

# CHAPTER ONE

## INTRODUCTION

The present study is about A **Comparative Study of Three Versions of English Translation of Muna Madan**. This section consists of general background of the study, statement of the problem, objectives of the study, delimitations of study and operational definition of the key terms.

### 1.1 Background of the Study

The work of transferring a message or information contained in one language into another language is called translation. Rendering of a text in one language into another language is known as translation. According to Richardi (2002.p.25), “Translation scholarship has a long history and tradition. It has been influenced by the literary, historical and philosophical background of the period”. Any historical survey of the activity of translation should have started from the view of both Cicero and Horace. Translation shows that it begins from the classical period. In Ancient Rome, translation was always done from Greek texts normally as a rhetorical or creative task.

My present study is based on Nepali version of Muna Madan written by Laxmi Prasad Devkota and multiple translation of Muna Madan in English language by three different translators i.e. Michael Hutt, Ananda Prasad Shrestha and Jhamak Prasad Sharma. My study includes different translated expressions such as: linguistic, cultural and metaphorical and their techniques employed by different translators in their version. Each expression contains 25 expressions. So, altogether 75 expressions have been studied. All expressions have been analyzed separately in terms of linguistic, cultural and metaphorical aspects on the basis of techniques, frequency they used. Comparative study have been carried out among the versions in terms of linguistic, cultural and metaphoric expressions. On the basis of comparative study of techniques employed in the process of translation of Linguistic, cultural and metaphoric expressions in

English versions, the findings were developed and recommendations were drawn.

## **1.2 Statement of the Problem**

Translation is a subjective phenomenon in which different varieties of skill and abilities are reflected. Translation studies have been a wide domain since there lays wide varieties of individual practices. There are no other disciplines like translation which exist today for its subjectivity. Translation studies occupy the endurance capacity that accepts for monopoly and license of translators. Thus, every translation work can justify with several problems regarding linguistic issues, cultural issues and metaphorical issues, extra-linguistic issues and many more. And, it also can verify the translation work among writers for the same work or different. Indeed, it is a special phenomenon of subjectivity rather than objectivity. And, no translation works can be objective for readers since they lack more or less meaning of original culture.

Different techniques used by English versions in translating the same expressions in target language is an issue. Using different techniques may bring differences in perseverance among individuals in terms of meaning or image of the original text. The researcher has planned to conduct this research to carry out analysis and make a comparative study of multiple translations in terms of techniques and find out the degree of subjectivity by elaborating their translation techniques in the findings. No one till today has taken this type of research into account and practice. So, researcher has made an effort to conduct this research in advance.

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

The objectives of the study were as follows:

- i. To identify and compare the techniques employed in three translated English versions of Muna Madan regarding linguistic, cultural and metaphoric expressions.
- ii. To find out the frequency of techniques used in those versions.
- iii. To suggest some pedagogical implications.

### **1.4 Research Question**

The following research questions were used in the study:

- a. What are the techniques used in translating Muna Madan in three different translated versions in terms of linguistic, cultural and metaphoric expressions?
- b. Are techniques employed in three different translated versions same or different?
- c. What is the frequency of techniques adopted?

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

This study has a great importance in the area of translation and literature. Most specifically, it will provide a measurable and practical supports to any individual or groups to carry out powerful and effective translation work of any literary genre.

Obviously, any grand work of translation can be advantageous to a number of people all around the world who are directly or indirectly related to the stream of translation. Nothing goes unseen and unidentified in the great mass of society if there are passions to go into it and discover magnificent ideas related to the texts.

These works, surely, can entertain the readers and translators or researchers immensely in the context of translation studies. This research will benefit all kinds of readers, writers, translators, researchers, and many more. This research will provide the collective ideas for readers and researchers about translators' perceptions and thoughts toward the texts and also provides the information about different styles and techniques employed in multiple translation. Similarly, it provides opportunities to researchers and translators to analyze the translation work from different perspectives such as: style, techniques and analyze the degree of effectiveness and equivalence level in the target text e.t.c. Likewise, translators working on translation, will be able to reduce the existing gaps between the original text and target text and induce the readers to apply appropriate techniques. Most importantly, it helps the students of source language culture and the target group make a comparative study on translated works and also find out suitable techniques that the text employed from his/her side. And, it also provides a strong platform for the translators to conduct a better translation work of source language text into target language text for target readers or vice versa.

## **1.6 Delimitations of the Study**

The present research had the following delimitations:

- i. The study was limited to techniques used in translation of three versions of Muna Madan. The study was also limited to translation of Muna Madan by Michael Hutt, Ananda Prasad Sharma and Jhamak Prasad Sharma.
- ii. The study was limited to altogether seventy five expressions including linguistic expressions, cultural expressions and metaphoric expressions.
- iii. The study was limited to the comparative study on techniques adopted in three versions.
- iv. This study was limited to multiple translation of Muna Madan.

## 1.8 Operational Definition of the Key Terms

- Source language** : Source language of the native language of his or her country is source language. In my research, Nepali is the source language.
- Source text** : Text that is written in the source language and that has the source context of native reader or writer is source text. In this research, Nepali text of Muna Madan is the source text.
- Target language** : Language that is intended to study as a foreign language or second language is target language. In this research, English language refers to target language.
- Target text** : Text that is written in target language or foreign language for target learners/readers is target text. But, In my research, it refers to the English version of Muna Madan.
- Distortion** : Changes in the meaning or sense of the original texts or source language text is distortion. In my research, change in meaning of target text from the original text of Muna Madan is distortion.
- Pragmatics** : It is the study of the meaning in particular context (time and place) or speakers' intended meaning is pragmatics. In my research, the writers' intended meaning and the contextual meaning that appears in the Nepali text of Muna Madan is Pragmatics.

**Subjectivity** : Personal understanding and interpretation of meaning of certain text is subjectivity. In my research, three writers' understanding and interpretation by using their preferred language and expressions in their respective translated works of Muna Madan in English is subjectivity.

**Multiple Translations:** A source text translated by different translators in the same language is multiple translation. In my research, three versions of Muna Madan in English are multiple translations.

## **CHAPTER TWO**

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

There have conducted a number of research works on the fields of translation studies. On the basis of rigorous study and constant help of related theoretical literature, the present research work was developed. Review of different related literatures and conceptual framework has been studied in detail in the following.

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

Literature review is an integral part of the research which provides valuable contribution to every step of research. It enables the researchers to contextualize his/her findings towards the topic and improve methodology. Every task has its history and this history helps to decide researcher to move forward. Literature review is a summary and critique of research relating to the particular issue or problem. The researchers have to go through the existing literature in order to acquaint with the available body of knowledge in the area of research. The most important function of the literature review is to ensure the researchers read widely around the subject area in which they carry out research study. So, review of the theoretical literature has place in the research. The literatures related to my study have been reviewed below:

##### **2.1.1 Introduction to Translation**

Translation is considered as a bilingual activity in which the, meaning of a piece of language is rendered into another language. In another word, translation refers to the process of transferring the ideas, information or texts of one language to another language. Simply, process of transferring source language text into target language text is known as translation. In this regard, Catford (1965, p.20.) defines translation as "the replacement of textual

materials in one language (SL) by textual material in and into another language(TL)".

Broadening the idea of Catford, Brislin (1976, p.1) defines "Translation is a general term referring to the transfer of thoughts and ideas from one language(source) to another (target). Whether the languages are in written or oral form, whether the language have established orthographies or do not have such standardization; or whether one or both languages is based on signs, as in sign language of the deaf."

Different from Brislin, only focusing on written text, Newmark (1981,p.7) defines translation as a "craft consisting in the attempt to replace a written message and /or statement in one language by the same message and /or statement in another language".

Expressing broader view than of Newmark, focusing on the most important element of translation as equivalence and semantic and syntactic level are concerned so far.

In a similar vein, Bell (1991, p.10) defines translation as, "translation is the expression in another language in a way that the author intends the texts".

Putting quite similar view to Brislin, Crystal (1997, p.346), defines translation as "a neutral term used for all tasks where the meaning of expressions in one language (the source language is turned into the meaning of another (a whether the medium is written, spoken or signed)".

Though the definitions given by various writers are different in their meaning and message but also they share some common identities, entities to revitalize the importance and worth of translation.

Taking into consideration of all views, translation is a process of rendering a text in one language into another language with optimal level of equivalence in



both form and meaning and advocate for the original flavor of the source language text.

## **2.1.2 Different Expressions in Language**

Linguistic, cultural and metaphorical expressions are the main issues of my present study and to associate the expressions in terms of techniques they employ in the process of translations in all versions of Muna Madan is the prime scope of my research. All these expressions have been dealt in detail as following including their types and translated techniques they employ with suitable examples.

### **2.1.2.1 Linguistic Expressions**

Those terms, words or expressions that directly link with and come under grammatical features, grammatical categories refer to linguistic expression. For example; graphological terms, phonological terms, lexical terms, structures and terms like voice, auxiliaries, preposition, article, and word order are linguistic expressions. Grammatical units like; words, phrases, clauses, sentences or syntax are also linguistic expressions. All grammatical units are constituted of different parts of speech, tense and aspects and so on. In this regard, parts of speech and tense and aspects in grammar are basic linguistic expression.

In translation, interpretation of linguistic items or expressions may vary from one translator to another. So, translation ability and techniques also varies from one translator to another. Linguistic expressions cover a great scope within grammatical units like morphology, words, phrase, clause and sentence.

Some examples given below present the translation of linguistic expressions.

**i. Word level:** biraha [ST]

sorrow [TT]

**ii. Phrase level:** Madan Bhot jane belama [ST].

As he prepares to leave for Tibet [TT].

**iii. Clause level:** ma bisai dina basula lasha, batama bisai dina [ST].

twenty days for visiting Lasha, twenty on the way[TT].

**iv. Sentence level:** Saga ra sisnu khayeko besa aanandi manale [ST]

He mera pyara aanandi manale [ST].

Living on greens is better, maintaining a peaceful  
mental health, [TT]

Listen please my love enrich your perception [TT].

### **2.1.2.2 Cultural Expressions**

Expressions that are particularly inherent to Nepali culture and traditions are cultural expressions. Cultural expressions include sub-cultures like foods, habits, dress, ideas, philosophies, festivals, rituals etc. Cultural language is the language which is spoken in a particular culture or speech community.

Newmark (1988, p.94) defines culture as “the way of life and its manifestation that are peculiar to a community that uses a particular language as its means of expression”. Generally, culture refers to the way of life of community, system of government, religious beliefs and values, geographical region, social class, age, sex, profession, capacity of the member of the society etc.

Newmark (1988 p.95) talks about five fold classification of culture as follows:

#### **a. Ecology**

Graphological features such as plants, animals, hills,lakes, rivers, etc. refers to ecology.

**b. Material Culture**

It refers to the things which are made by man and are famous within a culture. It includes food, housing, transport, ornaments etc.

**c. Social Culture**

Social customs, political activities, historical facts, rules and regulations, paintings, carvings come under social culture.

**d. Religious Culture**

It refers to religious beliefs, name of gods, religious activities, myths etc.

**e. Conceptual terms**

Concept is a part of common system of language shared by members of speech community. It is concerned with those terms which are non-concrete or abstract they can be conceptualize only by given only by definition. Such conceptual terms are feelings, wishes, emotions etc.

For example; *Janai* is a lexical word in Nepali culture and it comes under rituals sub-culture and it does not have equivalent word in English so it cannot be translated in English perfect equivalence but considering the cultural gap in translation, it can be rendered into English by explaining it as *sacred, thread*. *Apsara saari* has been translated as *fairies clothes, lovely fairies clothes* and *sari of fairy* by Michael Hutt, Ananda Shrestha and Jhamak Prasad Sharma respectively.

### **2.1.2.3 Metaphorical Expressions**

Metaphors are comparisons that show how two things that are not alike in most ways are similar in one way. The idea of metaphor can be traced back to Aristotle, in his 'Poetics' ( as cited in Martin, 2009, p. 2), defines, 'metaphor' as, "Metaphor is the application of a strange term either transferred from the genus and applied to the genus, or from one species to another or else by analogy.

Therefore, the key aspect of a metaphor is a specific transference of a word from one context into another.”

In historical linguistics, a metaphor is defined as semantic change based on similarities, i.e. a similarity in form or function between the original concept named by a word and the target concept named by this word. Cognitive linguists emphasize that metaphors serve to facilitate the understanding of one conceptual domain, typically an abstract one like 'life' or 'theories' or 'ideas' through expressions that relate to another, more familiar conceptual domain, typically a more concrete one like 'journey' or 'building' or 'food'.

Some theorists have suggested that metaphors are not merely stylistic, but that they are cognitively important as well. In 'Metaphors We Live By' George Lakoff and Mark Johnson argue that metaphors are pervasive in everyday life, not just in language, but also in thought and action.

On Lakoff's (1993, p. 202) view, "Metaphors are not linguistic expression (or interpretations) but cross-domain mappings in the conceptual system". To designate the mappings, Lakoff conceptualized slogans:

e.g.   Argument is war.  
          Love is a journey.  
          Time is moving thing.  
          (as cited in Stern, 2000, p. 177)

In this regard, metaphor is 'conceptual' rather than 'linguistic'. For example, aspects of love relationships are expressed using metaphors from the domain of journeys.

Metaphors may be 'single' or 'extended' (a collection, an idiom, a sentence, etc.). For example 'rose', is a single word metaphor and 'hātakā mailā sunakā thailā' is an extended metaphor.

