: is the season of spare

The translators of TT 1 and TT2 of Story 8 rendered the expression *sahakāl pare-ko cha* (literally: the crops are grown in abundance) as *farming land* and *season of spare* without understanding the source cultural expression. Global errors also resulted from the use of contextually inappropriate target expressions:

TT1: crying and shouting

TT2: breathes faster

TT3: starts to breathe rapidly

All the three translators of Story 8 picked only the sense of the ST *sya~sya~phyā~phyā~garna thālcha* (literally: it starts puffing and panting) and rendered it accordingly. The expressions thus rendered are grammatically correct but contextually inappropriate, and hence not acceptable. They are unacceptable not because of

misinterpretation of the ST, but because of the use of the inappropriate TL expressions.

Cases of inaccuracies and global errors were significantly high in the freely translated collocations too. The following can represent the phenomena of inaccuracy and global error:

TT1: I became affectionate to them.

TT3: Whole night my affection over you was striking me.

Both translators of Story 1 interpreted the source *māya*~ wrongly in the expression *rātbhar timi-haru-ko māya~ lāgirahyo* (literally: I felt pity for you all night.). In the context of the story, the collocation *māya~ lāgnu* means *to feel pity* not *to become affectionate*, nor *to feel affection*. Lack of deeper understanding of the source expression and the resultant inaccuracy are also manifested in the following translations:

TT2: He repeated it so courteously.

TT3: He spoke implicitly.

These are the cases of misinterpretation. LT 2 and LT 3 of Story 2 overtly misinterpreted the collocation *khasro* (rough) and *swar* (voice) in the expression *khasro swar-mā bolyo* (literally: He spoke in a rough tone). The words *courteously* and *implicitly* both have no semantic relationship with the collocation *khasro swar*. As a result, these expressions require total rewriting in English. Likewise, the following attempts to transfer the source content by contextually recreating the source expression also suffered from serious inaccuracy:

TT2: It eliminates the extent of the hunger.

TT3: There was hotness in the stomach.

Both of the translations loosely convey the gist of the SL collocation *pe∞-mā danke-ko jwālā* in the sentence *yas-le pe∞-mā danke-ko jwālā kam huncha* (literally: *It lessens the flames blazing in the stomach*). Its implied meaning in the story is that *eating roasted soybeans and drinking water will lessen the flames of hunger*. These grammatically correct sentences are unacceptable for two reasons. First, they do not convey the intended meaning of the source collocation. Second, they are not meaningful in the TL despite their grammatical acceptability. This leads to the conclusion that free translation as a strategy is effective only when it produces “a naturally reading TT” (Shuttleworth & Cowie, 1997, p. 111).

Learner translators resorted to free translation when faced with two circumstances. First, when they failed to interpret the source expressions, they simply picked surface meanings and transferred them to the TL. The translators' failure to mine the ST for deeper meanings resulted in serious inaccuracies in the transfer of the source content. Second, when they failed to explore the appropriate target expressions, they simply rewrote their understanding of source expressions in their own way without considering the acceptability of the expressions in the TL. In both the circumstances, they rewrote freely their general understanding of SL expressions in the TL, which led to global errors such as *I became affectionate to them*; *Whole night my affection over you was striking me*; *Don't you settle down?*; and *Don't you want to create a family?* Such erroneous expressions called for complete rewriting in order to restore the source content, and to make them grammatically acceptable and contextually appropriate in English. Further, the meanings of such freely rendered expressions cannot be recovered unless they are traced back to their source counterparts; as they have strayed too far from their sources. In this respect, Cho (2018, p. 380) rightly argues that translation “consists of new elements, as a creative product, but it must be governed by the source text”. It means novelty in target expressions and their correspondence in meaning to source expressions should move in tandem with each other.

In conclusion, the freely generated target expressions with global errors are not instances of creativity. Put another way, only the error-free expressions qualify to be creative. Such expressions are characterized by both a departure in form from the source and its acceptability in the TL. The freely generated expressions with local errors can also be counted as creative translation attempts, since they are editable, their meanings can be recovered without tracing them back to their source counterparts, and they can be turned into a readable text by means of some grammar and lexical corrections. Following this, only 64 % of culture-specific expressions and 56 % of collocations were creative in the truest sense of the word. They were creative owing to the marked departure, relatively close transfer of content, and acceptability in English.

Substitution. Substitution is taken as one of the shift-yielding strategies, since the substituting expression exhibits a certain level of departure from the substituted expression. Baker conceives substitution as a strategy that replaces a culture-specific expression with a target expression “which does not have the same propositional

meaning but is likely to have a similar impact on the target reader, for instance by evoking a similar context in the target culture” (2011, p. 29). The substituting target expression departs in both form and content from the source expression. The former, however, must share the similar if not identical “expressive value” (Baker, p. 30) of the latter. Substitution was the second most dominantly employed strategy by learner translators in the regeneration of both culture-specific expressions and collocations. Table 4.10 categorically presents the number of culture-specific expressions and collocations rendered by means of this strategy, and the accuracy of transfer of source content as well as the quality of expressions in English.

Table 4.10. *Accuracy of Substituting Expressions: Transfer of Source Content and TL*

TL expressions	Accuracy of transfer of ST content						Accuracy of expression in TL			
	CT	ACT	GT	PT	SI	Total	GE	LE	EF	Total
Culture-specific	10 (18.18%)	26 (47.27%)	3 (5.45%)	5 (9.09%)	11 (20%)	55	11 (20%)	16 (29.09%)	28 (50.90%)	55
Collocational	30 (31.25%)	45 (46.87%)	5 (5.20%)	10 (10.41%)	6 (6.25%)	96	6 (6.25%)	41 (42.70%)	49 (51%)	96

CT: complete transfer; ACT: Almost complete transfer; GT: Gist transfer; PT: Partial transfer; and SI: Serious inaccuracy; GE: Global error; LC: Local error; and EF: Error free

Source: Document Analysis

According to Table 4.10, the number of collocational expressions translated by means of substitution was nearly two times as many as the culture-specific expressions translated by means of the same strategy. The accuracy of transfer of content was higher in collocations than in culture-specific expressions. More than one-fifth of the culture-specific expressions (20%) were impaired by serious inaccuracies, while an almost similar number of expressions was found to contain the complete transfer of source content. On the other hand, the cases of serious inaccuracy in collocations were far less than such cases in culture-specific expressions. Consequently, collocations with global errors were significantly low, and the error-

free collocations were significantly high. The number of cultural expressions with local errors was three times more than collocations tainted with such errors.

Almost complete transfer (ACT) and complete transfer (CT) of source content were the dominant features of culture-specific expressions that substituted source expressions. Let us consider some of the typical cases of substitution:

TT2: The widow with a home was like a figure among ciphers

TT3: a widow was like a duck in the crows.

LT 2 partially and LT 3 completely substituted the source metaphoric expression *kāg-ko hul-mā ha~sini* (literally: a swan amongst crows) in the expression *bidhawā kāg-ko hulmā ha~sini thiin* (S1). The second translation involves partial substitution, for the translator replaced *ha~sini* by *duck*. Independent of the context, *ha~sini* can be both *female duck* and *female swan*. Here *swan* is preferable to *duck* because of its color (whiteness) that distinctly stands out from the color of crow (blackness), making the former odd in its appearance from the rest. Unlike this, the first translation involves the complete substitution of the source metaphoric expression. Semantically different, the substituting expression is functionally closer to the substituted expression. Contextually appropriate, this expression reads natural in English. Likewise, the translation of a term of address by a grieving mother to her dead son *mero bābu, mero rājā* (S2), which literally means *my dear* (son), *my king*, as *My dear, my love* is also a case of substitution. Although the literal meanings of *mero rājā* and *my love* are different, both the expressions serve the almost identical function i.e. address to the person that one likes very much. The following translations contain further cases of substitution:

TT2: I've heard that every dog has a day.

TT3: Every dog has its day, it would be said.

The translators of these TTs resorted to cultural substitution of the Nepali saying *sabai-ko din aũcha bhanthe* from Story 3 (literally: They say that a day comes for all), and came up with the almost identical rendering. Both the expressions need editing for local errors though.

The above cases of substitution illustrate that the translators made “the use of a real-world referent from the receptor culture for an unknown referent of the original, both of the referents having the same function” (Beekman & Callow as cited in Shuttleworth & Cowie, 1997, p. 72). Let us take additional cases of collocational substitution:

TT1: They started their journey to west

TT2: They started journey to south

The collocation *bāoco lāgne* (loosely: to proceeded the way) in *daksin-ko bāoco lāge* (literally: they took the way to the south.) was substituted by the almost identical expressions *started their journey* and *started journey*. These English expressions are characterized by the almost complete transfer of the source content. However, *starting a journey* is more formal which implies more planning by travelers, while *bāoco lāgnu* does not have this connotation. Likewise, in the expression *arka-le prasaNga pheryo*, the collocation *prasaNga pheryo* (literally: he changed the context) was substituted by *changed the topic* by LT 28 and LT 29 of Story 10 as:

TT2: The next changed the topic.

TT3: Another changed the topic.

In a broad sense, *prasaNga* in Nepali means a context or theme. It also means a topic, and *phernu* is one of the verbs that collocates with it. To translate this collocation as *changing the context* or *theme* would be erroneous in English, as, in normal conversation, it is the topic that is changed, not context or theme. The translators have made the correct choice of the English expression by using *topic* for *prasaNga*. The following translations also typify the cases of collocational substitution:

TT1: With fear he nods his head.

TT2: He nodded his head.

The collocation *āuko hallāunu* (literally: to shake one's head) in *ḍarāi ḍarāi āuko hallāyo* has been substituted by *to node one's head*. If translated literally as *he shook his head*, the meaning in English would be just opposite. So, two of the translators rightly replaced the literal meaning *shake* with the contextual meaning *nod*. The first translation needs editing for grammar accuracy though. Two of the translators substituted the collocation *jigyāsā pokhnu* (literally: to pour out curiosity) in the expression *mai-le jigyāsā pokhe-ki thie~* from Story 9 by the same expression *expressed my curiosity*:

TT2: I had expressed my curiosity.

TT3: I expressed my curiosity.

Both the translators shunned the literal rendering and came up with the expression that combined the verb *express* with the noun *curiosity*. However, the substituting expression needs editing for the correct use of the verb. It is the verb

show, not *express* that normally collocates with *curiosity*. This can be taken as the instance of a local error, since the meaning is recoverable even without tracing it back to its source counterpart.

The representative instances of substitution illustrate that learner translators in some cases eschewed both literal reproduction of source expressions and their free rewriting in the TL. Instead, they turned to substitution to generate the expressions that would remain close to their source counterparts functionally on the one hand and they would conform to the English system on the other. The expressions thus generated were marked with a departure from the source expressions both semantically and syntactically. The words such as *duck* for *crow*, *all* (i.e. people) for *dog*, and *my love* for *king* are the instances of semantic departure from the SL expressions. Furthermore, the expressions such as *The widow with a home was like a figure among ciphers*; *I've heard that every dog has a day*; and *Every dog has its day, it would be said* all are marked with shifts in words as well as sentence structures. These cases of substitution are creative owing to their marked departure from source expressions and conformity to TL system and convention.

Nevertheless, some cases of substitution were impaired with serious inaccuracies, resulting in global errors. Such target expressions failed to qualify as creative translations. The expression *you bastard* can be a case in point. LT14 of Story 5 substituted the word *nakaccaro* (literally: shameless, unashamed or simply naughty) in the expression *a~holā, nakaccaro* (literally: maybe, you shameless/naughty) by *bastard*. The use of *bastard* (unpleasant/despicable person) resulted in a serious inaccuracy because as the context of the story implies it is used by a girl to a boy in a friendly manner. The use of *bastard* for *nakaccaro* is the result of misinterpretation of the source expression. I observed similar inaccuracies in the translation of *tero kanyādān kasle dincha ni?* (S5) as *who bestow you, then?* (LT14) and *yubak hu~dā 'ādim khel' nai thiyo* (S7) as *That same traditional sport was in youth* (LT21). The former substituted *kanyādān dinu* (literally, to offer *kanya*, i.e. virgin girl/daughter in a marriage ceremony) wrongly as *to bestow* which resulted in a global error. The latter translator's substitution of the metaphoric expression *ādim khel* (literally: primitive sport) by *traditional sport* impaired the meaning of the whole expression. By *ādim khel*, the speaker meant the pleasure that he would take from the sexual activity in his youthful days. This is why the use of the word *traditional* for *ādim* has resulted in an unacceptable expression. Similar inaccuracies were evident in

the expressions *he had the youngest wife* (LT19); and *it's time of famine* (LT24) which were translated respectively from *uski kalili swāsni thii* (S7) (literally: he had a very young wife) and *sahakāl pareko cha* (S8) (literally: *The crops have grown in abundance*).

Unlike culture-specific expressions, the cases of inaccuracy in collocations due to wrong substitutions amounted to 6.25% only; not so high. The substituting expressions such as *he had taken oath* (LT11), *Sita felt embarrassed* (LT18), and *he collected courage inside* (LT17) were contextually inappropriate. Likewise, the collocation *pratigyā garnu* (literally: to do i.e. make a promise) in *us-le pratigyā gareko thiyo* (S4) was wrongly substituted by *to take oath*. We cannot correct such covert errors without tracing them back to their source counterparts.

What follows from the foregoing discussion is that substitution was responsible for generating shifts in culture-specific and collocational expressions. However, the shifts undermined by inaccuracies and tainted with global errors failed to qualify as creative translations.

Literal translation. Literal translation is taken as obverse of free translation primarily for two reasons. Literally translated expressions, unlike those produced freely, are the “mere reproductions of the source text” (Bayer-Hohenwarter, 2011). Likewise, literal translation is SL-oriented, allowing the lowest degree of freedom for the translator (Hervey & Higgins, 2002). Of the multiple interpretations of literal translation, I draw on Nabokov’s (1955/2012) notion of literalism and the Vinay and Darbelnet’s (1958/2000) definition. Nabokov is of the opinion that free translation prioritizes the ‘spirit’ at the cost of the textual sense that traduces the author. He therefore regards “the clumsiest literal translation a thousand times more useful than the prettiest paraphrase” (Nabokob, 1955/2012, p. 113). Likewise, Vinay and Darbelnet conceptualize literal translation as “the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translator’s task is limited to observing the adherence to the linguistic servitudes of the TL”. (1958/2000, p. 86). Against this theoretical stance, I analyzed the literally translated expressions by learner translators from the perspectives of accuracy of transfer of source content and their acceptability in the TL. Table 4.11 overleaf categorically presents accuracy of literally translated expressions in terms of content transfer and their conformity to the TL system.

Table 4.11. *Accuracy of Literally Translated Expressions*

TL expressions	Accuracy of transfer of ST content						Accuracy of expression in TL			
	CT	ACT	GT	PT	SI	Total	GE	LE	EF	Total
Culture-specific	32 (36.36%)	22 (25%)	x	21 (21.59%)	15 (17.04%)	88	18 (20.45%)	29 (32.95%)	41 (45.45%)	88
Collocational	26 (28.88%)	22 (24.44%)	2 (2.2%)	17 (18.88%)	23 (25.55%)	90	23 (25.55%)	33 (36.66%)	34 (37.77%)	90

CT: complete transfer; ACT: Almost complete transfer; GT: Gist transfer; PT: Partial transfer; and SI: Serious inaccuracy; GE: Global error; LC: Local error; and EF: Error free

Source: Document Analysis

It can be seen from the data in Table 4.11 that a larger percentage of target expressions were characterized by complete and almost complete transfer of the source content. The expressions that partially conveyed the source content was nearly equal in number to those containing the almost complete source content. Only a small number of target expressions were impaired by serious inaccuracies that caused global errors, whereas the instances of serious inaccuracies and resultant global errors in collocations were higher than those in cultural expressions. The collocations that completely and almost completely transferred source content amounted to more than 50 %, while the collocations that carried only the gist were significantly low. Concerning accuracy in the TL, nearly one third of the literally translated cultural expressions were tainted with local errors, and the number of error-free expressions amounted approximately to half of the expressions. One third of literally translated collocations were free from errors, and the collocations impaired by local errors also amounted to the almost same proportion. The target expressions with fewer serious inaccuracies and fewer global errors indicate that the use of literal translation ensured

higher accuracy of transfer of the source content as well as the production of error-free expressions. It means the literally reproduced expressions exhibited higher fidelity to the STs on one hand and conformity to the TL system on the other. In many cases, the expressions thus reproduced were linguistically correct and contextually acceptable.

Consider the following representative instances:

TT1: He is being dragged to the pit of helplessness.

TT2: dragging him to the pit of helplessness

In the expressions above, *the pit of helplessness*, which was literally reproduced from the metaphor *asahāyatā-ko khāḍal* in *asahāyatā-ko khāḍal-tira munāyāudai cha* (S2) (literally: he is being dragged to the pit of helplessness), is linguistically acceptable and contextually meaningful. Moreover, this reproduction shows the complete transfer of the source content. Likewise, the reproduction of a complex metaphoric expression *ekānta-ko madāni-le sampurna bigat-lāi mathna thāle pachi* (S2) as *the churner of loneliness started to churn his whole past* (LT 6) is an interesting case of acceptable literal translation. This expression is the combination of two explicit metaphors *ekānta-ko madāni-* (literally: the churner of loneliness) and *sampurna bigat-lāi mathnu* (literally: to churn the whole past), both of which were translated literally, yet the resultant expressions are semantically meaningful and grammatically acceptable. The translation of *kākhi-ko pasinā jastai* in *jiban kākhi-ko pasinā jastai ganāucha* (S4) (literally: life stinks of armpit sweat) as *like armpits sweat and the sweats of armpits* is another case of reproduction with higher fidelity to the ST, which can be accepted in the TL with a minor correction. Consider the following translations:

TT1: Life smells like armpits sweat.

TT3: Life smells like the sweats of armpits.

The errors in these expressions are local, as they can be turned acceptable with minor editing. Other cases of literal translation that exhibited fidelity to STs and TL both are *it slipped as a fish* (LT16); *it was slippery like a fish* (LT17); and *it would slip away like a fish* (LT18). All these TL expressions are the literal reproduction of *mācho jhai~phutkihālyo* (S6).

As in the case of culture-specific expressions, a larger percentage of literally rendered collocations showed fidelity to source expressions and were either acceptable (error free) or partially acceptable (local errors). The expressions *How to fill the stomach?* (LT3); *He begged with full of tears in his eyes* (LT28); *We exchange our*

happiness and sadness with each other (LT25); and *We share each-other our happiness and sorrows* (LT26) were literally translated respectively from the *pe∞ kasari bharne?* (St.1); *uskā a~khā a~su-le bharie-kā thie.* (St.10); and *hāmi ek-ārka-sanga dukha-sukha sā∞āsā∞ garchau~* (S9). In these translations, the source collocations *pe∞ bharnu*, *a~khā a~su-le bharinu*, and *dukha-sukha sā∞āsā∞ garnu* were reproduced as *to fill the stomach*; *eyes full of tears*; *to exchange happiness and sadness* and *to share happiness and sorrows* respectively. These and other literally rendered expressions have adhered “closely to ST mode of expression” (Hatim & Munday, 2004, p. 344) without seriously upsetting the conventions of English grammar. Translation of *us-le hāmi-lāi pār∞i die-ko thiyo* (St.7) as *He had given us a party* by two of the translators is another case of the use of reproduction strategy that showed the highest degree of fidelity in form and content to the source expression without losing idiomaticity in the TL.

Despite being the translators’ second most preferred strategy, literal translation was equally responsible for generating the erroneous expressions that needed total revision in meaning and structure. Simply put, there were some cases where this reproduction strategy completely failed to generate acceptable expressions. Some of the representative expressions, for instance, are: *He shaked his head fearfully* (LT28) (instead of *he nodded his head*); *Some darkness and some brightness seemed on his face* (LT28) (instead of *his face darkened and brightened up*); *the full of sweat around his forehead* (LT28) (instead of *he broke out in sweat*); *He expressed his obligation* (LT30) (instead of *He expressed his plight*); and *do suicide* (instead of *commit suicide*). These English expressions failed to reach the minimum standards of translation for two reasons. First, the translators took the literal meanings of the words as if straight from the Nepali-English bilingual dictionary and adhered to the surface structure only. This resulted in serious inaccuracies. Second, the expressions were replete with lexical, grammatical and even spelling errors. This resulted in linguistically awkward expressions.

Literal translation as a creative process. Theoretically positioned at the other end of the spectrum of free translation, literal translation is often criticized for being devoid of creativity and hence practically not recommended, not least in the translation of literary texts. A contrary view has been offered by Nabokov, the champion of literal translation, who maintains that literal translation renders “as closely as the associative and syntactical capacities of another language allow, the

exact contextual meaning of the original” (Shuttleworth & Cowie, 1997, p. 160). In his opinion, this strategy can be employed without sacrificing translators’ creativity and acceptability of the translated texts in the TL.

Besides shifts and departure from source expressions, creativity in literary translation can be approached from the vantage of aesthetics of the outsider (Becker, 1994) and foreignizing translation (Venuti, 1995). Contrary to the conventional sweeping notion that literally reproduced expressions are awkward that mar fluency and ultimately aesthetics of reading as a whole, literal translation in some cases can also prove to be a creative process. Literal translation can introduce the target readership to cultural elements of the outsider i.e. the source language community. The literal translation of *hiũ jhaĩ chiso* (S5) can be a case in point. All three translators almost identically reproduced this simile as *frigid like snow* (LT13); *Yours are like snow* (LT14); and *They’re as cold as snow* (LT15). In the story, the male character is talking about the girl’s hands that have gone extremely cold. Normally, the simile in this context as expected by English readers is *as cold as ice* or *as cold as stone* rather than *as cold as snow*, and the adjective that collocates with *snow* is *white* (as *white as snow*), not *cold*. The collocational patterns *frigid like snow* and *as cold as snow* are brought into the English text, which obviously seem uncommon or foreign to English readers. Such a target text “breaks target conventions by retaining something of the foreignness of the original” (Shuttleworth & Cowie, 1997, p. 107) and exposes to readers what Becker calls aesthetics of the outsider. Likewise, one of the translators came up with the literal translation of *krura kāl-le lagyo* (S2) as *Ruthless death took him* (away). The expected collocation in English is *cruel death*. The collocation *broken fate* in *We (were) born with broken fate* produced by LT5 (S5) is another striking example of a literal translation that does not read natural in English. By doing so, the translators have inscribed in the TT cultural differences between Nepali and English.

At this point, Spivak’s preference and practice of literal translation are worth mentioning. She rendered the title of Mahasweta Devi’s story *standāyini* literally as *Breast-giver* rather than substituting it with the common English term *Wet-nurse*. According to Spivak, the story is available in two versions and the author has expressed approval for the version entitled *Breast-giver*. The alternative translation *The Wet-nurse*, argues Spivak, “neutralizes the author’s irony in constructing an uncanny word; enough like ‘wet-nurse’ to make that sense, and enough unlike to

shock” (1992, p. 400). Aesthetically, literal translation, therefore, has its own value, for it “tries to preserve the local color of the ST (Shuttleworth & Cowie, 1997, p. 83).

These representative instances of reproduction can be interpreted from three perspectives of creativity. The first perspective is that of departure. Given that ‘departure’ in language use is one of the features of creativity, the above presented seemingly ‘unnatural expressions’ mark departure from the conventional use of English. The expressions such as *cold like snow*, and *like curry without salt* depart from the TL convention in terms of the cultural perspective. Such expressions equally qualify to be designated as the creative use of language. To put it another way, they do not fit the general expectations of English readers and require them to interpret from the perspective of the outsider (i.e. Nepali). Such a culturally different expression “estranges or alienates ordinary speech” (Eagleton, 1996, p. 4) that might have ‘estranging’ or ‘defamiliarizing effect’ on English readers.

The second perspective has to do with the transformation of dead or fixed expressions into live or innovative ones. Let us return to the literal translations of *hiũ jhaĩ chiso* as *frigid like snow* and as *cold as snow*. In Nepali, *hiũ jhaĩ chiso* is a fixed or dead idiomatic expression, as readers can interpret it independent of the context. Since its meaning is fixed, readers are “hardly conscious of the image (Newmark, 1998, p. 106) in Nepali. When translated literally into English as *as cold as snow*, the expression turns out to be unfamiliar and even new to readers. It is because in English *as cold as ice* or *stone* is the expected expression to mean that something is very cold. Another case can be *like the curry without salt and spices*. The source expression *nun masalā nabhae-ko tarkāri jasto* has almost a fixed and frozen meaning. On the contrary, its English translation *like the curry without salt and spices* requires readers to pause and think over its meaning with reference to the context. The same is true for the simile *smelling like armpit sweat* and the collocation *ruthless death*. Like any innovative use of literary language in original writing, these expressions appear ‘new’ ‘unfamiliar’, ‘odd’ or even ‘bizarre’ to the target readers, calling for their interpretation with reference to the given context.

The crux of the argument is that the expressions which are frozen or dead in the SL can be converted into live or active expressions in the TL by means of literal translation. However, such expressions should be grammatically correct and contextually meaningful, that is, readers should be able to work out their meaning in the context.

The third perspective is “constraints as a source of creativity in translation” (Holman & Boase-Beier, 1999, p. 13) Holman and Boase-Beier assert that, “constraints both mould and engender creativity in translation” as in original writing and “the burden of constraints is bound to be greater in translation than in original writing”. By implication, translation demands more creativity than original writing. From the perspective of constraints, literal translation can also be taken as one of the instances of creativity. Translating literally is bound to entail more constraints than translating freely or through substitution. While translating literally, translators face two-way constraints in that they have to be grammatically correct and pragmatically appropriate while maintaining fidelity to the ST. This requires translators to mine the ST to its core for the content and re-express it in the TL as closely as the target syntactic system allows. The literary translator has to act like ‘Janus face’-- looking at two different directions at the same time --, and has to bear equal responsibilities towards both cultures. In fact, literalness with (grammatical) accuracy and (pragmatic) appropriateness is more challenging than free rendering of the ST with a marked departure. By its very nature, translation should show its conformity not only with the TL system but also with the ST. It may be the reason that Nabokov considers literal translation the only “true translation” (Shuttleworth & Cowie, 1997, p. 160)

Combination of two or more strategies. Learner translators combined two or more strategies in the regeneration of some of the culture-specific expressions in English. The expressions thus generated amounted to one-fifth of the total 300 expressions. There were different types of combination of strategies at work: explanation and substitution, addition and substitution, substitution and literal translation, substitution and borrowing, borrowing and explanation/addition, and borrowing and literal translation. There were a very few cases of total shifts yielded by the combination of substitution and other shift-yielding strategies such as addition and explanation as exemplified by the following expressions:

TT1: the various words of pity, such as, ‘Alas! Poor guy! Oh God! Gesus!’

TT2: agonized sounds like *alas*,

Two of the translators resorted to explanation with substitution to render a complex cultural expression *cwāk cwāk cuk cuk, ka∅chai barā, rām rām* (S2). It is a complex cultural expression with three distinct parts *cwāk cwāk cuk cuk* (clicking one’s tongue to empathize with sb), *ka∅chai barā* (literally: *a poor fellow*), and *ram ram* (literally: *Oh, Lord Ram*). TT1 contains the explanation of the first part as *the*

various words of pity. It seems that it was a daunting task for this to render the onomatopoeic expression, and therefore he turned to the explanation. The second part, culturally less complex and more common in Nepali and English both, was translated by means of substitution as *Alas! Poor guy!*, while the last part of the expression evidences the case of the addition of *Oh God!* and substitution of *Ram* by *Gesus* (i.e. *Jesus*). Of them, the translator of the second text simplified the complex expression by supplying an explanation for the first part *cwāk cwāk cuk cuk* as *agonized sounds* and substituting the rest of the expression with a single word *alas*.

The expression *so and so children killed in such and such district* serves as another example of the combination of addition and substitution. This translation involves the addition of *so and so children killed* and substitution of *phalāno jillā-ko phalāno chāu~mā* (S10) by *in such and such district*. The added part was brought from sentences immediately preceding this expression. The translator tried to contextualize the TT by supplying additional information.

Some of the translators employed substitution in conjunction with the reproduction strategies, namely literal translation and borrowing. The resultant expressions made up nine percent of the culture-specific expressions generated in English. The combination was semi-shift-yielding, as substitution engendered shifts, while literal or borrowing simply reproduced the part of the SL expression. The following are some of the typical cases that substantiate this observation:

TT3: And how is business, Sahuji?

TT1: deceit characters of Daulat Bikram Bista

TT2: the dwarf characters of Daulat Bikram Bista

The above target expressions are the result of the translators' recourse to the combination of substitution and borrowing. TT3 (S10), for instance, contains the substitution of the first part of the expression *ani bikriba kasto cha?* (literally: And how is the selling?) with *And how is business?* and the borrowing of the cultural term *sāhu-ji* (literally: Mr. Shopkeeper/Mr. Merchant). Despite this, borrowing alone does not seem sufficient to communicate the source cultural content to English readers. The expression *sahu-ji* without any additional literal or cultural information is likely to mar the intelligibility of the whole expression. The last two English expressions were produced by two of the translators of Story 4. Both of them translated literally the first part of the expression *bāunne pātra-haru* as *deceit characters* and the *dwarf characters*, and borrowed the proper name *Daulat Bikram*

Bista. Here, the use of both strategies calls for comment. First, the use of *dwarf characters* is literally much closer to and more natural in the TT than that of *deceit characters*. The use of *deceit* as an adjective has caused a local error that should be edited as *deceitful*. Second, the proper name *Daulat Bikram Bista* is metaphorically used in the ST, who is well known among Nepali readers for his writing that mainly deals with everyday absurdity and predicament of human life. For want of contextual or additional information, the allusion remains obscure. In the same story LT10 divided *ekādes-mā euṅā mānche mānche bhaera janmyo* into two distinct chunks and rendered it as *once upon a time, a man was born as a man*. The translator turned to substitution to translate the first chunk *ekades-mā* (literally: in one country) as *once upon a time*, while the second chunk *euṅā mānche mānche bhaera janmyo* was translated literally. The combination of these two strategies has engendered the acceptable expression in English in which the substituting part overtly reproduces the functional value of the source with some departure from the source expression in its form.

Here is another case of the combination of these strategies in the translation of *mero bābu, mero rājā* (S2). LT 6 substituted *my child* for *mero bābu*, whereas the second part was literally translated as *my king*. The expression is undermined by the serious inaccuracy and the global error owing to the literal translation of the second part. In the story, the grieving mother is addressing her dead son as *my rājā*, meaning *my dear child*. The word *king* is not used as an endearment in English.

Some of the translators also used borrowing in isolation as well as in combination with shift-yielding strategies such as explanation and addition and also with the reproduction strategy. The former combination resulted in the TL expressions that partially departed from their source counterparts, whereas the latter simply reproduced the source expressions. These two types of combination made up 5 % and 4.33 % of the total culture-specific expressions respectively. The expressions like the following belong to the first category:

TT3: towards Madhes (a flat land in the southern belt of Nepal)

TT2: he used to farm 17 ropani (unit of measuring the area of land)

TT2: like Annapurna, full of grains

All these expressions are extracted from the story *Madhestira* (S1). One of the translators rendered the title of the story *madhestira* (literally: *Towards Madhes*) as *Towards Madhes* accompanied by an explanation in the parenthesis. Apart from

borrowing and supplying an explanatory note, the preposition *towards* is the literal translation of the postposition *tira*. This translator employed three strategies to render the single expression. A similar process was observed in the translation of the expression from the same story *satra ropani kheti garthyo*. LT 2 transferred to English the source term *ropani*, the conventional way of measuring land in some parts of Nepal, and supplied it with an explanation. At this juncture, the use of parenthesis merits a comment. It is not a common practice in translation to supply an explanation in the parenthesis. Normally, the explanatory note is supplied either in the footnote or in the glossary in order not to obstruct the flow of the text. Furthermore, the first expression needs fine-tuning for grammatical accuracy. In the translation of the simile *Annapurna jhaĩ*, the translator supplied the image *Annapurna* (literally: full of grains) with its literal meaning, which is not sufficient though. The closest possible cultural meaning of the image is *Goddess of grains*. The use of apposition is a common practice of contextualizing the foreign element in the TT, and hence it is better than the parenthesis. The following cases further serve to illustrate the combination of borrowing with other strategies:

TT1: He even felt like reciting the verses from the ‘Geeta’.

TT2: He thought to perform the Geeta prayer.

TT3: He tried to read ‘Geeta’ (holy book of Hindus)

All the three translators borrowed the source cultural term *Gita* in the expression *gitā pāoch garaũ jasto lāgyo* (literally: (He) felt like reading the *Gita*) and attempted to make it intelligible in different ways. The first translator added the chunk *the verses from*, while the second added the word *prayer* after *the Geeta*. The addition of words before or after the cultural element indicates their effort to familiarize the target readers with the foreignness of the expression. The third translation is the most explicit of all. Despite this, the translator’s use of parenthesis in running text is questionable as discussed above. In a similar vein, here is one more case of borrowing accompanied by addition. LT 3 of Story 2 came up with the expression *seated on the log of Pajan tree* for the expression *pājan-ko muḍhā-māthi* where he added the word *tree* after *pājan*. In the ST, *pājan* is contextually understood as *a type of tree*, but it needs to be made more explicit in the TT.

The combination of borrowing and explanation or addition gave the translators room for demonstrating their creativity. Through borrowing, they introduced the aesthetics of the outsider into the TT. Moreover, the translators extended the source

expressions by explaining them or adding meanings from their side. The process is creative in that borrowing foregrounds defamiliarization, whereas explanation or supplementary information gives readers an entry point to the unfamiliar expression. The combination exercised by the translators took care of both defamiliarization and intelligibility.

There were some cases of the combination of borrowing with literal translation: *Towards Madhes ; he had hundreds of Bighas of lands; This story is extracted from the Ramayan; This story is taken from Ramayan; and I'm going to my maiti*. Each of the translators resorted to literal translation for the dominant part of the expression and to borrowing for culture-specific elements *Madhes, Bighās, the Ramayan* and *Māiti*. These translators transferred the source cultural elements to TTs. However, such elements look decontextualized and are left stranded for want of explanation or additional meaning.

Learner translators were thus inclined to borrow such cultural elements which were not possible to translate literally nor could they be substituted by functional equivalents. On top of this, such elements were too important to delete from the TT. On this account, borrowing was regarded as the best alternative.

The analysis of the TTs shows that learner translators combined two or more strategies even in the translation of a single SL expression. The combination of the shift-yielding strategies brought about more shifts than the use of a single strategy. Furthermore, the more culturally complex expressions, the more creative efforts were called for on the part of the translators.

By way of conclusion, not all strategies succeeded in generating readable TL expressions. There were many cases where the translators failed to use the strategies judiciously. What it implies is strategies themselves are not inherently creative or non-creative. This finding is in congruence with Ivir's theoretical stance that creativity has to do with the translator's "ability to choose a strategy that will suit the context of situation in which the translational situation takes place" (Ivir, 1998, p. 114). The same strategy can be creative in one situation and non-creative in another depending on the nature of the text to be translated. Take, for instance, substitution resulted in the contextually erroneous expressions such as *He had taken oath*, where a simple literal translation would have been the best alternative. On the other hand, the unacceptable expression such as *He did suicide* was the outcome of literal translation, where substitution was the only possible strategy. To refer back to Ivir, shifts themselves are

not creative or non-creative. What is creative is translators' ability to choose the strategy that best fits the context. In fact, translators' creativity is reflected in their ability to decide on the expression-specific strategy, and the efficacy of the strategy is weighed against the quality (accuracy and appropriateness) of the resultant expressions in the TL.

Accuracy of TTs at the syntactic level. Of a multitude of competing and complementing definitions of a sentence, I, for the purpose of this study, relied on Harvey and Higgins's (2002, pp. 105-106) definition that treats a sentence as "a complete, self-contained and ready-made vehicle for communication: nothing needs to be added before it can be uttered and understood in concrete situations". They further qualify the notion as "'Go!' is a sentence. Note that, in this definition, a sentence does not necessarily contain a verb" (p. 106). In light of this theoretical insight, I analyzed the English sentences produced by learner translators in order to identify and describe local and global errors and the overall quality of the TTs. Despite their structural, semantic, and functional self-sufficiency, I placed the sentences by learner translators in a broader context of a text, which is "a sequence of cohesive and coherent sentences realizing a set of mutually relevant intensions" (Hatim & Munday, 2004, p. 350).

The prime focus of this subsection is to analyze the accuracy of translated sentences in terms of the presence of errors, and the overall quality of sentences. To this end, I purposively selected the first fifteen source sentences with their target translations, which normally exceeded the range of a paragraph. Altogether there were about 450 target sentences extracted for the analysis (i.e. 15 sentences from 30 translated short stories). The purposive selection of the first paragraph and the beyond was informed by the retrospective interview with the translators, their reflective writing, and the interim versions they produced. The information from these three sources indicated that the translators were investing more time and effort in the drafting, revising, and editing of the opening paragraph. I thus believed that the selection of the opening paragraph and the one immediately succeeding it would genuinely represent their effort to produce error-free and high-quality TTs. I analyzed each of the selected TTs from the perspective of a) intra-sentential errors; b) overall quality of the TT; c) degree of task completion; and d) textual manipulation across sentences (i.e. intersentential manipulation). Concerning the quality and degree of task completion, I adapted the combination of error analysis and the holistic method of assessment proposed by Waddington (2001). Based on his translation assessment

framework, I assessed the quality of TTs with regard to nature and number of errors in TTs, whereas task completion had to do with the extent to which the translators were able to complete the task. Table 4.12 summarizes the analysis of the translators' performance in terms of quality and degree of task completion.

Table 4.12. *Quality of Expressions and Degree of Task Completion*

No. of TTs	Quality of expressions	Degree of task completion
3	A few or several grammatical and lexical errors with or without any syntactic inaccuracy	Almost completely successful
1	A considerable number of grammatical and lexical errors without any syntactic or serious syntactic inaccuracies	Adequate
7	A considerable number of grammatical and lexical errors with one or two, or without any syntactic or serious syntactic inaccuracies	
2	A few grammatical and lexical errors with a couple of syntactic inaccuracies	
2	Several grammatical errors and a couple of syntactic inaccuracies	
2	A couple of grammatical errors with several syntactic inaccuracies	
7	Continual grammatical and lexical errors, and syntactic inaccuracies and serious syntactic inaccuracies	Inadequate
4	A few grammatical errors and continual syntactic inaccuracies	Totally inadequate
2	Continual grammatical and lexical errors, and a total lack of syntactic accuracies	

Source: Document Analysis

Table 4.12 presents the language quality of thirty paragraph-length English TTs and the extent to which these TTs were linguistically successful in communicating the content of STs. In fact, the degree of task completion, which has to do with acceptability in the TL, is directly influenced by the quality of the expressions i.e. the number and nature of errors.

Before describing Table 4.12, the operational terms used in the Table require clarificatory comments. Here, the term ‘grammatical errors’ stands for the errors committed in the use of grammatical categories such as tense, voice, article, preposition and number, whereas lexical errors mean inappropriate word choice. Syntactic inaccuracies refer to such chunks/expressions which on the surface look somehow grammatically well-formed, but semantically they are not clear. The seemingly correct chunks do not read normal and natural owing to a lack of semantic clarity. The expressions such as *How do I introduce myself now?* and *What work am I here for?* produced by LT 7 of Story 3 exemplify syntactic inaccuracies. Normally, meanings of such expressions can be recovered from the context and they can be revised and edited even without having recourse to their source counterparts. Serious syntactic inaccuracies, on the other hand, are those expressions that are not intelligible both syntactically and semantically. Recovering their meanings and their rewriting are impossible without going back to their STs. The expressions *I feel pleasure to chew soybean with sound* and *Maybe hunger is more delicious than food* translated respectively by LT 13 and LT 14 typify serious syntactic inaccuracies. The erroneous parts of sentences like these cannot be categorically particularized as tense, voice, number, and article. Such expressions are unacceptable mainly for two reasons: a) they fail to convey in the TT the content of the ST; and b) they do not conform to English grammar.

So far as adequacy is concerned, the almost completely successful TT means the acceptable translation that can be made publishable after minor revision and editing. The adequate TT is the acceptable translation that can be improved and made publishable after major revision and thorough editing. The inadequate TT is the one that is not acceptable, as almost all sentences are erroneous. Such TTs need total rewriting or it is better to initiate new translations rather than editing them. Finally, the totally inadequate TTs are not acceptable at all. However, we should acknowledge the fact that such categorization and descriptors both are mostly subjective and intuitive. There are many fuzzy lines between adequate and inadequate, and adequate and almost inadequate translations.

Returning to Table 4.12, the majority of the TTs were *adequate* (46.66%) and *inadequate* (36.66%) falling between the two levels of *almost completely successful* (10%) and *totally inadequate* (6.66%). Only the three TTs were rated comparatively high in terms of their quality and were categorized as almost completely successful.

The translators of these TTs were almost successful because they were tainted mainly with local errors which were fairly editable. The following TT in Figure 4.5 represents this category of translation:

Neither he cries nor laughs (Neg. Avbl.). There is nothing to laugh about. His son is in (Prep.) (Poss.det-) deathbed inside the room. He has passed away, probably. He is unaware of things around him; his house is crowded, though. He is sitting on a 'Pajan's' stool (WC) whereas his wife is lamenting. Once, he, too, tried to cry, but couldn't. Then he tried to laugh but his skin on cheeks folded (SI). Thus, he neither could laugh./ He even felt like reciting the verses from the 'Geeta'./ He couldn't do that either./ He tried to answer the nature's call thrice (WC) but failed. (LT4; S2)

Figure 4.5: Representative of the Almost Successful TTs

Most of the sentences in this text read like originally written in English.

However, the text does contain grammatical errors such as lack of inversion in the first sentence beginning with the negative adverbial (*neither*), the faulty use of the article *in* (instead of *on*), absence of the possessive determiner (i.e. *his*), wrong choice of the word *stool* (instead of *log*), and the archaic word *thrice* (instead of *three times*).

Further, the expression *his skin on cheek folded* (instead of *his cheeks creased*) is an instance of syntactic inaccuracy. The erroneous part has distorted the meaning of the whole sentence. Despite these errors and inaccuracies, the TT can be fine-tuned to make it publishable.

On the contrary, two of TTs were categorized as totally inadequate in that they were undermined by continual grammatical and lexical errors and a total lack of syntactic accuracies. The TTs reveal that the translators lacked the "ability to express [themselves] adequately in English" (Waddington, 2001, p. 315). The text in Figure 4.6 serves to illustrate this category:

We were staying in a resort very far from...(Art.) city. We came (T) here for the programme. We are (T) feeling bored. Staying in a garden we feel natural relaxed (WC).

-I said that we feel (T) more relaxed to climb down from the hill. (SSI)

-May be, but what to do, doctor advised me that never climb up but climb down as you like.(SSI)

'How do you told that, without climbing up its not possible to climb down.' (SSI)

He smiles. It's a philosophical question. It needs rational (WC) not scientific analysis. he don't like to play with that reason so i told , due to the cause of of age

you are climbing down and so on politics also (SSI). You have to told that while walking when you do was in prison. (SSI) (LT19; S7)

Figure 4.6. Representative of the Inadequate TTs

The TT in Figure 4.6 is riddled with both categorical and syntactic errors. The translator was able to produce only two grammatically correct sentences; the rest sentences are hopelessly confusing and read oddly. Apart from the lack of the article (*city* rather than *the city*), the sentences suffer from the abrupt shift in the use of tense in the third and fourth sentences. Moreover, syntactic and serious syntactic inaccuracies are positively misleading. The presence of repeated inaccuracies such as *doctor advised me that never climb up but climb down as you like* and *How do you told that, without climbing up its not possible to climb down* reveals the translator's failure to express his interpretation of the ST in English.

The TTs categorized as the inadequate contained continual grammatical and lexical errors and syntactic and serious syntactic inaccuracies. Only a few sentences were as if written originally in English, but the rest of the sentences were riddled with repeated grammatical and syntactic inaccuracies. Consequently, the large sections of the TTs read oddly and were contextually unintelligible as exemplified by the TT in Figure 4.7:

An eagle is flying high in the sky. It looks down bowing its head to the distance (Adj.) ground. In a time of famine (SSI), everywhere is lushy greenery (Adj.) farm, river, village, cottage, but no-where it looks carrion (SSI), what it is flying for. It flies to see a single dead ox, cow, mouse anywhere (SSI). (-Art.) Eagle's hungry eyes finds famine everywhere (SSI). Due to extreme hunger, it gets angreed and heated (SSI). Its eyes becomes (N) red and ferocious. (-Art.) Eagle is flying over the village, filed and river bank with the earlier (Adj.) sun rising. Some fishermen has (SVA) started fishing in the river. When they see the eagle they cover and hide the fishes. Even accidentally (-Art.) eagle has not been able to catch a single fish. (LT23; S8)

Figure 4.7. Representative of the Inadequate TTs

This TT by LT 23 contains both repeated grammatical errors and serious syntactic inaccuracies. Numerically, only two of twelve sentences are error-free, and the rest need thorough revising and editing. The use of faulty adjectives such as *the distance* (instead of *distant*) *ground*, the absence of the article such as *eagle* (instead of *the eagle*), and lack of sub-verb agreement such as *some fishermen has* (instead of

have) have rendered the majority of the sentences erroneous. The presence of such errors suggests that the translator had a basic ability to compose sentences in English but yet failed to demonstrate his ability to write grammatically acceptable sentences. Furthermore, the expressions such as *river, village, cottage, but no-where it looks carrion* and *to see a single dead ox, cow, mouse anywhere* are so gravely garbled that they are beyond revising and editing.

Approximately 50 % TTs categorized as adequate fell into five different overlapping layers of adequacy. These TTs either contained a considerable number of grammatical and lexical errors with or without a couple of syntactic inaccuracies, or a few grammatical and lexical errors with several syntactic inaccuracies. Editability is the key feature shared by all the TTs in this category. The TT in Figure 4.8 serves as the case of this type of TT:

That's why, deceit characters (WC) of Daulat Bikram Bista (Poss.) are borning (V) in many places inside him. Always (Adv.) after hearing the every interview (SI) life smells like armpit sweat, and remembers Bhupi. Jeevan laughs. Let me tell that why he laughs. He is one of them who likes the smell of armpit from his childhood. That habit still exists. That's why he has no any effect of interview results (SSI). He gave many interviews like oral, written, serious, immature and so on. In some oral interviews bosses even ask (T) the questions like, 'Why are you born?' (T) I wanted to answer like 'Why were you born?' it means father and mother's... (LT 10; S4)

Figure 4.8. Representative of the AdequateTT with Relatively Low Syntactic Inaccuracies

The sampled TT by LT10 has a significant number of grammatical errors, including the faulty use of voice, tense and possessive case, and misplacement of the degree adverb. Nevertheless, the number of syntactic inaccuracies is relatively low, i.e. not exceeding more than two. It is because of this, the TT was categorized as an adequate translation. It can be developed as a readable text in English through considerable revision for syntactic inaccuracies and editing for downright grammatical and lexical errors. Conversely, the following is the representative of the adequate TTs with a couple of grammatical errors and several syntactic inaccuracies:

Namaste Netajju?
 -Didn't you recognize me?
 -How do I introduce myself now?(SI)
 -You knew me well at the time of election.

-Yes.
 -What work am I here for? (SI) (Why am I here?)
 -I have no work. That's why I am here.
 -You see! You said and the poems and stories were written and -recited on the road for Loktantra (SSI).
 -What happened reciting them? (SI)
 -Nothing happened to you, indeed!
 -Me?
 -What didn't happen to me?
 -What's my education?
 -It's been fifteen years since I have completed (T) (Art-) MA.
 -What do I want? (LT 7; S3)

Figure 4.9. Representative of the Adequate TTs with Low Grammatical Errors

Despite some of the syntactically confusing and misleading chunks, the above TT can be accepted as adequate for its having relatively low grammatical errors. The use of faulty tense *I have completed* and the omission of the indefinite article *an* before *MA* need minor editing. The syntactic inaccuracies such as *How do I introduce myself now?* (instead of *How should I introduce myself now?*) and *What work am I here for?* (instead of *Why am I here?"/What brought me here?*), and the serious inaccuracies such as *the poems and stories were written and recited on the road for Loktantra* (meaning: *We wrote poems and stories and read them out in the street for Loktantra*) cannot be discounted, since these inaccuracies have seriously impeded the meaning of the TT. They need thorough revision in line with their source counterparts and editing to maintain structural flow in English.

The inadequate TTs were further categorized into two types. The first category contained continual grammatical and lexical errors, and syntactic inaccuracies and serious syntactic inaccuracies, while the latter bore a few grammatical errors with a significant number of continual syntactic inaccuracies. The TTs were unacceptable either because of repeated grammatical errors or syntactic inaccuracies, or both of them. The TT in Figure 4.10 serves to illustrate this observation:

Do you eat Soybean?
 Let me eat.(WC)
 Are you hungry?

Of course!
 Have it if so.
What a tasty! (SI) It satisfies me when I chew with sounds.(SSI)
 Perhaps, by the time of hunger , the hunger is tastier than the food itself (SSI). The sun set down (Vrb.). The dirty sacks can't digest coldness rather it reduces its affect (SSI).
Chewing soybean makes our brain hot (SSI). And after swallowing and drinking water, it eliminates the extent of the hunger (SI). So, we can speak easily (SSI). You served soybean, moreover give five paisa too. I want to smoke. (LT14; S5)

Figure 4.10. Representative of the Inadequate TTs with Continual Grammatical Errors and Inaccuracies

The TT in Figure 4.10 contains a couple of grammatical errors such as the inappropriate repetition of the verb *eat* (the better choice would be *have*), and the faulty use of the phrasal verb *set down* (rather than only *set*). Despite this, the text does not seem acceptable owing to the repeated downright syntactic and serious syntactic inaccuracies. The underlined chunks or sentences such as *dirty sacks can't digest coldness rather it reduces its affect* and *Chewing soybean makes our brain hot* are beyond recovery. Rather, these chunks require total rewriting.

Referring to Waddington's (2001) scale for holistic method, none of the TTs qualified as a successful translation. There was no translator whose product read "like a piece originally written in English". According to Waddington, the successful translation is that which may contain "minor lexical, grammatical or spelling errors" requiring minor revision and editing to "reach professional standard" (p.315). Nearly half of the TTs contained major lexical and grammatical errors that required major revision and editing. Almost a similar number of TTs were impaired by continual serious inaccuracies that required total rewriting. They were regarded unacceptable for revising and editing. Furthermore, Waddington's (2001) scale postulate that spelling errors permeate all levels of translation from the totally inadequate to the successful. Contrary to this postulation, spelling errors in the sampled TTs were nominal. Even the totally inadequate TTs were almost free from spelling errors. There can be two possible explanations for this result. First, it can be the effect of the translation brief. In the *Translation Guidelines*, each of the translators was clearly informed that their translated work would be published crediting their name provided that the submitted TT was editable. It seems that the translators were motivated by this incentive and

worked sincerely. The translators' theoretical awareness could be the second reason. As each of them had theoretical knowledge about the translation process, they revised and edited the drafts time and again. However, revision and editing processes were mostly limited to punctuation and spelling because of their limited practical experiences and inadequate use of translation resources.

Comparative analysis of accuracy of TTs at the syntactic level. Under this theme is presented the comparative analysis and discussion of the TTs. To analyze the purposively sampled TTs, I employed the three parameters: types and frequency of grammatical errors and syntactic inaccuracies, quality of expressions, and degree of task completion. The first parameter subsumes the errors in grammatical categories such as articles and prepositions, errors in the choice of words and syntactic inaccuracies, and their frequency in the TTs. The second parameter has to do with the impact of linguistic deficiencies on the quality of the TTs, and the degree of task completion entails adequacy or acceptability of the TTs. Since one short story was assigned to three translators, each story had three English versions. Accordingly, three English versions of the same ST were selected so as to analyze them comparatively. As the prime focus of analysis and discussion is TTs, STs are mentioned only occasionally where cross-reference is necessary. The quantification of the findings is followed by the analysis and discussion of the representative TTs. Table 4.13 overleaf summarizes the analysis of the first fifteen TTs (from stories 1 to 5), rendered by fifteen different translators.

Table 4.13. *Comparison of TTs: Types and Frequency of Errors, and Adequacy*

Short stories		Intra-sentential errors (Types & number)	Quality of TT	Degree of task completion
1	TT1	Art. (7-;1+); N (1); T (4); Prep. (3); WC (1); SVA (1); SI (3); SSI (1);	Continual grammatical errors and a few SIs	Inadequate
	TT2	Art. (-4/+1); Prep. (4); WC (4); SVA (1); Possess. (1); SI (1); SSI (3);	Continual grammatical and lexical errors, and a few SIs	Inadequate
	TT3	Prep. (3); Art. (-6); WC (5); SVA (1); T (2); N (1); S-Aux-Inv. (1); Adj (1); SI (2); SSI (2)	A considerable number of grammatical and lexical errors, and a few SIs	Adequate
2	TT1	Neg. Adv. (1); Prep. (1); WC (2); Poss. det. (-1); T (2), SI (1)	A few grammatical & lexical errors, and an SI	Almost completely successful
	TT2	Poss.det. (2); WC (3); T(2), Adv. SI (2)	A few grammatical errors & lexical errors, and a couple of SIs	Adequate
	TT3	Neg. adv. (1); Prep. (1); M. (1); WC (2); Art. (3); SI (1)	A considerable number of grammatical and lexical errors, and an SI	Adequate
3	TT1	Art. (-1); T (1); SI (3); SSI (1)	A couple of grammatical errors and a few SIs	Adequate
	TT2	T (1); Connect. (1); Prep. (1); Art. (1); Pron. (-1); SI: 2; SSI (1)	Several grammatical errors and a few SIs	Adequate
	TT3	V (2); T (1); SI (5); SSI (4)	A few grammatical errors and continual SIs	Inadequate
4	TT1	WC (1); V (1); T (2); Poss.(1); Adv (1); SI (1); SSI (1)	A considerable number of grammatical errors and a couple of SIs	Adequate
	TT2	N (1); WC (4); WOrd. (2); SVA (2); SI (1); SSI (1)	A considerable number of grammatical and lexical errors, and a couple of SIs	Adequate
	TT3	N (2); T (1), V (1) SI (1); SSI (6)	A few grammatical and lexical errors, and continual SIs	Inadequate
5	TT1	Pron.(-1); Vrb (2); SI (1); SSI (4)	A few grammatical errors and several SSIs	Inadequate
	TT2	Vrb. (2); SI (2); SSI (4)	A couple of grammatical errors and continual inaccuracies	Inadequate
	TT3	Art. (-2); Pro.- (-1) SI (2); SSI (6)	A few grammatical errors and continual SSIs	Inadequate

Table 4.13 compares the quality and adequacy of the three TTs of the single ST translated by three different translators. TT1 and TT12 from Story 1 are inadequate because of the presence of errors in grammatical categories, and syntactic inaccuracies. In both the texts, the omission of articles and faulty use of prepositions have impaired the quality of the sentences. Further damage is incurred by the inaccuracies in syntax. TT 3 also contains almost similar types and number of errors and inaccuracies. Despite this, TT3 is comparatively better than TT1 and TT2 in that the number of chunks impaired by inaccuracies in TT3 is less than that of the chunks in TT1 and TT2. The following extracts from TT1, TT2, and TT3 illustrate this observation:

TT1: As the first ray touches (T) the earth, dew starts to become stern (SI), like this five people who were in baby sleep on the river side woke up(SI). As they work up, all started to think how to get food and stare each other as they all are starving. (- Art.) Widow' concentration (WC) was in (Prep.) Gore./ She raised a question among group regarding their reasons of leaving their home and everybody started to give reasons like one doesn't have his home, another also replied the same. (SSI)

TT2: Four or five people got up who were sleeping in (Prep.) the bank of the river like the crust of earth sever up on the arrival of first rays of the sun (SSI). The question raised (V) when all got up 'how to survive?' All of them faced each other (WC) as they understood the mentality of each other (SI/F). The eyes of widow (Possess.) were on the (Art.) Gore. "Oh, what was your plan to have while heading from your house?/ What did you think to have?"/ (Art.-) Widow addressed all and said (SSI)./ All despaired with the matter of widow/(SSI) . Bhote said, "I don't have (Art.-) house".

TT3: As the first rays of the sun landed, some four-five folks woke up as if peeling the scab of the earth (SSI). They were sleeping unmanaged on the beach (WC) of the river. As soon as they woke up they were filled with a question (WC), 'How to fill the stomach?' They started facing each other as if they have understood (T) inner thought. (Art-) Widow's attention was over (Prep.) Gore. Addressing all of them, (Art-) widow said, "By the way, how you had (Sub-Aux-Inv.) thought to fill your stomach when you walked from home?/ What had you managed to eat?(SI)"/ They astonished (Adj.) listening (Prep.) (Art.-) widow./ Bhote said, "I even don't have a house".

Figure 4.11. Errors and inaccuracies in TT1, TT2, and TT3 of Story 1

The TT 1 is riddled with categorical errors and syntactic inaccuracies. The chunks such as *dew starts to become stern* (SI); and *everybody started to give reasons like one doesn't have his home, another also replied the same* (SSI) indicate the translator's failure to mine the deeper meanings of the text on the one hand and to manipulate syntactic resources to express herself in English on the other. In effect, this text is inadequate. Let us see this translation product through the lens of the process that the translator went through. This poor translation may be due to the lack of deeper reading on the part of the translator, and her inadequate use of resources in general and grammar resources in particular. In the retrospective interview, the translator (LT1) recounted that whenever in confusion she simply extracted the gist from the paragraph and rewrote it in English. She did not use any grammar resources to ensure the accuracy of sentences.

The same is true for TT2 which, apart from the errors in prepositions, articles etc., contains syntactically unintelligible expressions such as *like the crust of earth sever up on the arrival of first rays of the sun* (SSI). TT3 is also undermined by such garbled chunks like *as if peeling the scab of the earth* (SSI), and *What had you managed to eat?*(SI). However, such infected chunks are smaller in size and their effect on the overall text is relatively low. Accordingly, TT 3 is rated as an adequate translation in that it is editable. Despite this, the translator of TT3 (LT3), as reported in the retrospective interview, gave insignificant room for revising and editing. He did not prepare any draft as such and nor did he revise it. He submitted the draft with some minor sentence corrections. This might have been one of the possible causes behind the presence of a considerable number of errors in his translation.

TT1 from Story 2 is one of three TTs which was rated almost completely successful by reason of having relatively low errors and high syntactic intelligibility. As Table 4.13 shows, TT1, in comparison to the TT2 and TT3, contained a few grammatical errors, and faulty word choice. On the other hand, TT2 and TT3 were obscure owing to the presence of a significant number of grammatical errors in the use of negative adverbials, modal verbs, and articles. Nevertheless, these two TTs were still rated adequate owing to the minimum presence of syntactic inaccuracy. Let us consider the extracts from TT1, TT2, and TT3:

TT1: Neither he cries nor laughs (Neg. Avbl.). There is nothing to laugh about. His son is in (Prep.) (Art.-) deathbed inside the room. He has passed away, probably. He is unaware of things around him, his house is crowded, though: He is sitting on a 'Pajan's stool' (WC) whereas his wife is lamenting. Once, he, too, tried to cry, but couldn't.

T2: He had not cried, nor had he laughed (T). There was no way (SI) to laugh. (Poss. Det.) Son was about to die (T) inside, maybe he died. He knew nothing. (Art-) House was prettily (WC) crowded. (Poss. Det.-) Wife was mourning. He was giving his feet a rest on the Pajan log outside. Once he tried to cry but could not.

T3: Neither he is crying, nor is he laughing (Neg. Avbl.). There is no matter of laughing. The son has been dying (T) inside the room or maybe he would have died (SI). He does not know anything. The crowd has swallowed the house. His wife is lamenting and he has seated (T) on the log of Pajan tree outside (Prep.) the yard. Once he had tried to cry but he couldn't (T).

Figure 4.12. Errors and Inaccuracies in TT1, TT2, and TT3 of Story 2

The first sentence of TT1 is ungrammatical for the use of negative adverbial before the subject. It would be revised to *He neither cries nor laughs*. Apart from this, TT1 has fairly low errors. The first problem with TT2, though not so overt, is the shift in the tense of the ST. The story in Nepali begins with the present tense that foregrounds the immediacy of the event. However, the use of past perfect has not only distorted this sense of urgency but it also looks contextually unfitting. The simple past would have been a moderate choice. Omission of the possessive determiner *his* with *son*, and *wife* and the article *the* with *house*, the faulty choice of the adverb *prettily* and others have caused the degradation of the quality of the TT. TT3 also suffers from almost the similar types and number of errors such as the use of negative adverbial, tense such as *has been dying* (instead of *is dying*), the use of *outside* as a preposition (rather than as an adverb). By and large, the instances of serious inaccuracy are nominal in all TTs.

Relating the TTs to their respective translators, none of the translators of these TTs reported the use of grammar resources. However, the translator of TT1 (LT1) said that he had given the second draft to a college student to edit. This might offer one of the possible explanations for his translation having higher grammar accuracy.

Two of the TTs of Story 3 were adequate. The first TT contained fewer grammatical errors but more syntactic inaccuracies, while the second TT contained

more grammatical errors and fewer syntactic inaccuracies. The third, on the other hand, was rated inadequate for the continual syntactic inaccuracies. Consider the following extracts from TT2 and TT3 (for TT1, see Figure 4.9 above).

TT2: Hello

-Didn't you know me?

-How to (SI) give my introduction?

-You had known (T) me during the election.

-Yes

-How to tell the reasons that I came here for.(SSI)

-I am workless and (Conj.) I came to you.

-See, I wrote many poems in (Prep) your call (SI), for the democracy and recited (Pro-) on the road.

-What happened after (Art-) recitation?

TT3: Namaste *netaju*¹!

-Didn't you recognize me?

-How do I acquaint myself then? (SI)

-You'd recognized (T) me during the election.

-Yes, then?

-Now, tell. What should I do?

- Having nothing to do, I came to you.(SI)

-You see, stories and poems were composed (V) after your choice and instruction (SSI) for the sake of *lokatantra*²and then they were read out loudly on the roads.(V)

-Is there any effect after that? (SSI)

Figure 4.13. Errors and Inaccuracies in TT2 and TT3 of Story 3

Despite several errors such as faulty use of the past perfect (instead of *the simple past*), preposition *in* (instead of *at*), omission of the pronoun *them* after *recited*, the TT2 was rated adequate only because the number of serious syntactic inaccuracies was minimum. However, the repeated syntactic and serious syntactic inaccuracies have created a lot of confusion in structure and meaning in TT3, which have rendered the whole TT inadequate. The expressions such as *after your choice and instruction*, and *Is there any effect after that?* are completely confusing.