In the translation of Muna Madan several translators have used their kind of language or words in equivalence. For example, for the word, *naag-kannya*, is translated as '*holy-nymph*' by Michael Hurt, as '*my love and my dear*' by Anand prasad Shrestha and '*beauty-queen*' by Jhamak Prasad Sharma. So, this is only an example in the very beginning of Muna Madan. There can be various other metaphors in the translated texts.

Metaphor is a figurative expression: that is used to describe an entity, event or quality more comprehensively and concisely, and in a more complex way than is possible by using literal language.

Newmark (1988, p. 105) classifies metaphors into following six types.

**i) Dead metaphors**

Dead metaphors, viz. metaphors where one is hardly conscious of the image, frequently relate to universal terms of space and time, the main part of the body, general ecological features and main human activities: for English, words such as: 'space', 'field', 'line', 'top', 'bottom', 'foot' (Newmark, 1988, p. 106). It means, a dead metaphor is one in which the sense of a transferred image is absent.

They are particularly used graphically for concepts and for the language of science to clarify or define normally. Dead metaphors are not difficult to translate. We can use literal translation.

e.g. At the bottom of the hill.

**ii) Cliche metaphors**

Cliche metaphors are those metaphors that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter. There is a choice between reducing the cliche metaphor to sense or replacing it with or less tarnished (loss of brightness).

e.g. A politician, who has made his mark.

### **iii) Stock or Standard metaphors**

Stock metaphors are established metaphor which is an informal context is an efficient and concise method of covering a physical or mental situation both referentially and pragmatically. Stock metaphors are sometimes tricky to translate. A stock metaphor can only be translated exactly if the image is transferred within a correspondingly acceptable and established collection.

e.g. I can read her like a book.

### **iv) Adapted metaphors**

If it is not possible to find out equivalent metaphors then we adapt metaphors from another language. Those borrowed metaphors are called adapted metaphors. While translating metaphors, such as stock metaphors, they should be translated by an equivalent adapted metaphor.

e.g. The ball is a little in their court.

### **v) Recent metaphors**

Recent metaphor means a metaphorical neologism, often 'anonymously' coined, which has spread rapidly in the source language. Recent metaphors designing new objects or processes are treated like other neologisms, with particular reference to the 'exportability' of the referent and the level of language of the metaphor.

e.g. He is skint writer.

### **vi) Original metaphors**

Original metaphors are created or quoted by the source language writer. In principle, in authoritative and expressive texts, these should be translated literally, whether they are universal, cultural or obscurely subjective.

e.g. Window of opportunity.

### **2.1.3 Types of Translation**

Different writers have mentioned their own view regarding the types of translation. Though, several scholars have presented the types of translation differently, some of the common types of translation introduced by Jakobson (1959, p.232) can be defined as follows:

#### **a. Inter-lingual Translation**

Interlingual translation is also called translation proper. When we translate a text in one language into another one, it is the case of inter-lingual translation. Such translation would occur when we translate one language text (SLT) into another language text (TLT). For example; translating Nepali text into English language or vice-versa. According to Jakobson (1959, p.232), it refers to an interpretation of the verbal signs of one language by means of the signs of another language. It is bilingual activity.

#### **b. Intralingual Translation**

Intralingual translation is also known as rewording. It refers to an interpretation of a verbal signs by means of other signs of the same language. Such type of translation takes place from one dialect to or one register to another register of a language or written form to spoken form or vice versa. For example; translating western Nepali text into Doteli language (a dialect of Nepali language) is one of the example of intra lingual translation. Moreover, it can also be interpreted in terms of time. For example, translating Bhanubhaktan Nepali to modern Nepali or translating Shakespearian English to Modern English are the cases of intralingual translation.

#### **c. Intra-Semiotic Translation**

It is known as transmutation. It refers to an interpretation of verbal signs by means of sign of non-verbal sign systems. Such translation occurs when written

texts are translated into music, film or painting. It is also said to be the inter-lingual translation between two different languages.

Contrary to above classification, Nida (1964) as cited in Bhattarai (2012, p.15), classifies translation into following three types;

**a. Philosophical Translation**

This type of translation is primarily concerned with the translation of literary texts. It considers the relationship of language with history and culture while translating the texts.

**b. Linguistic Translation**

This type of translation is based on a comparison of the linguistics structure of source and receptor texts rather than on a comparison of literary genres, stylistic features and culture. It applies the theory of equivalence at deeper level rather than surface level.

**c. Sociolinguistic Translation**

This type of translation relates translation to communication theory rather than specific linguistic theory. It suggests that translator must be aware of the extralinguistic factors like social context while translating source language text into target language text.

Similarly, Catford (1965), (as cited in Bhattarai, 2012, p,5), divides the translation into the following four types:

**a. Full Translation**

In full translation, the entire text is submitted to the translation process. It means every part of the ST text is replaced by TL text material.



**b. Partial Translation**

In such translation, some part or parts of the ST text are left untranslated. It means they are simply transferred to and incorporated in the TL text.

**c. Total Translation**

Total translation is type of translation in which all levels of SL texts are replaced by TL materials. According to Cartford, total translation is the replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/ graphology.

**d. Restricted Translation**

It refers to the replacement of SL Textual material by equivalent TL textual material, at only one level.

**2.1.4 Gaps in Translation**

Gap in translation refers to the vacuum that lies between source text (ST) and target text (TT). When there is no correspondence between SL items and TL items there occur gaps. Generally, in every translated text, there may be gap. It is simply absence of concept in target text which is present in source text. Translation is a bicultural activity. It is an instrument to transmit culture and truth. A translator must not only be bilingual but also bicultural. It plays a role of a bridge for transferring thoughts and ideas between two languages.

Because of diversity in cultures, translating the cultural terms is very complex and sometimes impossible. To compensate such gaps, it needs further explanation and more translation practice for the translator. To be a good translator s/he should have perfect knowledge of both source language culture and target language culture. Gaps can be taken as inevitable and natural in all translation activities because of difference between two languages, cultures, contexts, etc. Thus, gaps are challenges for a translator and they create

difficulty to maintain equivalence. There are various factors in language that affects the ground of translation where the translated text may not be true replica of the source text neither gives pleasure, or color of the source text as a whole.

Three main types of gaps are elaborated below;

- i) Linguistic gap,
- ii) Cultural gap, and
- iii) Extra linguistic gap

### **i) Linguistic Gap**

Two different languages have different grammar, vocabulary, phonetic system and so on. In fact each language is unique in itself, no two languages are identical. So, differences between two languages are called linguistic gaps. We can observe linguistic gaps in different language which are given below;

#### **i. Graphological Level**

The two languages are different in their graphological system. Graphemes available in one language may be absent in another language. For example,

SL: A to Z photo studio (English)

SL: ABC tent service (English)

SL: A – one noodle (English)

Translating A to Z, ABC and A – one is difficult. These can be translated as ‘ka – gya’, ‘ka, kha, ga,’ ‘ka – ek’, into Nepali.

#### **a. Phonological Level**

Phoneme which is absent in one language but present in another language creates gap. For example,

SL: khasa bajar (Nepali)

SL: thakuri hotel (Nepali)

The example shows that translating /kh/ and /th/ is problematic into English because English does not have /kh/ and /th/ sounds.

**b. Lexical/Word Level**

Some lexical items available in SL may not be available in TL. Nepali onomatopoeic words such as 'jhwamma', 'takka' and reduplicated words such as 'bhat-sat', 'baja-gaja' etc do not have equivalent terms in English.

These words may be problematic while translating in English so these can be omitted. If the words from SLT are omitted in TLT, exact information of SLT cannot be conveyed which creates gaps in translation.

**c. Structural Level**

Difference in linguistic structures, grammar rules between the languages creates the gap. For example, Nepali has three voice systems but English has only two voice systems i.e. active and passive.

If the structure present in SLT is absent in TLT becomes problematic in translation. In such cases, the translator translates in available structure of TLT which may bring change in meaning.

**ii) Cultural Gap**

Culture is mirror of society and also a barrier between the two texts. Cultural and religious values are so attached with the language that it is a very difficult to deduce the meaning. Culture includes foods, habits, dress, festivals, and rituals. The ease or difficulty of translation depends on the degree of closeness of the culture. Cultural knowledge of various sub-cultures has long been recognized as indispensable for translation, as it is knowledge of application that linguistic units have in particular situation and socio-cultural context which makes translation possible in first place. Vermeer's (1978 cited in Wills 1982)

concept of translation and Snell – Hornby’s (1986) ideas about the ‘interdisciplinary’ of translation clearly shows this overall concern with viewing translation less as a linguistic and more or even exclusively, as a cultural procedure. Cultural gaps make translation impossible so that it needs further explanation to make its readers easy to understand the concept. The words like ‘tuppi’, ‘barakhi’, ’tij’ do not have exact terms in English. To compensate such gaps translator should have sufficient knowledge of the both SL and TL culture.

### **iii) Extra Linguistic Gap**

Translation is not exclusively a linguistic activity. Many extra linguistic factors play crucial role in translation. The intention of a speaker or writer, his knowledge, his ideas, expectations, interests and so on, have to be taken into consideration, and the same attains in regards to the listener or reader, other verbal acts, and the time of the performance and their effects need to be considered too. When the background knowledge and real world knowledge differ then extra linguistic gaps occur. For example,

SL (Nepali):

ek mahina pachi Sita lai seto lugama dekhera malai naramailo lagyo.

TL (English):

I became sad when I saw Sita wearing white dress after one month.

In the above context, Sita wearing white dress indicates she lost her husband in Hindu culture but it may give different meaning in other cultures, so it creates extra linguistic gap.

Besides these gaps, philosophical gap, literary gap and psychological gap occur in translation.

### **2.1.5 Techniques of Translation**

Techniques that are possible to use in the process of translation of SLT into TLT is known as translation technique. A translator has full authority to use license or power in translating texts of various types. That license provides a translator to make ones translation work effective and make translation product of his kind. Obviously, translation works comes out to be different from translators to translators. Translation techniques may vary from person to person. Translators may use different techniques to translate the same SLT. Many translators have interpreted and classified translation techniques differently. So, techniques for translation cannot be limited and rigid, instead it is a complex and creative phenomena. In the reference of this research, different translation techniques used while translating linguistic, cultural and metaphorical expressions have been presented as follows.

Translation techniques of linguistic expression can be defined with examples as follows:

**i. Literal Translation:**

It is a word to a word translation or an expression to an expression translation from one language into another language translation.

e.g: (SL) pyara aasule boldaina

(TL) Love, my tear cannot speak

**ii. Avoidance:**

SL is not translated sometime and avoided by translator. Avoidance of expressions in target language may vary in meaning and may not vary in meaning.

e.g: (SL) he mera prana

(TL) my life

**iii. Substitution:**

SL is translated by using similar equivalent expressions rather than the exact terms or expressions. Some time that may not give the exact sense or meaning to the readers of target

language about the source text.

e.g: (SL) Tyo mama kehi pharkado hola

(TL) Your mind might be changed

**iv. Deletion:**

The SL expressions are removed or deleted while translating the source language text in to target language text. It may lessen the original meaning and flavor of source text.

e.g: (SL) pyara bisanai pilaye!

(TL) -----

**v. Elaboration:**

The SLT may be translated in TL with a more elaboration to give a proper and exact meaning or sense to the target reader.

eg: (SL) junama phuleki

(TL) o my bud on the moon

**vi. Reduction:**

The SL may be reduced applying the technique of reduction to give the proper sense of the source text through the target text. It may convey insufficient meaning to the target readers.

eg: (SL) yo aasu boldaina

(TL) -----

**vii. Expansion:**

The SL may be translated by using expansion technique to maintain proper equivalence in terms of meaning but it may be unnecessary sometime.

e.g: (SL) Pyari!bhetako badaa dina!

(TL) A time will come my love, when we will meet one day.

**viii. Addition:**

Sometime some expressions are added while translating SL into target language to give the original sense or meaning of the source text to the target readers. It may not have a great effect in perceiving the source meaning but can be helpful to perceive the sense of the expression sometime.

e.g: (SL) Bharkanchhu bhanne ma chado bhani kinaho bhuleko?

(TL) Why do you forget? it is my promise, I will return soon.

There are many translation techniques for translating SLT into TLT regarding cultural expressions. Various scholars have suggested various techniques of translating cultural terms. Newmark (1988, p.81-91) has stated the following seventeen translation procedures:

**i. Transference:** Transference is a technique in which original words though they are not from TL are borrowed or transferred wholly or partly. This technique is used if there is not an equivalent terms in TL.

e.g: (SL) Nepal, Kathmandu

(TL) Nepal, Kathmandu

**ii. Naturalization:** It is a technique in which SL words are partially pronounced and simplified.

e.g: (SL) ghiu

(TL) ghee(gi:)

**iii. Literal Translation:** This type of translation technique is also called as word for word translation.

e.g: (SL) mandir

(TL) temple

**iv. Blending:** Blending is a translation technique in which part of SL word is combined with a part of the TL text. In blending, we find the fusion of two words.

e.g: (SL) gobar-gas

(TL) gober-gas

**v. Synonymy:** It is a translation technique in which SL language is substituted with another SL word but not translated in target language.

e.g: (SL) Ganesh than

(TL) Ganesh Mandir

**vi. Elaboration and addition:** When some explanations in SLT are left unsaid, the translator intends to convey the supplementary message by appropriate elaboration which is known as addition or elaboration.

e.g: (SL) Ramle kan chirechha.

(TL) Ram has pierced his ear and become a hermit.