Two of the translators of Story 4 succeeded in producing adequate texts, and the third one failed. TT1 and TT2 both suffered from a significant number of errors;

the former in word choice, voice, possessive determiner, and adverb, and the latter in number, word choice, and subject-verb agreement. Despite this, both the TTs contained only a couple of syntactic and serious syntactic inaccuracies. All in all, these texts were considered editable. TT3 contained as many as seven syntactic and serious syntactic inaccuracies calling for the total rewriting of the majority of sentences.

In the case of Story 5, all the three translators (LT13, LT14, & LT15) failed to produce acceptable texts that could be improved through editing. All of them were beyond the scope of revision and editing. In particular, like other inadequate TTs, these TTs were marred by grammatical errors and syntactic inaccuracies. The following extracts attest to this assessment:

TT1: Delicious soybeans gives pleasure while chewing (SSI). Maybe the reason food tastes better when hungry. The sun has already set up (Vrb.), whether the dirty sack is unable to save from the cold it still minimizes the effect of cold.(SSI)
 (Art.-) Temple gets heated while chewing the soyabeans and minimizes the pain of hunger after swalling and drinking water (SSI). Then energy also came to speak (SSI).

TT2: What a tasty! (SI) It satisfies me when I chew with sounds.(SSI)
Perhaps, by the time of hunger, the hunger is tastier than the food itself (SSI). The sun set down (Vrb.). The dirty sacks can't digest coldness rather it reduces its affect (SSI).
 Chewing soybean makes our brain hot(SSI). And after swallowing and drinking water, it eliminates the extent of the hunger (SI). So, we can speak easily (SSI).

TT3: How delicious soybean!(SI) I feel pleasure to chew soybean with sound (SSI). At the time of hungriness (SSI). Maybe hunger is more delicious than food (SSI). (Art) Sun has already set. Although dirty sack cannot protect ..(-Pro.) completely from cold, it can lessen it. Temple becomes hot while chewing soyabeans(SSI). After swallowing it completely, we can drink water so that the hotness in the stomach will be lessened.(SSI) And courage for speaking will also come.(SSI)

Figure 4.14. Errors and Inaccuracies in TT1, TT2, and TT3 of Story 5

All the three translators committed only a few or a couple of errors in the use of grammatical categories, demonstrating their ability to use grammar rules to a satisfactory level. From this one would expect their translations to be adequate or almost completely successful. The reality is just the opposite, as most of the sentences are indecipherable even for readers who are familiar with the source story. The sentences *it still minimizes the effect of cold*; and *Temple gets heated while chewing the soyabeans* in TT1; *It satisfies me when I chew with sounds*; and *Chewing soybean*

makes our brain hot in TT2; and *Temple becomes hot while chewing soyabean* and *And courage for speaking will also come* in TT3 are the glaring examples of syntactic inaccuracies. They have sabotaged the source message beyond repair. Such inaccuracies might have emanated from the lack of deeper processing of the ST on the one hand and the translators' inability to express their interpretations in simple and correct English on the other. At this juncture, the TT calls for further explication in relation to the process that its translator followed. When asked about his use of any specific grammar reference, the translator of the LT15 (TT 3) expressed his confidence in his grammar competence. As an English teacher, he thought his existing grammar knowledge was sufficient for generating a syntactically acceptable text in English. On the contrary, the quality of his translation product shows a gap between what he claimed and what he produced in English. His self-confidence can be interpreted as one of the characteristics of novice translators who are not aware of the limitation of their existing linguistic knowledge.

Table 4.14 overleaf presents the analysis of the remaining fifteen TTs (from stories 6 to 10), rendered by fifteen different translators:

Table 4.14. *Comparison of TTs: Types and Frequency of Errors and Adequacy*

Stories		Intra-sentential errors (Types & Number)	Quality of TT	Degree of task completion
6	TT1	T (1); M (1); SI (2)	A couple of grammatical errors and SIs	Adequate
	TT2	Art. (-2); T (1); V (1); SI (2); SSI (1)	A few grammatical errors & a couple of SIs	Adequate
	TT3	T (1); Prep. (1); Poss. (1); SI (); SSI (1)	A couple of grammatical errors and a few SIs	Adequate
7	TT1	Art. (-1); T (3); WC (2); SSI (7)	Lack of ability to express oneself adequately in English	Totally inadequate
	TT2	Adv. (1); WC (1); Prep. (1); Art (+2)	Several grammatical errors without any SI	Almost completely successful
	TT3	Art. (-3, +3); Prep. (2); WC (2); Adj. (1); Adv. (1); N. (1); SI (1)	A considerable number of grammatical errors and an SI	Adequate
8	TT1	Adv. (1); SVA (2); \ Prep (1); N (1); SI (2); SSI (4)	Continual grammatical errors and SSIs	Inadequate
	TT2	Adj. (3); N (1); Art. (-2); SVA (1); SSI (4)	A continual grammatical errors and syntactic inaccuracies	Inadequate
	TT3	WC (3); T (1); Art. (2); Adv. (1); Prep. (1); SI (2); SSI (2); SI (4)	Continual grammatical errors and SIs	Inadequate
9	TT1	Art. (-1); N (5); Prep. (1); SSI (1)	A considerable number of grammatical errors and an SSI	Adequate
	TT2	T (2); Prep. (4); Det. (+1); WC (2); N (3); SSI (2)	A considerable number of grammatical errors and a couple of SIs	Adequate
	TT3	Art. (-1) T (2); WC (3); N (2)	Considerable number of grammatical errors without any SI	Adequate
10	TT1	Art. (-1); T (3); Conj. (1) N (1); WC (3); SI (1); SSI (2);	Continual grammatical errors and SIs	Inadequate
	TT2	Conj. (1); Art. (-1); T (1); SSI (1)	A few grammatical errors and a couple of SIS	Adequate
	TT3	T (1); Adv. (1); SI (2)	A couple of grammatical errors and SIs	Almost completely successful

All the three sampled TTs of Story 6 belonged to the same category in that they contain almost similar types and number of grammatical errors and syntactic inaccuracies. The translators of these texts (LT16, LT17, LT18) showed the ability to produce relatively high-quality TTs that contained only a couple of grammatical errors in tense, modal, voice, article, prepositions, and possessive determiner. However, they could not avoid a couple of syntactic inaccuracies. It was these inaccuracies that prevented their texts from reaching the almost completely successful level. Consider an extract from each of the TTs:

TT1: This story is extracted from the Ramayan. The reason behind rewriting it is that you may not have the copy of the Ramayan in which this story exists (SI). During the ancient period when the Ramayan was written, the writers had to depend on their hand-written script (SI). So, there are no more copies available now. Due to the very reason, the story has to be re-written.

The incident took place after Ram's marriage.

Ram –of course –you could have known him!(M) Sure! I am talking about the Ram! Haven't you known him?(T)

TT2: This story is taken from (Art.-) Ramayan. You might not have this copy of (Art-) Ramayan where this story is inscribed (T) . It used to be hand-written so there were only few copies. This is why, it is relaying again.(SSI)

This is the incident after Ram's marriage.

You may have recognized Ram.(SI)... He had married recently(V).

TT3: This story is an extract from the Ramayan¹ and it is extracted because you may not have that copy of the Ramayan, where it is (T) scripted. It was written by (Prep.) hand that time. So, enough copies are not available now. Hence it has been re-disseminated (SI) on this account.

The event took place after the marriage of Rama (Poss.).

I believe, you know what I mean by Rama.(SSI)

Figure 4.15. Errors and Inaccuracies in TT1, TT2, and TT3 of Story Six

TT 1 exhibits higher accuracy in the use of grammatical categories than TT2 which in turn is better than TT3. The errors that the translator of TT1 (LT16) committed in the use of the modal *could* in the chunk *could have known him!* and in the use of present perfect in *Haven't you known him?* are syntactically misleading. Contrary to *possibility* as intended by the ST *cinnubho holā!*, the structure *could have known* expresses either “regret or speculation about hypothetical possibility” (Cowan,

2008. p. 298). Therefore, the present perfect structure has to be revised to as either *Don't you know him?* or *Did you know him?* Besides, the seemingly grammatical chunks *in which this story exists*, and *the writers had to depend on their hand-written script* require thorough revision for clarity. Talking about TT2, it needs fine-tuning to ensure grammatical accuracy as well as serious revision and editing to clean it off the syntactic inaccuracies. The TT is marked for the absence of the article *the*, the faulty use of the present tense (where the simple past is required), and active voice (where the passive is obligatory). Moreover, sentences *it is relaying again*; and *You may have recognized him* failed to communicate the intended meaning of the ST. TT3 has errors in the use of prepositions, possessive determiners, not noticed in other TTs, apart from the error in tense. The semantically confusing structures *what I mean by Ram*; and *it has been re-disseminated* require thorough revision and serious editing.

Concerning the translation of Story 7, the translators (LT19, LT20, LT21) came up with the TTs belonging to three different levels of adequacy: totally inadequate (TT1), almost completely successful (TT2), and adequate (TT3). Even from the cursory reading of TT1, we can note that the translator (LT19) lacked the ability to express himself adequately in English. Contrariwise, the translator of TT2 (LT20) exhibited the ability to express his interpretation of the ST in English. Some of his sentences needed fine-tuning for grammatical accuracy, though. TT3 fell between these two levels owing to a considerable number of grammatical errors and a syntactic inaccuracy. The following are the extracts from TT2 and TT2 (for the analysis of TT1, see Figure 4.6 above):

TT2: We were in a resort a little bit away (Adv.) from the town. We were here regarding (WC) a seminar. Now we were sitting at the garden and taking a rest. We were having joy from (Prep.) the (Art.+) nature.

- 'We might have more joy if we go uphill over there and look down', I suggested.

Perhaps so, but what can I do? The doctor tells me that I can go downwards as much as I like, but not upwards.'

-Talk sense. Can you go downhill unless you go uphill?'

He laughed.

TT3: We were staying in a resort a bit far from (-Art.) town. We had come here to attend a seminar. We were the (Art.+) nature and relaxing (Prep-with) that moment and enjoying the (Art.+) nature sitting in the garden.

- 'It could be more enjoying (Adj.) to observe from upper altitude (WC) rather than (Prep.-from) here' .-I said.
 -- 'It would be, but what to do,(Pun) the doctor has told me to go downward as long as I could, but not to go upward at all.'
 'What's a funny talk! Is it possible to go down without being on (-Art.) top?'"-He laughed.... rather than (-Art.) scientific explanation.... It's from political perspectives (N) too.

Figure 4.16. Errors and Inaccuracies in TT2 and TT3 of Story 7

The errors committed by the translator of TT2 are minor from the perspective of the damage they have caused to the message. The errors in the use of adverb *a little bit away* (instead of *a bit far from*), word choice *regarding* (instead of *in connection with* or simply *for*) and the preposition *from* (instead of *in*), the use of *the* with *nature* (instead of *zero article*) certainly are some of the overt categorical errors. The TT otherwise is noted for idiomaticity, clarity, and structural flow. Just below this text lies TT3 which reads grammatically odd for having a significant number of errors in articles, prepositions, adjectives, adverbs and the number. The text is noted mainly for the inaccurate use of articles and prepositions, including two instances of wrong word choice. The translator omitted the article as *than (-Art) scientific explanation from political perspectives*, and added the article where zero article is preferable in *the nature*. Likewise, there are also cases of omission of prepositions as in *relaxing ...that moment* (where *with* is necessary after *relaxing*), and *to observe from upper altitude (WC) rather than (Prep.-from) here* (where *from* is required before *here*). The *upper altitude* is a wrong word choice that could be revised to *from the top*.

As in the case of translation of Story 5, all the three translators of Story 8 (Figure 4.17 below) failed to produce editable texts. Continual grammatical errors in such categories as adverb, subject-verb-agreement, preposition, adjective, and article were detected in each of the TTs. The overall quality of the TTs was further damaged by the presence of syntactically inaccurate chunks. The following are the extracts from TT1 and TT3 (for the analysis of TT2, see Figure 4.7 above):

TT1: An eagle is flying in the sky. It is looking (Adv-) at the earth by bowing down its head. At this moment, time is not suitable (SSI), everywhere there is (SVA) farming land, rivers, hills, huts but he is not getting what he is searching. He is wandering here and there madly in search of flesh of dead cow, ox, mouse but he is not getting anything. The hungrier eyes of the eagle look hunger everywhere(SSI)

. He is dying due to unbearable hunger. It is getting anger and anger and its eyes are getting red and bigger.(SSI)

TT3: High in the sky an eagle is flying. The eagle looks far on the floor (WC). This season is the season of spare (WC) so that everywhere is looking green and fresh field, river and village huts (SSI) but nowhere seems carrion (SSI) that he has looked for (T). He is wandering aimlessly (Adv.) and flies very far. He flies towards four directions but nowhere seems any died cow, ox and mouse (SI). The eagle's hungry eyes saw hunger everywhere(SI).His eyes become red and horrible.

Figure 4.17. Errors and Inaccuracies in TT1 and TT3 of Story 8

Let us take some of the gravely inaccurate sentences from TT1. The sentences such as *At this moment, time is not suitable*, and *The hungrier eyes of the eagle look hunger everywhere* follow the structure of English, but it is not clear what each of them aims at communicating to readers. The same is true for the larger parts of the TT3 such as *everywhere is looking green and fresh field, river and village huts; nowhere seems carrion; The eagle's hungry eyes saw hunger everywhere*, which have blurred the message of the overall TT. The following can be the possible explanations for such glaring inaccuracies: (a) the translators were unable to interpret STs to their syntactic core. Their reading was limited to a general understanding of the texts, that is, they did not comprehend the texts in its depth; (b) they gravitated towards the structures of the STs which ultimately permeated the English texts; (c) their English itself was too poor to express their comprehension; or (d) all of them.

TT1, TT2, and TT3 of Story 9 were characterized by high grammatical errors and low or absence of syntactic inaccuracies as evidenced by the following extracts:

TT1: "It's too much. I can't live with him. How can I tolerate his monopoly? I am going to my maiti..."Satyavama told me that day at a beautiful corner of Tribhuwan Park mixing her sadness and anger (SSI).

"Why? What happened? Did you have (Art.-) row with Manoranjan again?" I asked curiously.

"You know his behaviours (N). His rules rule in (Prep.+) my home".

TT2: 'It's too much, how much should I tolerate his monopoly? Now, I don't live in his house. I go to my parental home (T)'. That day, Satyabhama complained (Prep/-) some (det+) troubles in her raged voice in front of (Prep.) me (WO), where we were sitting near one of the beautiful garden (N) inside (Prep.) the Tribhuvan Park.(SSI) 'What? What happened? Again...! I think, you might have some

misunderstanding with Manoranjan'. I had expressed (WC/V) my curiosity. 'You know very well (Prep.-) his dogged habit.

TT3: "I don't live (T) at all in his house now. Enough is enough; how much should I undergo his solo (WC) dictatorship? I go to (T) my paternal house now." On that day Satyavama was complaining to me a bit bitterly sitting by a beautiful park situated in Tribhuvan Park. "Why? What happened actually? It seems as if you argued with Manoranjan again!" I expressed (WC) my curiosity. " You know his monotonous behavior (WC).

Figure 4.18. Errors and Inaccuracies in TT1, TT2 and TT3 of Story 9

The translator of TT1 (TT25) committed more errors in number than the translators of TT2 (TT26) and TT3 (TT27). Both the TTs by LT 25 and LT 26 were dominated by errors in the use of prepositions, which were absent from the TT by LT 27. Unlike TT1 and TT2, TT3 was free from any syntactic inaccuracy. The chunk *mixing her sadness and anger*, for instance, in the TT1 fails to communicate the message clearly. It hence suffers from a serious inaccuracy. So is the case with the chunk from TT2 *in front of (Prep.) me, where we were sitting near one of the beautiful garden (N) inside (Prep.) the Tribhuvan Park*. The use of the lengthy adverbial clause after *in front of me* muddles up readers. The adverbial *where* is used without any place being modified. In fact, the clause needs to be rewritten as a sentence. This TT requires serious editing for grammar accuracy and proper word choice. With respect to the former, the translator incorrectly used simple present in the sentences *I don't live (T) at all in his house now* and *I go to my paternal house now* where the context demands the use of present continuous as *I am not living ...* (and better choice would be *stay*) and *I am going to*. Let us relate it to the translator's process self-report. LT 27 reported that he used English grammar reference books to ensure the accuracy of sentences. He is one of few grammar users who reported the use of grammar books to ensure accuracy.

Finally, the translators of Story 10 (LT28, LT29 & LT30) produced three types of TTs, belonging to three different levels of adequacy. TT1 produced by LT 28 was inadequate due to the permeation of repeated grammatical errors in article, tense, and number. The acceptability of the text was further reduced by errors in word choice and syntactic inaccuracies. Compared to TT1, TT2 was considered better in quality, as it contained fewer grammatical errors and syntactic inaccuracies, while TT3 was rated

almost completely successful. The types of errors and their number both were relatively low in this text. Let us observe the extracts from these three texts:

TT1: As he had just opened the shop after few days of (-Art.) market strike, a group of people were coming (T) towards the shop. He had the mixed feeling (N) of happiness as well as (conj.) fear. Happy in the sense, they might be customers as the shop was opened after long gap (WC) and on the opposite sense (SSI).

TT2: No sooner he had opened the shop after a several days' strike when (Con./than) (Art.-) gang of strangers dashed into his shop. He was both excited and terrified. Excited because—he thought all the customers are in his shop after all his break (SSI).

TT3: He has just opened (T) the shop after long bazar bandh, a group of people headed towards his shop. He became happy somehow but dubious also. Happy in the sense that he thought they were his customers because he has opened the shop after long (Adv.) days.

Figure 4.19. Errors and inaccuracies in TT1, TT2 and TT3 of Story 10

The first sentence of the first extract reads oddly because of the use of the past continuous tense *were coming* with the sentence which begins with the as-clause in the past perfect. The entire sentence needs restructuring. The second and third sentences are also severely affected by errors in number *mixed feeling* (instead of *mixed feelings*), in conjunction *as well as* (instead of *and*) and in word choice *long gap* (instead of *after long time/after many days*) and by downright inaccurate structure *on the opposite sense*. Likewise, the first and last sentences of TT2 need rewriting for structural clarity. Despite this, the remaining section of this translation contains relatively fewer errors. TT3 also has some chunks that need correction, as there is faulty use of present tense which should be replaced by the past perfect. It needs to be either rewritten as *long time* or *many days*.

The foregoing discussion illuminates that nearly half of the TTs produced by 30 different translators were either inadequate or totally inadequate. The totally inadequate TTs in particular failed to meet the minimum requirement of English writing, and the inadequate TTs conspicuously breached English syntax. More than half of the TTs, categorized as adequate or almost completely successful, on the other hand, demonstrated less breaching of English syntax.

In most of the cases the choice of wrong words distorted not only the message but also the linguistic flow from word to word, whereas syntactic inconsistencies

disrupted the syntactic, with their detrimental effect on the overall texts. Also, serious syntactic inaccuracies reveal the total lack of understanding of STs and translators' inability to interpret or their disregard to semantic and structural aspects of STs and the TL system during regeneration, which resulted in the production of 'word salad'.

The translators committed both "binary errors" (i.e. translation errors proper) and "nonbinary errors" (i.e. language errors) (Pym, 1992), or "covert errors" and "overt errors" (House, 1997). Nonbinary in nature, covert translation errors permeated mainly the totally inadequate and inadequate translations, while their permeation in adequate TTs was detected less, and significantly low in the almost successful TTs. Such errors can be loosely attributed to defective interpretation of the STs and also to the translators' inability to express themselves adequately in English. There was no TT that was free from nonbinary and overt language errors. However, the number of such errors gradually decreased from the totally inadequate to almost successful TTs. The cause of these errors can be attributed to the translators' inability to follow English grammar norms. Of the grammatical errors, errors in the use of articles were the most prevalent and frequent in all the sampled TTs, which were followed by the faulty use of prepositions. Both types of article errors i.e. omission and addition were detected. Almost all TTs contained at least a couple of incorrect prepositions. These two types of errors were followed by errors in tense, voice, and number.

From the point of view of impairment of the overall message of the TT, totally inadequate and inadequate TTs contained far more global errors than adequate and almost completely successful TTs. The higher the number of syntactic inaccuracies and serious syntactic inaccuracies, the more the global errors and the greater the damage to the message.

Finally, it seems that the scanty use of English grammar resources, as reported by the translators in their retrospective interviews and reflective writings, is one of the common causes of the poor quality of TTs. Only few translators turned to printed grammar references that too sporadically, while the majority of them deemed the consultation of grammar resources available online and in print unnecessary, since they assumed their existing English grammar knowledge was sufficient to serve the purpose of translating.

Needless to argue that the translators could have reduced the number of grammatical errors in articles and prepositions at the least if only they had consulted grammar information available in dictionaries, grammar books, and online grammar

references. Likewise, they did not search printed, digital and online grammar resources to explore correct example sentences so as to ensure the accuracy of their sentences. To these translators, resources for translation meant lexical resources such as monolingual and bilingual dictionaries. Such limited and limiting views on resources had a negative impact on grammatical and syntactic accuracies.

TTs at the textual level: Sentence-joining, sentence-splitting and structure-preserving strategies. Under this theme, I discuss the manipulation of sentences at the textual level. As discussed elsewhere above, the text entails a sequence of sentences that are structurally cohesive and semantically coherent. Joining two or more source sentences together as a single sentence, and splitting a single sentence into two or more sentences can only be observed at the textual level because the processes require translators to cross the sentence boundaries. To quote Frankenberg-Garcia (2019, p. 1) “translation shifts can transcend the level of the sentence. For example, sentences can be split or joined in translation, or there can be complex shifts that combine the two”. She recognizes sentence joining and sentence splitting as the translation techniques/strategies operated at the textual level, i.e. across the sentence boundaries. Kunilovskaya (2018, p. 5) defines sentence splitting (or diffusion) as “change of sentence boundaries, i.e. rendering of one sentence with two or more [...] Sentence splitting is a translational technique which consists in shifting a clause or phrase to sentence level” (p.21). Just opposite to this technique is sentence-joining whereby the two or more sentences are rendered as a single sentence.

One of the objectives of the study was to analyze the TTs beyond the boundaries of individual sentences to find out learner translators’ ability to work at the textual level. The analysis was guided by the questions: (a) to what extent did the translators join sentences? (b) to what extent did they split the sentences?; and (c) To what extent did they preserve source sentence structures in the TTs? The answers to these questions shed light on the shifts that occurred across sentence boundaries. For sentence boundaries, I have relied on the functional definition of sentence proposed by Hervey and Higgins (2002) as presented elsewhere above, and the criterion proposed by Frankenberg-Garcia (2019, p. 7) that “a sentence begins with a capitalized word and ends with a hard punctuation mark (full-stop, ellipsis, exclamation mark and question mark), and is followed by another capitalized word or no text at all”. With respect to the Nepali text, the complete sentences separated by a comma, and the independent clauses within the direct speech were taken as separate sentences.

Almost similar to the analysis of TTs for accuracy, I purposively selected the first twenty source sentences that normally formed two paragraphs and their corresponding English translations. It means that about 600 target sentences (i.e. 20 sentences from each of thirty translations) were extracted from the first two paragraphs of 30 TTs.

I compared each TT with its source counterpart as well as with other TTs in terms of the number of sentences, and syntactic operations: sentence joining, sentence splitting, and sentence structure preservation. The quantitative result is followed by some representative cases for qualitative analysis. The cases are quoted as they were found in the corpus of learner translations; and I ignored all grammatical errors and inaccuracies unrelated to these syntactic processes. Table 4.15 summarizes sentence splitting, sentence joining and sentence structure preservation strategies employed by translators of Story 1:

Table 4.15. *Sentence-joining, Sentence-splitting and Sentence structure-preserving Strategies in Story 1*

TTs	Sentences (n.)	Joining (n.)	Syntactic operation	Splitting (n.)	Syntactic operation	Structure preserving (n)
TT1	20>13	4	Coordination (and) and total merging	1	Complex to simple	7
TT2	20<21	x	x	1	Complex to simple	19
TT3	20<22	x	x	2	Complex to simple	18

Source: Document Analysis

According to Table 4.15, TT1 is marked for the highest number of syntactic operations in which eight sentences underwent joining that resulted in four compound and complex sentences, and one complex sentence underwent the process of splitting, producing two simple sentences out of it. The translator of TT1 (LT1) employed the coordinator *and* three times, while the four sentences were haphazardly merged without any explicit connective marker. The following illustrates the use of sentence joining:

ST<s> uœhnā-sāth sabai-ko man-mā prasna uœhyo, ‘peœ kasari bharnē?’ euœāle
arka-ko

Gloss: waking-with all’s mind-in question rose, ‘stomach how filling?’ one another’s
manobhābh bujhe jasto garera sabai mukhāmukh garna thāle.

inner feeling understanding like doing all face-to-face do began.

TT<s> As they woke up, all started to think how to get food and stare each other as they all are starving.

The source sentences are already structurally complex and compressed. On top of this, the translator joined two complex sentences together with the coordinator *and* (with the meaning *then*). Moreover, the translator merged the reporting and reported parts together unsuccessfully. The unsuccessful juxtaposition of sentences has distorted the source message. One of the causes of distortion can be the translator's primary focus on the gist transfer and her inability to re-express the gist in grammatically correct sentences in English. Consequently, the TT has become unnaturally complex, lacking in structural flow and clarity. Rather than joining, these complex sentences are expected to be split in the interest of structural simplification and semantic clarity.

Sentence joining is absent from TT2 and TT3, but both the texts consist of two cases of splitting. All the three translators employed splitting once or twice to break a complex sentence into two simple sentences:

ST<s> prithwi-kā pāprā upke-jasto garera nadikā kinārā-mā ghumluNa parera sutekā
cār-pa~c janā uœhe.

Gloss: earth's crusts peeling off-like doing river's bank-on wrapped doing sleeping
four-five persons woke

TT3<s> They were sleeping unmanaged on the beach of the river.

This extract from TT3 exhibits an interesting case of simplification through splitting. LT3 extracted the nonfinite adjective clause (see the underlined part in the ST above) and rewrote it as a simple sentence. Syntactically, the process of splitting has upgraded a clause to a separate sentence, while semantically it has simplified the complex sentence so as to enhance readability.

TT1 is heavily inclined to syntactic convergence, whereas TT2 and TT3 exhibit some inclination to divergence. All the translators preferred to preserve source sentence structures in the TTs. Of them, TT3 and TT3 are far ahead of TT1 in the preservation of source sentences (45%, 95%, and 90%). LT1 deleted two of the sentences.

Table 4.16 overleaf shows that the translators of Story 2 employed the sentence joining strategy far more than those of Story 1:

Table 4.16. *Sentence-joining, Sentence-splitting and Sentence Structure-Preserving*

Strategies in Story 2

TTs	S. (n)	Joining (n.)	Syntactic operation	Splitting (n)	Syntactic operation	Structure preserving (n)
TT1	20>17	3	Concession (though), contrast (whereas), coordination (but)	x	x	14
TT2	20>18	3	Comma (soft punctuation) Coordination (but)	1		13
TT3	20>15	4	Coordination (or, and, but)			12

Source: Document Analysis

All the TTs involved the cases of sentence joining strategy almost in the equal number, whereas only one case of splitting was spotted in TT2. This shows that the translators of these TTs were far more inclined to join sentences than split them. TT1 contains altogether three joined sentences in which two are complex sentences joined by *though* and *whereas* and one is the outcome of the insertion of the coordinator *but*:
ST<s> ek paṅak runa khoje-ko thiyo. bhaene.

Gloss: one time to cry tried. did not happen

TT1<s> Once, he, too, tried to cry, but couldn't.

In the ST above, the second chunk is a one-word sentence. As a pro-drop language, Nepali commonly makes use of subjectless sentences like this. While rendering such a sentence into English, the translator has to either combine it with another sentence or rewrite it as an independent sentence with an explicit subject. In the above text, the translator chose the first option. Like him, two of the translators used the contrast-marking coordinator (*but*) to join the second sentence with the preceding one as:

TT2<s>Once he tried to cry but could not.

TT3<s>Once he had tried to cry but he couldn't.

These translators employed the same strategy of joining, which produced the almost identical structures with accuracy. TT2 is different from other TTs for its use of the comma to join two the sentences together:

ST>s< bhitra koṅhā-mā choro mardai cha. sāyad marisakyo holā.

Gloss: inside room-in son dying is. maybe already died possible.

TT2<s> Son was about to die inside, maybe he died.

The translator brought two simple sentences together by replacing the coma with a full stop. It is also called a strategy of shifting from hard to soft punctuation whereby translators change “full-stops, exclamation marks, question marks or ellipsis

into commas, semi-colons, colons or dashes” (Frankenberg-Garcia, 2019, p. 15). TT2 is the only text that contained the split sentences:

ST<s> nāni-ko bā ko ho ha~ ?

Gloss: baby’s father who is, huh?

TT2<s> Who’s your father? Huh?

The source sentence is split into two parts, a simple sentence and a single word with the complete thought. The translator extracted the questioning particle from the ST and rewrote it as an independent questioning word *Huh?* Consequently, the speaker in the TT sounds more emphatic than in the ST.

As Table 4.16 above compares, syntactic operations across sentence boundaries fell behind the preservation of sentence structures. The syntactic boundaries of the majority of the sentences were kept intact by these translators (TT1:70%, TT2: 65%; and TT3:60%). Likewise, the translators of Story 3 were more inclined to preserve the sentence structures than to split or join them.

Table 4.17. *Sentence-joining, Sentence-splitting and Sentence Structure-Preserving Strategies in Story 3*

TTs	Sentence (n.)	Joining (n.)	Syntactic operation	Splitting (n.)	Syntactic operation	Structure preserving (n.)
TT1	20<22	x	x	2	Complex to simple sentences; insertion of hard punctuation	18
TT2	20>19			x		19
TT3	20>19	1	Coordination (neither ...nor)	1	Complex to simple sentences	18

Source: Document Analysis

As shown in Table 4.17, these TTs exhibit only a few sentence-boundary shifts with only one case of sentence joining and three cases of splitting. The translators of these texts opted for keeping sentence boundaries intact. The translator of TT1 (LT7) rewrote the source complex sentence into two simple sentences as:

ST<s> kām nabhaera ta honi netā-jyu, ma tapāi~-kahā āe-ko.

Gloss: work not having leader-dear, I yours came.

TT1<S> I have no work. That’s why I am here.

This splitting involves the extraction of the causal adverbial nonfinite clause (*kām nabhaera ta: not having work*) from the complex sentence and its rewriting as a

simple sentence beginning with the connective structure *that's why*. Its use has contributed to the cohesion across the boundary. The other case of splitting by this translator involves the use of hard punctuation, i.e. the exclamatory mark to replace the soft punctuation, i.e. the comma.

There is not any case of shift across the sentence boundaries in TT2. The translator deleted one sentence from the TT. The translator of TT3 (LT9) formed a compound sentence by applying a correlative coordinator *neither...nor* to the complex sentences:

ST<s> bides-mā gaera bhāḍā mājhna cāhanna. paḍhna bhanera bides-mai ghar banaera
des-prati

Gloss: foreign land-in going dishes washing don't want. reading saying foreign land-
in itself building house country-towards

ka∞charāghāt garna cahanna.

betray do I don't want.

TT2<s> Neither do I want to wash dishes in foreign strand nor to settle down there in
the name of study and to betray the motherland.

Both of the source sentences are already structurally complex. The translator further joined these two negative sentences with the multiword coordinator *neither...nor*, and therefore the resultant sentence is more complex than its source counterpart. In the case of splitting, the translator rewrote a complex sentence as two simple sentences.

Unlike the TTs of Story 3, there was no evidence of sentence splitting in the TTs of Story 4 as Table 4.18 below shows:

Table 4.18. *Sentence-joining, Sentence-splitting and Sentence Structure-Preserving Strategies in Story 4*

TTs	S. (n.)	Joining (n.)	Syntactic operation	Splitting (n.)	Syntactic operation	Structure preserving (n.)
TT1	20<17	3	Coordination (and); use of like (prep.)	x		14
TT2	20>17	3	Coordination (and); hyphenation; coordination (and)	x		14
TT3	20=20	x		x		20

Source: Document Analysis

The translators of TT1 and TT2 came up with the equal number of sentences.

Both the translators employed the similar syntactic strategies with a slight variation in the choice of the connectors. Also, both of the TTs were rated adequate (See Table 4.13 above). Apart from the common additive coordinator *and*, TT1 contained preposition *like* to join the simple sentences together:

ST<s> antarbārtā ta us-le dherai diyo. maukhik, likhit, gambhir, uran∞hyāulā sabai kisimkā.

Gloss: interview he many gave. oral, written, serious, jocular all types.

TT1<s> He gave many interviews like oral, written, serious, immature and so on.

The second sentence in the ST is without a subject and predicate. In fact, the writer has simply presented the types of interviews faced by the protagonist. The translator brought these examples and merged them with the sentence preceding it by using the preposition *like*. The other sentence that involves the use of *like* in a similar fashion is *In some oral interviews bosses even ask the questions like why are you born?* TT2 also contains two compound sentences with the coordinator *and*. Besides, its translator used a dash to join the question with the simple sentence preceding it:

ST<s> kunai-kunai maukhik antarbārtā-mā hākim-haru yastā prasna pani garidithe. tapāi ~ kina janminubhayo.

Gloss: some-some oral interviews-in bosses this type of question also did. you why born.

TT1<s> In some oral interviews, authorities asked such a question –why you were born.

Since the meaning of this question is closely connected with the preceding sentence, the translator's use of the dash is justifiable. The punctuation mark has also facilitated the structural transition between the sentences.

The translator of TT3 did not break the inter-sentence boundary. Unlike other two versions, TT3 was rated inadequate (See Table 4.13 above). TTs of Story 5 also contained a nominal case of sentence splitting as Table 4.19 shows:

Table 4.19. *Sentence-joining, Sentence-splitting and Sentence Structure-Preserving Strategies in Story 5*

TTs	S. (n.)	Joining (n.)	Syntactic operation	Splitting (n.)	Syntactic operation	Structure-preserving (n.)
TT1	20>16	2	Use of verbless sentence as an NP; Subordination (whether)	x		16
TT2	20=20	x	x	x	x	20
TT3	20=20	1	Subordination	1	Deletion (and)	17

Source: Document Analysis

Table 4.19 shows that TT2 differed from both TT1 and TT3 in terms of number of sentences that were affected by the syntactic operations of joining and splitting. The translator of TT1 (LT 13) showed his inclination to syntactic convergence and the translator of TT3 (LT15) to both convergence and divergence. However, the translator of TT2 (LT14) did not show this type of inclination. Both TT1 and TT3 contained only the cases of subordination:

ST<s> kati mi∞ho bha∞mās. garyāmgaryām capāūdā kyā ānanda lāgcha.

Gloss: how tasty soybeans. while munching what pleasure feels.

TT1<s> Delicious soybeans gives pleasure while chewing.

The source sentences exhibit interesting syntactic phenomena in that the first is a verbless sentence and the second is subjectless. In the TT, the verbless sentence has been reduced to a noun phrase which is supplied to the second sentence as a subject. Irrespective of intra-sentential errors, this strategy of sentence combination is acceptable. The other combination in this TT contains the use of *whether* as a connector as *The sun has already set up, whether the dirty sack is unable to save from the cold it still minimizes the effect of cold*. This attempt has failed to produce an accurate and clear sentence in English.

TT3 contains two cases of sentence-boundary shifts, one belonging to joining and the other to splitting. As to the first syntactic process, the translator merged the complex sentence as a reporting clause with the direct speech:

ST<s> ‘yahi ta tero kharāb bāni !’ yati bhanera pāc paisā thamāi-dinche hāt-mā.

Gloss: this your bad habit. this saying five paisa places on the hand.

TT1<s> ‘This is your bad habit!’ she said giving five paisa.

In the ST, direct speech is used independently without an explicit reporting clause. In the TT, on the other hand, the sentence has been demoted to the status of a clause. Semantically, the second sentence in the TT is the embedded part of the reported speech. The author’s treatment of the second part as an independent sentence might have been stylistically motivated. By merging them, the translator has neutralized the writer’s style. In the case of splitting, the translator deleted the coordinator (*and*) and rewrote the sentence as two independent clauses.

So far as resistance to the sentence-boundary shifts is concerned, TT1 and TT3 respectively contain 80% and 90% of the 20 sentences whose boundaries are not affected, while TT2 contains all the sentences with intact sentence boundaries.

Like LT14, all the translators of Story 6 (LT16, LT17 & LT18) were heavily

tempted to the preservation of sentence structures in the TTs.

Table 4.20. *Sentence-joining, Sentence-splitting and Sentence Structure-Preserving Strategies in Story 6*

TTs	Sentence (n.)	Joining (n.)	Syntactic operation	Splitting (n.)	Syntactic operation	Structure-preserving (n.)
TT1	20=20	x	x	x	x	20
TT2	20>19	1	Coordination (So)	x		18
TT3	20=20	1	Coordination (and)	1	Use of word as a sentence	17

Source: Document Analysis

Table 4.20 illustrates that the translator of TT1 (LT16) showed his resistance to the shifts across sentences in that the number of target sentences equated with that of source sentences. On the other hand, a couple of sentences of TT2 and TT3 underwent both the syntactic processes of joining and splitting:

ST<s> tyati belā hātai-le lekhnū parthyō. atah dherai prati huna sakenan.

Gloss: that moment hand itself to write did. therefore many copies could not become.

TT1<s> It used to be hand-written so there were only few copies.

The complex sentence in the TT is the result of the combination of two simple sentences joined by the subordinator *so*. The meaning of this conjunction is implied in the discourse connector *atah* (literally: thus/therefore), the first word of the second sentence. This connector has been replaced by the subordinator *so* to form a complex sentence. By this, the second sentence has been demoted to a subordinate clause. The process of subordination of the second sentence has proved successful. Apart from the coordination by means of *and*, ST3 contains a case of splitting:

ST<s> khair, nacinnubhae pani kehi pharak pardaina.

Gloss: let it be, if you don't know even something difference does not occur.

TT3<s> Don't worry. It makes no difference.

In this TT, the translator has extracted the noun *khair* (literally: *let it be*) and changed it into a negative imperative *Don't worry*. By this, the one-word NP has been promoted to a sentence. The effort is commendable, since it shows the translator's understanding of the source expression and his ability to regenerate it as a simple sentence. Contrary to this, the same translator's effort to join the sentences has not proved so fruitful in the following case:

ST<s> yo rāmāyan-bāṅca sābhār garie-ko kathā ho. yas-lāi punah udhrit garnu-parna -
ko

kāran ke ho

Gloss: this ramayan-from extracted done story is. this-to again cite doing reason what is

bhane tapāī-sanga rāmāyan-ko tyo prati nahuna sakchha, jas-mā yo kathā ākcheārank garieko cha.

saying you-with ramayan's that copy not to be possible. in which this story scripted done is.

TT3<s> This story is an extract from the Ramayan and it is extracted because you may not have that copy of the Ramayan, where it is scripted.

Both of the source sentences are complex with varying degrees of structural complexity. Structurally, the second sentence is far more complex than the first one, for it contains two connectives (*kran ke ho bhane* and *jas-mā*). The translator has produced a more complex sentence by joining together the already complex sentences. Instead, such complex source sentences are normally expected to be split into simple sentences. The contrary effort has resulted in a more complex and complicated sentence.

The translators of Story 7 (LT 19, LT 20 and LT21) applied more syntactic operations, particularly joining than those of Story 6.

Table 4.21. *Sentence-joining, Sentence-splitting and Sentence Structure-Preserving Strategies in Story 7*

TTs	S. (n.)	Joining (n.)	Syntactic operation	Splitting (n.)	Syntactic operation	Structure-preserving (n.)
TT1	20>16	4	Coordination (<i>so, and, that</i> complementizer; Subordination (<i>so</i>))	x		12
TT2	20=20	1	Syntactic merging (a simple sentence merged with the direct speech)	1	Complex to simple sentences	17
TT3	20>18	2	Coordination (<i>and</i>); subordination (<i>that</i>)			16

Source: Document Analysis

As shown in Table 4.21, the translator of TT1 (LT19) employed the sentence joining strategy more than the translators of TT2 (LT 20) and TT3 (LT21). The former translator's use of this strategy has resulted in the ungrammatical sentence:

ST<s> tarka-sanga u khelna cāhena. tyas kāran mai-le nai bhane- tapāī aba umera-kā dris∞i-le oralo

Gloss: logic-with he to play did not want. that reason I myself said- you now age view

downward

nai lāgeko ho. rājñaitik dris̄i-le pani orāro lāgnubhayo.

itself moved is. politics views also downward you moved.

TT1<s> he don't like to play with that reason so I told, due to the cause of age you are climbing down and so on politics also.

LT 19 has haphazardly used the coordinators *so* and *and* to join the three sentences together. Consequently, the production is structurally clumsy and complicated. The same is true for other two sentences joined by the *that-complementizer* and coordinator *so*.

Despite the manipulation of three of the sentences, TT2 has the equal number of sentences as its ST. In one of the cases, the translator (LT 20) merged a simple sentence into a reported part preceding it:

ST<s> 'sab-ko bhalo hos, cāhanā yati cha mero'. us-le suskerā hālyo.

Gloss: 'all's welfare maybe, desire is this much mine'. he sigh did.

TT2<s> What I want only is good to all, he sighed.

This translator merged the second sentence as the reporting clause of the first one. The merging is justifiable both structurally and semantically. Like this, the splitting strategy has also yielded acceptable sentences:

ST<s> holā, tara ke garnu, ma-lāi ta ḍāk̄ar-le jati orālo lāge pani huncha, tara ukālo
lāgna

Gloss: maybe, but what to do, I for one doctor how much downward gone is okay, but upward to

hunna bhaneko cha.

go don't has said.

TT2<s> Perhaps so, but what can I do? The doctor tells me that I can go downwards as much as I like, but not upwards.

The ST is a complex sentence with three distinct syntactic chunks. The translator has successfully separated the first finite clause and raised it as a sentence. The process is motivated by the simplification of the complex sentence.

This translator (LT20) requires some comment on his concern for sentence manipulation across the boundary. He is one of the three translators who produced the almost completely successful TT (See Table 4.13 above). This translator was much worried as to the license he could have in the manipulation of sentences. Upon getting the task, the first question he asked me was if he could merge or separate the

sentences. If he could, his further queries were *when* and *how*. I had told him that there are no rules concerning sentence joining and separating. It all depends on the nature of source sentences and translators' intuition and skill. Later while submitting, he repeated the same dilemma and confessed that he was not sure whether to split complex sentences and join simple sentences together. Unable to resolve the persistent dilemma, he rather preferred sentence-by-sentence translation. This dilemma can be traced as one of the causes behind the nominal presence of sentence-boundary shifts in his translation.

So far as TT3 is concerned, it contained the two cases of joining with *and* and *that*. With the use of *and*, the translator joined the simple sentence with the complex one immediately following it, producing a complicated sentence as *We were relaxing that moment and enjoying the nature sitting in the garden*. The simple sentence was joined with the already complex sentence by the coordinator *and*, which itself might call for splitting into simple sentences. Likewise, the use of *that* has also failed to produce a linguistically adequate sentence.

Translators of Story 8 (LT 22, LT23, and LT 24) exhibited only the cases of sentence joining in the sampled extracts.

Table 4.22. *Sentence-joining, Sentence-splitting and Sentence Structure-Preserving Strategies in Story 8*

TTs	S. (n.)	Joining (n.)	Syntactic operations	Splitting (n.)	Syntactic operation	Structure- preserving (n.)
TT1	20>16	4	Merging without explicit connective; coordination (and, but)	x	x	12
TT2	20>15	4	Merging without explicit connective; us of infinitive clause; coordinator (nor)	x	x	12
TT3	20>17	3	Subordination (so that); coordination (neither); coordination (and)	x	x	14

Source: Document Analysis

All the TTs of Story 8 were rated inadequate TTs (see Table 4.13 above). The inadequacy is also reflected in the incorrect sentences generated by the sentence joining strategy. All the three translators showed relatively high inclination to syntactic convergence. However, in most of the cases they were unable to handle the

syntactic operations by using the explicit connectives. Consequently, the translation outcome exhibited the haphazard juxtaposition of the source sentences in the TT.

Consider one representative sentence from each:

TT1: He is wandering here and there madly in search of flesh of dead cow, ox, mouse but he is not getting anything.

TT2: In a time of famine, everywhere is lushy greenery farm, river, village, cottage, but no-where it looks carrion, what it is flying for.

TT3: This season is the season of spare so that eveywhere is looking green and fresh field, river and village huts but nowhere seems carrion that he has looked for.

All these sentences are structurally obscure, semantically unintelligible, and textually disconnected. It is the result of the translators' inability to divide the ST into proper semantic chunks and re-express them in the TL by using proper transitional words.

Contrary to the sampled TTs of Story 8, there was no case of sentence convergence in the sampled TTs of Story 9 (TL 25, 26 and 27) as Table 4.23 shows: Table 4.23. *Sentence-joining, Sentence-splitting and Sentence Structure-Preserving Strategies in Story 9*

TTs	S. (n.)	Joining (n.)	Syntactic operation	Splitting (n.)	Syntactic operation	Structure-preserving (n.)
TT1	20<22	x	x	2	Complex to simple	18
TT2	20=20	x	x	x		20
TT3	20<21	x	x	1	Complex to simple	19

Source: Document Analysis

The translators of TT1 (LT25), TT2 (LT26) and TT3 (LT27) showed their overwhelming inclination to the preservation of structure boundaries. Altogether there were only three cases of sentence splitting in TT1 and TT3. LT 25 split the complex question and rewrote the first finite clause as a separate sentence as:

ST<s> aba ma tyo mānis-ko ghar-mā basdai basdina. ati nai bhayo aba ta kati-samma us-ko

Gloss: 'now I that man's house-in don't stay don't stay. enough became now how much

his eklau∞i sāsan sahera basne?

monopoly ruling bearing stay?

TT1<s> It's too much. I can't live with him. How can I tolerate his monopoly?

What is interesting about this syntactic process across the sentence boundary is that it involves not only the split of the complex sentence but also the shift in the position of the sentences. The translator extracted the clause (*ati nai bhayo aba ta*) from the complex question and moved it to the paragraph initial position. The TT begins with the first clause of the second sentence. As a result, two source sentences are split into three target sentences. The same source sentence was split in a different way and expressed in different words by the translator of TT3:

TT3<s> Enough is enough. How much should I undergo his solo dictatorship?

Similar to the second case of splitting in TT1, the translator extracted a part of the source sentence and rewrote it as a separate one in the TL:

ST<s> ma-lāi māsu man parcha bhanera thāhā hu~dā-hu~dai pani u mācha kinera
lyaucha.

Gloss: I for one meat like knowing even he fish buying brings

TT1<s> He knows my taste. He knows that I like fish, but he buys meat.

The first sentence, which is absent from the ST, draws on the sense of the second sentence. There is the split of the sense rather than structure and its re-expression in the TL. The added sentence serves as the background to the succeeding sentence.

Finally, the translators of Story 10 (LT 28, LT 29 and LT 30) produced the TTs that contained the cases of both sentence convergence and sentence divergence: Table 4.24. *Sentence-joining, Sentence-splitting and Sentence Structure-Preserving Strategies in Story 10*

TTs	S. (n.)	Joining (n.)	Syntactic Operation	Splitting (n.)	Syntactic operation	Structure- preserving (n.)
TT1	20>15	4	Coordination (and); addition (NP); preposition (with); use of commas	x		10
TT2	20>15	3	Use of commas			13
TT3	20<22	x		2	Clause to sentence	18

Source: Document Analysis

From Table 4.24 we can see that the translators of TT1 and TT2 (LT28 and LT29) were more open to inter-sentential shifts than the translator of TT3 (LT30). The former showed an inclination to syntactic convergence, while the latter to syntactic

divergence. The first had two instances of convergence with the coordinator *and*, and the punctuation mark:

ST<s> kehi khushi bhayo u, kehi sasankit. khushi yas artha-mā bhayo, dherçi din-pachi

Gloss: some happy became he, some suspicious. happy this sense-in became, many days-after

pasal kholekāle grāhak āe ki bhanne lāgyo us-lāi.

shop opened customers came whether feeling him.

TT1<T> Happy in the sense, they might be customers as the shop was opened after long gap and on the opposite sense; he thought they were coming again to close the shop.

The above complex sentence is the result of the haphazard juxtaposition of two complex sentences. It shows the translator's disregard or inability to fix the semantic units of the ST on the one hand and the use of connectors in the TT on the other. The use of the coordinator *and* with the addition of the prepositional phrase *on the opposite sense* has rendered the sentence clumsy. Likewise, this sentence also mirrors the translator's inability to handle the cohesive devices in English.

One of the shared features of translators of TT1 and TT2 is that both employed the punctuation mark to bring out the shifts across the sentences:

ST<s> 'ho'. qarāi darāi āauko hallāyo. kehi a ~dhyāro, kehi ujyālo dekhiyo us-ko anuhār.

Gloss: 'yes'. frightened frightened head shook. some dark, some bright looked his face.

TT2<s> 'Yes', he nodded his head, his face was half dark and half bright.

The ST contains three simple sentences. The translator has merged them into one by using the commas. The use of the comma to join the second sentence with the first is justifiable, since the second sentence is semantically embedded in the first sentence. Thus, it has been reduced as a reporting clause. However, the use of the comma again to join the third sentence with the preceding one has marred the linguistic flow. Conversely, the TT3 contains the instances of splitting by using the full stop in place of the comma:

ST<s> 'ani bikri-baāā kasto cha sāhu-ji?' arkā-le bhumikā bādhyo.

Gloss: 'then selling-buying how is, Mr. shopkeeper? another background tied.

TT3<s> 'And how is the business Sahuji?' Another added in a roundabout way.

The translator split the reported clause from the reporting clause by raising the reporting clause to the status of a simple sentence. The same is true for another sentence *What are the available goods here? Another changed the topic.*

Of these three texts, TT1, TT2 and TT3 were rated inadequate, adequate and almost completely successful respectively (see Table 4.13 above). These levels of adequacy are also reflected in the syntactic operations employed by these translators.

Table 4.25 below summarizes the overall results obtained for sentence-joining, sentence-splitting and sentence structure preservation strategies:

Table 4.25. *Overall Cases of Sentence-joining, Sentence-splitting and Sentence Structure-Preserving Strategies*

Syntactic strategies	No.	Percentage
Joining	51	9.40
Splitting	16	2.95
Preserving	475	87.63
Total	542	100

Source: Document Analysis

Table 4.25 summarizes the total number of sentences joined and split, and the number of sentences of which boundaries were preserved by learner translators. The proportion of sentences formed with joining and splitting was very small, which made up only 12 % of the total sentences from the sampled TTs. On the other hand, the overall proportion of sentence boundaries preserved was overwhelmingly large (87.63%). We can see from Table 4.25 that the cases of preservation of sentence structures were more than 9 times the cases of sentence joining and nearly thirty times the cases of sentence splitting. Moreover, sentence joining outnumbered sentence splitting.

Joining and splitting, though not so significant in quantity, brought about some “sentence-boundary shifts” (Frankenberg-Garcia, 2019, p. 3). Joining led to syntactic convergence and conversely splitting resulted in syntactic divergence. In the former, the use of coordinators *and*, *but* and *so*, and *neither...nor* (in a descending frequency order) was higher than that of subordinators *so that*, complementizer and *that*. Accordingly, the compound sentences were more frequent than complex sentences, maybe because the use of coordinators is less complex than that of subordinators. The translators’ inclination to coordination has also been confirmed by Frankenberg-Garcia’s (2019) findings that there “was the marked tendency for increased coordination in the English translations” (p.19).

Contrary to the expectation and general principle of information processing, learner translators did not employ the strategy of sentence splitting so substantially. Theoretically, Kunilovskaya notes that “sentence-splitting is a typical resort whenever translators deal with extended sentences, i.e. sentences overloaded with dependent elements. Thus, this transformation can be used to make semantic and pragmatic relations between ideas more explicit” (2018, p. 6). Learner translators showed a contrary tendency while handling complex sentences. Rather than splitting complex or lengthy compound source sentences, they either further joined them, making the resultant sentences more complex, or preserved the complexity in the TL, keeping sentence boundaries intact. In either case, target sentences were too unwieldy to communicate the source content to readers. It also seems that the translators were not confident enough to split complex sentences because, as Kunilovskaya (2018) posits, “When the translator chooses to split sentences he or she can’t make sure that the newly-coined sequence of sentences hangs together both structurally and semantically” (p.14). This postulation echoes Frankenberg-Garcia’s conclusion that “sentence splitting is less frequent than sentence joining in literary translation” (2019, p.18). The translators’ reluctance or inability to splitting complex sentences also questions one of the translation universals which assumes that translators tend to break source complex sentences into simple target sentences (Hatim, 2013).

To return to Table 4.25 again, learner translators exhibited a strong tendency to keep sentence boundaries intact. The preservation of syntactic boundaries led to the parallelism between source and target sentences in terms of number and closeness in structures. Nearly 90 % of the source-text sentence boundaries were maintained almost intact in the TTs with varying degrees of accuracy. This finding points in the same direction as Frankenberg-Garcia’s (2019) that, “sentence preservation was very high among translators working with literary texts, with a median of over 90% of the sentence boundaries of source texts remaining intact in both translation directions. “ (p.17). Furthermore, Bastola (2017) has a similar finding to report. Upon the analysis of the fifty cases from a Nepali novel translated into English, he reports that the translator preserved not only the sentence boundaries but also the number of words with higher accuracy in the transfer of cultural concepts. However, it must be noted that the preservation of structures of source sentences has to be weighed against syntactic accuracy, clarity, and appropriateness. Most of the preserved sentences in the

sampled TTs failed to reach the level of adequacy. Such sentences necessitated thorough revising and editing.

Two-way fidelity at the textual level. I also analyzed the TTs from the dual perspectives of fidelity conceptualized by Doyle (1991). They are the centripetal pull and centrifugal pull imposed on translators by the ST and the TL respectively. To refer to Table 4.25 above, the majority of target sentences did not undergo any noticeable syntactic shifts, meaning they were pulled by ST structures. Conversely, only a small number of sentences underwent the processes of joining and splitting, liberating themselves from the syntactic boundaries of STs. Learner translators' orientation to ST and TL can be schematically presented as:

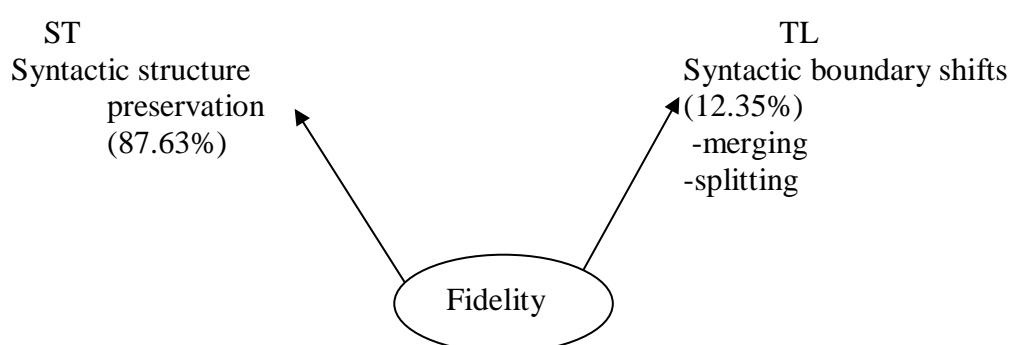


Figure 4.20. Translators' Fidelity to ST and TL

Syntactically, the centripetal pull towards STs was far more dominant than the centrifugal pull towards the TL, weakening the intralingual coherence of TTs. It is not clear whether the translators' reproduction of TTs without upsetting the syntactic boundaries was contextually motivated or it was only because of their inability to move away from the SL interference while regenerating STs in the TL. The analysis of TTs, however, evidences that the latter was the case with almost all translators, i.e. except for those few translators whose TTs were rated almost completely successful. The majority of the TTs that closely followed ST structures were syntactically clumsy.

Irrespective of some changes at the subsentential level, such TTs corresponded to the STs with respect to the number of sentences, exhibiting greater syntactic fidelity to the STs. These TTs were syntactically faithful to STs at the cost of their faithfulness to the TL.

To interpret this translation phenomenon from the perspective of two principles of coherence invoked by the Skopos theory (Hatim, 2013), the TTs showed adequate intertextual coherence but their intratextual coherence was weak. Intertextual coherence has to do with the match between TT and ST. Intratextual coherence, on the other hand, requires the TT to "be interpretable in a way that is coherent with the

target recipient's situation" (Reiss, & Vermeer 1984, as cited in Shuttleworth, & Cowie, 1997, p. 49). The text is internally coherent and hence interpretable only when it demonstrates high syntactic accuracy and natural syntactic flow. Most TTs exhibited low syntactic accuracy and poor inter-sentential flow that led to the low fidelity to the TL. More to the point, syntactic fidelity to the ST at the cost of syntactic naturalness in the TL was found to be the recurring problem of many of the TTs. Consider the following representative cases:

ST: sabai-kā ākhā-mā akasmāt tej āyo ra sabai-ko hridayamā bidhawā-prati mahān
ādar-ko

Gloss: all's eyes-in suddenly brightness came and all's hearts widow-towards great
respect

bhāb utpanna bhayo.

feeling emerged.

TT2: Incidentally energy come into the eyes of all and the thought of great respect
came in everyone's heart towards the widow.

TT3: Their eyes immediately reflected a gleam and heart filled with the feelings of
great respect towards widow.

These two chunks from TT2 and TT3 (Story1) serve to illustrate the translators' inordinate inclination to the STs and its detrimental effect on the translation product. These sentences read syntactically unnatural in English because both the translators have carried over Nepali word order to English. The close analysis of the TTs evinces that the translators were delimited and dictated by STs both syntactically and semantically.

In principle, the translators' fidelity to ST syntax entails some of the defining markings of formal equivalence (Nida, 1964) or semantic translation (Newmark, 1991) which is syntactically SL-oriented, and "wherein the length of sentences, position, and integrity of clauses, etc. are pursued whenever possible" (p.11). Translators should not, however, pursue ST syntactic features at the cost of syntactic naturalness in the TL. Because of the pursuit of formal correspondence, the TTs produced by learner translators were heavily influenced by SL syntax. Consequently, most of the TTs read structurally awkward and failed to achieve intratextual coherence.

There were few cases where the translators were able to maintain both intertextual coherence (i.e. fidelity to STs) and intratextual coherence (i.e. fidelity to

the TL). These translators balanced faithfulness to the source syntax against the syntactic demands imposed by the TL. The following TT serves as an example:
 ST: u ha~syo. prasna yo dārsanik huna gayo. yas-mā tārkatā-ko ābasyakatā thiyo
 he laughed. question this philosophical become went. this-in logicity's
 necessity

TT2: He laughed. The subject turned to be philosophical. There was the need of
 logic.

Keeping aside a couple of contextually motivated word-level shifts such as *prasna* (literally: question) as *the subject*, the translator of this TT (TT20: S7) showed a strong syntactic affinity with the ST in that both Nepali and English versions have almost the equal number of words and similar order of clauses. It should be noted that the translator's fidelity to the ST has not weakened fidelity to the TL. He has balanced intertextual coherence against intratextual coherence. This translation is therefore in line with the requirement proposed by the Skopos theory that "the TT should be coherent enough for it to be understood by the target audience, yet sufficiently loyal to the ST" (Munday, 2009, p. 226). The number of TTs exhibiting two-way fidelity was very small though, not exceeding 10%. Here is one more extract that exhibits high syntactic fidelity to ST and TL both:

ST: gitā pāch garaun jasto lage-ko thiyo. so pani bhaena. tincoaci pisab pherne bal
 Gloss: Gita reading like feeling was. that too did not happen. three times unine change
 force
 garisakyo chāti-mā kehi kurā jamera base-jasto. khokyo, tara kehi āena.
 already did. chest-in something frozen sit-like. coughed but something did not
 come.

TT: He even felt like reciting the verses from the 'Geeta'. He couldn't do that either.
 He tried to answer the nature's call thrice but failed. He felt as if something is
 buried inside his chest. Even nothing came out when he coughed.

This translator has judiciously balanced intertextual coherence with intratextual coherence. Intertextually, both ST and TT have an equal number of clauses. Nevertheless, the target sentences are more elaborate, with permutations of phrases, and substitution of the coordinator *when* for *but* such as *khokyo, tara kehi āena.* (literally: (he) coughed, but nothing came) as *Even nothing came out when he coughed.* More to the point, he has also added a subjectless clause with the coordinator *but* (*but failed*). The inter-sentential processes of elaboration, permutation,

and addition seem to be contextually motivated to ensure greater intratextual coherence.

The rupture of syntactic boundaries by means of sentence joining and sentence splitting strategies privileges intratextual coherence over, but not necessarily at the cost of, intertextual coherence. To relate it to the theoretical tenet, fidelity to the TL shows translators' affinity with Nida's dynamic equivalence and Newmark's communicative translation in which "formal features or original [are] sacrificed more readily" (Newmark, 1991, p. 11). In principle, the sacrifice should be contextually motivated to produce the text that reads idiomatic in the TL. However, this was not the case with most of the TTs that underwent sentence joining and splitting strategies. To give one example of such joined sentences:

TT1: She raised a question among group regarding their reasons of leaving their home and everybody started to give reasons like one doesn't have his home, another also replied the same.

This complex sentence is the outcome of the translator's failed effort to merge four sentences into one. The translator relied on the ST only for the gist which she rewrote in the TL freely, weakening the TT's ties with the ST. Strategically, the translator is heavily inclined to the TL, but the outcome fails to demonstrate fidelity to the TL as such for its lack of congruence with the TL system. Apart from intrasentential errors, and serious inaccuracies, the TT evidences the translator's inability to form a coherent text by using the connectors appropriately. Here is another case wherein another translator (LT 22), after extracting the gist from the ST, though inadequately, turned to the TL and rewrote the gist almost freely, *He is wandering here and there madly in search of flesh of dead cow, ox, mouse but he is not getting anything*. This sentence is the result of merging of two source sentences *u bhautāriera kāwā khā dai āādhā āādhā-samma uḍcha* . (literally: Restless, he soars far and wide) and *cārai disā uḍcha tara katai pani marekā gāi, goru, musā kehi dekhīdaina* (literally: He flies all directions but he cannot see dead cow, ox, mouse anywhere). This translator's reading is not deeply anchored in the ST, exhibiting poor intertextual coherence. The translator's failure to produce a coherent text by joining or merging the sentences in the TL also exhibits the poor intratextual coherence. The translations like this violated one of three features of fidelity, that is, there should be no unnecessary deviation from the grammatical and lexical ST structures unless stipulated by TL constraints

(Munday, 2009). The structural changes across the sentences that the translator has made do not seem to be contextually motivated in order to overcome TL constraints.