**vii. Lexical creation:** It is a translation technique in which SL term is translated in target language by creating a new word.

e.g: (SL) bijuli patra

(TL) e-mail



**viii. Closs, Notes:** This technique is used to provide an additional information within the text.

e.g: as subtitles, highlights at the end of the notes.

**ix. Definition:** Here, in the technique source language terms are replaced by definition not by word translation or reducing the unknown to the known and unshared to the shared.

e.g: (SL) jato

(TL) it is a stone made simple machine

**x. Componential Analysis:** In this technique, translator has to add one or two TL sense components to the corresponding TL word in order to produce a closer approximation of meaning.

e.g: (SL) Sati

(TL) a chaste women

**xi. Cultural Equivalence:** This is a approximate translation where a source language cultural word is replace by a target language cultural word. cultural equivalence may have a greater pragmatic impact than culturally neutral terms

e.g: (SL) dashain, guru

(TL) Christmas, priest

**xii. Functional Equivalence:** It is a technique in which SL cultural words are translated by maintaining high level equivalent words to give the original meaning of SL text.

e.g: (SL) janai, dharahara

(TL) thread, the tower

**xiii. Descriptive Equivalence:** This is a technique that requires some description of SKL cultural word since the word or term does not belong to target language culture.

e.g: (SL) Brahmas

(TL) The highest caste in Hindu cast hierarchy who usually work as a priests.

**xiv. Contextual Equivalence:** This is a technique in which SL cultural terms are translated by another near equivalent term according to the context in source culture.

e.g: (SL) pasale haru batha hunchhan

(TL) newars are quite clever

**xv. Couplet-Triplet-Quadruplets:** This technique is used to translate the extra-linguistic cultural terms into target language in which literal translation is made and foot note is added showing the clear pragmatic meaning in the target language.

e.g: (SL) Biralole bato katyo

(TL) A cat crossed the way

**xvi. Reduction:** Reduction is a technique in which SL terms are reduced while translating it into target language but the whole meaning will be preserved.

e.g: (SL) mero aafnai kakako chhora, pyaro bhai

(TL) my dear nephew

**xvii. Compensation:** This is a technique in which SL terms are translated by compensating near equivalent words in target language.

e.g: (SL) hasili rasili keti

(TL) A gentle girl came smiling, the sweet girl.

**xviii. Deletion:** This is a technique in which SL terms or expressions are translated in simple sentence with preserving its meaning in target language.

e.g: (SL) U sadai asal chha

(TL) He is very good.

(Adopted from Valadimir ivir 1987, Newmark, 1988)

Different scholars have presented various techniques used in translating process. Only some of the techniques can be found different from one's to another. Almost all the techniques identified by different scholars overlap in each other. They have given different names to the same technique. In term of their definitions, I have listed nine techniques in common which are as follows:

- i. Literal translation
- ii. Transference/borrowing
- iii. Substitution
- iv. Paraphrasing/ definition
- v. Deletion
- vi. Elaboration
- vii. Blending
- viii. Claque
- ix. Sense translation

Among various techniques some of the techniques which are found to be mostly adopted while translating the SL into TL are illustrated briefly in the next page:

### **i) Literal Translation**

Literal Translation is word for word translation. In this translation the SL grammatical constructions are converted to their nearest TL equivalents.

#### **Examples**

<b>SL (Nepali)</b>	<b>TL (English)</b>
mandir	temple
atma	soul

In the above examples, Nepali words such as ‘mandir’ and ‘atma’ are translated as ‘temple’ and ‘soul’ respectively which are the equivalent terms in English.

### **ii) Borrowing/Transference.**

Transference is the technique in which original words though they are not from TL, are borrowed or transferred wholly or partly. This technique is used if there is not any equivalent term in TL.

#### **Examples**

<b>SL (Nepali)</b>	<b>TL (English)</b>
kathmandu	Kathmandu.
cautari	cautari
sindur	sindur

Nepali terms such as ‘cautari’, ‘sindur’ have no equivalent terms in English. So, they are directly transferred while translating in English language.

### **iii) Substitution**

Source cultural elements are replaced by similar near equivalent or generic words in the target language in substitution. Substitution consists in replacing the term in the ST with a different one in the TT.

## Examples

<b>SL (Nepali)</b>	<b>TL (English)</b>
Juneli rat	full moon day
pap	sin
doko	basket

Here, the different terms such as ‘doko’, ‘tokari’, ‘kharpan’, from Nepali language can be translated as a single word ‘basket’ in English language.

### iv) Paraphrasing

In this technique, SL terms are replaced by the short definition or paraphrasing.

## Examples

<b>SL (Nepali)</b>	<b>TL (English)</b>
prasad	edible things which are taken as gracious gift of the god
bhut	havoe (a dead body therrg)
janai	a sacred thread put by Hindu male

In the above examples, the words such as ‘prasad’ and ‘janai’ which are religious words in Nepali language are translated by providing short definitions.

### v) Addition/Elaboration

When some explanations in SLT are left unsaid, the translator intends to convey the supplementary message by appropriate elaboration which is known addition or elaboration technique.

## Examples

SL (Nepali)	TL (English)
doko	wicker basket
lyaita	commoda law
ghaderi	plot of land

While translating the words such as ‘doko, ‘ghaderi’ from Nepali to English language, simply the single term ‘basket’ and ‘land’ respectively are not sufficient to get the original flavor of the source text.

### vi) Blending

Blending is a translation procedure in which part of a SL word is combined with a part of the TL text. In blending, we find the fusion of two words.

## Examples

SL (English)	TL (Nepali)
waist coat	istkot
two kopeck	dui kopec
powder milk	paudar dudh

In the above examples, we can notice the English terms like ‘waist coat’ and ‘powder milk’ are translated as ‘istkot’ and ‘paudar dudh’ respectively in Nepali language. Some part of the word is borrowed from the source language and other part is from target language.

### vii) Claque

A claque or loan translation is a phrase borrowed from another language and translated literally word for word. It refers to the creation of new words in receptor language (RL) on the model of donor language (DL).

## Examples

SL (Nepali)	TL (English)
purba janam	previous life
nadi ko tir	river bank
kuwa ko bhyaguto	frog in pond

Here, 'kuwa ko bhyaguto' and 'arko juni' in Nepali are translated as 'frog in pond' and 'next life' respectively in English. Normally phrases like 'frog in pond' and 'next life' are not used in English as usual.

### viii) Deletion

A deletion is a technique which is used to avoid or delete the whole or certain terms in TL text. Deletion technique can be applied if the terms are repeatedly mentioned in SL text and the translator feels that some terms are unnecessary to translate into target language.

## Examples

SL (Nepali)	TL (English)
he mera pyara	-----
pachasa baji	-----

Here, 'he mera pyara' and 'pachasa baji' are untranslated into English because writer would have thought that it was unnecessary to translate. So, it is said to be deletion technique.

### ix) Sense Translation

This technique is used to translate SL text into TL. The technique is used to form a direct expression to any indirect and twisted expression or figurative language that is expressed in segments for the sake of decoration.

## **Example**

<b>SL (Nepali)</b>	<b>TL (English)</b>
tin bisa hiud	sixty winters

Here, ‘tin bisa hiud’ is translated as ‘sixty winters’ which signify sixty years of hardness and complicated and pitiful life of Madan’s mother.

Translation of metaphorical expressions has been a complicated work. Different cultures conceptualize the world in different ways; metaphors are characterized as being culture specific. The major techniques in translating metaphorical expressions are as follows:

### **i) Reproducing the same image in the target language**

This procedure is common technique of translating metaphors especially used in one-word (single) metaphors. According to Newmark (1981, p. 88), it will be easier where the sense is entity, rather than an event or quality.

SL (Nepali): bātākī diyālī

TL (English): a torch on the way.

### **ii) Translation of metaphor by simile**

This technique can be used to modify any type of word as well as original complex metaphors. According to Newmark (ibid), translating metaphor by simile is a successful technique, if the target language text is not emotive in character. It is called as a scientific technique because with the help of this technique, we can modify any type of word by using simile which becomes more comprehensible.

SL (Nepali): Meri māyā banakī debī jastī

TL (English): My lover is like a Goddess of forest.



### **iii) Translation of metaphor by simile plus sense**

The translator translates the source language metaphor by the help of simile and the sense meanings while applying this compromising procedure. It is intelligible to all the readers due to the compromise between the lay reader and the experts or between semantic or communicative translation. If the translation of metaphor is not easily perceptible for all readers by applying simile, it should better to use simile plus sense. e.g.

SL (Nepali): jūn jhāi khulekī

TL (English): beautiful like the moon.

### **iv) Conversion of metaphor to sense**

In this technique 'meaning' of metaphor is important. 'Sense' of metaphor should be translated rather than equivalent metaphor. Most of the source language metaphors are translated into the target language by giving the sense. We can transfer the meaning of metaphors by transferring the sense. e.g.

SL (Nepali): dādāko jūn

TL (English): a setting moon.

### **v) Same metaphor combined with sense**

It is an elaboration technique of translating metaphor. Translator just transfers the source language image and provides explanatory footnote to it while using this procedure. A translator translates metaphors by using similar words in target language.e.g.

SL (Nepali): ū ta kāl ho.

TL (English): He is the death.

(death comes without any notice and takes the life in any cost)

## vi) Deletion

If the metaphor is redundant, there is a case for its deletion. A deletion of metaphor can be justified empirically only on the ground that the metaphor's function is being fulfilled elsewhere in the text. e.g.

SL (Nepali): *ū ta ghodā ho nī.*

TL (English): He labors hard.

Metaphor is at centre of all problems of translation theory, semantics and linguistics. According to Newmark (1988, p. 104), "it is a figure of speech that is used to describe an entity, event or quality more comprehensively and concisely". Culture becomes the main problem while translating metaphors because different cultures conceptualized the world in different ways, metaphors are characterized as being culture-specific. In the same way, Hornby (1988, p. 57) presents his view as "the essential problem posed by metaphor in translation is that different cultures, hence different languages, conceptualize and create symbols in varying ways, and therefore the sense of the metaphor is frequently culture-specific". According to phyak (2009, p.100), there is no simple or general rule for the translation of metaphor, but the translatability of any given SL metaphor depends on (a) the particular cultural experiences and semantic associations exploited by it, and (b) the extent to which these can, or cannot be reproduced non-anomalously into the TL, depending on the degree of overlap in each particular case.

The translator has to suffer twice when he approaches these metaphoric expressions. First, he/she has to work out the figurative meaning intralingually (i.e. in the language in which a metaphor is recorded). Second, he/she has to find out equivalent meanings and similar functions of these expressions in the target language. So, if the translator lacks these qualities, the task of translating metaphor becomes problematic. The translation of metaphor involves the regional differences. Brislin (1976, p. 59) says that the translator "has to asses

the status of the metaphor before he translates." While translating metaphors, we should be conscious about the status of the metaphors. One metaphorical expression may represent one thing in one society but it may be different in another society. So, it makes translation of metaphor challenging.

Metaphors are mostly used in literary texts rather than scientific texts. Literary texts always seem to be expressive where authors express their ideas, emotions, thoughts, feelings and leave flavor of their culture. In comparison to other translation, the (literary) translation is less objective and less content oriented translation. So, this translation faces more problem of conflict between form and content, and subjectivity and objectivity. Therefore, we can say that the translation of metaphors is not universal in nature. While translating metaphors, a translator faces mainly two kinds of problem: lexical problem and conceptual problem. In lexical problem, the translator may be unfamiliar with the meaning of the metaphor, the expressed ideas, emotions and thoughts of source language author. In conceptual problem, the translator may be unfamiliar with the background information about the field of the text and problem of equivalence is also become a problem of translating metaphors.

### **2.1.6 Multiple Translations**

A number of translated documents in target language of a source language text are referred as multiple translations. Many writers attempt to translate the same source language text into target language text and make multiple translations. From which many readers will be benefited in various ways. Inadequate concepts from one translated text may demand for another translated text for the further understanding and conceptualization of the original text.

The practice of translating work from the past to present and it has been and will be natural part of literary activities. Multiple translation constitute an important pedagogical tool to revitalize the act of reading and interpreting, to bring students and readers back into dynamics of the original text, and make

the act of reading once again an enjoyable one. The various interpretive perspectives the multiple translations bring to a text to engage the readers to participate in literary work rather than to merely to describe it. In this sense, the study of multiple translations substantially enlarges the interpretive process.

The practice of retranslating the works from the past and the present has been and will be a natural part of literary activities. Multiple translations constitute an important pedagogical tool to revitalize the act of reading and interpreting to bring students and readers into the dynamics of original text and to make the act of reading once again and enjoyable one. In this sense, the study of multiple translations substantially enlarge the interpretive process and perspective that readers bring to the text.

According to Rainer Schultie, “The proliferation of multiple translations of novels and especially poems have undergone and confirmed the existence of different interpretation generated by the same text. Reading institutes making of meanings through questions in which the possibility of an answer results in another question: What if? The translator/reader makes the reading activity as a process in which each word begins to assume semantic associations which presents the act of interpretation to become static. Applying the translator’s eye to the reading of the text changes out attitude towards the reading process by dissolving the fixity of print represent only a weak reflection of the situations the author intended to express. The translator/reader considers the word a means to an end, the final destination of which can never be put into the limitation of activation of the act of static formulation. The methodologies of translation can be used to reading as dynamic process that engages the reader in the experience of the literary work.