Learner translators' injudicious inclination to the TL on the one hand and their failure to produce the readable text in the TL on the other caused double loss. The TTs' ties with the STs are very poor because of their moving away from content and form of STs. The poor ties with STs could have been acceptable if the produced TTs had been written coherently. To look at this case through the lens of Skopos theory, the translators' injudicious inclination to the TL produced the TTs with poor intertextual coherence because of their straying away from the STs. The intratextual coherence of such TTs was also poor, as most of the sentences were incompatible with the TL system.

Nepali ESL/EFL Learner Translators' Translational Knowledge Base

In this subsection, I draw on the analysis of process data collected through the retrospective interview and reflective writing, and product data collected through the translation production task so as to postulate Nepali ESL/EFL learner translators' translational knowledge base. Translators' knowledge base subsumes "declarative and procedural knowledge but the procedural knowledge is predominant" (PACTE, 2003, p. 58). Declarative knowledge is *knowledge about* translation and procedural knowledge is *knowledge-how* prerequisite for the deployment of declarative knowledge to translation performance. The former is translators' underlying competence, while the latter is the competence in execution. According to the PACTE model, translators' declarative knowledge is hypothesized to subsume the knowledge about source and target languages and cultures, translation theories, subject matter, encyclopedic knowledge, and so on. Procedural knowledge, on the other hand, amounts to strategic subcompetence, instrumental subcompetence, and bilingual subcompetence. Strategic subcompetence concerns planning the translation process, evaluating the interim products obtained during the process, identifying problems, and applying procedures to solve them. Instrumental subcompetence has to do with translators' knowledge of and ability to use resources or tools such as dictionaries, encyclopedias, grammars, and parallel texts. Finally, bilingual subcompetence stands for translators' ability to interpret STs and regenerate them adequately in the TL. The Nepali ESL/EFL learner translators' overall knowledge base is discussed in light of these components of declarative and procedural knowledge of translation competence.

All the learner translators in this study exhibited adequate theoretical knowledge about translation in general and Nepali-English literary translation in particular. Theoretically aware, these aspiring translators were guided by theoretical insights they had garnered from the academic study of translation in the Master's program. Their theoretical awareness of literary translation is manifest in both reading of Nepali source texts and the regeneration of these texts in English and is further evident in their perceptions of translation reading. Each of the translators perceived translating a literary text as a daunting task which, among others, involves linguistic, cultural, and stylistic challenges. They exhibited awareness of what they were expected to do and how they were going to accomplish it. In other words, they were aware of what it meant to translate in general and what actually literary translation from Nepali into English would involve. The following can be the representative voice:

Translation is really a very challenging job. While translating any text, we mainly consider about who the target readers are and what the purpose of translating it. While translating a text, we are not only translating the language but culture too. Therefore, you know, translation is taken as a bi-cultural activity. (LT6)

LT6 demonstrated sound declarative knowledge of literary translation. He was aware not only of the challenges involved but also the factors that he as a translator should take on board before embarking on the translation enterprise. Although theoretical awareness alone does not ensure quality translation, its role in translation cannot be overrated. Upon analyzing the multiple translations of Nepali poems into English, Bhattarai (1997), for instance, reaches the conclusion that lack of a theoretical foundation stands the greatest hindrance to translation in the Nepalese context. Theoretically aware translators are awakened to pitfalls and problems of translation and ways of overcoming them as:

I believe that translating a text is really challenging. It is easier to create a piece of text but it is too difficult to transcreate it. Therefore, I read and re-read the text before I began to translate it. (LT13)

This translator points out three important aspects of literary translation. Like other translators, he acknowledges challenges inherent in translating a literary text and regards it even more challenging than creating a new piece of text in English. Second, he talks about the process of transcreation, which mirrors his awareness of creativity

inherent in literary translation. Finally, he recounts how he attempted to overcome the challenges by reading and re-reading the ST. Learner translators' theoretical awareness is even more clearly articulated when they expressed their views on transreading. In this respect, LT26 expressed his understanding of literary translation as *The culture of the target culture influences translation. The translator should mention [minimize] the gap between target language and source language. Similarly, he should be familiar with both languages. He should read the text many times before translating.*

All the translators viewed that transreading, i.e. reading for translation is distinct in some way from reading for other purposes such as reading for comprehension, pleasure and specific information. Drawing in part on their theoretical awareness, they treated transreading far more intensive, taxing, and recursive than other types of reading.

Learner translators also exhibited a satisfactory level of strategic subcompetence that includes overall planning of the task, preparing oneself by collecting resources, and reading similar TTs, and drafting, revising and editing the TTs. At the macro-level, almost all translators came up with a tentative plan about the translation task assigned to them. They oriented themselves to the task by reading and re-reading the STs, and figured out the types of resources they might need for the task. Few of them even consulted their colleagues about the problematic areas. At the micro-level, their reading of the STs was highly strategic characterized by the combination of holistic and atomistic approaches accompanied by chunking and text-coding strategies. Each of the translators approached the ST in its totality before excavating it for meanings, chunked the text into manageable semantico-syntactic units, scribbled down English meanings of problematic Nepali words/expressions in the text or prepared a separate list of the Nepali words with their English equivalents. Almost all translators prepared the multiple drafts of TTs, adopted the multi-focused processes of revising and editing the drafts to ensure better transfer of ST content and grammaticality of target expressions. By revising and editing they were evaluating the quality of the interim translations and monitoring their own journey from STs to TTs. Moreover, the constant comparison of TTs at different phases of translation with their source counterparts was one of the most frequently adopted strategies by these translators so as to ensure close transfer of the ST content to the TTs. In a similar

vein, they exhibited strategic subcompetence in the identification of translation problems and procedures adopted to overcome them:

Some of the problems I faced while translating this story are: (a) finding the meanings of words and choosing the appropriate among many words, (b) decoding the metaphorical meanings of some words/phrases, and (c) generating the underlying meanings of simple-looking sentences. (LT17)

This extract from LT17's reflective writing signals his strategic competence. After reading over the ST, he detected the problems at word and sentence levels. To overcome, he, as mentioned in his reflective writing, consulted Nepali dictionaries, Nepali-English dictionaries, thesauri, and Google. When these resources did not avail, he left some problematic expressions and continued the flow of translation. Later, he consulted an experienced translator and fixed the problems. It is evident that his ability to identify problems and solve them is informed by his declarative knowledge of translation. Likewise, TL 17 is a representative of strategically aware translators who adopted such strategies as extracting meanings from the context, consulting the peers, and back translating in order to translate ambiguous idioms and phrases. Here is one more representative case that serves to illustrate learner translators' strategic competence at the micro-level, 'It was difficult to carry out word-to-word translation, to select equivalents and to preserve the original style in the TT' (LT26). The strategies LT26 employed are avoidance of word-to-word translation, the addition of words, and borrowing some cultural words to the English text. It seems that these translators drew on their theoretical knowledge of translation while identifying the problems and fixing them. They employed different strategies in order to ease out and expedite the translation process and compensate their limited linguistic and cultural resources, and ultimately to ensure the quality of translated products.

Learner translators' instrumental subcompetence was partially satisfactory. Partially because almost all translators limited themselves to the deployment of monolingual and bilingual dictionaries. There was the nominal deployment of grammar resources, which implies that the translators' primary concern was to overcome lexical problems. They took the syntactic aspect of STs and TTs for granted. As a consequence, most of the TTs were hampered by categorical errors and syntactic inaccuracies. Their instrumental subcompetence was partially satisfactory also because they failed to exploit the plethora of online resources that could ensure the accuracy of English sentences and appropriateness of the selected words. These

translators were either unaware of such resources, or they did not know how to exploit them, or they simply disregarded them, for they wrongly assumed that their existing grammar knowledge was adequate to generate grammatical sentences in English. Some of them realized the limitations of conventional printed resources and turned to online resources to expand the resource search zone.

Bilingual subcompetence amounts to translators' ability to interpret the ST and regenerate it in the TL. This competence is directly manifested in the translation product, and the efficacy of other subcompetences is also determined by translators' bilingual subcompetence. That is to say, translators' ability to interpret the ST and compose the TT is perhaps the most fundamental of all translation subcompetences. If translation products are of low quality, translators' theoretical knowledge about translation, knowledge about, and ability to use strategies and resources all become irrelevant. The relevance of these types of declarative knowledge and procedural knowledge, thus, lies in the quality of the translation product.

Despite exhibiting adequate declarative knowledge and procedural knowledge of translation processes, and translation strategies and resources, the majority of learner translators failed to exhibit a satisfactory level of Nepali-English bilingual competence. Most of the translated texts were rated low and hence their Nepali-English bilingual competence was shaky, immature and below the minimum standards of professional translation. Their inadequate English competence in particular is reflected in their failure to generate English expressions with novelty and accuracy, to produce acceptable English texts, and to manipulate sentences across boundaries creatively.

Most of the TTs contained expressions that exhibited novelty in form but they lacked accuracy in English. For instance, only one-third of the freely translated culture-specific and collocational expressions were free from errors. The rest of the expressions were distorted by either global errors or local errors calling for thorough revision and editing. Likewise, most of the TTs were either too divergent from the ST content or lacked accuracy in the TL, or the both. The unacceptably divergent expressions lacked fidelity to the ST, whereas syntactically inaccurate expressed lacked fidelity to the TL system, and those which were both unacceptably divergent and syntactically inaccurate lacked fidelity to both ST and TL. The analysis of the sampled TTs shows that most of the English sentences by these translators were grammatically unacceptable, which reveals their inadequate grammatical competence

in the production of English sentences. It is attested by the fact that only 10% of the translators produced completely successful translations that required minor revision and editing. The translators in this category exhibited textual competence (Campbell, 1998) in English. On the other hand, nearly 50% of translations were rated adequate which could be accepted only after major revision and thorough editing, revealing the translators' pre-textual competence (Campbell). The rest of the TTs were unacceptable for permeation of lexical and syntactic errors and serious syntactic inaccuracies. The translators of inadequate and totally inadequate texts possessed substandard competence (Campbell) in English. They accordingly failed to demonstrate their ability to interpret the Nepali literary texts correctly and compose grammatically correct sentences in English. This finding is consistent with Mraček's that translators tend to perceive inverse translation as more challenging than translation into their first language on account of "inadequate language competence" (2018, p. 217). Student translators' inadequate performance in English as a second language also corroborates the commonly held belief that second language translators often fail to produce optimum quality output (Campbell 1998; Mraček 2018).

The prevalence of grammatical errors can be attributed mainly to deficiency in student translators' English language competence in general and grammatical competence in particular. This result supports the findings from previous studies (e.g. Abbasi & Karimnia, 2011; Wongranu, 2017). In this respect, Wongranu observed that grammatical errors were the most dominant of all types of errors committed by Thai students translating into English. Like Thai students, the majority of translators in this study lacked good control over English grammar to produce grammatically correct sentences, meaning that their English language competence is not mature enough to manipulate linguistic resources productively.

Most of the learner translators also lacked creativity in the manipulation of sentences in English. In their translation products, only a small number (10%) of sentences underwent shifts across the boundaries by means of joining and splitting strategies. Almost all translators were dictated by structures of source sentences, and the sentences thus reproduced were faithful to the STs at the cost of naturalness in the TL. The translators lacked the ability to liberate themselves from the pull of the ST structures and to align themselves to the TL system. Their attempt to preserve source sentence boundaries resulted in clumsy sentences in English, most of which were beyond recovery.

Learner translators' production of poor quality English texts can be attributed to the nature of the translation course they studied at the Master's level. The primary aim of the course is to expose contemporary theories and practices of literary translation (Faculty of Education, 2013). The course is theoretically loaded and has less provision for classroom-based practice. Moreover, the course does not include translation resources and tools of which negative impact can be felt in learner translators' instrumental competence. Furthermore, the course does not make mention of processes of and skills required in the revision and editing of translated texts. These important aspects of translation have been taken for granted. As a result, learner translators failed to enhance the quality of their texts through revision and editing processes. Another possible explanation for the poor quality of their English texts might be that the course is silent about the text composition skills in English. It seems that the course assumes that student translators have already acquired adequate text interpretation competence in Nepali, the source language, and text composition competence in English, the target language.

Chapter Summary

Divided into three subsections, Chapter IV concerns the analysis and interpretation of process and product data collected from the thirty purposively selected learner translators. The first section analyzes the process data elicited mainly through retrospective interviews and reflective writing, whereas the second section has to do with the analysis and interpretation of the products elicited from learner translators through the production task. I presented the data textually as well as in tables and figures, and analyzed them descriptively and interpreted under different thematic headings.

I dealt with the process data under two broad themes of interpretation of STs and their regeneration in the TL with a view to investigating the processes that learner translators followed, and strategies and resources they employed while interpreting Nepali STs and producing English TTs. So far as interpretation of STs goes, the translators adopted the combination of holistic and atomistic approaches to reading and employed chunking and text coding strategies to extract meanings of problematic expressions of STs. All the translators experienced transreading differently from other types of reading in terms of purpose, and strategies used to excavate meanings from STs. Transreading was characteristically recursive, taxing, and highly intentional. Likewise, transwriting was characterized by complexity, recursiveness, and

uncertainty. The translators went through the processes of planning and preparation, drafting, revising, and editing. These are the processes commonly observed in both academic writing (Leki, 2010) and creative writing (Morley, 2007). Additionally, generation of alternatives and selection of the best-negotiated alternative (BENA) were noted as the defining characteristic of transwriting. The translators perceived bilingual dictionaries as the indispensable language resource to generate potential alternatives in the TL, and most of the translators consulted English monolingual dictionaries to ensure the accuracy of their choice, while others turned to the context and their colleagues for the same. Despite the rigorous use of resources, their translated products suffered from misinterpretation, low accuracy in word choice and high syntactic inaccuracies. Almost all translators exhibited editorial consciousness and wore the editor's hat during and after the translation. As a result, the translated drafts underwent multiple rounds of revision and editing. Despite their efforts, most of them failed to produce high-quality translations in English.

The analysis of translated products shows that the translators employed both shift-yielding strategies such as free translation and substitution and reproduction strategies such as literal translation and borrowing, as well as the combination of these strategies in the translation of problematic expressions. In many cases, target expressions produced by means of the shift-yielding strategies were not creative, for, despite being marked for conspicuous departures from the source expressions in form, they were not acceptable either because they unacceptably deviated from the ST content or because they breached the TL system, or both. The translators employed literal translation and borrowing to reproduce source expressions in the TL. Conventionally termed the least creative of all strategies, these reproduction strategies were also noted for producing the target expressions that contained certain defining features of creativity such as the aesthetics of the outsider, and defamiliarization. In terms of quality of language, most of the TTs were rated low for the presence of recurrent lexical and syntactic errors. Only a few texts were rated almost completely successful. The majority of texts called for thorough revision and editing, whereas the rest were severely marred by errors and inaccuracies, and were deemed totally unacceptable in English. At the syntactic level, 90% of the TTs showed their fidelity to the STs at the cost of accuracy and naturalness in the TL. That is to say, the translators were not creative enough to manipulate complex source sentences in

English. Their translations were dictated by the syntax of the SL and needed thorough revision and editing to ensure their fidelity to the TL system.

Finally, the translators possessed the satisfactory level of declarative knowledge about literary translation, translation processes, and translation resources. These theoretically aware translators' procedural knowledge, however, was not mature enough to generate linguistically accurate and contextually appropriate sentences in English. English composition competence was the weakest of all subcompetences among these learner translators.

CHAPTER V

Translation Process: Published Translators' Perspectives

Chapter V concerns the translation process from published translators' (PTs) perspective. I interviewed twenty purposively selected translators to probe into their experiential zone, processes of transreading, i.e. how they read STs, of transwriting, i.e. how they rewrite STs in the TL, and their perception of creativity. In the interest of clarity and convenience, I have presented transreading and transwriting and the stages involved as though they were linear and sequential and occurred separately. However, even those with little experience of translating are aware of the fact that the journey from the ST to the TT is cyclic, recursive, and even messy. During the journey, translators "constantly swing back and forth between the analytical [interpretation] and the restructuring [regenerating] processes" (Nida & Taber, 1982, p. 104).

Preference to Reading the ST in its Entirety

Eighteen out of twenty translators preferred to read the whole text at least once before taking to transwriting. Nine respondents shared their experience of reading the ST normally two times before analyzing the text for deeper meanings. Five translators thought that reading the whole text once sufficed for them to get the gamut of the text. The number of readings, however, seems to be largely determined by the nature of the text itself. Four of them, for example, said that they sometimes read over the text more than twice, particularly when the text is very complex. One translator responded as:

One critical and careful reading is always a must. This is to catch the tone of the writing, to be aware of the language—its simplicity of complexity—and its figurativeness. Some texts work on suspense, and unless you read it, you won't get into it. A second or third reading maybe required if the text is very complex. Otherwise, with me, a single reading prepares me to start the job.
(PT5)

Reading the entire text (a short story in our case) at least twice is a norm for these translators. This finding corroborates Rose's observation that "reading the piece in its entirety is the clear preference [...] transferring begins almost as soon as the second text-encounter" (1991, p. 7). She further notes that it is from the second reading that translators feel mentally prepared to 'start the job'.

I further asked these translators the reasons for investing time and energy in re-reading the whole text before moving to its parts. As expected, the reasons they came

up with were varied on the surface, but deep down they embodied a high degree of commonality. As narrated, the translators used the initial reading (s) ‘to understand the ST and its mood’, ‘to understand the context, nature of sentence constructions and sequence of events’, ‘to catch the tone of the writing, to be aware of the language—its simplicity or complexity—and its figurativeness’, ‘to have an overall picture or a broader canvass of the text’, ‘to get a holistic impression’, ‘to be intimate with the text, and ‘to find out the intention of the author’. These varied responses suggest that the translators’ multiple encounters with STs are motivated by their desire to establish “the extreme closeness”, and “extreme proximity” (Poulet, 1969/1992, p. 152) with the text.

Furthermore, what underlies all these seemingly varied responses is the translators’ endeavor to “earn permission” (Riceour, 1976) to enter into the given text. Transreaders accept the text, and ‘surrender’ to it, which allows them to journey into its heart. It is through surrendering that transreaders earn permission from the text to dwell in it. It is their attempt to establish “closeness, proximity”, and “identification” with the text before going into its deeper interpretation (Poulet, 1969/1992). Moreover, the initial textual encounter helps translators to orient themselves to the content of message, its linguistic form, and rhetorical devices. Viewed through the lens of Steiner’s hermeneutic motion (1975/2012), the initial reading belongs to the hermeneutic of trust, the first stage, in which the translator makes his/her entry into the text with the assumption that each text contains extractible and retrievable meanings that can be transferred to another language. It is a vital assumption underlying every act of translation (Shuttleworth & Cowie, 1997). The first and/or second encounter with the text serves as the foundation of “the act of elicitation and appropriative transfer of meaning” (Steiner, 1975/2012, p. 156).

More importantly, the translators in this study considered reading the ST in its entirety inevitable for sensitizing themselves to semantic, syntactic and stylistic aspects of the text, and activating their schema. Familiarity and intimacy with the text and activation of the schema serve them with the tentative map for the translation journey ahead.

Almost all translators privileged the top-down process of reading. They tend to start “from the macro-unit i.e. the text” with the assumption that they “must have a holistic, gestalt-like view of it [text] before tracing down all its web of intricate relationship” (Bhattarai, 2010, p. 31). Bhattarai further states that in this process the

unified text is understood as having a kind of mosaic quality. Metaphorically, this suggests the use of synthetic skills to figure out the forest before entering it to fetch firewood.

Two of the translators differed from others in their reading approach. They preferred to undertake the task without going through the whole text. One of them (PT12) shared his reading experience as ‘I just start writing from the first line; after completing the first writing, go back to reading once again’. This translator’s preference to atomistic to holistic reading seems to be guided by the supposition that understanding the parts amounts to understanding the text as a whole. Doubtless, the parts are built into the whole, yet we cannot overlook the fact that ‘the whole is more than the sum of its parts’. The parts in the text interweave and interact with each other in such a way that the synergy between them supplies the text with additional meanings. This translator’s experience echoes Gorjan’s (1970) experience of translating *Ulysses*, “When I started translating, I did not reread *Ulysses* entire but grappled with an unfamiliar text each day. I admit that this is a very dangerous working method which I do not recommend to anyone” (p.24). Gorjan’s warning against the atomistic approach to translating gets further support in Stein’s (1980) statement that “translators can work successfully only if they treat the SL text as a whole unit, not as a string of unrelated sentences” (as cited in Bhattarai, 2010, pp. 30–31).

The translators who are inclined to holistic reading tend to conceive the whole text as a unit which is further divided into such smaller units as paragraphs, sentences, clauses, and even words in the subsequent readings. It means they move from holistic to atomistic reading and swing between them every now and then. After holistic reading, they read the text atomistically to code the ST and chunk it into units of their convenience.

Chunking and Text Coding as Transfer Facilitating Strategies

As discussed with textual evidence elsewhere above, translators tend to chunk the ST and code it in order to ease the transfer of the ST message to the TL. Chunking is “the process by which the mind divides large pieces of information into smaller units (chunks) that are easier to retain in short-term memory” (VandenBos, 2016). In translation, chunking refers to the process by which translators divide a larger unit of text into smaller units or chunks. Such chunks may range from paragraphs at the

highest level to words at the lowest, and sentences, clauses, and phrases falling between these two levels.

Regarding the question of whether they have the habit of dividing the ST into such smaller chunks as sentences, phrases and words, fourteen translators replied in the affirmative, and the rest responded in the negative. Two of the translators reported that they normally divide the ST paragraph by paragraph. For example, PT 1 said, ‘I divide the source text into paragraphs and then take each paragraph as complete work. Then later add up all the paragraphs to give it a complete look’.

The tendency of treating the whole text as a unit was echoed by another translator (PT14) who replied that he takes each paragraph as a unit of translation after reading the entire text and getting its whole gamut. The same translator further added that he often cuts the complex sentences into pieces and later connects them so that the sentences can retain the sense of the original text. Two of the translators preferred to divide the text sentence by sentence and translate accordingly. The remark below illustrates this tendency:

My translation is very idiosyncratic. I do sentence by sentence. I do not go after phrases or words, because they give a fragmentary sense of meaning. I have that advantage, because I do only literary translations, where translating the ‘essence’ counts more. So, I take that leverage. All I do is, read a whole sentence, forget the source, and produce a new sentence with the same essence. (PT5)

The use of ‘idiosyncratic’ to qualify one’s own translation process indicates that this translator is in favor of free translation with his aim at achieving communicative equivalence. He further noted that such a tendency allows him ‘enough room to be creative, experimental and flexible’. His translation behavior gets support from Nemark’s observation that “free translation has always favored the sentence” (1998, p. 55) and the “unit of translating is normally the sentence” (1991, p. 134). PT13 also showed his preference for a sentence as a unit of translation.

Ten translators stated that after marking sentence boundaries in the ST, they further divide the sentences, particularly the complex ones, into subsentential units, such as clauses, phrases, and even words. They tend to work primarily within the sentence-level boundary. PT2, for instance, noted that he often divides the ST into sentences, phrases, and words for the convenience of transfer and solution of

ambiguity. As reported in the interviews, chunking is normally applied to complex and long sentences to break down them into manageable units.

Depending on translators' preference, the manageable units could be clauses, phrases or even individual words. While applying the three-stage model of translating, Bell (1991) deals "with the text clause by clause" (p. 62). According to his model, translators divide complex sentences into syntactic units of clauses and phrases. The short and simple sentences, on the other hand, might not call for parsing. In such a case, translators can move straight to the writing stage of translation without breaking sentences into chunks.

Integral to translating, chunking is a reading strategy employed by translators to analyze the ST in order to "determine the meaningful relationships between the words and combination of words" (Nida & Taber, 1982, p. 34). It is the strategy whereby translators deploy their analytic skills to work out how sentences combine to form a paragraph and how paragraphs combine to constitute the text as a whole. Veritably, chunking offers translators certain benefits. The prime motive for dividing the ST into manageable units is to simplify the ST that facilitates and expedites the transfer process. Moreover, breaking the text into smaller chunks seems to reduce the cognitive load that helps translators to process the content and form of the message. Moreover, translating chunk by chunk, as one of the translators (PT1) noted, gives her a sense of short-term achievement, 'It helps me psychologically to have the feeling of accomplishment each time one paragraph is done, especially when the text is very long'. In this respect, PT 11 offered an elaborate explanation:

Translation is a de-structuring and re-structuring process that wholly takes place in the mind of the translator. In this process, even a complex sentence may be divided into simple sentences so as to make the meaning clear to the target text readers. After this process the translator begins the actual process of re-structuring the parts into the full-fledged structures of sentences: simple or complex giving the full meaning of the whole text.

This translator assumes that chunking complex sentences is an integral part of the syntactic analysis of the ST. He also means that chunking of the text is the projection and materialization of chunking that takes place in the translator's mind. Breaking down of sentences is also motivated by semantic clarification.

On the whole, the translators in this study preferred to divide the text into manageable chunks because chunking (a) gives a sense of short-term achievement and

psychological security, (b) makes translating more convenient, and helps to solve structural and semantic ambiguity, (c) provides the translator with a better understanding of a particular context, (d) helps to ensure the accuracy of transfer of sentences, (e) helps to maintain the workflow during translation; makes translating easier, and the product free from incoherence, and (f) uncovers the underlying meanings of the ST.

Nearly one-third of the translators (6) were not in favor of breaking the text into smaller chunks because, doing so, as they thought, was time-consuming and unnecessary. PT7, for example, did not favor any sort of chunking owing to his inclination to sense translation. He stated that ‘translating the text part by part does not always equal the whole’. Likewise, PT17 shared his experience of resorting to abstract mental rather than concrete textual chunking. To put this in his own words ‘While reading I don’t divide the text on paper or computer. It happens mentally’.

Another issue that I raised in connection with transreading was text coding which is a comprehension-monitoring and comprehension-deepening strategy. “By responding to and marking a piece of text, the reader stays focused on meaning. [The] marks represent the reader’s thinking at that point in the text” (<http://familieslearning.org/our-solutions>, para 2). Seventeen translators perceived text coding as constitutive of pre-translation stage. As reported, they tend to underline and/or highlight unfamiliar words/expressions, write their meanings in the margin or next to the expressions during the second or third reading. Regarding the type of expressions that called for coding, the interviewees reported that they normally underline or highlight unfamiliar and ambiguous words /expressions or those words whose meanings they cannot recall:

I do underline. Ambiguous expressions are real hurdles to maintain fluency and transparency in translation. When I encounter such expressions, I contemplate deeply to find its [their] meaning[s]. I look them in the translation tools like dictionaries, thesauri, sample texts, and so on. (LT17)

This translator regarded underlining ambiguous expressions and looking them up in different translation resources as the crucial part of the pre-translation stage. The reason behind investing time and effort in the pre-translation stage, according to him, is to maintain fluency during translation and ensure transparency of ambiguous source expressions encountered in the TT. Almost a similar process was echoed in self-reporting by PT13:

I underline the difficult words. Sometimes I write many words for the same word when I cannot catch the right word. Then I begin translating. I do highlight the words or phrases when I do not get their exact equivalents. I leave them and move ahead. Later I revisit them. Next time either the ideas come to my mind automatically or I consult reference materials. Then I write their meanings.

LT18 likewise shared her habit of coding the ST to highlight those sentences or words which have multiple interpretations. Drawing on these responses, I postulate the following chain of textual operations in the pre-translation stage: (a) translators read over the ST second or third time; (b) when confronted with unfamiliar/ambiguous expressions, they pause momentarily; (c) they underline or highlight the expressions; and (d) they look them up immediately in the dictionaries and write their meanings in the text, or keep the side of the expression and continue their reading to return to them later.

The benefits that text coding offers are reported to be numerous. The crux of the responses is that underlining difficult words and writing their meanings in the ST beforehand saves time during actual translation. It does not distract the flow of writing by requiring translators to consult dictionaries. As a result, translators do not lose momentum. Underlying and highlighting STs were also cited as the focusing strategies which are instrumental in identifying the focus of the sentence and working out the possible meanings of the polysemous word and deciding on the most appropriate one. Moreover, writing target words in the margin or along with the ST words during reading reduces the cognitive load in translators. Once the meaning is written in the ST itself, it frees them from the burden of holding the initial choices in their minds. The words written in the margin serve as the future reference while deciding on the appropriate choice. To quote PT16:

I sometimes mark the difficult words, some idioms, proverbs. Then I contemplate similar expressions in the target language. I do write the meanings/options on[in] the margin. So that I can read them again, and choose the proper ones.

The analysis of responses shows that unlike chunking, which is carried out mainly to simplify long and complex sentences, text coding is carried out to analyze the text at the lexical level.

Theoretically, chunking and coding of the ST belong to the first stage of translation, variously termed penetration (Steiner, 1975/2012) analysis (Nida & Taber 1982; Bell, 1991), comprehension (Rose, 1991), and understanding (Lederer, 2003). It is the stage in which translators read the ST closely with their focus on those grammatical, lexical, contextual and cultural aspects of the text that pose problems while transferring the content and form of the message to the TL. It is the stage of identifying potential problems as well as figuring out the provisional solutions to them. To refer to Nida and Taber's three-stage model, translators analyze the form and content of the ST in terms of grammatical relationships, meanings of words and combinations of words (1982). By dividing the text into chunks, and underlining and highlighting problematic expressions, and writing their meanings, translators are reading the text in order to overcome comprehension problems. Phenomenologically, reading accompanied by these strategies is intentional, and geared to the generation of syntactic and lexical meanings from the ST. The meanings thus generated are fed into the writing of the TT. Viewed from the perspective of the hermeneutic motion, chunking the ST and its coding can be associated with textual penetration, the second move after the initiative trust, which is "incursive and extractive" (Steiner, 1975/2012, p. 157). During this second move of translation, as Steiner postulates, translators "confront" the ST, "encircle and invade" it "cognitively" to excavate the text for meanings that would be restored in the TL. In doing so, translators are engaged in the process of appropriative comprehension of the ST.

Ways of Overcoming Ambiguity and Interpretation Problems

When asked how they work out meanings of ambiguous source expressions and solve other interpretation problems, the translators mentioned the use of monolingual and bilingual resources (paper, digital and/or online) as well as human resources such as authors, translation colleagues, senior translators, and experts in the field and editors.