Multiple translation serves to different community groups. It serves a literature in single language to focused target group or it may serve a literature in several languages to those identified groups. That is to say, it has a great role to diffuse literatures in global context to multilingual societies. It demands for various

judgments from individuals and also appeals for corollary understanding and perception of the source language text in readers. It also brings gaps among varieties of readers like readers from one target language group or readers from another target language group or readers from various target language groups. After multiple translation is perceived by different individuals of different language groups with different understanding, they try to elaborate and describe the events according to their understanding. There is some sort of communication between readers of any language group and the communication is an inevitable means to bridge the gaps of understanding between readers and come to a certain point of compromise of meaning of a text. It holds a great importance in multilingual readers to capture the products of multiple translations and be benefited with literature from all around the world.

#### **2.1.6.1 Practices of Multiple Translations**

Since, multiple translations have no longer history in Nepal but it has been emerging as a growing phenomenon in translation. Multiple translations broaden the area of translation and disseminate the product to huge surface inside the country or outside, nationally or internationally and help readers understand the source literature with its original flavor. Altogether 9 versions of Munan Madan are available in English, translated by 9 different scholars. One is being Michael Hutt. Among others are MS Devkota, AM Shyangden, Ananda P. Shrestha, Jhamak P. Sharma etc. Likewise, Banira Giri's 22 poems were translated by wayne Amtzis, Ann Hunkins, Michael Hutt and Manjushree Thapa edited with an introduction by Wayne Amtzis. Similarly, two Sisters, a collection of poems translated by Manju Kanchuli and Wayne Amtzis. Multiple translations not only help documents to diffuse but also broaden the horizon of understanding of source literature and perceive it.

#### **2.1.6.2 Issues in Multiple Translations**

My study more focuses on poetic translation rather than prose translation, which accompany literary translation, there can be presented of various kinds

of specific issues regarding multiple translations in poetry. Whether the translators make their complete efforts to render the original emotions and invisible message in the target text or not is a great issue among others. It is associated with original meaning of a source text. Lack of identical sense relations among different versions in English comprises a main issue. Likewise, different aesthetic values in translation like meter and alliteration in the translation of poetry used by different translators may vary the original sound and beauty of the poem. So, poetic meter differs from one translator to another. Similarly, one translated version or another may not follow the original pattern. Original poetic grammatical pattern may not be followed by any translator. Linguistic pattern may vary in multiple translations from original one. Different levels of equivalent expressions used in different translated versions are also a growing issue in the area of multiple translations. So, application of various expressions by different translators in translating the same text brings variation in multiple translations. That is why; there is no one to one correspondence between expressions that are translated from the same original text for the definite expression. Style of translation process obviously varies between translators, so it has an effect in multiple translations as well. Distinctness in style is among the issues that we all have been facing in the area of multiple translations.

### **2.1.7 Needs and Importance of Contrastive Analysis in Translation**

Contrastive Analysis (CA) is the comparative study of the linguistic systems of two or more languages to find the similarities and the differences. In contrastive analysis, generally two languages, one being target language and other as a source language of students are compared. It is found on the assumption that second language learners tend to transfer the formal features of their first language. CA is based on structural linguistics and behaviouristic theory of learning.

CA was introduced in the late 1940s and 50s highly popularized in the 60s and its popularity declined in the 70s. American linguist C.C Fries for the first time used CA to derive the best teaching materials in teaching second and foreign languages.

According to Fisiac et al (1978), (as cited in Fisiak, 1981, p. 1), “ CA is a branch of linguistics concerned with the comparison of two or more languages in order to determine both the differences and similarities between them”. The writers, in this definition, refer to the similarities and differences which CA is concerned with. James (1980,p.3), on the other hand, maintains that CA deals with the differences rather than similarities between languages. James again says, "CA is a linguistic enterprise aimed at producing inverted (i.e., contrastive not comparative) two-valued typologies...and founded on the assumption interdependent relationship between contrastive analysis and translation that languages can be compared". James, in this definition, differentiates between "contrastive" and "comparative" since the former refers to the differences and the latter to similarities. Els et al (1984, p.38) say that “CA is a systematic comparison of specific linguistic characteristics of two or more languages". It is concerned to the present paper that CA contributes to translation theory by showing, among other things; translation equivalence holding between a sentence in one language and a sentence in another if each item of them is an optimal translation of the other in a given context. Furthermore, CA provides insights into what is called language universals and language specific characteristics. CA advocates (like Fries; 1945, Lado; 1957, etc.) that CA has of all levels of structure that enable specialists (e.g. teachers, textbook producers and translators) to predict the areas of difficulty between the source language (SL) and the target language (TL). This, in turn, grants them the opportunity as how to handle the thorny areas in teaching, textbook-designing and translation (Schachter and Celce-Murica, 1980). To carry out a contrastive study, one is required to adopt a certain model for his/her analysis (i.e., traditional, structural, transformational or functional). However, it is

possible to execute a CA by putting the description of the SL and that of the TL in juxtaposition. This is due to the fact that the models already mentioned suffer from shortcomings. Generally speaking, in CA, there should be at least two languages involved, viz, L1 and L2 in the case of learning and SL and TL in case of translation.

Contrastive Analysis is the crucial part in the scope of research and any type of academic study. Here, interrelationship between CA and translation studies has been studied and analyzed in the following:

A translator can make use of CA to perform his/her work. To this fact, Weise (1988,p. 189) confirms that "the data collected along the more conventional, system oriented lines of research codified in bilingual dictionaries and grammar books of various types, is of a great help to the translator". Interdependent Relationship between Contrastive Analysis and Translation Weise here refers to two important sources upon which translator rely in their translation: bilingual dictionaries and grammar books. On this base the researcher will depend to show that these two sources are very useful to the translator. As a matter of fact, grammar consists of two main branches, viz, morphology and syntax, and since morphology is related to words, the researcher will deal with morphology and lexical items as one level, i.e., lexical level and the syntactic level will be dealt with as one separate heading. Since CA is concerned with both similarities and differences between languages (Fisiac et al, 1978 as in Fisiak, 1981), it seems better to consider on what criteria CA depends in these similarities and differences. Having tackled the relationship between CA and translation, it can be concluded that both CA and translation make use of each other in their work. Translation can make use of CA since the latter can provide the former with many data that usefully help the translator. CA can provide the translator with bilingual grammars and bilingual dictionaries that, to a large extent, constitute a great pillar to the process of translation. CA, on the other hand, can make use of translation in attempting to find the optimal translation equivalence which can help it in the criteria of comparison and contrast



between two languages. Translation equivalence has been proved to be the most important criterion upon which contrastivists rely in performing their work. By corollary, the relationship between CA and translation is a mutual one to the extent that they cannot be dispensed with each other.

In contrastive analysis, learner's native language and target language are put side by side and compared to find out similarities and differences. CA has hypothesized that the more similar the two languages the more easy to learn target language and more difference the more the difficult to learn target language. Thus, the comparison made by CA is helpful to diagnose the area of difficulties and errors in performance level. CA is helpful not only to predict the likely errors to be committed by the learners but also to explain the source of errors in one's performance level. The finding of CA is useful for course designers, teachers, testing experts, and learners. Thus, CA is a significant from pedagogical point of view.

## **2.2 Review of Related Empirical Researches**

Translation is a subject of interest not only to linguists, professional and amateur translators and teachers but also to electronic engineers and mathematicians and others. It has wider coverage and no disciplines are remained safe and sound without it. I found some research reports related to this study, which are summarized below.

Bhattarai (1997) in his Ph.D. dissertation entitled "In Other Words Sense Versus Words as Unit of Literary Translation (with reference to Nepali-English poetic text)" has made an attempt to present the historical background of translation process and product of translation traffic between Nepali-English language pair in particular. He has found the growing interest of people in bio-directional, horizontal translation. He also remarked that interest in and awareness towards literary translation was growing.

Adhikari (2003) has carried out a research entitled “The Translation of Technical Terms: A Case of Textbook for Science”. He has collected 200 English scientific terms to find out the techniques and linguistic problem while translating them into Nepali. He has selected these terms, 50 terms for each from physics, chemistry, biology and geology and astronomy. All 200 terms were selected by using non-random sampling procedure. Observation was the main tool for data collection. Data were collected in tables and figure and they were analyzed in relation with techniques they employed. The techniques used in translating have been found as paraphrasing, transliteration, hybrid formation, loan creation and translation. Among these techniques, literal translation has found as the most widely used one.

Likewise, Bhandari (2008) conducted a research on “Techniques and Gaps of Translation of Cultural Terms: A Case of Novel, Rupmati”. The objectives of the study were to find out the techniques and of translation and the frequency of different techniques of translated version novel and to point out the gaps. The data were collected from the secondary sources. Total 250 words were selected using non-random judgmental sampling procedures. Only the observation was used as a tool for data collection. The data were analyzed under the three main headings which were classification of cultural terms into five categories, techniques in translation of cultural terms and gaps in translation. He has concluded that literal translation is most widely used techniques i.e 24.43% and back translation is the least used translation techniques i.e 2.11% to translated cultural terms.

Wagle (2004) carried out research on “A Study on Multiple Translation of Muna Madan from Cultural Perspective”. The objectives of the study were to find out and compare the techniques employed in translating cultural words in English version of Muna Madan and to find out the frequency of different techniques of translation of cultural words and examine the relation between them. Data were collected from the primary and secondary sources. All the cultural terms found in translated version of Muna Madan were selected using

non-random sampling procedures. Observation was used as a tool for data collection. He evaluated the four translated versions of Muna Madan comparing each other and with some source text Nepal. He has found out 18 techniques employed in translating cultural words. He has also examined the relation between different techniques. Among techniques, literary translation and couplet, triplet and quadruplet were the most widely used techniques for translating religious and social terms.

Yonghang (2008) conducted a research entitled “Techniques of Translating Proverbs: From Cultural Perspective”. The researchers tried to find out the techniques employed in translating the proverbs of Limbu, Newari and Bantawa Rai languages into English language and the frequency of different techniques employed in translating Limbu, Newari and Bantawarai . The sense translation was found the most frequently used techniques in research work, cultural-perspective was focused while translating proverbs.

Bhattarai (2009) carried out a research entitled “Techniques and Gaps in Translation of Cultural Trams: A Case of Muna Madan”, The purpose of her study was to find out the cultural terms used in Muna Madan and their equivalent terms in English translation and also point out gaps and find the techniques employed in the translation process. 100 cultural terms were selected from Nepali version of Muna Madan along with their equivalent terms from the translated version of Michael Hutt. She used purposive non-random sampling procedures to carry out this research. Observation was the tool used for data collection. Different tables and figures were used for data analysis. No more gaps were found and literal translation, substitution, elaboration and transference techniques were found to be used in all categories. Nine different techniques were employed in translation. Among them literal translation technique has the highest frequency (30%) where as deletion had the lowest frequency (1%).

Sapkota (2010) carried out a research on “Techniques of Translating Metaphors: A Case of Muna Madan”. The purpose of her study was to find

out techniques and the frequency employed in the translated version of Muna Madan. She has selected forty six metaphors from Muna Madan. She used non-random sampling procedure to collect the data and observation checklist was the tool for the study. She found out six different techniques and Conversation of metaphor to sense was the most frequently used technique in translating metaphors.

Tamang (2012) completed a research work on “ Techniques in Translation of Cultural Terms : A Case of Novel ‘Siddhartha’ The objectives of this research were to find out the techniques and their frequency employed in translating English cultural words into Nepali version of the novel ‘Siddhartha’ and to suggest pedagogical implications. The data were collected from the secondary sources only. Total 150 terms were selected using non-random sampling procedure. Observation was used for data collection from the translated version of the novel. The collected data were analyzed under three main headings which are the classification of the cultural terms into five categories, techniques used in translation of cultural terms and technique wise category –wise comparison of statistical result. He found out ten different techniques used in translation of cultural terms. Among them translated terms of literal translation (14.33) had the highest frequency and blending (0.67) had the lowest. Among different techniques, literal, substitution, addition, claque, deletion and sense translation, were the common in cultural categories. He also examined in few categories. Lack of knowledge in proper selection, editing and proofreading was prevailing problems.

My research is somehow similar to Wagle’s. However, Mr. Wagle’s research is confined to the study of cultural expressions but my study is extended to the study of linguistic and metaphorical expressions as well.