Regarding the disambiguation process, the translators cited dictionaries as the most consulted resources, followed by human resources. All the respondents were aware of the inevitability as well as limitations of dictionaries. One translator shared this awareness as:

I extensively use Nepali-English, English dictionaries, thesaurus. I also use Nepali dictionaries to get the meaning of cultural words. First of all I use

paperback dictionaries. Then while translating I use dictionaries on computer.
(PT15)

Like him, other translators confessed their heavy dependence on dictionaries of all sorts as primary resources or tools to work out meanings of ambiguous source expressions. PT17, for instance, shared his habit of using paperback, digital and online Nepali, Nepali-English as well as Sanskrit dictionaries to find out specific meanings of source expressions. He even boasted on his collection of more than 20 dictionaries. The importance attributed to dictionaries by all the translators is in congruence with Rose's remark that "the dictionary is the most reliable and least mysterious, even when, perhaps especially when, it does not have exactly what we are looking for. It triggers the word the respondent already knew but could not access" (1991, p. 8). The interviewed translators at the same time cautioned against these primary translation resources. The translators were equally aware of the inherent inadequacy of all types of dictionaries. PT2 summed up her view as 'Dictionaries are the main tools in translation. However, translation is not to be done literally by picking the words from dictionaries. The context, culture etc. have to be considered prior to translating the words'. This suggests that rather than going straight into the dictionary to pick the meaning of the word, experienced translators adopt a thoughtful approach, that is, they interpret the unfamiliar and/or ambiguous words in their contexts before looking them up in the dictionary. They tend to think beyond the static meanings of the words as given in dictionaries. In the view of Fraser (1999):

One of the key differences between student or trainee translators and practicing freelance professionals lies in how they deal with unfamiliar words: while the former tend to rely heavily on dictionaries, and particularly bilingual dictionaries, the latter are more reluctant to do so and then use them more sparingly and, indeed, more skeptically, 'as a stimulus to the process of refining meaning and selecting an appropriate rendering. (p.25)

Unlike learner translators, experienced translators tend to resist the temptation to consult dictionaries every time they encounter unfamiliar words. The typical comments in this respect include:

Mostly I use the context to decipher the meaning of ambiguous expressions. Moreover, I use bilingual dictionaries, online resources and cross references too. (PT2)

I do use dictionaries. But what I do is first I try to find out the angle of the meaning of the source word first. If you just pick the word from the dictionary [that] may not fit the context. What I do is I see the word in the sentence or para. Then I decide its meaning. Then I [further explore] which other words are there in the dictionary. I find the alternatives. Then I check which of the alternatives best fits there. (PT14)

The translators are thus inclined to use dictionaries in conjunction with the analysis of the contexts where the ambiguous expressions occur. Experience might have taught them not only the benefits of monolingual and bilingual dictionaries but also the risk of picking meanings from them independent of contexts. Experience might have also taught them that this risk can be minimized and accuracy of interpretation can be maximized by combining these linguistic tools with contextual analysis through multiple rounds of reading the whole text or the problematic part of the text. One of the translators' remark substantiates this process, 'I rely on the paragraph or the whole text. Then *only* I consult dictionaries' (PT16). It means the linguistic context, also called co-text, is the first port of call for this translator. It, however, does not mean that contextual information can replace the linguistic information given in the dictionary. It only means that published or professional translators, unlike learner translators, prefer to defer the use of dictionaries so that they can work out the possible meanings of the expression from the context and activate their inner lexical resources. This might make their dictionary-search for meaning(s) more specific, reliable, and quicker. One translator showed his strong willingness to deferment of the dictionary use and to tolerate ambiguity,

Sometimes, I leave the source text's word or phrase as it is with some mark and leave it for some other day so that my 'block' is over. Usually I take help of the dictionary and its application in the words. I mean I look for the entire sentence's meaning and check how the particular word has accommodated to that very sentence. (PT20)

Tolerance of ambiguity or uncertainty, as Fraser (1999) identifies, is one of the defining behaviors of experienced translators. She conclusively states that experienced translators do not consult a dictionary as the first step because of their willingness to tolerate uncertainty; rather they "let meaning emerge as they work their way through a text rather than needing, as students often do, to establish the exact meaning for a term before moving on" (p.31). In this respect, PT20 further reiterated her dependency on

the context before moving to the dictionary. She stated that the context from the previous paragraph and subsequent paragraph assists her in knowing and finding the exact word to eliminate the ambiguities.

Drawing on these translators' responses, I conceptualize that the process of disambiguation constitutes the following steps: (a) re-reading of the section of the text where the problematic expression occurs; (b) analyzing the context of the expression for its multiple interpretations; (c) consulting dictionaries to decide on a more valid interpretation; and (d) returning to the context again and making the final decision that is contextually appropriate, and valid as suggested by dictionaries. Translators thus seem to journey from the context through dictionaries to the context again. Dictionaries act as what Fraser has rightly called "a stimulus for refining meaning and selecting an appropriate rendering" (p. 25). Apart from being used as a point of reference and a kind of semantic authority, dictionaries are also used as a mechanism to trigger translators' inner lexical resources. To follow Grego's (2010, p. 114) description of translation resources, dictionaries are prescriptive, reliable, and authoritative resources that translators use non-collaboratively.

The respondents were further asked what they normally do when both dictionaries and immediate contexts fail to supply them with the necessary information to overcome translation problems. All the respondents narrated their experience of being trapped in such a situation where they were compelled to look beyond dictionaries and/or put problematic expressions in contexts much broader than the ones given in the texts. In the case of failure of dictionaries, the translators said that they turn to human resources, the context, and the Internet resources, or a combination of two or more of these resources. Human resources comprised authors, translation colleagues, senior translators, experts in the field, and editors (in order of preference).

Eighteen out of twenty translators showed the tendency to turn to human resources such as authors, colleagues, seniors, and experts. Furthermore, the author came to the priority of more than half of the translators, giving the author the authoritative position in the interpretation of the seemingly uninterpretable expressions. In this regard, the following are the typical responses:

When I don't understand certain words or expressions, sometimes I consult the author himself. (PT14)

Firstly I speak to the writer herself to better understand the idea behind that particular text. Once I'm clear about it, I look up in the dictionary for the meaning [...] Then I turn to colleague and editors and also people of particular circle. (PT1)

I try to ask the writers, my peers or editors. (PT4)

There is little doubt that these translators are in a position to cite the author as the most reliable source of information about the text. Treating the author as the person with semantic and pragmatic authority of the text takes us to an interesting aspect of translation interpretation, rendering it distinct from general literary interpretation.

Translators' invitation for authorial involvement in the translation process seems to run counter to poststructuralists' subversive enterprise to "replace the privileged position accorded to the author" (Foucault 1977, p.118) so as to entrust the ultimate power to readers (Perteghella, 2013).

The author may be metaphorically dead for literary interpreters. To argue in line of Barthesian notion of Death of Author (Barthes, 1977), the removal of the Author from the text is a must for the birth of the Reader. Once the text is written, it no longer remains in the possession of the author, nor can the author present himself/herself as the source of a multitude of meanings harbored by the text. Instead, the text gets its voice (s) and vibrancy when it is in conversation with readers. "The text", Barthes asserts, "is made and read in such a way that at all its levels the author is absent" (p.145). While reading the text for literary interpretation, readers must think all that exists is the text itself, not its author, since meanings originate, dwell and expand or contract in the given textual field itself. The author is not the semantic and pragmatic site for what the text that is speaking to readers. Writing from the postmodern perspective, Arrojo concedes that the author does not command vital respect- who becomes a mere "limit", or a "guest" that may, or may not, be invited to the reader's productive reading act (1997, p.23). Quite the contrary, the translators' responses signal that the removal of the author from the text is not only impossible but also undesirable. It seems that interpreting a text for translation is reading the text from the perspective of the author and the author reigns in the consciousness of transreaders. Unlike Barthes's plea for the death of the Author for the birth of the Reader, translators happily welcome not only the metaphorical rebirth of the author in their reading but also for his/her physical presence during translation. Where physical

presence is not possible, they seem to keep the author in the back of their mind. Thereby, the author is conceived as the source of meaning and even its controller. At this point, Grossman's experience of reading the ST further substantiates the translators' belief in authorial authority, "I think of the author's voice and the sound of the text, then my obligation to hear both as clearly and profoundly as possible, and finally of my equally pressing need to speak the piece in a second language" (2010, p. 12). Besides this, the translators conceived the author as the collaborator in the interpretative performance. In this regard, Buhler's (2002) distinction between argued interpretation and interpretation assignment may offer an explanation for this. Literary interpretation is argued interpretation in which the interpreter argues from his/her perspective. Translation interpretation on the other hand is interpretation assignment in which his/her duty is to interpret the meaning from the author's perspective.

Let us return to Barthes again. The Barthesian postulation is that it is language which speaks, not the author (p.143). Undoubtedly, it is language (the text in our case) that reaches readers and it is with the text not with the author that readers are in communion with. When the text fails to communicate adequately, transreaders turn to their authors, if available, or to the persons such as teachers and experts who, like authors, are believed to hold the authoritative position in the interpretation of the text. Hence, both text and author speak in translation reading. The responses also indicate that translators tend to hail their authors as the savior when trapped in the linguistic signs:

There are many events that I've faced with comprehension problems. Talking about one particular instance, it was during the translation of Modnath Prasrit's 'Pachas RupaiyakoTamsuk' when I had the writer himself interpret the meaning for me. (PT4)

This translator recounted that when dictionaries at his disposal failed to supply him with the required information, and when his consultation with colleagues and editors brought no fruition, he finally turned to the author. Another striking point expressed overtly or implied covertly in this and other responses is that translators seem to have the desire to enter into the author's interiority so as to interpret his/her intention harbored by the text. One translator expressed his desire as 'When dictionaries fail, I wish I could meet the writer. But only [the] lucky translator has such [a] golden chance' (PT3). Another translator (PT12) who denied consulting the author for the interpretation of the ST also realized the value of such consultation. He

further said, ‘no need has arisen to consult the writers yet. When need arises I will certainly sit with the writers and others’.

Collaboration with the author has also been underlined by translation experts and theorists. Felstiner (1980) and Bhattarai (2007b) are contextually appropriate to mention here. Munday (2016) mentions Felstiner’s attempt to enter into the authorial consciousness with the view to capturing the intricacies of the text. He further notes that John Felstiner while translating Pablo Neruda’s classic poem about Macchu Picchu “went as far as to listen to Neruda reading his poems so as to see the stresses and the emphases” (p.149). In a similar spirit, Bhattarai takes the collaboration with the author as a yardstick of serious and successful translation. However, such an ideal situation is available only for very few translators. Pointing at the misinterpretation of Nepali poet Devkota by English translator David Rubin, Bhattarai hypothesizes, “Had Rubin and Devkota got an opportunity to sit together, at least for a day, how accurate and fruitful the translation of *Muna-Madan* would have been” (2007b, p. 11, my translation).

These responses and theoretical observations communicate a lot about translators’ will to fidelity to their authors. Translators are guided by semiotic positivism, as they strongly believe that meanings do exist primarily in the text, which can be excavated through the rigorous process of reading and re-reading. Whatever remains beyond the immediate access of transreaders can be brought to the surface in collaboration with the authors. For this, translators consult their authors to recover the meanings left behind in the excavation process.

Apart from the authors, the translators consulted translation colleagues, seniors, and experts. One of the translators shared his experience as ‘Most often the dictionaries fail. In such cases, I have no option but to take the help of my colleagues’ (PT5). Another translator revealed that sharing the problem with the colleagues serves as the triggering mechanism:

I have colleagues to consult. I read out the sentence/para to them and request them to interpret its meaning for me. It itself is a kind of game. Sometimes you know the meaning but not aware of it. When you share, it opens up for you. Sharing can trigger your memory. (PT14)

Rose (1991) reports a similar finding regarding the benefit of sharing the translation problem with the colleagues, “Role-playing is also cited as a mechanism for triggering what is already known but resistant to access”. Communicating the

problem is one of the effective means of triggering the solution lying in the deep recesses of the translator's mind. However, the translators who either did not have such a circle to share or who did not trust their colleagues' knowledge sought help from their seniors or experienced translators.

Five of the translators showed their strong preference for the context as the reliable source to get information about the problematic expression. Almost unanimously, they suggested that translators should read in-depth the text that surrounds the expression, the co-text. In this respect, PT 13 noted that when consultation with colleagues does not elicit satisfying information, he analyzes the context again before seeking help from the author. Similarly, PT2 revealed that he mostly relies on the context to decipher meanings of the problematic expressions before consulting his friends or author. Likewise, another translator who perceived context as the main source for understanding the problematic expression shared his approach as 'I try to get the meaning of such expressions mainly from reading and rereading of the text. I use background knowledge and also common sense' (PT12). Fraser (1999) reports the finding of the research in which most of the respondents "when confronted with words or phrases that were unfamiliar and, moreover, did not feature or were not adequately defined in a bilingual dictionary" resorted to context. She calls the strategy of using context for deciphering the words/expressions intelligent guessing, which is the refinement, or even discardment of the preliminary guessing. Translators' intelligent guessing seems to be at play in four ways: (a) realization that the words in question require them to look beyond dictionaries; (b) deeper reading of the text and taking clues from the co-text, i.e. the immediate lexical and syntactic context; if this process is inadequate; (c) going beyond the co-text and placing the expression in a broader context (also called context of situation and a context of culture); and (d) weighing the information from the context against one's own inner resources such as intuition, encyclopedic knowledge, and previous translation experience.

Six translators also mentioned the use of Internet resources along with one or all of the resources mentioned above. Prior to or after consulting other resources, they also tend to Google the words that baffle them. However, most of them viewed that the use of the search engines such as Google is either not so helpful or unnecessary. One translator expressed his disappointment about the lack of sufficient online resources on Nepali lexicon and syntax. Three translators confessed the lack of

knowledge about and skills in the use of the Internet. By and large, the Internet was not reported to be the dominant translation resource in solving comprehension problems.

Regeneration of STs in the TL

Regeneration of the ST in the TL involves the process of creating a new text (i.e. TT) out of the already existent text (i.e. ST). It is the process whereby the ST gets a new life or energy, or gets revitalized in the form of the TT; the process that gives rebirth to ST in a different language. In principle, regeneration or transwriting is supposed to begin immediately after the interpretation or transreading of the ST. In practice, it is, however, difficult to mark the ending of interpretation and beginning of regeneration, since the production of the TT, as we noticed above, begins from the second or third encounter with the ST. The rudimentary TT emerges when the transreader begins coding the text, conceptualizes it in his/her mind, and writes meanings of problematic source expressions in the ST (see 4.1.1.2. & 4.1.2.2 above). The text thus conceptualized and sporadically coded can be taken as the TT in its embryonic form which becomes coherent and consolidated once the translator shifts to the TL and rewrites in it the linguistic resources he/she has extracted from the TT.

Variouly known as incorporation (Steiner, 1975/2012), restructuring (Nida & Taber, 1982), synthesis of the new TL text (Bell, 1991), and re-expression (Lederer, 2003), the process of regenerating the ST in the TL unfolds through different phases, and the translator makes use of a wide range of resources while picking his/her way through these phases. Keeping this in mind, I asked published translators to share their experiences of transwriting literary texts and the resources they employ to facilitate and expedite this process. Drawing on the varied responses elicited from them, the phases the translators normally go through are discussed under the following themes: planning and preparation; envisioning prospective readers before and during regeneration; drafting and incubation, revising and editing; generativity, and use of resources.

Planning and preparation of translation. I posed questions for the translators about planning and preparation of translation, i.e. how they plan, and prepare themselves for (re)writing the ST after interpreting it. The areas inquired into comprised setting the deadline for the translation, collecting relevant resources, and talking to the persons who can help them if any problem arises.

Tentative planning and preparation take place from the outset of reading the ST itself. Kussmaul (1991) maintains that planning and preparation both refer to the stage in which the translator notices and analyzes problems and accumulates relevant information and knowledge to solve the problems. In other words, the preparatory phase begins with the analysis and interpretation of the ST. As responses revealed, translators tend to plan more intensively and they prepare themselves for translating mainly after digging into the ST for meanings.

Views differed as to setting the deadline or working to meet the deadline set by clients and preparing themselves accordingly. More than half (12) of 20 translators showed their reluctance to setting the deadline or working in line with the deadline set by others. The following are the representative remarks that mirror their unwillingness:

No. I translate for myself. I have not translated the texts that are requested or somebody wants to pay for me. So I don't have to be worried about the deadlines. (PT6)

DEADLINES always hunt the re-generators (i.e. translators) because translation is a creative activity and creation is not overwhelmingly overflows in the creator's mind whenever it is necessary. (PT7)

Setting the deadline may cause tension. (PT3)

I can trace three causes behind these translators' disinclination to the deadline. First, they do not need any deadline as such because they translate and publish out of their own interest. Thereby they 'don't have to be worried about the deadline' and have no professional commitment to meet it, that is, they carry out the task at their convenient time. Second, since literary translation is a creative activity, imposing the deadline on a creative endeavor is irrelevant. Third, three of the translators expressed their concern for the psychological pressure that the deadline creates on translators and its detrimental effect on the quality of the product. That the deadline affects the quality of translation is what was expressed almost unanimously by these translators.

The rest of the eight translators preferred to set their own deadlines. According to them, they plan the translation, for instance, the number of pages to translate a day, keeping the deadline in the back of their minds. One of these translators stated, 'Once I decide [to translate the text], I ask the publishers or writers to provide a rough deadline to make sure it fits my timeline' (PT4). According to these translators, setting

the deadline helps them to be more focused, systematic, target-oriented which, in turn, expedites the overall process of translation.

Those preferring to work to the deadline showed a more professional attitude towards literary translation than others. It is because they, as reflected in their narratives, mainly have carried out the work commissioned by the authors or institutions rather than merely out of their interest. The translators' reluctance, on the other hand, might indicate one of the crucial aspects of literary translation in Nepal that it is yet to be practiced as a professional field. Translation of literary texts is still an activity largely confined to the translators' personal interests and hobbies. It is not so much the client-initiated activity.

All the translators considered some sort of planning and preparation prerequisite for completing the task successfully. Even the translators who ascribed no importance to setting or meeting the deadline realized the value of planning their time tentatively and preparing themselves for the task. Such planning comprises not only setting the deadline but also exploring resources such as dictionaries, thesauri, parallel texts and thinking about the possible persons who they can discuss with in case of problems. Stressing on the necessity of planning and preparation, one translator (PT7) viewed that the translation task cannot be accomplished without following some pathways. He further related his experience as, 'When I sit for translating after capturing a big picture of the text, I explore my resources, materials and helping circles'. Likewise, PT11 opined that one must think about the resources and tools to be used during translation before beginning the task. He further reiterated that translators must consider using available dictionaries and also persons who are likely to help them when certain problems arise during translation. PT14 likened the process of translation to conceiving and delivering the text, and stressed the necessity of being well planned in and preparing oneself for translation, 'I plan like I must translate five or ten pages a day. I must push it ahead. It is the process of conceiving and delivering. No one can do this for you. So I need to be very well planned' (PT14).

More to the resources, apart from collecting linguistic resources or tools and thinking about or talking to the persons who can assist them in case of the translation problems, two translators also mentioned their search for parallel texts as valuable linguistic resources, 'After the thorough reading, I think of the possible reference materials and collect them. I also collect the similar types of texts in English' (PT13).

Setting a deadline or preparing a tentative time frame, or envisioning a pathway for the translation, and exploring, collecting, and thinking about the potential resources all belong to what Sternberg has called “global up-front metacomponential planning” (2006, p. 88). It is the planning in which problem-solvers invest more time “up front so as to be able to process the problem more efficiently later on”.

Envisioning prospective readers before and during regeneration.

Envisioning the prospective readers emerged as one of the important themes in the interviews with published translators. As reported, visualizing readers in the TL normally takes place immediately after the thorough reading of the ST and continues throughout the translation process. Eighteen translators recorded that they tend to think about the prospective readers of their translations. For them, keeping the target readers in their minds is ‘very important’, ‘necessary’ ‘obvious’, and ‘essential’. The analysis of their views shows that they envision two types of readers. First, they are aware that their texts are going to be read by English readers, meaning they are regenerating Nepali texts in English to make them accessible to English readers. More specific than the first one is their awareness of specific readership intended by the authors. Such readership might include general English readers, English-Nepali bilingual readers, English native or non-native readers, and English academic readers. The awareness of the target readers has an important role to play in the contextualization of Nepali literary texts in English and selection of the register, words, and sentence structures:

Most of the translated books in Nepali literature are either published by Nepali publishers or the writers themselves. These are specifically targeted at Nepali readers who read and write in English and Nepali both. For that segment of audience, you need to make sure they comprehend the TT to the level of their command over the language. Most of the time, it demands simplicity and brevity. (PT4)

This illuminative remark reveals how experienced translators envision their prospective readers. This translator shared his experience of translating Nepali texts for Nepali-speaking English readers, as well as the English-speaking world. His choice of words and structures varies depending on where the English translation is going to be published and who would be reading it. As mentioned in the remark above, for the first type of readers he goes for brevity and simplicity of sentences, while for the second type of readers he rewrites the ST from the perspective of English

speakers, aiming for a variety in words and complexity in sentence structures. Expressing a similar view, another translator (PT5) considered his translation reader-centric and stated that he consciously uses British or American English depending on who the possible target readers would be. Even in the case of readers not being specified, he imagines readers based on ‘the complexity or tilt of the content’. These reader-centric translators’ approach mirrors, at least partially, Toury’s (1985) argument that “translations are facts of one system only, the target system” (Shuttleworth & Cowie, 1997, p. 25). Partially because the translators regarded, as discussed above (see 5.3 Ways of Overcoming Ambiguity and Interpretation Problems), close and faithful interpretation of the ST essential and fidelity to the author’s voice as a decisive factor on the one hand and necessity of translating the text in line with the potential levels and expectations of the target readers on the other. For them, translation is thus the fact of both source and target language systems.

The translators articulated a wide range of benefits of keeping readers in mind, which I summarize as: (a) it helps not only to retain the essence of the ST but also to move from ‘literal translation’ to literary translation. The former indicates fidelity to the ST which is ensured by in-depth interpretation through multiple rounds of reading before translators begin to rewrite the TTs. The latter indicates translators’ concern for literary translation; (b) the awareness of the prospective readers makes it easier for translators to decide on a particular register of the TL; (c) keeping readers in mind is necessary to contextualize the ST in the TL; and (d) envisioning the prospective readers helps translators how to make the TTs more ‘decipherable’ for readers from a different language community. The following reflection further serves to illustrate how experienced translators feel the presence of readers during the transwriting process:

While translating I myself behave like the reader and reread the sentences to know if that will have some other meaning than I intend to. Meaning that, I always focus for the audience. They are always and already in my mind. (PT6)

Apart from his awareness that he is (re)writing the ST for readers from a different language, this translator is also wearing the reader’s hat to ensure the text’s better readability. A possible explanation for this might be that experienced translators’ writerly consciousness is guided and even shaped by their readerly consciousness.

Fifteen out of twenty translators expressed their awareness of “the requisite and natural movement away from the source language” (Doyle, 1991, p. 15). For these translators, such a shift from the SL, ST and its writer is necessary to assume the writerly position. By this, their role as a reader of the ST shifts to the writer of the TT during transwriting. Consequently, readers’ presence begins to enter into their writerly consciousness and occupies it gradually. With envisioning their own readers, translators’ ties with the STs and writers gradually slacken, whereas their ties with the TL and target readers begin to tighten. By assuming the role of a writer, translators prepare themselves for expressing in the TL the meanings intended by source writers. To follow Lederer (2003), this process of re-expression is “similar to the process of monolingual communication: from the sender’s intended meaning to its linguistic formation” (p. 55). Apart from the source writer’s intended meaning, the target language system begins to emerge as the point of reference during transwriting.

Incubating the initial draft before revising and editing. Incubation is recognized as one of the key stages inherent to both literary creativity and translational creativity (Kussmaul 1991; Mackenzie, 1998; Morley, 2007; Kozbelt, Beghetto, & Runco, 2010). Incubation is an interlude during which translators distance themselves from their work and return to it after a certain period of time.

All except two translators shared their experience of observing the incubation period after preparing the translation draft and before revising and editing it. One of the translators took the interlude as a waste of time (PT7), while the other reported being unable to ‘afford to have the luxury of such time’ owing to her busy schedule (PT16). It means both of them preferred immediate revision and editing of the translation drafts. Those eighteen translators who considered some interlude essential after preparing the draft translation reported a wide range of benefits. Drawing on their responses, the following are the benefits of incubation: (a) it helps to revisit the work with fresh eyes; (b) it gives some rest to the exhausted mind, and allows it to heal and rekindle. All this contributes to minimizing the errors; (c) it serves as the triggering time; (d) it is the time for sudden illuminations; (e) it allows translators to associate the ongoing work with their previous reading experiences; (f) translators can have the time for parallel reading so as to get necessary words/expressions from similar TTs; (g) it is the time to consult the collected words and other resources for identified problematic expressions either left untranslated or marked doubtful; and (h)

incubation also provides translators with the thinking time from the perspective of the TL.

The translators regarded keeping draft translation aside for a certain time for incubation necessary in order to ensure the quality of their products as illustrated by the following interview extracts:

It's really fruitful [...] you reminded me this very important aspect of translation [...] when you prepared a first draft, you have an immature kind of knowledge on the relevant work but after a gap, you have more developed and matured perspective and level of understanding. You ask me how? [...] because during the period of the gap, you start living with curiosities and perspectives of the things you have in mind after the first draft. (PT7)

Like some designers get color-blinded after playing with too much of color, we writers and translators also get blinded by the syntax and semantics of a language. So, I always make sure to keep [the] draft aside for at least a couple of weeks or a month—depending on the urgency of the deliverable. (PT4)

The incubation period was taken as the time to let the mind make connections and find the solutions to the previously unsolved problems. PT4 further stated that staying away from the draft translation plays a crucial role in fostering objectivity during revision and editing processes. Remaining away, however, does not mean downtime to translators. Instead, it is the productively silent period to come out of the monotonous world of words and sentences. It means translators' minds remain silently active and productive during the interlude. It is noted that translators, despite the physical distance, keep mentally hatching up the premature work. Metaphorically, it is the time that they turn to inner and outer resources for necessary nutrients of language to feed the emerging translation. Here is a translator recounting his experience of rendering into English *Pātrahin* (*Without a Character*), a story by Bhaupanthi:

I kept the first draft of Pātrahin for two weeks and explored a lot of gaps in my translation in terms of words and structures. Then I revised. I also did parallel reading during this time. It is far more helpful than normal reading. (PT13)

According to this translator, staying away from one's own translation for a couple of weeks is essential to see the gaps in the ongoing work. It helps translators to approach their TTs afresh. After some time gap, they tend to read their own works as if they were translated by someone else. More importantly, the time can be productively utilized in reading similar texts in the TL. As indicated in the remark

above, the parallel reading turns out to be highly purposeful, engaged, and focused. It becomes the process of digging into similar TTs for recalcitrant expressions and structures.

Incubation was referred to be one of the rings in the chain of the translation process, and the normal order that translators tend to follow in this chain seems to be drafting, incubation, and revising-cum-editing. At this point, we should be equally aware of the fact that these phases overlap with, and complement each other.

There was a lack of consensus regarding the time gap between draft translation and its revision. It ranged from a day or so in the case of a short text like a single story to as many as two months in the case of the whole book. No translator was specific about the time gap, since, according to them, it is ‘subject to the deadline’ (PT4); depends on ‘priorities and pressures’ (PT5); and their ‘other deadlines to meet’ (PT17).

Incubation was reported to be immediately followed by revising and editing. Hervey and Higgins (2002) count revising and editing as the final stage of the translation process. In theory, revision and editing occur in consecutive order, that is, the former is supposed to be followed by the latter. In practice, it is hard to draw lines of demarcation between revising and editing because they overlap significantly with each other. Many of the respondents took revising and editing almost synonymously, the processes taking place concurrently. They stated that revising the draft itself is some form of editing, and while editing, one is revising too, both involve revisiting and rewriting the text in one way or the other. Despite this overlap, revising and editing differ in terms of the focus of rewriting. To quote Hervey and Higgins, revision is “checking a TT against the ST to eliminate errors and inconsistencies” (p.273), whereas editing is “the final polishing of a TT, following revision, and focusing on matching TT-style and presentation to the expectations of the target readership” (p.269). This distinction implies that revision is ST-oriented to ensure the accuracy of transfer of ST content and its style, whereas editing is TT-oriented with the translator’s prime focus on the language of the TT to ensure accuracy, fluidity and appropriateness of the language. Translators show their fidelity to STs while revising the TTs, whereas editing is the final process of ensuring their fidelity to the TL system and the prospective readers.

To the question of frequency of revising the translation draft, 7 translators replied in an indefinite way as ‘many times’, ‘as many times as required’, and ‘until

the client accepts it'. For these translators, revision continues until they are satisfied with their own translations. The rest of the translators answered more definitely as 'normally not more than once', 'always and at least twice', 'two rounds of revision', 'at least two revisions' 'normally not more than three times', 'more than three times', and 'six/seven times'. By and large, these translators deemed revision of the draft 'at least two times' necessary before moving to the final editing. The number of revisions that the draft calls for seems to be largely determined by the complexity of the ST, and the quality of the draft itself. The translator of the anthology of short stories entitled *Rebel*, for instance, shared his experience of revising and editing some of the translated stories as many as 32 times:

I put a lot of efforts in the translation of Rebel. I revised my own translation 32 times. This means I used my creativity in making it better. In fact, translation is a continuous effort to make the TT better and better. I revised my first draft until I became satisfied. Translation in my experience is a longing to be a perfectionist.

It shows how many times the translator revises the draft is also subject to individual differences. Translators who aim at achieving high standards by infusing their creativity in the product are likely to revise the draft more than those who are satisfied with the mere transfer of the ST content.

Regarding the focus of revision, the style of the ST was the most prioritized area by as many as twelve translators, whereas a minority of the translators focused on the accuracy of the transfer of content. Other areas mentioned were language (sentence structures and word choice), cultural information, contextual meaning, aesthetic aspects, and clarity of expressions. One translator viewed that the transfer of message should be ensured to the extent possible during the preparation of the first draft itself so that during revision one can concentrate on the language of the TT and only those portions of the message left untranslated or marked doubtful. Other translators who shared his view prioritized fidelity to the ST while drafting, and they regarded revising as the phase to maximize fidelity to the TL system. Contrary to this, some of the translators prioritized the content of the ST during revision and editing of the TT:

I continue revising and editing myself before I produce a satisfactory translation, in which I focus on content. In this phase, I tally message, style, and spirit of the SLT with the first draft and go on polishing the TLT. (PT7)

PT7 regarded revision as the phase to ensure the accuracy of transfer of the ST content. Revision is therefore more inclined to the ST. Consequently, the content, style, and intention of the ST serve as the point of reference during this phase.

Some of the translators did not take editing distinct from revising. As reported, they mentally edit their translations for the choice of words and accuracy of sentence structures while revising the translation draft. For them, editing and revision of the TT run concurrently. They noted, ‘each time I revise, I edit the work’ (PT1); ‘I put utmost care during drafting and revision on spelling, grammar and punctuation’ (PT19); ‘my revising of the drafts itself is editing’ (PT10); and ‘I edit every time I read and revisit the text. I change the words, rewrite the structure, patterns’ (PT13).

These responses indicate that translators’ *inner editor* is constantly at work from the outset of drafting. In all stages of translation, “the translator looks for better expressions, doubts on his/her choice, has a second thought before deciding on a particular expression and makes innumerable changes before coming to the conclusion” (Adhikari, 2018, p. 1). In such a case, translators may not allocate specific time for editing, since it is integrated into drafting and revising the TT.