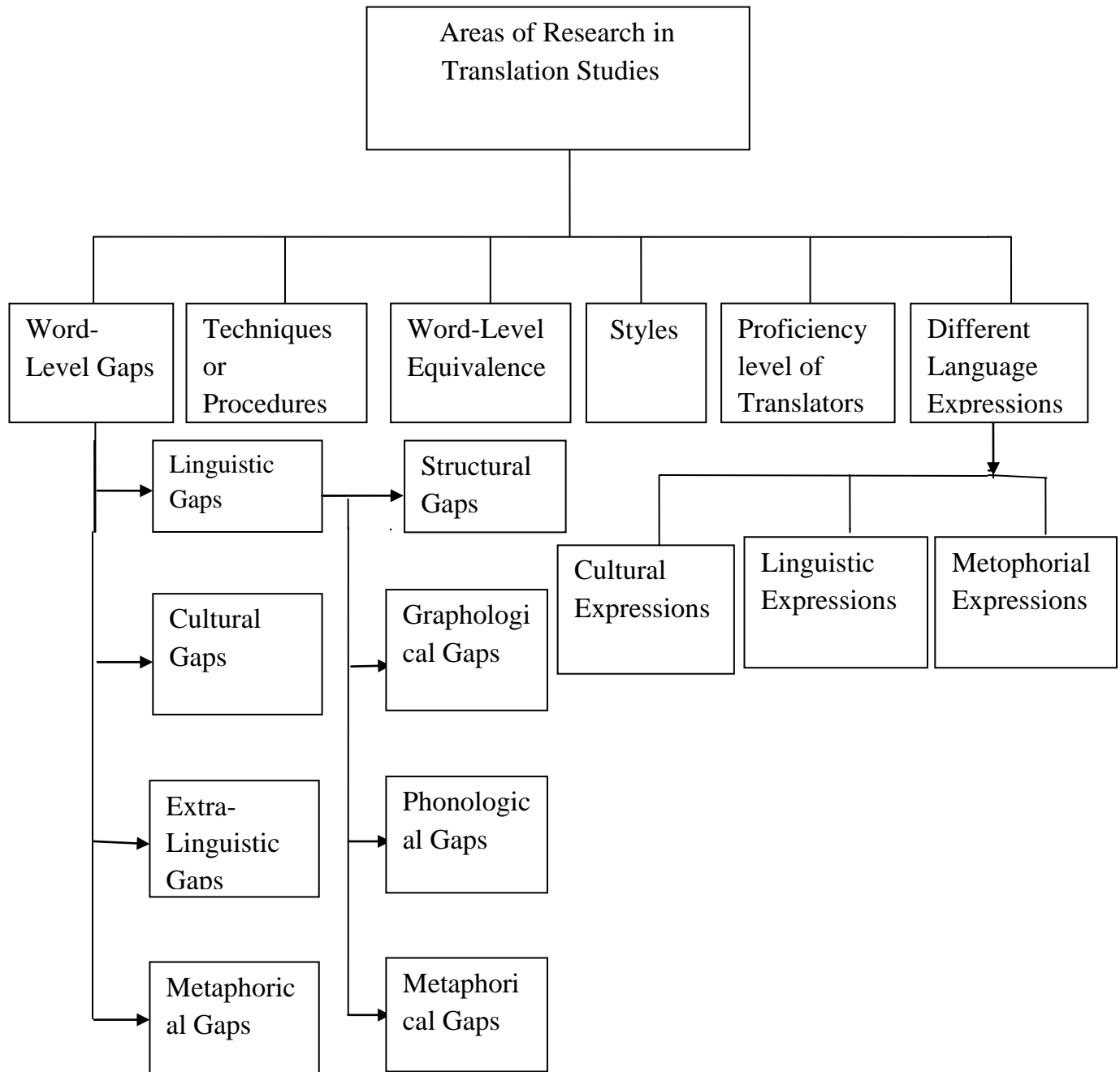
### **2.3 Implications of Reviews for the Study**

I got the proper insights and magnificent ideas about how to carry out a research in different topics. I collected some specific ideas about the

procedures of carrying out research in similar area of study. I went through different researches and also analyzed their way of dealing and researching. I got some particular ideas and skills about the way of doing such researches and how all those researches has been finalized. I was highly benefited by studying the thesis of Bhandari (2008) and Bhattarai (2009) by collecting information about what methods to use for sampling and how we should analyze and examine different translation techniques in terms of translation of cultural terms. It has been a great treasure to me with reading Dr. Bhattarai's Ph.D thesis (1997) which gave me an immense message about the nature of translation as subjectivity. I have also learned about subject wise technical terms and their translation procedures. I got a new and practical ideas from Younghangs's (2008) thesis about how to make a good translation work of proverbs and types of technique they employ while translating to another language. Most importantly, Wagle's thesis (2004) provided me a huge exposure about the technique we analyze and interpret translation techniques and make comparison of those techniques used in translating linguistic Expressions. I have also got an adequate idea about the possible techniques that can be employed in translating linguistic expressions. I have come to recognize about translators' different styles and their choice in selecting dictions after reading the respective thesis as mentioned above. It has been perceived that the representation of original flavor in the translated text is important. It has provided me some ideas about choosing or selecting most appropriate and sounding word as the nearest equivalent terms for the purpose of translation. Studying researches could help me distinguish between the several translated versions of same source language text or a single translated text in terms of quality and meaning they preserve. Indeed, I am benefited by studying the research works conducted by various researches which helped me to follow the scientific and systematic procedures in conducting researches.

## 2.4 Conceptual Framework

The following chart has clarified the concept of my research topic.



## **CHAPTER THREE**

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

This chapter deals with the methodology I adopted to fulfill the objectives of the study. This includes research design, sample texts and sampling procedure, data collection tools and techniques, data collection procedures and data analysis and interpretation procedures.

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

The research design of this study was survey research design. It is the most commonly used method of investigation in educational research. According to Nunan (1992, p.140) the main purpose of the survey research is to obtain a snapshot of conditions, attitudes and events at a single point of time. As survey research usually addresses the large number of expressions like linguistic expressions, cultural expressions and metaphorical expressions that are used in translating the text in target language. Nunan (1992, p.141) suggests the following eight step procedure of empirical research in more comprehensive way:

##### **Step 1: Define objectives**

It is the first step of survey research. In order to carry out any type of research of first objectives of the research need to be designed. As Nunan suggested, I defined the objectives clearly before going to the actual stage of conducting research work. It was the most important step of my research.

##### **Step 2: Identify the target population**

It is another step of survey research. In this step, I identified the target number of expressions.

### **Step 3: Literature review**

It is the central and most important unit of research works. It is a written summary and critique of research related to a particular issue or question. It provided the information about the methods and procedures that the other researchers had used in such similar studies. In this step, I reviewed the literature related to the study.

### **Step 4: Determine sample**

It is another step of survey research in which I determined the sample from the large number of population.

### **Step 5: Identify survey instrument**

After determining the sample, I identified the survey instrument. The instruments are three translated English versions of Muna Madan by different translators and the original version of Muna Madan.

### **Step 6: Design survey procedures**

In this step I designed the survey procedure by which I collected data.

### **Step 7: Identify analytical procedure**

After designing survey procedure, I identified the analytical procedure for the analysis of data.

### **Step 8: Determining reporting procedure**

According to David Nunan (1992, p.142), "Presentation of information and ideas are likely to be grown up in order from the rigorous study in research". He also mentions that researchers should follow the scientific patterns and must not overlap the steps. As he states, systematic way and step by step process for finalizing research with finding is compulsory. The facts, analysis, findings,



results and recommendation comes respectively to give a full fledged report to researchers who are devoted in their research activity.

To meet the objectives of my research, I selected survey research design because it helped me in carrying out my research in the natural setting environment. It was the only way that I followed to meet my objectives. The researches that belong to translation studies are limited to the text or content rather different kinds of data from various sources. In other words, there will be no informant, questionnaire, information, interviews, interviewee etc in this type of research. So, this kind of study was possible only from survey research. Survey research design came to be the most appropriate research design to my research.

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

The study of the research was based on Nepali text of Muna Madan and three different translated versions of Muna Madan. My study consisted of 75 expressions including linguistics, cultural and metaphorical. Non-random sampling procedure was followed.

### **3.3 Study Area/Field**

The area of study was on different expressions used in different translated versions of Muna Madan. Mainly, they included Linguistic, cultural and metaphorical expressions, techniques they employed in all versions and their comparative study in detail.

### **3.4 Data Collection Tools and Techniques**

Observation checklist was the tool for data collection. Parallel study of expressions was applied in the study. Three versions were studied parallel

### **3.5 Data Collection Procedures**

- i. I studied the original book of Muna Madan in Nepali and three translated versions in English.
- ii. I underlined the selected language expressions such as linguistic expressions, cultural expressions and metaphorical expressions.
- iii. I underlined all kinds of expressions in those three different translated versions on the basis of underlined expressions from the original text.
- iv. I listed out 25 tables for the study of 25 linguistic expressions, 5 tables for the study of cultural expressions and 5 tables for the study of metaphorical expressions.
- v. I listed out techniques employed in translating linguistic, cultural and metaphorical expressions in different versions.
- vi. I listed out the number of the frequency of the techniques adopted by different language expressions such as linguistic, cultural and metaphorical.

### **3.6 Data Analysis and Interpretation Procedures**

Data were analyzed and interpreted separately in terms of techniques adopted in translating linguistic, cultural and metaphorical expressions. Through data analysis, interpretation of data and comparative study of the English versions was developed. Analysis of techniques adopted by English versions was developed.

## **CHAPTER FOUR**

### **ANALYSIS AND INTERPRETATION OF RESULTS**

This chapter deals with analysis of data and interpretation of results and also presents summary of findings.

#### **4.1 Analysis of Data and Interpretation of Results**

Since this study aimed to find the techniques adopted in translating the text Muna Madan in three different translated versions in terms of linguistic, cultural and metaphorical expressions and analysis has been made within three sections.

##### **4.1.1. Analysis of Data and Interpretation of Results on the Basis of Techniques Adopted in Three Versions**

The data have been taken from three translated versions of Muna Madan. The data such as linguistic expressions, cultural expressions and metaphorical expressions have been analyzed and interpreted on the basis of techniques they employed in translation process in three English versions of Muna Madan.

##### **4.1.1.1 Techniques Adopted in Translating Linguistic Expressions**

Twenty five linguistic expressions have been analyzed and interpreted in terms of techniques they employed in three translated versions in the next page.

**Table: 1**

**Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Nachhodi janos he meraprana! akeli malai.	V-1 Do not go, my life, do not leave me alone,	Literal and avoidance
	V-2 Leave me not alone, I pray, do not go my love,	Literal, avoidance and addition
	V-3 My dear darling, please make no journey, leave me not alone here.	Literal, avoidance and addition

In the above table, the SL, '*nachhodi janos he meraprana! akeli mala*' has been translated in V-1 as '*Do not go, my life, do not leave me alone,*' in V-2, as '*Leave me not alone, I pray, do not go my love,*' and in V-3 as '*My dear darling, please make no journey, leave me not alone here.*' Regarding techniques adopted in translating the expressions, V-1 used literal and avoidance techniques while V-2 and V-3 used different techniques such as literal, avoidance and addition techniques. Literal translation and avoidance are the most frequently employed techniques in three versions.

**Table: 2**

**Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Manako banma nanibhne gari biraha jalai.	V-1 Do not light the fire of longing in the forest of my heart.	Literal
	V-2 Forest of sorrow forever, set not on fire my love.	Literal, avoidance and addition
	V-3 My heart is burning, fire of sorrow has been set for ever.	Literal

The SL expression, *'Manako banma nanibhne gari biraha jalai,'* has been translated in V-1 as *'Do not light the fire of longing in the forest of my heart'* in V-2 as *'Forest of sorrow forever, set not on fire my love.'* and in V-3 as *'My heart is burning, fire of sorrow has been set for ever.'* Regarding the techniques adopted in translating the expression, V-1 used literal while V-2 used literal, avoidance and addition techniques and V-3 used literal technique. Literal translation technique is the most frequently used technique in three versions.

**Table: 3**

**Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques
S.L	T.T	Adopted
Nanibhne gari biraha jalaiee.	V-1 The endless fire of longing in a life apart.	Literal
	V-2 -	Deletion
	V-3 Fire of sorrow has been set for ever	Literal and addition

The SL expression, *'nanibhne gari biraha jalaiee,'* has been translated in V-1 as *'The endless fire of longing in a life apart'* in V-2 there is no translation and in V-3 as *'Fire of sorrow has been set for ever'*. Regarding techniques adopted in translating the expression, V-1 used literal translation while V-2 used deletion technique and V-3 used literal translation and addition techniques. Literal translation technique was widely used technique in both V-1 and V-3.

**Table: 4****Linguistic Expressions in TT and Techniques Employed**

<b>Linguistic Expressions</b>		<b>Techniques</b>
<b>S.L</b>	<b>T.T</b>	<b>Adopted</b>
Lochanka tara! He mera pyara! Yo jati bilaye.	<b>V-1</b> But star of my eye; oh dearest love, if this light disappeared	Literal
	<b>V-2</b> Had I been dead my dear, I'd never had said a word.	Literal
	<b>V-3</b> If I would be dead, my dear sweetheart, My star of the eye!	Literal

The SL expression, 'Lochanka tara! He mera pyara! Yo jaati bilaye.' has been translated in V-1 as '*But star of my eye; oh dearest love, if this light disappeared*' in V-2 as '*Had I been dead my dear, I'd never had said a word.*' and in V-3 as '*If I would be dead, my dear sweetheart, My star of the eye!*'. Regarding techniques adopted in translating the expressions, all versions employed literal translation technique. Literal translation technique has been the widely used technique.

**Table: 5****Linguistic Expressions in TT and Techniques Employed**

<b>Linguistic Expressions</b>		<b>Techniques</b>
<b>S.L</b>	<b>T.T</b>	<b>Adopted</b>
K bhanu? bhane ma kehi thina bisanai pilaye,	<b>V-1</b> Would I speak? Even if you poison me, I would say nothing.	Literal
	<b>V-2</b> Was I offered poison. Love, I wouldn't breathe a word.	Literal
	<b>V-3</b> I Would be silent by drinking poison, you know, then no more cry.	Literal

The SL expression, '*ke bhanu? bhane ma kehi thina bisanai pilaye,*' has been translated in V-1 as '*Would I speak? Even if you poison me, I would say nothing*', in V-2 as '*Was I offered poison. Love, I wouldn't breathe a word*' and in V-3 as '*I would be silent by driving poison, you know, then no more cry.*'. Regarding techniques adopted in translating the expressions, all English versions used literal translation techniques. Literal translation is the widely used technique in all versions.

**Table: 6**

**Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Pyara! bisanai pilaye!	V-1 Beloved, nothing at all!	Literal
	V-2 -	Deletion
	V-3 My love! If one serves poison me.	Literal

The SL expression, '*Pyara! bvisanai pilaye!*' has been translated in V-1 as '*Beloved, nothing at all!*' in V-2 there is no translation and in V-3 as '*My love! If one serves poison me.*'. Regarding techniques adopted in translating the expressions, V-1 and V-3 both used literal translation technique. Literal translation is the widely used technique in all English versions.

**Table: 7**

**Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Manako kura galama adchha, adkanchha galaama,	V-1 The words in my heart stick in my throat,	Literal
	V-2 My thoughts, my words are stuck, in my throat,	Literal
	V-3 All of my feelings stick in my throat, and make a chocking sore.	Literal and addition

**Table: 8****Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Yo mero mutu pachasa baji dhadkanchha palaama.	<b>V-1</b> My heart pounds fifty times very second,	Literal
	<b>V-2</b> A nervous heart that races wild, lies within me wrapped.	Literal, avoidance and substitution
	<b>V-3</b> My heart is beating, within a second, fifty times or some more.	Literal and addition

The SL expression, ‘*yo mero mutu pachasa baji dhadkanchha palaama*’ has been translated in V-1 as ‘*My heart pounds fifty times very second,*’, in V-2 as ‘*A nervous heart that races wild, lies within me wrapped.*’ and in V-3 as ‘*My heart is beating, within a second, fifty times or some more.*’. Regarding techniques adopted in translating the expressions, V-1 used literal translation technique while V-2 used addition, substitution and avoidance and V-3 used literal and addition translation techniques. Literal translation is the most frequently used technique in all versions.

**Table: 9****Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Yo chhati mero chireko kholi najara garaye,.	<b>V-1</b> Oh that my breast would burst that you might see,	Literal and addition
	<b>V-2</b> If I could only split my breast to show you what’s within,	Literal
	<b>V-3</b> If I could show the picture of my heart, tearing spinal cord.	Literal and substitution



The SL expression, ‘*yo chhati mero chireko kholi najara garaye,*’ has been translated in V-1 as ‘*Oh that my breast would burst that you might see,*’ in V-2 as ‘*If I could only split my breast to show you what’s within,*’ and in V-3 as ‘*I could show the picture of my heart, tearing spinal cord.*’. Regarding techniques adopted in translating the expressions, V-1 used literal translation and addition techniques while V-2 used literal translation, technique and V-3 used literal translation and substitution techniques. Literal translation technique has been the most frequently used technique.

**Table: 10**

**Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Tyo mana kehi farkado hola, tasbira khulaye! najara garaye,.	<b>V-1</b> Your mind might be changed by the picture revealed.	Literal
	<b>V-2</b> It would change your mind a bit, and your heart would win. within,	Literal and substitution
	<b>V-3</b> Probably, I would be able to make you be convinced in my words.	Literal and elaboration

The SL expression, ‘*tyo mana kehi farkado hola, tasbira khulaye!*’, has been translated in V-1 as ‘*Your mind might be changed by the picture revealed.*’ in V-2 as ‘*It would change your mind a bit, and your heart would win.*’ and in V-3 as ‘*Probably, I would be able to make you be convinced in my words.*’. Regarding techniques adopted in translating the expressions, V-1 used literal translation technique, V-2 used literal and substitution translation techniques and V-3 used literal translation and elaboration techniques. Literal translation has been the most frequently in all versions.

**Table: 11**

**Linguistic Expressions in TT and Techniques Employed**

<b>Linguistic Expressions</b>		<b>Techniques</b>
<b>S.L</b>	<b>T.T</b>	<b>Adopted</b>
Aasuma khaschha manaka tukra yo aasu boldaina,	<b>V-1</b> A piece of my heart falls in these dumb tears,	Reduction
	<b>V-2</b> My heart will tears in pieces falls, they say not a word,	Literal
	<b>V-3</b> All the feelings are dropping with tears, the tears are so mute.	Literal

The SL expression, ‘*asuma khaschha manaka tukra yo aasu boldaina*,’ has been translated in V-1 as ‘*A piece of my heart falls in these dumb tears,*’ in V-2 as ‘*My heart will tears in pieces falls, they say not a word,*’ and V-3 as ‘*All the feelings are dropping with tears, the tears are so mute.*’. Regarding techniques adopted in translating the expressions, V-1 used reduction technique while V-2 and V-3 used literal translation technique. Literal translation has been the most frequently used technique in two versions i.e. V-2 and V-3.

**Table: 12**

**Linguistic Expressions in TT and Techniques Employed**

<b>Linguistic Expressions</b>		<b>Techniques</b>
<b>S.L</b>	<b>T.T</b>	<b>Adopted</b>
Manako kura Manama baschha, chhatile kholdaina,	<b>V-1</b> The words in my heart stay where they are, My breast cannot burst.	Literal
	<b>V-2</b> All my thoughts within me lie, tears, breast breathe not a word.	Literal
	<b>V-3</b> Feelings are remained within the mind, the heart doesnot refute.	Literal

The SL expression, ‘*manako kura Manama baschha, chhatile kholdaina,*’ has been translated in V-1 as ‘*The words in my heart stay where they are, My breast cannot burst.*’ in V-2 as ‘*All my thoughts within me lie, tears, breast breathe not a word.*’ and V-3 as ‘*Feelings are remained within the mind, the heart does not refute.*’. Regarding techniques adopted in translating the expressions, V-1, V-2 and V-3 all used Literal translation technique. Literal translation has been the most frequently used technique in all versions.

**Table: 13**

**Linguistic Expressions in TT and Techniques Employed**

<b>Linguistic Expressions</b>		<b>Techniques Adopted</b>
<b>S.L</b>	<b>T.T</b>	
Pyara aaule boldaina	<b>V-1</b> Love, my tear cannot speak.	Literal
	<b>V-2</b> -	Deletion
	<b>V-3</b> My love, tears are so mule.	Literal

The SL expression, ‘*pyara aaule boldaina*’, has been translated in V-1 as ‘*Love, my tear cannot speak.*’ in V-2 there is no translation and in V-3 as ‘*My love, tears are so mule.*’. Regarding techniques adopted in translating the expressions, V-1 used literal translation technique while V-2 used deletion technique and V-3 used literal translation technique. Literal Translation was the most frequently used technique in both V-1 and V-3.

**Table: 14**

**Linguistic Expressions in TT and Techniques Employed**

<b>Linguistic Expressions</b>		<b>Techniques</b>
<b>S.L</b>	<b>T.T</b>	<b>Adopted</b>
He meri muna! Nabhana tyeso, Junama phuleki.	<b>V-1</b> Do not say such things, My Muna you who bloom in the moonlight	Literal
	<b>V-2</b> Don't say that my Muna, oh dearest do not fret.	Literal and avoidance
	<b>V-3</b> My dearest Muna do not say like this, O my bud on the moon.	Literal and elaboration

The SL expression, '*he meri muna! Nabhana tyeso Junama phuleki,*' has translated in V-1 as '*Do not say such things, My Muna you who bloom in the moonlight*', in V-2 as '*Don't say that my Muna, oh dearest do not fret.*' and in V-3 as '*My dearest Muna do not say like this, O my bud on the moon.*'.

Regarding the techniques adopted in translating the expressions, V-1 used literal translation technique while V-2 employed literal translation and avoidance technique and V-3 used literal translation and elaboration techniques. Literal translation technique has been the most frequently used technique in all versions.

**Table No: 15**

**Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques
S.L	T.T	Adopted
Bharkanchhu phanne ma chhado bhhanne kinaho bhuleki?	V-1 You know I will return in haste, why don't you hear what I say?	Addition and substitution
	V-2 I will be back on very soon, why do you forget?	Literal
	V-3 I will be back on very soon, why do you forget?	Literal and addition

The SL expression, '*bharkanchhu phanne ma chhado bhhanne kinaho bhuleki?*' has been translated in V-1 as '*I will be back on very soon, why do you forget?*' in V-2 as '*I will be back on very soon, why do you forget?*' and in V-3 as '*I will be back on very soon, why do you forget?*'. Regarding the techniques adopted in translating the expressions, V-1 used addition and substitution techniques while V-2 used only literal translation technique and V-3 used literal translation and addition technique. Addition and literal translation are the mostly used technique in all versions.

**Table: 16**

**Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques
S.L	T.T	Adopted
Ma bisai dina basula Lhasa, batama bisai dina,	V-1 Just twenty I will spend in Lhasa, and twenty on the road	Literal and addition
	V-2 Just twenty days in Lhasa, and twenty on the	Literal and addition
	V-3 Twenty days for visiting for Lhasa, twenty on the way.	Literal

The SL expression, ‘*ma bisai dina basula Lhasa, batama bisai dina,*’ has been translated in V-1 as ‘*Just twenty I will spend in Lhasa, and twenty on the road*’ in V-2 as ‘*Just twenty days in Lhasa, and twenty on the way*’ and in V-3 as ‘*Twenty days for visiting for Lhasa, twenty on the way.*’ Regarding the techniques adopted in translating the expressions, V-1 used literal translation and addition techniques while V-2 also used employed literal techniques and addition techniques and V-3 used literal translation technique. Literal translation has been the most frequently used techniques in all versions.

**Table: 17**

**Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques
S.L	TT	Adopted
Chakhewpheri aauchha udi <u>bihana</u> kunai dina.	<b>V-1</b> The goose will fly home in the morning	Literal and deletion
	<b>V-2</b> And like homing pigeon, I’ll be home.,	Literal and deletion
	<b>V-3</b> The homing pigeon will return again at the dawn, on a day	Literal

The SL expression, ‘*chakhewa pheri\_aauchha udi bihana kunai dina,*’ has been translated in V-1 as ‘*The goose will fly home in the morning*’ in V-2 as ‘*And like homing pigeon, I’ll be home someday.*’, and in V-3 as ‘*The homing pigeon will return again at the dawn, on a day.*’ Regarding the techniques adopted in translating the expressions, V-1 used literal and deletion techniques while V-2 used lateral and deletion techniques and V-3 used literal technique. Literal translation has been the most frequently used technique in all versions.

**Table: 18****Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Pyari! bhetako bada din!	<b>V-1</b> On the day of our sweet reunion.	Literal and deletion
	<b>V-2</b> A time will come my love, When we will meet one day.	Literal and expansion
	<b>V-3</b> My love, on our festive day.	Literal

The SLExpression, '*pyari! bhetako bada din!*' has been translated in V-1 as '*On the day of our sweet reunion.*', in V-2 as '*A time will come my love, When we will meet one day.*' and in V-3 as '*My love, on our festive day.*'. Regarding the techniques adopted in translating the expressions, V-1 used literal and deletion techniques while V-2 used literal and expansion and V-3 used literal technique.

**Table: 19****Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Ki mari chhadyo, ki garichhadyo marda ko irada,	<b>V-1</b> A man's resolve is firm unto death,	Literal
	<b>V-2</b> Once a man decides my dear, he will either do or die.	Literal and addition
	<b>V-3</b> A brave mans' target: either to do or die during endeavors.	Literal

The SL expression, *ki mari chhadyo, ki garichhadyo marda ko irada*, has been translated in V-1 as '*A man's resolve is firm unto death,*', in V-2 as '*Once a*

*man decides my dear, he will either do or die.*' and V-3 as 'A brave mans' target: *either to do or die during endeavors.*'. Regarding the techniques adopted in translating the expressions, V-1 used literal translation technique while V-2 employed literal translation and addition techniques and V-3 used literal translation technique. Literal translation technique has been the most frequently used technique.

**Table: 20**

**Linguistic Expressions in TL and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Nahala pya ! batama mero aasuko yo badha,	<b>V-1</b> Do not block my path with your tears,	Literal
	<b>V-2</b> Stop me not with tears. Love, for on my way they lie.	Literal
	<b>V-3</b> Darling! please do not hamper my effort by shedding such tears.	Literal

The SL expression, *nahala pyara ! batama mero aasuko yo badha*, has been translated in V-1 as '*Do not block my path with your tears,*', in V-2 as '*Stop me not with tears. Love, for on my way they lie.*' and in V-3 as '*Darling! please do not hamper my effort by shedding such tears.*'. Regarding tshe techniques adopted in translating the expressions, V-1, V-2 and V-3, all versions, used literal translation technique. Literal translation technique has been the mostly used techniques.



**Table: 21**

**Linguistic Expressions in TT and Techniques Employed**

<b>Linguistic Expressions</b>		<b>Techniques</b>
<b>S.L</b>	<b>T.T</b>	<b>Adopted</b>
Anaara dana dataka laharakholera hasana,	<b>V-1</b> Your teeth are like pomegranate seeds, show me them now as you smile,	Literal
	<b>V-2</b> Let me see the rose of pearls that glitter when you smile,	Literal and substitution
	<b>V-3</b> Beautiful teeth like pomegranate-seed, please reveal smiling.	Literal

The SL expression, ‘*anaara dana dataka laharakholera hasana,*’ has been translated in V-1 as ‘*Your teeth are like pomegranate seeds, show me them now as you smile,*’, in V-2 as ‘*Let me see the rose of pearls that glitter when you smile,*’ and V-3 as ‘*Beautiful teeth like pomegranate-seed, please reveal smiling.*’. Regarding the techniques adopted in translating expressions, V-1 used literal translation technique while V-2 adopted literal and substitution techniques and V-3 adopted literal technique. Literal translation technique has been the most frequently used technique.