PT4 even expressed his doubt on translators’ ability to edit their own work and questioned the validity of self-editing:

How can one edit his own creation? I never edit my work, I just revise.

Revisions can be multiple and that’s what some of my publishers call editing.

However, I have edited others’ works many times. Translators, even after multiple revisions, might not have followed correct syntax and semantics. This is when a skilled editor comes into scene—they not only refine the style and language, but also the meaning

In this translator’s view, the self-editing of literary translation is not only inadequate but also impossible. He doubted that literary translators can be objective about their own work. While editing their own works, translators are prone to overlook internal inconsistencies, wrong use of grammar, words, punctuation, and typos. Translators’ writerly subjectivity might overshadow the objectivity required in editing their own works. The only solution to this lack of objectivity is to rely on *an outside eye*.

Nevertheless, most of the translators relied on self-editing and valued it as an essential part of translation. They were of the opinion that translators should wear the editor’s hat to edit the revised draft thoroughly to ensure linguistic accuracy and

clarity, to achieve structural and linguistic flow, and to remove wasted words. These translators emphasized the valuable role that self-editing can play in improving the quality of translation products. They felt *editing consciousness* integral to translation competence. In this regard, most of them shared the experience of multiple rounds of editing they carried out before passing the self-edited document to the professional editor or another experienced translator.

The language of TTs was the most prioritized area during editing. The translators did not consider content and style as the primary focus of editing. It is because the accurate transfer of source content and style is mainly ensured while preparing the initial draft(s) and during the subsequent revisions. What comes to light from all this is that translators take the TL as the point of reference while editing TTs. One of the translators, for instance, responded as ‘While editing I focus on grammar and appropriateness from the perspective of target readers’ (PT15). Arriving at this phase of translation, translators are aware of “severance from the source” (Rose, 1991, p. 8) and begin to treat the existent ST and the emerging TT as discrete texts belonging to their respective languages. Moreover, translators assume that the TT has to conform to the TL system in order to earn membership in the TL community and be accepted by the target readers. To this end, translators’ fidelity to the TL system and convention is a must.

The translators were further asked about their views on the involvement of professional editors or someone with editing skills. No one denied the pivotal role that professional editors can play in enhancing the overall quality of the translation product. Let us consider some of the representative voices:

So far as possible professional editing is necessary for trusted translation.. It is essential to overcome cultural barriers and coherent messages. (PT3)

A good translation is not only because of a good translator but also because of a good editor. Editing is the backbone for a book to succeed. (PT4)

I think professional editing is necessary for maintaining accuracy, appropriacy, fluency, and transparency. (PT7)

These and other views on editing suggest a number of benefits of working with professional editors or getting the input from other experienced translators or colleagues: (a) identification and correction of those areas of the text often overlooked by translators; (b) enhancement of the overall quality of the translation product by refining its language and style; (c) making the final product more

trustworthy; (d) saving the translation from mediocrity; and (e) a fruitful learning experience for translators that can contribute to the development of their translation competence.

The interviewed translators recognized *outside editing* as one of the major contributory factors not only in accelerating the translation process but also in helping the final product meet professional standards. That is to say, self-editing is necessary, but not adequate. The self-edited product needs to be further edited by someone with editing art and skill. Although translators' collaboration with editors was perceived as an ideal working environment, the respondents mentioned some barriers to such collaboration as the following comments show:

I haven't requested others to edit my translation because I can't afford the editor. (PT3)

I have requested others for editing many times at my own expense because publishers and writers were reluctant to pay for editing, thinking it was a translator's job. I wish they had hired an editor. (PT4)

To be very, very frank, I do not ask others to edit my work, if it is being printed in Nepal. If it is to be printed in America, I ask an American copy-editor to review it. (PT5)

Very important. But I don't have that opportunity yet. (PT6)

The following causes can be worked out behind the poor translator-editor collaboration:

1. First and second remarks above hint at the financial aspect of translation. Normally, translators cannot afford to hire professional editors, while publishers and writers think that investment in editing is an extra-financial burden and hence are reluctant to invest in it.
2. The location of the publisher and the prospective readers also determine the presence or absence of the professional editor. If published from home, where English is used as a second or foreign language, professional editing is felt less important. The reason may be such translations are mostly read by Nepali-English bilinguals who are accustomed to the emerging variety of English in Nepal, and translators might think that their translations will be accepted by such readers. The second reason might be literary translation is yet to be regarded as a professional field in Nepal. As a result, Nepalese publishers, as mentioned above, do not give so much priority to editing.

3. The translators with no opportunity to work with professional editors can also be the indication of the poor translator-editor collaboration. This situation is conclusively stated by Thapa as “In Nepal, where there is a dearth of good editors, it may be especially difficult to find editors for translations” (Thapa , 2003, p.38).

PT 10 even expressed his reluctance to approach professional editors because, some of them, in his opinion, ‘are very much rigid and conservative about semantics. Their mechanical understanding is perilous especially in literary translation’. His further argument is that like a translator, an editor should always realize that language has organic nature. We should avoid those editors who fail to ‘understand and appreciate the inherent beauty of language’.

Use of resources in production of TTs. The translators reported the use of more resources in the composition of TTs in English than the interpretation of STs in Nepali. They mentioned a wide range of printed, digital, and online resources in which printed resources dominated the rest. The resources mentioned include English (monolingual) dictionaries, Nepali-English bilingual dictionaries, Hindi-Nepali dictionaries, English thesauri, digital dictionaries in cell phones and laptops, Wikipedia, Google translator, online encyclopedia, grammar references and parallel TTs which were employed mainly in the production of TTs in English. This result may be explained by the fact that translators need more support in the composition of TTs in the second language than comprehension of STs in their first language owing to their limited second language proficiency to manipulate linguistic and textual resources productively (Campbell, 1998; Hatim 2013).

So far as the composition of TTs in English is concerned, English monolingual dictionaries were regarded as the most valued translation resources followed by thesauri, while grammar references were the least prioritized ones. Only two of the translators pointed at the necessity of consulting grammar references, as one noted, ‘I mostly consult grammar books while editing’ (PT13). Highlighting the necessity of consulting grammar references for grammar accuracy and appropriateness, the other also talked about his reliance on English dictionaries to get information about the grammar of the chosen words. What is significant about this translator’s experience is that good dictionaries can also supply grammatical information of the lexical items in question and hence can be a rich grammar resource.

All translators except one regarded dictionaries as primary resources or tools for overcoming lexical problems, which leads to a conclusion that translators face

problems at the lexical level far more than at the syntactic level. Apart from dictionaries, the translators conceived thesauri and online resources such as Wikipedia as important resources to address lexical problems. Even though all of them accepted dictionaries as indispensable translation tools, one translator (PT4) expressed his distrust as:

During my initial days, I relied hugely on resources like bilingual dictionaries and other thesauruses available in the market. But later I realized these resources were not to be fully trusted upon. Using these semantically unreliable dictionaries has landed me to some embarrassing situation where I have been questioned of my own credibility.

He did not, however, deny his frequent use of thesauri, certainly with much caution, and Google Translate ‘for comparing and validating meanings of words or phrases’. He further shed light on how he weaned himself of resources,

Practice and reading have made me more confident today. I refrain myself from using resources as much as possible. But, whenever you encounter a dialectal, proverbial or idiomatic expression that leaves you clueless, you have no other choice than to resort to one of your reliable resources.

From this remark, it can be deduced that with experience in translation and extensive reading in the TL, translators wean themselves off the resources in general and bilingual dictionaries in particular. Nevertheless, translating without having recourse to language resources cannot be possible nor such practice is desirable.

The translators showed far more inclination towards English monolingual dictionaries than Nepali-English bilingual dictionaries during the production of TTs. As revealed through the communication, they shared their experience of using Nepali-English dictionaries mainly for finding the equivalents of source words. One translator even recounted his frequent use of the Hindi-English online dictionary *Shabdakosa* for a paucity of Nepali-English online resources. They also showed their awareness of the limitations of bilingual dictionaries and felt the inevitability of looking up the problematic words in English dictionaries before reaching the final decision. Consulting English dictionaries was felt indispensable ‘to validate my choice of words and collocations’ (PT15); ‘when confusion arises about the precision of meanings’ (PT14); ‘to catch the accurate meanings of the words’ (PT13); ‘to authenticate contextual meanings of words’ (PT19); and ‘to ensure the accuracy of choice’ (PT20). The use of English dictionaries was oriented towards the accuracy

and authenticity of the words. Nine translators preferred to consult thesauri after consulting Nepali-English dictionaries and before looking up the selected equivalent(s) in English dictionaries. The use of thesauri was deemed essential for generating alternatives for source words and bringing a variety to the vocabulary in the TT. The normal sequence of the use of these resources thus can be identified as: (a) the use of bilingual dictionaries for tentative equivalents; (b) searching thesauri for the better option; (c) looking up the selected word in the monolingual dictionary; and (d) and acceptance or rejection of the word.

Two of the translators placed a higher value on the peripheral reading of parallel texts during translation. Highlighting the use of parallel texts as a reliable resource, one of them went on to suggest that translators should read similar types of texts in the TL to make the translation closer to the texts originally written in the TL. He regarded parallel texts as his main resource after dictionaries and recounted how he translated a story entitled *patrahin* (Without a character), ‘for example, while translating the *Patrahin* I read the anthology *Stories of Conflict and War* translated by Govinda Raj Bhattarai. You know, many times. It gave me vocabulary, and sentence patterns. I read similar types of target texts’. The other translator shared a similar experience of reading and digging into stories collected in the same anthology many times while he was translating *bhinaju-ko switar* (Brother-in-law’s sweater). This type of reading, according to him, makes the translation process easier and also contributes to one’s translation skills and confidence.

Digital resources were mentioned as the least exploited resources by these translators. The majority of the translators’ replies to the question related to the frequency of the use of Internet resources were qualified with the adverbs such as ‘sometimes’, rarely, ‘not often’ ‘not so frequent’, and ‘hardly ever’. Three of the translators did not mention the use of such resources at all. Two of the translators considered themselves as constant users of the Internet while revising and editing the TTs. Moreover, they regarded the Internet as a last resort. One translator stated, ‘If I am not clear about the semantic difference between homophones or homonyms, the Internet is my refuge’ (PT4). The Internet was also taken as the inevitable resource to solve the confusion about cultural information. Keeping Google Translator aside, no translators referred to the use of social media such as Facebook, Yahoo Group, and Twitter, and other extremely valuable online resources such as WordReference.com., Synonym.com., and English language and usage, to name but a few.

The common thread that runs through all the responses is that translators rely on the resources whenever the need arises. Nevertheless, the use of resources is more frequent and intensive in one phase of the translation than the other. Eight of the translators had a strong tendency to use the resources, particularly while drafting the TT, whereas ten of them talked about their habit of using the resources more intensively while revising and editing the TT draft. The rest were not specific about the use of the resources. One of them, for instance, spoke of his relentless effort to dig into dictionaries as, ‘Any time when I am in confusion, I use dictionaries again and again. I check the same word in different dictionaries, check its synonyms. Until and unless I find the right word, I keep on consulting them’ (PT13). For this translator, the resources such as dictionaries are not a luxury but a necessity that should remain at translators’ disposal throughout translation.

Those translators who were inclined to the use of resources more intensively during drafting tend to ensure the high quality of TTs from the outset itself. They are oriented more to accuracy than fluency while preparing the draft translation. Such a tendency obviously demands a lot of mental revision and editing during the drafting process, rendering it slow and taxing. The time and effort invested during drafting can be rewarding later though, since the draft thus produced is likely to reach the final version with few rounds of revision and editing or minor editing. One translator, for instance, said, ‘I prepare the draft and move to revising and editing. Sometimes the first draft itself is closer to the final version’ (PT17). It means time and effort invested during drafting can save translators’ time during revision and editing.

On the contrary, the translators who were inclined towards the use of resources more intensively during revising and editing than drafting preferred to move from fluency to accuracy. That is, they tend to use drafting for the free flow of their understanding of the ST, and its accuracy is to be ensured through multiple rounds of revision and editing.

Task-focused Motivation and Process as Creative Dimensions of Literary Translation

Translational creativity is a bone of contention in Translation Studies and there is every reason to explore it from the perspective of practitioners. Regarding this, I posed two broad questions for the translators so as to find out their perception of translational creativity: (a) what motivates them to translation?; and (b) do they take translation as a creative work? Each question was followed by several probing

questions as required by the context. The first issue has its roots in Sternberg's theory of creativity (2006) that strongly relates creativity to intrinsic motivation. To cite Sternberg:

Intrinsic, task-focused motivation is also essential to creativity. The research of Amabile (1983) and others has shown the importance of such motivation for creative work and has suggested that people rarely do truly creative work in an area unless they really love what they are doing and focus on the work rather than the potential rewards. (2006, p. 90)

Following Sternberg, the type of motivation that the performer is endowed with can also be taken as one of the contributing factors of creativity. From this, it can be postulated that the study of motivation also provides a route, though indirect, to understanding translators' creativity. Responding to the questions related to motivation for translation, three-fourth of the translators interviewed unanimously stated their love for language and literature as the driving force behind literary translation. Curiosity in culture and deep-seated desire to improve the languages (English and Nepali) were cited as two other reasons for being engaged in Nepali-English translation. These translators voiced doubts that extrinsic motivation like money can be the primary driving force behind literary translation. Along with aesthetic pleasure and satisfaction they draw from translating, some of them did mention the monetary return, and name and fame, however, the latter were relegated to a secondary role. The following are some of the responses typifying these translators' love for the task itself, i.e. intrinsic motivation, more than the incentive from outside, i.e. extrinsic motivation:

I translate mainly because of my love for language and literature. However, monetary return does play some part as well. (PT1)

Basically I do translation for the love of language and literature. Monetary return and fame come along as by products. Besides, translation has been a favorite pastime of mine. (PT12)

Not because someone has asked me to translate. I started translating out of my own interest. The reason is that first I wanted to test my own language. (PT6)

The thread that binds these and other responses together is that "intrinsic interest, i.e. interest in the task for its own sake" (Eisenberger & Byron, 2011, p. 314) is more dominant than tangible rewards in literary translation. It is the aesthetics of language and culture that appeals to literary translators. They are inwardly motivated

by the desire to experience and explore cross-cultural and cross-linguistic frontiers. Nevertheless, some of the translators were of the opinion that literary translation should also be associated with the monetary return, and they accepted the role of money to sustain themselves as translators. Two of the translators were not in a position to associate literary translation with money at all, ‘its monetary return has always been hopeless’ (PT5); ‘monetary benefit never was and is a source of motivation for me, and especially in Nepali translation scene, it’s like a daydream for time being’ (PT4). Despite the virtual absence of a monetary return, these translators, both creative writers too, not only expressed their unfaltering desire for and relentless involvement in translation but they also voiced the pleasure of and satisfaction from translating literary texts similar to the pleasure and satisfaction they experience in creative writing.

PT 16 took literary translation as a surrogate act to creative writing. She confessed that she wanted to be a writer, but she could not fulfill her dream for some reason, and it is through translation she has been quenching her thirst for creative writing. She recounted her initiation into translation as, ‘Actually, it was my feel for literature that inspired me to translation’.

The foregoing discussion leads us to a conclusion that these translators possess intrinsic or task-focused motivation that the theory of creativity regards inevitable for the creative task. This conclusion is further substantiated as ‘I get pleasure while translating. Obviously, I am paid. But when I start translating, I keep smiling to myself’(PT17). This translator is driven by the pleasure principle of literary translation, that is, like the creative writer, the creative translator gets engaged in the task because of the pleasure he/she gets from the creating process.

Three translators were not specific about the drive for working as literary translators. They mentioned the monetary incentive, and name and fame as the motivating factors apart from the joy they get while getting engaged in language and literature through translation. Two translators (PT9 & PT19) who prioritized money in translation preferred technical translation to the translation of literary texts.

Jothiraj (2004) likens translation of literary texts to creative writing as, “literary translation dwells mostly on attitudes, subjective thinking, figures of speech, setting, flora, and fauna. These elements take a major role in creative writings like poetry, drama, and fiction, etc.”. Literary translation as perceived by the translators in the present study is a creative activity. Most of the translators who have also been

doing creative writing in English underscored the similitude between the experience of translating literary texts and that of writing literary texts originally in English.

Literary translation as a species of literary writing entails content and process, i.e. what goes into writing and how it goes. While talking about creativity in literary translation and sharing their experience of being creative, the translators referred to *the how-aspect* of writing rather than *the what-aspect*. They equated literary translation with creative writing not because of content generation, since, unlike original writing, translation draws on the already existent content in a material form, but because of regeneration of *the* existent content in another language, since the process of text generation in both translation and original writing is subject to the individual's perception of the reality, and his/her art and skill of manipulating linguistic resources. It is because of this fact, one fourth (5) of the translators were careful enough to take translation as a creative activity in a more restricted sense. Their responses about creativity were thus qualified by the restrictive adverbials such as 'mostly', 'to a large extent'; 'pretty much', and 'to some extent' as 'literary translation, in my opinion, is *mostly* a creative activity'; 'I think it is creative to a large extent'; and 'to *some extent* translation is a creative activity' (my emphasis). Four translators showed their unfaltering conviction that literary translation 'is *always* creative'; 'a *pure* genesis of creative arts'; '*purely* a creative pursuit'; 'an *absolutely* creative process' (my emphasis). The rest of the translators simply accepted creativity in literary translation as a de facto phenomenon.

In order to back up their perception of literary translation akin to creative writing, the translators came up with a wide range of views which can be summarized in the following points: (a) there is 'room for a new creation in translation'. Semantic and syntactic differences between two languages call for an adjustment in the target text; (b) we need to 'reshape' the source structures in the TL. This, for instance, involves breaking down phrases, clauses, and sentences and rewriting them according to the TL system; (c) to translate a literary text is 'to re-generate' it in the TL. Therefore, 'translation is a creative activity, which demands manipulation, interpretation, adaptation, and coinage of noble expressions'; (d) we have 'to play with words and structures and be familiar with both cultures'; e) 'the translator exhibits ingenuity'. As a creative writer, he/she has to understand the flexibility of language and take care of the beauty of language; (f) like creative writing, it is art,

skill, and a combination of both. Moreover, it is challenging too; and (g) only the creative translator can add aesthetics to the TT.

The translators voiced further arguments to uphold the inevitable presence of creativity in literary translation. In their views, word-for-word replacement and mechanical rewriting of sentences can never yield fruitful results in the translation of literary texts. It calls for a lot of rephrasing and restructuring the source expressions in and from the perspective of the TL. After capturing the ambiance of the ST, translators are engaged in the process of deconstructing source structures and reconstructing them in TL. Moreover, they have to be imaginative, not least while translating cultural artifacts such as images, symbols, and other aesthetic aspects of the text. It is therefore without having a creative urge and feel from inside, one cannot translate literary texts.

Relating his experience of creative writing in English to translating, one writer-cum translator asserted that translators ‘naturally use their creative skills and transfer their creative sensitivity’ to the process of translation. Such transfer of skill and sensitivity is almost subliminal in the case of translation carried out by creative writers. Furthermore, even those having less experience in creative writing recounted their awareness of creative freedom and its limit during the translation process: ‘As far as my experience is concerned, I have tried to be as creative as possible while translating. I’ve employed creative freedom mostly while translating short stories’ (PT2). It is also noted that those (PT19 & PT20) who have also been translating technical texts narrated that they feel being more creative while translating literary texts than the technical ones in terms of word choice and manipulation of structures.

Translators thus situate literary translation and original writing on the same cline of creativity owing to such processes involved in the generation of TTs as the imaginative reading of source cultural images and symbols, playing with lexical and syntactic options, rephrasing and restructuring the sentences, instilling one’s creative insights in the text, and projecting oneself as the writer of the TL.

Foregrounding the process dimension of translation, one translator opined that ‘translation, to me, is as creative a task as is original writing. All you borrow from the source is the idea, but the *howness* of the linguistic presentation is the translator’s own’ (PT5). Leighton (1990) also foregrounds creativity embedded in the process aspect of literary translation arguing that despite translators’ obligation to the STS,

“the process of translation has its own artistic logic which predicates a different kind of original creativity” (p.446).

The translators’ awareness of creativity inherent in the translation process echoes Morely’s view that “for a growing number of professional literary translators, it (translation) is another form of creative writing: after all, they own the process” (2007, p. 72). Morely’s statement is notable for its emphasis on the process aspect of translational creativity. To explicate it further, translators do not claim their ownership over the content of the TT. The process that regenerates the ST in the TL is subject to individual differences. It is for this reason that the same text translated by different individuals appears in different forms. Subjectivity in the process can be one of the reasons behind multiple translations of the same text. Subjectivity in the process subsumes individual differences in the perception of the ST, and investment of intellectual skills in its interpretation as well as skills and art of generating the text in the TL. Unlike the content, such processes are not dictated by the ST writer. Rather, they solely come under the ownership of individual translators.

Chapter Summary

This chapter explores the experiential zone of published translators. To this end, I employed a semi-structured interview with the twenty purposively selected published translators to elicit the process information about interpretation of the ST, its regeneration in the TL, and creativity.

Almost all translators reported the tendency of adopting the whole-part reading approach before undertaking translation. Reading the ST in its entirety is the clear preference of these translators followed by atomistic reading with their focus on individual paragraphs and sentences and expressions. Chunking and text coding were reported as the dominant reading strategies employed to break down the ST into manageable semantic and syntactic units. The translators tend to take the sentence or clause boundary as the basic unit of translation. When faced with intransigent expressions, they rely on different translation resources of which English monolingual dictionaries are the most useful, and the context is taken as the most reliable source while deciding on the best-negotiated alternative. It is also revealed that experienced translators have a tendency to resist the temptation to lift words directly from bilingual dictionaries. Instead, they are inclined to make an intelligent guess from the context itself.

As reported, experienced translators are apt to envision the prospective readers, and such envisioning normally takes place before and during the regeneration process. The awareness of the target readers is instrumental in contextualizing the language and content of the ST in the TL. These translators prioritized the value of incubation of the first draft before revising and editing it. All the translators unanimously exhibited high editorial consciousness. They recognized revising and editing as the constitutive of the text regeneration process. They also valued the involvement of professional editors as the ideal condition for quality translation. They at the same time pointed out several constraints for the actualization of collaboration between translators and professional editors. Concerning creativity, they conceived literary translation in some way a creative endeavor and placed *the how aspect* of translation on a par with creative writing. All of them exhibited task-based or intrinsic motivation, the inevitable component of creativity, and they are aesthetically rather than commercially motivated to translation of literary texts.

CHAPTER VI

Conclusions and Implications

This study entitled **Process-Product Interface in Literary Translation from Nepali into English** set out to explore the process and product dimensions of translation and the interface between them. I approached the process dimension of translation from the perspectives of phases followed in the interpretation of Nepali source texts (STs) and their production in English, and resources employed and creativity demonstrated by translators, whereas I analyzed translation products in terms of creativity, linguistic acceptability, and fidelity.

The study shows that learner translators followed processes akin to those hypothesized by different theoretical models (Steiner, 1975; Nida & Taber, 1982; Bell, 1991; Lederer, 1994 & 2003; Landers 2001) as well as those followed by experienced translators who participated in the study. However, the analysis of their products shows that the majority of learner translators failed to interpret STs in-depth, resulting in a lack of congruence between their theoretical awareness and the quality of TTs. These translators adopted the combination of holistic and atomistic approaches while extracting meanings from STs (see Chapter IV: Whole-part reading). The reading process was characteristically active, productive, intensive, taxing, and recursive. They employed active reading strategies such as chunking and text coding to decrease the cognitive load during the transfer phase and to ease out the journey from STs to TTs. Their reading experiences were congruent with those recounted by published translators (see Chapter V: Preference to Reading the ST in its Entirety)

The study also shows that learner translators went through multiple stages of text production similar to those followed by creative writers as well as those reported by experienced translators. Their journey from planning and preparation through drafting, revision, and finally to editing was recursive, messy and full of uncertainty. In each phase, they employed both linguistic and nonlinguistic resources or tools to ease out the translation process and to ensure the close transfer of source meanings and quality of TTs. Despite the satisfactory level of strategic competence, theoretical knowledge of text composition, and editorial consciousness, two-thirds of learner translators failed to produce readable texts in English (see Chapter IV: Accuracy of TTs at Syntactic Level), which indicates the poor transfer of declarative knowledge to procedural knowledge.

One of the findings to emerge from this study is that learner translators, like published translators, were guided by will-to-equivalence. In this regard, both groups of translators were positivist in their search for textual meanings. Contrary to the recent theoretical stance against equivalence and deconstructionist notion of the impossibility of locating and fixing meanings in the text, these translators showed an unshakeable belief in the existence of semantic correspondence between SL and TL, and the possibility of locating and fixing core or *pure* meanings in a text that can be transferred faithfully to the TL. Unlike experienced translators, they were, however, primarily concerned with maintaining equivalence at the lexical level. As a result, the grammatical aspect of their translations was poor (see Chapter IV: Two-way Fidelity at Textual Level). Their inordinate inclination towards lexical equivalence could be attributed to two different factors. First, it is a natural tendency for all translators to first ensure the transfer of source content which is largely encoded in vocabulary. As a result, these translators (mis)took translation for content transfer only. Second, since they lacked translation experience, they found it hard to manipulate English syntactic resources to accurately convey the source content in English. Translational creativity was manifest in the processes such as regeneration of alternatives for a single lexical expression, decision making, and the emotional engagement with STs (see Chapter IV: Creativity as Manifested in Translation Process).

The analysis of TTs reveals that the translators attempted to manipulate consciously and creatively problem-posing expressions, namely culture-specific expressions and collocations that defied literal translation (see Chapter IV: Translational Creativity in Terms of Strategies). They translated the majority of the expressions by means of shift-yielding strategies such as free translation and substitution, engendering the expressions that departed from their source counterparts in structure. However, most of the structurally divergent expressions failed to be creative in the truest sense of the word, for they were either too divergent from their sources or too deviated from the TL system, or both (see Chapter IV: Accuracy of TTs at Syntactic Level). That is to say, most of the freely translated or re-created expressions exhibited a lack of two-way fidelity in that they exhibited low accuracy of the transfer of ST content on the one hand and they suffered from syntactic inaccuracies and global errors on the other, which leads to the conclusion that learner translators were unable to employ shift-yielding strategies accurately for want of translation experience and training. Another conclusion that can be drawn from the

analysis is that inexperienced translators tend to render freely when they either fail to interpret the essence of source expressions in the context or they cannot find the contextually appropriate target expressions for the source expressions. Shifts or departures are creative only when the translated expressions exhibit two-way fidelity or intertextual and intratextual coherence.

The literally reproduced and borrowed expressions also exhibited certain unique features of creative writing, for example, defamiliarizing effect and aesthetic of the outsider. Such expressions read innovative in the TL (English) and introduce the target readers to the cultural elements absent in their language. These expressions exhibit strong affinity with the SL (Nepali) and departure from the TL convention and its readers' common expectations (see Chapter IV: Literal Translation as a Creative Process). From the perspective of creative writing, the expressions that do not conform to the TL can also be considered creative.

Two-thirds of texts produced by learner translators suffered from syntactic inconsistencies, and categorical errors. Only one-third of TTs were rated almost completely successful in conveying the source content and abided by the English grammar. None of the translators were successful in producing the completely adequate texts that could be accepted for publishing after minor copy-editing (see Chapter IV: Accuracy of TTs at syntactic level). Their translations suffered from language errors far more than translation errors, which signals ESL/EFL translation students' substandard competence in the production of English texts. The presence of serious syntactic inaccuracies also reveals these translators' inability to interpret the syntactic aspect of STs accurately. The following can be the possible explanations for the production of substandard English texts: (a) defective interpretation of the syntax of the STs; (b) the translators' inability to express themselves adequately in English; and (c) scanty use of grammar resources to ensure accuracy and appropriateness. At the textual level, their translations exhibited minimum cases of creativity in the manipulation of sentences (see Chapter IV: TTs at Textual Level: Sentence Joining, Sentence Splitting and Structure-Preserving Strategies). It seems that translators were uncertain about splitting and joining of source sentences in the TL. As a result, they resorted to the mechanical reproduction of clauses/sentences that resulted in the maximum preservation of syntactic boundaries. Syntactically, TTs showed fidelity to STs at the cost of naturalness in the TL. They carried over ST syntactic features to the TL that rendered TTs syntactically obscure, semantically unintelligible, and textually

disconnected. Thus, most of the learner translators lacked knowledge of and skill in dividing STs in syntactically manageable chunks; and the ability to rearrange the source sentences in the TL.

The analysis of process-oriented data collected from published or experienced translators indicates that published translators did not differ so much from learner translators in the interpretation of STs. Both groups of translators showed the tendency of reading over STs at least once before commencing transwriting, and both adopted the combination of holistic and atomistic approaches. Another finding that emerged from the analysis of process data is that experienced translators adopt chunking and text-coding as key reading strategies in identifying problems and extracting meanings from STs. In their experience, reading for translation is highly intentional, recursive, productive, and taxing, as the task requires them to attend to all linguistic, textual, and cultural fibers of STs.

So far as the use of resources is concerned, dictionaries were cited by these translators as the most exploited resources and the Internet as the least exploited one. Both groups of translators tend to seek more lexical and syntactic supports from different resources in the production of TTs in English than the interpretation of STs in Nepali. However, experienced translators, unlike novice ones, have the tendency of tolerating semantic ambiguity and of exploiting the context, and inner resources rather than slavishly depending on dictionaries. For this group of translators, the author holds the center position in literary translation, which runs counter to the notion of poststructural literary theory. Contrary to the Barthean plea for the metaphorical removal of the author from the text, literary translators invoke the author or have a strong desire to consult him/her so as to resolve interpretation problems when the resources at their disposal do not avail. Their interpretation of the text and its regeneration both seem to be guided by semiotic positivism- the belief that meaning does exist in the text which can be excavated from the text through the rigorous process of reading and re-reading, and the meaning thus excavated can be fixed in the TT through the processes of drafting, revising and editing.

One of the more significant findings to emerge from the analysis of interview data is that there is no direct route from ST to TT. The translator's journey commences with planning and preparation, continues through multiple rounds of reading the ST and its drafting in the TL, and ends with revising and editing the TT. During these different phases, the translator assumes different roles as a reader, writer,

reviser, editor, and critical evaluator of his/her own work. Experienced translators assume the writerly position during the regenerative process by shifting their role from a reader of the ST to the writer of the TT. They have the tendency of envisioning their prospective readers in the TL (see Chapter V: Envisioning Prospective Readers before and during Regeneration). This type of tendency was not conspicuously noticed among learner translators. As creative writers, almost all published translators perceived the necessity of the incubation stage so as to revise the work objectively with fresh eyes, heal the exhausted mind and allow the time for the illumination of solutions (see Chapter V: Incubating the Initial Draft before Revising and Editing). These translators value the combination of self-editing and professional editing in order to maximize the quality of their translations.

One of the significant findings is that professionalism in literary translation in Nepal is yet to come of age. Almost all these translators were translating mostly out of their own interest or as per the personal contact rather than for commercial publishing houses. Monetary return is still a distant dream for these translators, meaning they are not in a position to embark on literary translation as a means of their livelihoods. Intrinsic motivation is the key driving force behind translation, as they have been translating mainly out of their love for language, literature, and culture. The absence of professionalism in literary translation is also indicated by the lack of professional editors in the market and the publishers' unwillingness to invest in the editing of translated works. It means the literary translation is not yet a client-oriented, market-based, and commercially viable enterprise in Nepal. Rather, it is an activity largely limited to the personal interest of the author and the translator.