**Table: 22****Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
Timile haase ma hakna sakchhu indra ko aasana,	<b>V-1</b> If you smiled I would be the bold enough to drive indras from his thorne,	Literal
	<b>V-2</b> For, if you smile I can sit, on indra's thorne in the style	Literal and addition
	<b>V-3</b> I can challenge the thorne of heaven, when you are smiling,	Literal

The SL expression, '*timile hase ma hakna sakchhu indra ko aasana,*' has been translated in V-1 as '*If you smiled I would be the bold enough to drive indras from his thorne,*' in V-2 as '*For, if you smile I can sit, on indra's thorne in the style*' and V-3 as '*I can challenge the thorne of heaven, when you are smiling,*'. Regarding the techniques adopted in translating the expressions, V-1 and V-2 used literal translation and addition techniques and V-3 used literal translation techniques. Literal translation technique has been the mostly used technique in all versions.

**Table: 23****Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.L	
Pyari! Bidama haasana!	<b>V-1</b> Smile, my love, as you bid me farewell,	Literal
	<b>V-2</b> Before we part my love, let me see your smile.	Literal
	<b>V-3</b> My love, see me off smiling.	Literal

The SL expression, ‘*pyari! Bidama haasana!*,’ has been translated in V-1 as ‘*Smile, my love, as you bid me farewell,*’ in V-2 as ‘*Before we part my love, let me see your smile.*’ and in V-3 as ‘*My love, see me off smiling.*’. Regarding the techniques adopted in translating the expressions, V-1, V-2 and V-3, all versions, used Literal translation technique. Literal translation is the most frequently used technique.

**Table: 24**

**Linguistic Expressions in TT and Techniques Employed**

Linguistic Expressions		Techniques Adopted
S.L	T.T	
He mera Rama! He mera Krishna! Jangala pahada,	<b>V-1</b> ‘My mera Rama! He mera Krishna, there are jungles and mountains,	Literal
	<b>V-2</b> Jungles and mountains my love, on your way will lie,	Literal
	<b>V-3</b> My dear Rama! my dear Krishna! frightening jungle.	Literal and addition

The SL expression, ‘*he mera Rama! He mera Krishna! Jangala pahada,*’ has been translated in V-1 as ‘*My mera Rama! He mera Krishna, there are jungles and mountains*’, in V-2 as ‘*Jungles and mountains my love, on your way will lie,*’ and in V-3 as ‘*My dear Rama! my dear Krishna! frightening jungle.*’. Regarding techniques adopted in translating the expressions, V-1 and V-2 employed literal translation technique while V-3 employed literal translation and addition techniques. Literal translation is the most frequently used technique .

**Table: 25**

**Linguistic Expressions in TT and Techniques Employed**

<b>Linguistic Expressions</b>		<b>Techniques Adopted</b>
<b>S.L</b>	<b>T.T</b>	
Bhiraka bhote, banaka jantu, gaiko aahara,	<b>V-1</b> Tibetans on the cliffs, wild beasts who eat cows,	Literal
	<b>V-2</b> By Tibetan savage, animal wild, you might perchance die.	Literal , substitution and avoidance
	<b>V-3</b> The savage en route, and in the forest frightening animals.	Literal substitution and avoidance

The SL expression, '*bhiraka bhote, banaka jantu, gaiko aahara,*' has been translated in V-1 as '*Tibetans on the cliffs, wild beasts who eat cows,*' in V-2 as '*By Tibetan savage, animal wild, you might perchance die.*' and V-3 as '*The savage en route, and in the forest frightening animals.*'. Regarding techniques adopted in translating the expressions, V-1 used literal technique while V-2 and V-3 used literal translation, substitution and avoidance techniques. Literal translation technique has been the most frequently used technique.

**4.1.1.2 Techniques Adopted in Translating Cultural Expressions**

The Translation technique employed in translating cultural expressions in three English versions have been analyzed and interpreted in the next page.

**Table: 26**  
**Cultural expressions with their Equivalence in English and Techniques they Employed**

S.N	Cultural Expressions (S.L)	Cultural Expressions and Techniques Employed (T.T) Version-1	Cultural Expressions and Techniques Employed (T.T) Version-1	Cultural Expressions and Techniques Employed (T.T) Version-1
1.	<b>He mera prana</b>	my life (reduction)	My love (reduction)	my dear darling (reduction and addition)
2.	<b>He mera pyara</b>	Oh dearest love (reduction)	- (deletion)	my dear sweet heart (reduction and addition)
3.	<b>Pachasa baaji</b>	fifty times (literal translation)	- (deletion)	- (deletion)
4.	<b>palaama</b>	every second (substitution)	- (deletion)	within a second (substitution)
5.	<b>He meri Muna</b>	My Muna (reduction)	My Muna (reduction)	My dearest Muna (reduction and addition)

The SL expression, ‘*he mera prana,*’ has been translated in V-1 as ‘my life’ in V-2 as ‘My love’ and in V-3 as ‘my dear darling’. Regarding techniques adopted in translating the expressions, V-1 and V-2 used reduction technique while V-3 employed reduction and addition techniques. Reduction has been the most widely used technique in all English versions.

The SL expression, ‘*he mera pyara,*’ has been translated in V-1 as ‘*oh dearest love*’, in V-2, translation process has not taken place and in V-3 as ‘*my dear*

*sweet heart*'. Regarding techniques adopted in translating the expressions, V-1 used reduction technique while V-2 used deletion technique and V-3 used reduction and addition techniques. Reduction technique has been the frequently used technique in both V-1 and V-3.

The SL expression, '*pachasa baji*' has been translated in V-1 as '*fifty times*' in V-2 the expression is not translated and in V-3 as '*fifty times or some more*'. Regarding techniques adopted in translating the expression, V-1 used literal translation technique while V-2 used deletion technique and V-3 used substitution technique. No technique has been frequently used in three English versions.

The SL expression, '*palaama,*' has been translated in V-1 as '*every second*' in V-2, the expression is untranslated and in V-3 as '*within a second*'. Regarding techniques adopted in translating the expression, V-1 used substitution technique while V-2 used deletion technique and V-3 used substitution technique. Substitution technique has been frequently used technique in both V-1 and V-3.

The SL expression, '*he meri muna,*' has been translated in V-1 as '*My Muna*' in V-2 as '*My muna*' and in V-3 as '*My dearest Muna*'. Regarding techniques adopted in translating the expression, V-1 used reduction technique, V-2 also used reduction technique and V-3 used reduction and addition techniques. Reduction technique has been the most frequently used technique in all English versions.

**Table: 27**

**Cultural expressions with their Equivalence in English and Techniques they Employed**

<b>S.N</b>	<b>Cultural Expressions (S.L)</b>	<b>Cultural Expressions and Techniques Employed (T.T) Version-1</b>	<b>Cultural Expressions and Techniques Employed (T.T) Version-1</b>	<b>Cultural Expressions and Techniques Employed (T.T) Version-1</b>
<b>6.</b>	<b>Chakhewa</b>	the goose (literal translation)	A homing pigeon (substitution)	the homing pigeon (substitution technique)
<b>7.</b>	<b>Anaara Dana</b>	pomegranate seeds (literal translation)	Rows of pearls (substitution)	pomegranate seeds (literal translation)
<b>8.</b>	<b>Gai</b>	Cow (literal translation)	- (deletion)	- (deletion)
<b>9.</b>	<b>indrako aasana</b>	indra thorne (transference technique)	indras' thorne (transference technique)	thorne of heaven (substitution)
<b>10.</b>	<b>He mera Rama! He mera Krishna</b>	My Rama, my Krishna, (reduction and cleque)	my lord (substitution)	my dear Rama! my dear Krishna (reduction and addition)

The SL expression, '*chakhewa*,' has been translated in V-1 as '*the goose*' in V-2 as '*A homing pigeon*' and in V-3 as '*the homing pigeon*'. Regarding techniques adopted in translating the expression, V-1 used literal translation

technique while V-2 and V-3 used substitution techniques. Substitution technique has been the frequently used technique in both V-2 and V-3.

The SL expression, '*Anaara daana,*' has been translated in V-1 as '*pomogranate seeds*', in V-2 as 'Rows of pearls', and in V-3 as '*pomegranate seeds*'. Regarding techniques adopted in translating the expression, V-1 used literal translation technique while V-2 used substitution technique and V-3 used literal translation technique. Literal translation technique has been the frequently used technique in both V-1 and V-3.

The SL expression, '*gai,*' has been translated in V-1 as '*Cow*', in V-2 and V-3 there is no translation for the expression. Regarding techniques adopted in translating the expression, V-1 used literal translation technique while V-2 and V-3 used deletion technique.. Deletion technique has been the frequently used technique in both V-2 and V-3.

The SL expression, '*indra ko aasana,*' has been translated in V-1 as '*indra thorne*', in V-2 as '*indras' thorne*' and V-3 as '*thorne of heaven*'. Regarding techniques in translating the expression, V-1 and V-2 used transference technique while V-3 used substitution technique. Transference technique has been the frequently used technique in both V-1 and V-2.

The SL expression, '*he mera rama! he mera krishna!,*' has been translated in V-1 as '*My Rama, my Krishna,*', in V-2 as '*my lord*' and in V-3 as '*my dear Rama! my dear Krishna!*'. Regarding techniques adopted in translating the expression, V-1 used reduction and claue techniques while V-2 used substitution technique and V-3 used reduction and addition techniques. Reduction technique has been the frequently used technique in both V-1 and V-3.



**Table: 28**

**Cultural expressions with their Equivalence in English and Techniques they Employed**

<b>S.N</b>	<b>Cultural Expressions (S.L)</b>	<b>Cultural Expressions and Techniques Employed (T.T) Version-1</b>	<b>Cultural Expressions and Techniques Employed (T.T) Version-1</b>	<b>Cultural Expressions and Techniques Employed (T.T) Version-1</b>
<b>11.</b>	<b>Bhote</b>	Tibetans (substitution)	Tibetans savage (substitution and addition)	savage en route (substitution and addition)
<b>12.</b>	<b>he naaga kanya</b>	Oh! holy nymph (sense translation)	my love, my dear (substitution)	O my beauty queen (literal translation and addition)
<b>13.</b>	<b>Lacchinki batti</b>	Lamp of good auspice (elaboration)	a lucky lamp (substitution)	O light of good luck (literal translation and addition)
<b>14.</b>	<b>tin bias hiud</b>	sixty winters (cleque)	sixty winters (cleque)	sixty plus (cleque, reduction and addition)
<b>15.</b>	<b>saga ra sisnu</b>	neetles and greens (literal translation)	neetles and green (literal translation)	Greens (reduction)

The SL expression, '*bhote*,' has been translated in in V-1 as '*Tibetans*', in V-2 as '*Tibetans savage*' and in V-3 as '*savage on route*'. Regarding techniques adopted in translating the expression, V-1 used substitution technique while

V-2 and V-3 used substitution and addition techniques. Substitution technique has been the most frequently used technique in all English versions.

The SL expression, '*he naagkanya*,' has been translated in V-1 as '*Oh! holy nymph*', in V-2 as '*my love, my dear*' and in V-3 as '*O my beauty queen*'.

Regarding techniques adopted in translating the expression, V-1 used sense translation technique while V-2 used substitution technique and V-3 used literal translation and addition techniques. No technique has been frequently used in all English versions.

The SL expression, '*Lakchhinki batti*,' has been translated in V-1 as '*Lamp of good auspice*', in V-2 as '*a lucky lamp*' and in V-3 as '*o light of good luck*'.

Regarding techniques adopted in translating the expression, V-1 used elaboration technique while V-2 used substitution technique and V-3 used literal and addition techniques. No technique has been the frequently used technique in all English versions.

The SL expression, '*tin bias hiud*,' has been translated in V-1 as '*sixty winters*', V-2 as '*sixty winters*' and in V-3 as '*sixty plus*'. Regarding techniques adopted in translating the expression, V-1 and V-2 used claue technique while V-3 used claue, reduction, addition and cleque techniques. Cleque technique has been the most frequently used technique in all English versions.

The SL expression, '*saga ra sisnu*,' has been translated in V-1 as '*neetles and greens*', in V-2 as '*neetles and green*' and V-3 as '*Greens*'. Regarding techniques adopted in translating the expression, V-1 and V-2 used literal translation technique while V-2 used reduction technique. Literal translation technique has been the frequently used technique in V-1 and V-2.

**Table: 29**  
**Cultural expressions with their Equivalence in English and Techniques**  
**they Employed**

S.N	Cultural Expressions (S.L)	Cultural Expressions and Techniques Employed (T.T) Version-1	Cultural Expressions and Techniques Employed (T.T) Version-1	Cultural Expressions and Techniques Employed (T.T) Version-1
16.	<b>Danda</b>	Hills (literal translation)	Hillside (literal translation)	Hills (literal translation)
17.	<b>Chahur</b>	Fields (substitution)	plains (substitution)	Meadows (substitution)
18.	<b>kuiro</b>	Mist (literal translation)	Mist (literal translation)	Cloud (substitution)
19.	<b>Hiu</b>	Snow (literal translation)	Snow (literal translation)	Snow (literal translation)
20.	<b>Barapha</b>	Ice (literal translation)	snow (elaboration)	Icy (literal translation)

The SL expression, ‘*danda*’ has been translated in V-1 as ‘*Hills*’, in V-2 as ‘*Hillside*’ and V-3 as ‘*Hills*’. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions used literal translation technique. Literal translation technique has been the most frequently used technique in all English versions.