Implications of Findings for Literary Translation

In agreement with the theoretical concern raised in the work of Holmes (1978) and Bhattarai (2010), this study problematized the conventional treatment of translation process and translation product as distinctly separate phenomena and the lopsided tendency of studying them in isolation. The findings that emerged from the analysis of processes followed by learner translators and the analysis of TTs they generated have stressed the necessity of analyzing translation products taking into account translation processes or vice versa so as to gain the broader picture of translation phenomena. The study analyzed and assessed ESL/EFL learner translators' performance against their translation behavior, which has helped to understand how

translators' processes shape the quality of translation products and how the analysis of the products provides insights into the translation processes.

The findings of the study provide a deeper insight into the interface between process and product in literary translation, revealing the intricate interaction between existent STs and emerging TTs, as well as the liminal space where the reading of STs and writing of TTs actualize simultaneously. As revealed by the analysis of translation products by learner translators, SL and TL are in constant interaction with each other from the outset of the translation process. The reading of STs is always driven by the purpose (Munday, 2016) of regenerating them in the TL, and conversely, emergent translations are ever anchored in their source texts. The findings related to text chunking and text coding have, for instance, shown that the rudimentary forms of TTs begin to immerse from the second or third round of reading of STs, and reading of STs continues throughout all processes of drafting, revising, and editing of TTs, thus leading to the conclusion that reading and writing prevail through all phases of translation with varying purposes and degrees of intensity. Moreover, this study contributes to our understanding of the creative internal text (CIT) (Singh, 2010) as an interface between STs and TTs. The findings concerning text chunking and text coding, and the nature of transreading demonstrate that CIT is the outcome of reading STs which serves as the input for the generation of TTs. This mental text can be conceptualized as a bilingual liminal space where two diverse linguistic, pragmatic and cultural systems come into contact and interact as well as clash with each other.

The study offers a middle-way approach to addressing the theoretical debate concerning translational creativity. Drawing on the analysis of learner translators' performance, and published translators' experience and views, I have argued with evidence that literary translation embodies mainly the process aspect of creativity. The reason is that translational creativity manifests itself in, among others, imaginative reading of the ST, generation of alternative words/expressions and deciding on the best-negotiated alternative, manipulation of linguistic and textual resources, intrinsic motivation, pleasure in playing with words, aesthetic sensitivity, and creative feel and urge from translation. Unlike authors, translators do not claim their ownership of the content of the TT in view of the fact that they enact their creativity on the existent text. Unlike authoring, translating does not involve self-expression in terms of content. Rather, it is the (re)expression of the author's voice articulated in the text through the translator's creative manipulation of linguistic and

textual resources. With this, I posit with empirical evidence that recognizing creativity inherent in the process aspect of translation is instrumental in resolving the theoretical debate on translational creativity between two opposing schools of thought that either treats translation as the reproduction of the ST, relegating the translator to a shadowy figure, or regards translation as creative as original writing.

The study likewise offers insights into the aesthetic aspect of literal translation, particularly in the translation of culture-specific lexical units, and challenges both conventional valorizations of free translation as a creative process and marginalization of literal translation as a mechanical reproduction. Referencing Nepali culture-specific expressions rendered into English by learner translators, I have argued that literal translation as a form of close translation of source lexical items without sacrificing their coherence with the TL system can be equally creative. It therefore deserves to be recognized as a valid method. The literally rendered culture-specific expressions embody certain aesthetic tenets of creative writing, for example, defamiliarizing effect on readers, innovative use of language, and constraints in creativity. Drawing on the findings, I have noted that literal translation if employed judiciously, retains the local color of the ST and exposes readers to the aesthetics of the outsider. The literally reproduced expressions are marked for the departure from the conventional expectation of the target readers and require them to interpret such expressions from the outsider's perspective, which, in turn, evokes estranging or 'defamiliarizing effect on readers as in the case of literary writing. Literal translation also has the potential to transform fixed or dead idiomatic expressions into live ones in the TL. As the findings show, the fixed Nepali expressions translated literally turn out to be new and unfamiliar to English readers requiring them to interpret the foreign cultural expressions with reference to Nepali context and culture. Literally rendered expressions, like the creative use of language, resist semantic transparency, challenging automaticity and fluency in reading. Finally, literal translation, like any form of creative writing, undergoes linguistic and cultural constraints that shape and engender creativity. The finding with respect to the English texts by learner translators reveals that translators experience more burden of constraints in literal translation than free translation. The study has also shed light on the limitation of free translation. If not handled cautiously, translators' efforts to contextually re-create source expressions in the TL engender the expressions which are too divergent from their source counterparts.

Another important theoretical insight that emerges from the findings with respect to learner translators' performance in and experienced translators' views on ESL/EFL translation is that inverse translation, i.e. translating into the second language needs to be treated distinctly from translating into the first language. Since second language translators are confronted with more challenges in the composition of TTs than in comprehension of STs for their limited second language facility (see, Campbell 1998; Hatim 2014; Mraček, 2018), the same model of translation competence cannot be employed to explain both first and second language translation phenomena. Given the fact that the issue of production competence becomes particularly acute in the case of translating from the mother into the other tongue, the translation competence model accounting for the second language translation phenomena should be distinct from the one explicating the first language translation phenomena. As the findings indicate, since TL competence matters more than other components of translation competence to ESL/EFL translators, the second language translation competence model should ascribe a paramount importance to target linguistic competence.

The study also contributes to understanding the author-translator relationship in literary translation. Despite some translation scholars' plea for the emancipation of translators from their authors' injunction in the interpretation of ST and its (re)creation in the TL, the findings have pointed out that literary translators accept their authors as hermeneutic agents who not only sustain but also regulate meanings lying hidden in STs. Authors serve as semantic anchors to which translators cling whenever they lose the track of interpretation or when their understanding of STs begins to falter. Unheeding the Barthean plea for the demise of the author for the birth of the reader, and advice for the reader not to "resort to the writer's interiority" (p.131), the findings show that translators welcome the metaphorical rebirth of authors and make every attempt to enter into the authors' consciousness through multiple rounds of reading and consultation with them. Translators also hold the positivist belief that meanings emanate and are sustained by authors and hence dispensing with them is impossible. Rather than working as autonomous meaning-making agents, translators are in favor of working in collaboration with their authors so as to resolve specific problems encountered in STs. The poststructural subversive approach to authorship, thus, seems to have little impact on literary translation practice. This finding is of crucial importance to understand the gap between poststructuralist translation scholars'

theoretical stance on the role of the author in translation and translation practitioners' perceptions of the author.

Finally, this study has shed light on the professional status of literary translation, hitherto a widely ignored premise, particularly in the context of Nepal. The findings show that Nepali-English literary translation lacks key markings of professionalism such as institutional commission, the contractual relationship among author, publisher, and translator, professional editors' involvement of and commercially-oriented initiative. This is the area that has sustained for decades principally out of translators' and authors' own initiatives, translators' love for languages and cultures, and their creative urge and aesthetic pleasure. Viewed from the perspective of literary translators, it is the aesthetically driven field with the nominal monetary return.

Implications for ESL/EFL Translation Pedagogy

The findings of this study have several important implications for ESL/EFL translation pedagogy. ESL/EFL teachers can also draw on some of the findings to engage their students in reading and writing activities. The findings confirm that transreading, i.e. reading for translation is a distinct mode of text-reader interaction in terms of both purpose and intensity. Unlike reading for other purposes, transreading is always writerly-oriented with the constant conjunction of holistic and atomistic approaches, and a highly intensive and intimate act of playing with linguistic and textual resources. The findings also show that transwriting is inherently embedded in the intimate act of reading, forcing translators to employ their intellectual skills coupled with creativity. Clearly, this knowledge about transreading and transwriting would benefit translation teachers, and translation trainers, not to mention translator students. ESL/EFL reading and writing teachers can also reap benefits from these findings to inform their students of the interdependence of reading and writing, and to make their reading productive and output-driven. The close translation of a Nepali text into English can be employed as a "pushed output" (Cowan, 2008, p.41) writing technique that requires students to rewrite Nepali content in English accurately. The translation-based pushed output activity forces students to go beyond the existing level of their language and explore more linguistic resources to accomplish the task. Conversely, students can read English texts of moderate length and rewrite them in Nepali. Such translingual activities inculcate in them the habit of close reading, increase English vocabulary and enhance grammar sensitivity. Likewise, teachers can

engage students in free translation or adaptation for the practice of creative writing. Students can translate into English the excerpts from short stories, novels, or literary essays by Nepali writers they admire, first as closely as possible, and then as freely as they want. The close translation opens up differences and similarities between Nepali and English languages at lexical, syntactic, and textual levels, whereas the free manipulation allows them to appropriate “ideas and verbal energy from other writers” (Morely, 2007, p.72) and express them in their own language.

Likewise, the study points out the urgency of minimizing the gap between learner translators’ declarative knowledge and procedural knowledge of literary translation. As revealed by the findings, learner translators exhibited poor transfer of theoretical knowledge about revising, editing and use of resources to the production of texts in English. All translators, for example, realized editing as an integral part of translation and invested their time and effort in editing English translations. Despite this, twenty-seven out of thirty translators failed to produce almost completely successful translations, pointing to the conclusion that they lacked editing experience and skills to edit their own works. It also implies that the translation course did not adequately engage these prospective translators in hands-on translation experience in the classroom. The same applies to their theoretical awareness on translation revision and actual skill in revising their own translated works. Theoretical or declarative knowledge about translation is necessary but it alone is not sufficient for translators. It should be accompanied by and actualized through procedural knowledge or hands-on practice. There is therefore a definite need to equip prospective translators with revising and editing skills. For this to happen, the translation course is expected to give adequate space for revising and editing translated texts, and translation teachers should design materials and activities for engaging students in revising and editing English translations.

Learner translators’ irresistible impulse for lexical equivalence and accuracy at the cost of grammatical accuracy and textual coherence was one of the conspicuously noticeable shortfalls in both their views and translation products. These shortfalls call for a pedagogical intervention that involves the orientation of student translators to the necessity of grammatical accuracy and textual coherence while transferring source content to the TL. Orienting students to a plethora of online English resources and training them on how to exploit the relevant ones can enhance the accuracy and appropriateness of their texts. For example, the freely available corpus-based online

resources such as *words in a sentence.com*, *wordhippo.com*, *searchsentences.com*, *Ludwig.guru.com*, and *wordreference.com*, to name but a few, present authentic English sentences. ESL/EFL translators can benefit greatly from these and other resources. Furthermore, the experiences of some published translators have confirmed the value of peripheral reading, i.e. reading parallel target texts during translation. Despite this, almost all learner translators were unaware of the contribution of this type of reading to the quality of translation. In other words, student translators were unaware of the value of reading parallel texts originally written in English as well as those translated from the Nepali and lacked the training to exploit them for necessary words/expressions, syntactic variations, style, and discourse organization. Orienting student translators to such lexical, syntactic, and textual resources and training them in the use of the resources would help them authenticate their lexical choices and sentences in English. Moreover, these resources might also help them resolve uncertainty and doubt experienced during translation. The use of online resources ultimately contributes to student translators' competence and confidence.

Findings derived from the analysis of products by learner translators inform translation teachers that no translation strategy per se is creative or non-creative and effective or ineffective (see Chapter IV: Strategies, Translational Creativity and Accuracy). Translation teachers can, therefore, awaken their students to the fact that each strategy is potential to be creative, and its efficacy depends largely on the nature of the constraint associated with a particular expression and the translator's ability to choose the strategy that best fits the context. Contrary to common assumptions, free translation, as the findings reveal, does not necessarily qualify as a creative strategy, whereas literal translation can be equally creative in certain cases. Therefore, there is no ground for dismissing literal translation labeling it as an ineffective strategy, and discouraging students to use it so long as literally reproduced expressions are acceptable in the TL. Rather, the findings indicate that beginner translators should be trained in the close transfer of the ST by means of literal translation before engaging them in the free manipulation of ST meanings in the TL. This calls for introducing translation students and trainees to the strengths and limitations of each strategy and training them in the selection of the strategy according to the nature of source expressions.

Most of English texts impaired by grammatical errors and syntactic inaccuracies reveal learner translators' substandard English competence (see Chapter IV: Nepali ESL/EFL Learner Translators' Translational Knowledge Base). The study thus sees the urgency of incorporating English teaching into Nepali-English translation courses to strengthen prospective translators' production skills in English. The efficacy of translation courses depends on students' ability to produce the optimum quality output in the TL, which is not possible unless their TL competence is improved and developed "systematically towards native-speaker authenticity" (Mracek, 2018, p. 219). It is therefore imperative that ESL/EFL translation courses aim at equipping prospective translators with linguistic skills in English as well as strengthening their interpretation sensitivity in Nepali as a source language. To this end, ESL/EFL translation teaching and training should incorporate English language teaching with a special focus on text production skills.

What has also been identified in this study is that experienced translators, unlike learner translators, assume the writerly position when they shift their attention from reading the ST to writing it in the TL. They envision the prospective TL readers and exhibit a strong desire to get connected with them. In this regard, translation teachers and trainers should educate learner translators on the inevitability of taking on the writerly role in the generation of the TT, particularly after the second or third round of reading the ST.

Limitations of the Study

The most obvious limitation of the present study is that since I administered the translation production task to elicit information only from English-major M.Ed. students specializing in Translation Studies, it is hard to claim that these findings can be generalized to prospective translators from other faculties such as MA in English literature, and MA in linguistics, or those from MPhil. Notwithstanding this limitation, the findings certainly offer some sights into the quality of translations by ESL/EFL translation students and their ability to manipulate linguistic and textual resources in English as the TL.

Another limitation concerns the design of the study. The selected learner translators carried out the assigned task not in the classroom environment for three obvious reasons. First, they were the immediate pass outs who were trying their hands in translation. Second, I requested each participant to translate a Nepali story of moderate length and wanted them to explore translation resources/tools on their own and translate the texts at their convenience as professional translators. Third, the classroom environment would have prevented them from going through the different phases of translation and exploring as well as exploiting different translation resources. In this respect, their translations would be more reliable, and different in both quality and quantity if they had been required to translate the same texts in the classroom environment under my direct observation. It must be noted, however, that the performance of translation in the classroom environment is not a real-life practice and would not elicit valid data. The study design was further limited by the inherent limitations of the retrospective interview that I employed to elicit the process data from these translators. Despite the fact that I relied on translators' reflective writings as well as the traces they left in different drafts to elicit the information, the time gap between translation performance and the interview might have harmed the accuracy of the recall as well as the validity of the data in one way or the other.

The study is further limited by the lack of information about the nature and quality of translations by experienced translators, since I consulted this group of translators only for their views on and experiences of translating literary texts. The analysis of texts by these translators would have provided the data that could be compared with the texts by learner translators. Such a comparison would have certainly illuminated significant differences between learner translators and experienced translators with respect to translation strategies and the quality of texts.

Implications for Further Research

The present study combined process-oriented and product-oriented research methodologies in order to explore process and product phenomena in literary translation taking into account of translators' performance, and the nature and quality of their products. As indicated in Limitations of the Study, I collected the product data only from learner translators, future researchers can, therefore, adopt or adapt the process-product approach framework employed in this study to explore the interface between the processes followed by published translators and the nature and quality of their translation products.

The findings show that learner translators did not differ significantly from published translators with respect to translation processes. Further work needs to be done to compare learner translators' products with those by published translators which would help us to understand the differences between learner translators and experienced translators in terms of translation strategies, the accuracy of content transfer, and language quality. The findings of such a comparative study will have a high pedagogical value.

Furthermore, the collaboration between translator and author, and translator and editor is an issue that has not been fully explored in the present study. This issue warrants a full-fledged study to investigate the collaborative nature of literary translation and the role of collaborative endeavor in the translation of literary texts.

Another area of research would be a comparison between M.Ed. English-major students and MA English-major students with respect to the performance of literary translation. This comparison would be illuminating in that MA English students, compared to M.Ed. English students have more exposure to English literary texts. The study would help to shed light on the effect of exposure to literary and non-literary texts on the nature and quality of the translation outcome. Alternatively, the methods that I adopted in this study to collect the product data from M.Ed. learner translators and the criteria developed to assess their translations can be adopted or adapted to study the translation performance of MA English-major students.

Likewise, a future researcher can compare the processes undergone by literary translators in this study with the processes followed by technical translators.

Finally, this study identifies some features of translational creativity manifested in the products of learner translators. They include marked departure in form from source expressions, revitalization of source fixed idiomatic expressions in the TL, creative constraints, and estrangement effect. I suggest that a study be carried out to explore these and other features of translational creativity in the performance of published translators too. The findings would help us identify differences between learner translators and experienced translators in the use of strategies that yield creative expressions in the TL.

The Journey of Self-realization and Academic Transformation

Relying on my hazy memory, I can say that my journey of translation began after SLC when dissatisfaction with course books and desire for additional reading began to surge inside me. As I walk down a memory lane, by

the time I began my college life, I had developed a habit of reading books out of or loosely related to prescribed curricula. There used to be a dearth of textbooks for examinations, let alone the books for pleasure reading and additional knowledge. My out-of-the curricula reading began from Hindi novels by Surendra Mohan Pathak and Hindi magazines such as ‘Manohar Kahaniya’, ‘Saras Salil’, ‘Sarita’ and ‘Kadambani’. I used to read these popular, semi-literary, and highly literary Hindi magazines and underline the sections I found appealing. To commit the content or its language to my memory, I would rewrite them in Nepali in my notebook. It was the beginning of my translation. I was already in translation without knowing that I was translating from the other tongue into the mother tongue. At that time, I was not aware of the very word *anubad*, forget about *translation*.

Why was I moving to and fro between Hindi and Nepali when reading novels and magazines had no immediate utilitarian value for me? Why was I transferring the content from Hindi to Nepali? If I am asked these questions, I would have the following answers. I wanted to preserve the content in my own tongue so that I could use it for future reference; so that I could have easy access to the content when I had to revisit it. Most importantly, I had a deep desire to appropriate the content available in another language. It was during the process of translation that I was aware of the deeper meanings of words and sentences. It was then when I was actually experiencing the language and content of the text. While rewriting it in Nepali, multiple layers of meanings would come to light that would have otherwise gone unnoticed. It was then when I had a feeling that I had reached the deeper meaning of the text. Reading accompanied by sporadic translation safeguarded me from the read-and-forget approach of passive reading. It was through translation I learned to mine into the text. It was through translation I developed the habit of close reading without losing the joy of reading for pleasure.

By the time I was in the final years of B.Ed. I had started reading English fiction. *Cry the Beloved Country* by Alan Paton was the first English novel that I ventured on. It took not less than three months to finish it. While reading I would underline larger chunks and sometimes paragraphs, copy them in my notebook, and rewrite them in Nepali. By reading and rewriting larger chunks, I had a growing feeling that I could also write in my language.

By this, I was relying on translation to enrich my language repertoire and widen the horizon of my knowledge. After completing my Master's degree in the year 2004, I took to translation on purpose. Since then I have been involved not only in translation practice but also in researching and writing about translation. From the beginning, I was intrigued by the process that other translators follow. Moreover, as a translation studies teacher, I was also interested in exploring student translators' ability to translate Nepali texts into English.

During this seven-year's research journey, I explored so many different dimensions of literary translation that I was never aware of before. During the data collection from learner translators, I was face-to-face with the problems that beginners faced and the varied strategies and resources they creatively exploited to communicate in English what they had understood in Nepali. I would often relate their experiences to mine as a struggling translator a decade and a half ago. The analysis of the process data elicited from these translators was illuminating, for the processes they followed were to a large extent similar to those adopted by experienced translators. At this point, I realized the significance of theoretical knowledge to translation practice. I could see their ability to transfer to translation practice the theoretical insights they had garnered from the translation course. Despite this, I was surprised to see the poor quality of their translated texts in terms of transfer of source content, specifically of accuracy in English. This was an important learning for me as a translation teacher and trainer. This has made me aware of the fact that exposing prospective translators to the theoretical component is necessary but not sufficient. The exposure to theories should be accompanied by hands-on experiences in translation. Furthermore, I have deeply realized that teaching Nepali ESL/EFL students to translate into English remains incomplete so long as we do not teach them English for translation purpose. I consider this realization important for me as a translation studies teacher and course designer and material developer.

The second part of my dissertation constitutes voices and experiences of published or experienced literary translators. It was an informative, enriching, and transformative experience to listen to these translators. Despite the conventional understanding of translation as a secondary writing activity, they

perceived it as a creative activity that called for imaginative reading and creative manipulation of linguistic resources. Moreover, some of them also treated translation as a surrogate to creative writing. It means that they were also translating from and into Nepali to fulfill their desire to be a creative writer. This revealed to me an intricate relationship between literary translation and creative writing. One of the key findings of the study is that Nepali-English translation is yet to be a client-oriented, market-based, and commercially viable enterprise. As a literary translator, I was rather disappointed by this finding. It also compelled me to contemplate the factors hindering its development towards professionalism. Some of the factors related to this issue have been explored in the study. However, professionalism in literary translation in Nepali calls for a separate study.

Finally, I would like to pose the following questions to the prospective readers (researchers), which are either partially addressed or are left unanswered in this study:

- i) How can Nepali-English translation contribute to the enrichment of practitioners' English?
- ii) Does literary translation contribute to creative writing?
- iii) Does creative writing contribute to literary translation?
- iv) What would be the nature of English for the translation purpose?
- v) What are the different market forces that control or shape literary translation activity in Nepal?

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Appendices

Appendix A

Learner Translators, Stories, and Authors

Code	Stories and authors	
T1	Madhes-tira (1)	Bisweswar Prasad Koirala
T2		
T3		
T4	Ekanta (2)	Manu Brajaki
T5		
T6		
T7	Ekal (3)	Rosan Thapa Neerab
T8		
T9		
T10	Vishesagya (4)	Druba Chandra Gautam
T11		
T12		
T13	Najanmadai Tukrieka Sapanahur (5)	Govinda Giri Prerana
T14		
T15		
T16	Dristi ra Ghanaghor Jangal (6)	Druba Madhikarmi
T17		
T18		
T19	Dukhanta (7)	Druba Sapkota
T20		
T21		
T22	Chil (8)	Sanat Regmi
T23		
T24		
T25	Beganveliya (9)	Maya Thakuri
T26		
T27		
T28	Aatanka (10)	Bibas Porkharel
T29		
T30		

Appendix B

Structure and Content of Interview Schedule for Published

Translators

Name of the interviewee: _____

Signature: _____

Institute: _____

Professional status:

Title: Process-Product Interface in Literary Translation from Nepali into English

This advanced-level academic research aims at exploring reading and writing dimensions of literary translation from Nepali into English. The research is being carried out under Faculty of Education (Tribhuvan University), Department of English for the PhD purpose.

This interview guide is designed to interview the published literary translators to explore their perspectives on translation, and their experiences of translating Nepali short stories into English. The guide is divided into three interrelated sections. The first section deals mainly with the translators, factual information about their academic and professional backgrounds, their translation experiences and perspectives on literary translation. The second and the third sections aim respectively at exploring translation reading and translation writing in terms of processes, strategies, and resources followed by

To the interviewees: This interview is being conducted to explore your perspectives on and experiences of translating Nepali literary short stories into English. If you give permission, I will audio record our conversation so that I can get all the details you give and at the same time be able to carry on an attentive conversation with you. I assure you the confidentiality of your views. If you agree to this interview and the audio recording, please sign it.

the translators.

A) Translators: Academic, Professional and Creative Dimensions

- i. Academic and translation background (Could you please tell me about your academic background? What is your main profession? How long have you been translating? What was your first translation?)

- ii. Motivation for literary translation: (What motivates you in translation? Task-based, reward -based, or both?)
- iii. Perception of translation as creative or mechanical activity: (Do you think you are doing something creative? Or just rewriting of what someone has already written? How? How creative do you think you are in your translation? Could you share some experiences where you had to be more creative?)

B) Translation reading (interpretation)

- i. Process of reading the source text
 - Whole-part reading (Do you read the whole text before setting out for translation? If so, how many readings? Why? If not? Why? Can you recall your experience of such reading?)
- ii. Use of intellectual skills (analysis and synthesis) in reading (Do you divide the text into manageable chunks? Why? How do you decide?)
 - Text coding (Do you underline, highlight, or write meanings on the margins of the source text? Why?)
- iii. Use of resources while reading and their types (Do you use dictionaries, thesauri and online resources while reading the source text? If yes, what types of resources do you often use? Why? Can you share your experience of using such resources?)
- iv. Ways of overcoming the comprehension problems (especially ambiguous expressions) when dictionaries fail (How do you solve the problems you face in the interpretation of the source text? Do you turn to your colleague, to the writer, the external editor or any particular circle? Can you recount any such events?)

C) Translation writing (regeneration)

- i. Preparation (How do you prepare yourself for the particular translation writing? Or Do you set out to the task without any specific preparation? Do think about prospective readers before you start translation? If yes, why?)
- ii. Planning (Do you set the timeline for translation? Do you plan your resources? Do work with other colleagues, and the editor during translation?)
- iii. Drafting (How do you prepare the first draft? Do you write in pen? Do you write on computer? yourself? Do you get someone to type? Do you dictate? Do you record it?)

- iv. Use of resources: Dictionaries, encyclopedias, Google Searches, Facebook groups, Yahoo groups, Wikipedia, and others (How often do you use resources for translation? Why? Do you use dictionaries and other resources during translation? What types of dictionaries—mono or bilingual, or both?)
- v. The phases when the resources are most intensively used (When do you use such resources more intensively? During drafting, revising, editing? Why?)
- vi. Generativity (Do you sometimes produce more than one expression for a single SL expression? If yes, why? When faced with more than one expression in the TL for the single SL term, how do you decide on the particular one as the best choice?)
- vii. Incubation (Do you keep the translated text aside for a certain time? Do you keep a specific time gap between first draft and revision? Why?)
- viii. Revision (How often you revise your first draft? Why? Which areas are in your prime focus during the revision?)
- ix. Editing (Do you edit during and/or after the first draft? Why? Do you request the editors? Why?)
- x. Involvement of the source author (If the author is available, do you sit with or communicate with the author? How often? Why?)
- xi. Original creation (Do you create originally in English? If yes, has it contributed to your translation? How?)

Note 1: In each question the interviewees were encouraged to recount their relevant translation experiences.

Note 2: Questions or outlines of the questions were designed for the first round of interview with the translators. They are subject to modification if another round of interview is required.

Appendix C

Structure and Content of Retrospective Interview

The aim of retrospective interview was to elicit information from the translators about the translation process they followed, the problems they faced, and the procedures and strategies they employed to work out translation solutions. The interview relied on the interim and final versions of the texts collected from them. The specific questions hence were framed after the collection of translation drafts and their intensive study. Nonetheless, as in the case of semi-structured interview, the retrospective interview revolved around reading and writing dimensions of translation. By and large, the interview covered the following areas of translation reading and translation writing:

Retrospective Interview Guide for Learner Translators

Transreading	Process of reading	Transwriting	Process, phases and strategies of writing
	Use of resources		Resources
	Specific comprehension problems and ways of working out the solutions		Generativity
			Decision-making with regard to word choice, grammar, text organization, addition and deletion
	Translation reading experiences (different from or similar to other types of reading)		Translation writing experiences (different from or similar to other types of writing)

Questions for Retrospective Interview

- i) Did you read the whole story before the translation? If yes, how many times did you read? Why?
- ii) Did you divide the story into manageable chunks? Why? Did you break down the sentences?
- iii) Did you underline? Why? What sorts of words/expressions?

- iv) Did you use dictionaries and other online resources? Can you name some of them?
- v) What sorts of words/expressions did you look up in the such resources?
- vi) What sorts of problems did you face while reading the story? How did you overcome them?
- vii) What did you do to find out the meanings of the unfamiliar words in Nepali and English? Did you consult other people?
- viii) Was your experience of reading for translation different from that of other types of reading? How?
- ix) Did the translation of this story contribute to your reading skills, both intensive and extensive? How? What about vocabulary enrichment? Did you learn new words in Nepali and English? Grammar sensitivity? Cultural awareness? Inspiration for further reading?

Translation writing

- i) Did you set the timeline for the translation of this story? Do you remember how many words or sentences did you translate a day?
- ii) Did you collect dictionaries before starting the translation?
- iii) Did you look up the words in the dictionaries and online resources? Can you name some of them? What sorts of words did you look up ?
- iv) How many drafts did you prepare?
- v) Did you revise the drafts? What areas did you focus on while revising?
- vi) Did you edit the translation yourself? How many times? What areas did you change?
- vii) Did you ask someone to edit your translation? Why?
- viii) When did you mostly use the resources—before, during and after?
- ix) Did you produce more than one TL expression for a single SL expression? Why? Example
- x) How did you choose the best expression out them? Did you consult dictionaries, online resources, colleagues, teacher?
- xi) Did you use the thesaurus ?
- xii) Did you tally your translation with the source story before submitting it? Why?
- xiii) Did you focus on the style of the writer? If yes, during which stage of translation?

Appendix D

Translation Task and Translation Brief

Name: _____

Signature: _____

_____ Institute: _____

Professional status: _____

Title: Process-product interface in literary translation from Nepali into English

I am Bal Ram Adhikari, a lecturer at Mahendra Ratna Campus, Tahachal. I am carrying out a PhD research under Faculty of Education (Tribhuvan University), Department of English. This advanced-level academic research aims at exploring reading and writing dimensions of literary translation from Nepali into English.

I request you to contribute to the study by translating the given Nepali text into English as well as by participating in the interview that will take place after the translation. The information you provide will be of great importance to explore process and product of translation from Nepali into English. I highly appreciate your cooperation. Your identity will not be disclosed in the report.

I would like you to read the following guidelines before you take to translation.

- Translate the story in your own time.
- You can code the source text i.e. underline, circle or highlight the words or divide the sentences as you like etc.
- You can write the meanings of the words in the margin.
- You are required to submit all drafts of the translation. So please, submit the first, edited and revised versions along with the source text.
- Use the separate sheet of paper provided to write down your feelings about the translation process: What types of problems did you face? How did you solve them? etc.
- You can submit the final version in the typed form.

Notes:

- You will be interviewed about your experiences of translating this text. The interview will be carried out after you submit the translation.

- Upon your consent, your translation will be published in a collection, if publishable.

Thank you for your cooperation

Translator’s self-reflection on the process

Translation Brief: Please, write down your experiences of translating this story– how you felt in reading the story; how many times you read before, during and after translating it; what sorts of problems you faced in interpreting the story; how your solved them; what sorts of dictionaries you used; how do you evaluate you translation etc.

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Appendix E

Text Analysis and Assessment Scheme

This scheme aimed at analyzing and assessing translated texts in terms of the parameters specified in the table below:

A Scheme for the Analysis and Assessment of Translated Texts

Culture-specific and collocational expressions: Translational strategies in terms of creativity and accuracy, and two-way fidelity	Accuracy at syntactic level: Categorical errors, syntactic inaccuracies, and serious syntactic inaccuracies	Adequacy of TTs: Successful, almost completely successful, adequate, inadequate and totally inadequate	TTs at Text level: Sentence joining, sentence splitting and structure preserving strategies	Two-way fidelity at textual level: Strategies and accuracy
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