The SL expression, ‘*chaurma*,’ has been translated in V-1 as ‘*Fields*’, V-2 as ‘*plains*’ and V-3 as ‘*Meadows*’. Regarding techniques adopted in translating

the expression, V-1, V-2 and V-3, all versions, used substitution technique. Substitution technique has been the most frequently used technique in English versions.

The SL expression, '*kuhiro*,' has been translated in V-1 as '*mist*', in V-2 as '*mist*' and in V-3 as '*cloud*'. Regarding techniques adopted in translating the expression, V-1 and V-2 used literal translation technique while V-3 used substitution technique. Literal translation technique has been the frequently used technique in both V-1 and V-2.

The SL expression, '*hiu*,' has been is translated in V-1, V-2 and V-3, all versions, as '*snow*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions, used literal translation technique. Literal translation technique has been the most frequently used technique in English versions.

The SL expression, '*barapha*,' has been translated in V-1 as '*Ice*', in V-2 as '*snow*' and in V-3 as '*Icy*'. Regarding techniques adopted in translating the expression, V-1 and V-3 used literal translation technique while V-2 used elaboration technique. Literal translation technique has been the frequently used technique in both V-1 and V-3.

**Table: 30**  
**Cultural expressions with their Equivalence in English and Techniques**  
**they Employed**

S.N	Cultural Expressions (S.L)	Cultural Expressions and Techniques Employed (T.T) Version-1	Cultural Expressions and Techniques Employed (T.T) Version-1	Cultural Expressions and Techniques Employed (T.T) Version-1
21.	<b>chauri</b>	Yak (literal translation)	Yak (literal translation)	Yak (literal translation)
22.	<b>Sirisa phool</b>	Mimosa flowers (literal translation)	Sirisa flowers (transference)	albizzia lebbek (substitution)
23.	<b>Kichu Khola</b>	Kichu river (transference)	Kichu stream (transference)	River of Kichu (transference)
24.	<b>Linkor ko drisye</b>	Linkor vista (transference)	Linkor (transference)	scenery of Linkor (transference)
25.	<b>Amban ko mahal</b>	ambans' palace (transference)	amban (transference)	building of amban (transference)

The SL expression '*chauri*,' has been translated in V-1, V-2 and V-3 as '*Yak*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions, used literal translation technique. Literal translation technique has been the most frequently used technique in all English versions.

The SL expression, '*sirisa phul*,' has been translated in V-1 as '*Mimosa flower*', in V-2 as '*Sirisa flowers*' and '*albizzia lebbek*'. Regarding techniques adopted in translating the expression, V-1 used literal translation technique,

while V-2 used transference technique and V-3 used substitution technique. No technique has been the frequently used technique in English versions.

The SL expression, '*kichuko khola*,' has been translated in V-1 as '*Kichu river*', in V-2 as '*Kichu stream*' and in V-3 as '*River of Kichu*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions, used transference technique. Transference technique has been the most frequently used technique in English versions.

The SL expression, '*Linkor ko drisya*,' has been translated in V-1 as '*Linkor Vista*', in V-2 as '*Linkor*' and in V-3 as '*scenery of Linkor*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3 used transference technique. Transference technique has been the most frequently used technique in English versions.

The SL expression, '*ambanko mahal*,' has been translated in V-1 as '*amban's palace*', in V-2 as '*amban*' and in V-3 as '*building of amban*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions, used transference technique. Transference technique has been the most frequently used technique in English versions.

#### **4.1.1.3 Techniques Adopted in translating Metaphorical Expressions**

The translation techniques employed in translating metaphorical expressions in three English versions have been analyzed and interpreted in the next page.

**Table: 31**  
**Metaphoric Expressions with their Equivalence in English and their**  
**Techniques Employed**

S.N	Metaphoric Expressions (S.L)	Metaphoric Expressions and Techniques Employed (T.T) Version-1	Metaphoric Expressions and Techniques Employed (T.T) Version-1	Metaphoric Expressions and Techniques Employed (T.T) Version-1
1.	<b>anaara dana dataka lahara</b>	teeth are like rows of pomegranate seeds. (translation of metaphor by simile)	the rose of pearls that glitters. (conversion of metaphor)	beautiful teeth like pomegranate seeds. (translation of metaphor by simile plus sense)
2.	<b>thuga jhai tyo pau</b>	feet are as soft as flowers (translation of metaphor by simile plus sense)	your tender feet (conversion of metaphor to sense)	your feet so delicate (conversion of metaphor to sense)
3.	<b>he naag kanya</b>	Oh holy nymph (conversion of metaphor to sense)	Muna my love, my dear (conversion of metaphor to sense)	O my beautiful queen (conversion of metaphor to sense)
4.	<b>chandra muhara</b>	moonlight face (reproducing the same image in target language)	my dear (conversion of metaphor)	Splendor face (translation of metaphor by simile plus sense)
5.	<b>laxchhinki batti</b>	lamp of good luck (reproducing the same image in target language)	A lucky lamp (reproducing the same image in target language)	O light of good luck (reproducing the same image in target language)

The SL expression, ‘*anaara daana dataka lahara*,’ has been translated in V-1 as ‘*teeth are like rows of pomegranate seeds.*’, in V-2 as ‘*the rose of pearls that glitters*’ and V-3 as ‘*beautiful teeth like pomegranate seeds.*’. Regarding techniques adopted in translating the expression, V-1 used translation of metaphor by simile technique while V-2 used conversion of metaphor technique and V-3 used translation of metaphor by simile plus sense technique.

No any technique has been used as the frequently used technique in English versions.

The SL expression, '*thunga jhai tyo pau,*' has been translated in V-1 as '*feet are as soft as flowers*', in V-2 as '*your tender feet*' and in V-3 as '*your feet so delicate*'. Regarding techniques adopted in translating the expressions, V-1 used translation of metaphor by simile plus sense technique while V-2 and V-3 used conversion of metaphor to sense technique. Conversion of metaphor to sense technique has been used as the frequently used technique in both V2 and V-3.

The SL expression, '*he naag kanya,*' has been translated in V-1 as '*Oh holy nymph*', in V-2 as '*Muna my love, my dear*' and in V-3 as '*O my beautiful queen.*' Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions, used conversion of metaphor to sense technique. Conversion of metaphor to sense technique has been the most frequently used technique in all English versions.

The SL expression, '*chandramuhaara,*' has been translated in V-1 as '*moonlight face*', in V-2 as '*my dear*' and V-3 as '*Splendor face*'. Regarding techniques adopted in translating the expression, V-1 used reproducing the same image technique while V-2 used conversion of metaphor and V-3 used translation of metaphor by simile plus sense technique. No any technique has been used as the frequently used technique in English versions

The SL expression, '*laxchhinki batti,*' has been translated in V-1 as '*lamp of good luck*', in V-2 as '*A lucky lamp*' and V-3 as '*O light of good Luck*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions, used reproducing the same image technique. Reproducing the same image in target language technique has been used as the most frequently technique in English versions.



**Table: 32**  
**Metaphoric Expressions with their Equivalence in English and their**  
**Techniques Employed**

S.N	Metaphoric Expressions (S.L)	Metaphoric Expressions and Techniques Employed (T.T) Version-1	Metaphoric Expressions and Techniques Employed (T.T) Version-1	Metaphoric Expressions and Techniques Employed (T.T) Version-1
6.	<b>bulbule boli</b>	nightingale speech (reproducing the same image technique)	voices sweet (translation of metaphor by simile plus sense)	speaking like a nightingale (reproducing the same image technique)
7.	<b>galaako bicha gulapha phuleki</b>	rosy cheeks (conversion of metaphor to simile)	- (deletion)	rosy cheeks splendid (conversion of metaphor to sense)
8.	<b>batasa chiso barapha jhai duleko</b>	the wandering wind as cold as ice. (translation of metaphor by simile)	cold winds blow and bite like snow. (translation of metaphor by simile)	the wind blowing very cold icy thorb. (translation of metaphor by simile)
9.	<b>atyantai ramro kamal jhai phuleki</b>	as beautiful as the flowering lotus (translation of metaphor by simile plus sense)	beautiful, a lotus just in bloom (reproducing the same image in target language)	blossomed, like a lotus, charming and lovely boon. (translation of metaphor by simile plus sense)
10.	<b>jun jhai khuleki</b>	like moonlight. (deletion)	a moon, so radiant did she loom (reproducing the same image in target language)	beautiful like the moon (translation of metaphor by simile plus sense)

The expression, '*bulbule boli*,' has been translated in V-1 as '*nightingale speech*' in V-2 as '*voices sweet*' and in V-3 as '*speaking like a nightingale*'.

Regarding the techniques adopted in translating the expression, reproducing the same image in target language technique in v-1 and v-3, whereas translation of

metaphor in simile plus sense technique in v-2. Reproducing the same image in target language technique has been the frequently used technique in both V-1 and V-3.

The SL expression, '*galaako bicha gulaapha phuleki*, has been translated in V-1 as '*rosy cheeks*', in V-2 the expression has not been translated and in V-3 as '*rosy cheeks splendid*'. Regarding techniques adopted in translating the expression, V-1 and V-3 employed conversion of metaphor to sense technique while V-2 used deletion technique. Conversion of metaphor to sense technique has been the frequently used technique in V-1 and V-3.

The SL expression, '*bataasa chiso barafa chhai duleko*,' has been translated in V-1 as '*the wandering wind as cold as ice*', in V-2 as '*cold wind blow and bite like snow*' and in V-3 as '*the wind blowing very cold icy thorb.*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions employed translation of metaphor by simile technique. Translation of metaphor by simile technique has been the most frequently used technique in English versions.

The SL expression, '*atyantai ramro kamal jhai khuleki*,' has been translated in V-1 as '*as beautiful as the flowering lotus.*', in V-2 as '*beautiful, a lotus just in bloom.*' and in V-3 as '*blossomed like a lotus, charming and lovely boon.*'. Regarding techniques adopted in translating the expression, V-1 and V-3 used translation of metaphor by simile plus sense technique while V-2 used reproducing the same image technique. Translation of metaphor by simile has been the frequently used technique in both V-1 and V-3.

The SL expression, '*jun jhjai khuleki*,' has been translated in V-1 as '*like moonlight.*', in V-2 as '*a moon, so radiant did she loom*' and in V-3 as '*beautiful like the moon*'. Regarding techniques adopted in translating the expression, V-1 employed deletion technique while V-2 used reproducing the same image technique and V-3 employed translation of metaphor by simile

plus sense technique. No technique has been the frequently used technique in English versions.

**Table: 33**  
**Metaphoric Expressions with their Equivalence in English and their Techniques Employed**

S.N	Metaphoric Expressions  (S.L)	Metaphoric Expressions and Techniques Employed (T.T) Version-1	Metaphoric Expressions and Techniques Employed (T.T) Version-1	Metaphoric Expressions and Techniques Employed (T.T) Version-1
11.	<b>motika data hirako jata hajurle haseko</b>	pearly teeth are like diamond, their beauty has a charm when you smile. (same metaphor combined with sense)	your teeth are pearls that glitters, like diamond when you smile. (translation of metaphor by simile)	a glittering diamond revealing teeth like pearls. (same metaphor combined with sense)
12.	<b>jobanka hira saharka kira</b>	dewdrops of youth and city worms (conversion of metaphor to sense technique)	youthful city worms (reproducing the same image in target language)	belles, the worms of town (reproducing the same image in target language)
13.	<b>gulaaba jasto phuleko dila</b>	the heart has bloomed like a rose (translation of metaphor by simile)	a full bloom heart, like the rose. (translation of metaphor by simile)	my heart like a rose in the full moon. (translation of metaphor by simile)
14.	<b>bhaisile lagaaryo!</b>	buffalo was chasing me (reproducing the same image in target language)	buffalo threw me in the mud. (reproducing the same image in target language)	buffalo chased me odd. (reproducing the same image in target language)
15.	<b>dahine aakha phar phar garchha</b>	my right eye flutters (reproducing the same image in target language)	my right eye starts to flutter (reproducing the same image in target language)	twitching of right eye (reproducing the same image in target language)

The SL expression, '*motika data hiraako jaata,*' has been translated in V-1 as '*pearly teeth are like diamond, their beauty has a charm when you smile*', in V-

2 as *'Your teeth are pearls that glitters, like diamond when you smile.'* and V-3 as *'a glittering diamond revealing teeth like pearls.'* Regarding techniques adopted in translating the expression, V-1 used same metaphor combined with sense technique, V-2 and V-3 used translation of metaphor by simile technique. Translation of metaphor by simile has been the frequently used technique in both V-2 and V-3.

The SL expression, *'jobanka hira saharaka kira,'* has been translated in V-1 as *'dewdrops of youth and city worms'*, in V-2 as *'youthful city worms'* and in V-3 as *'belles the worm of town'*. Regarding techniques adopted in translating the expression, V-1 used conversion of metaphor to sense technique while V-2 and V-3 employed reproducing the same image in target language technique. Reproducing the same image in target language technique has been the frequently used technique in both V-2 and V-3.

The SL expression, *'gulaaba jasto phuleko dila,'* has been translated in V-1 as *'the heart has bloomed like a rose'* in V-2 as *'a full blown heart, like the rose'* and in V-3 as *'my heart like a rose in the full moon'*. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions, employed translation of metaphor by simile technique. Translation of metaphor by simile plus technique has been the most frequently used technique in all English versions.

The SL expression, *'bhaisile lagaaryo!,'* has been translated in V-1 as *'buffalo was chasing me'* in V-2 as *'buffalo threw me in the mud'* and in V-3 as *'buffalo chased me odd'*. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3 used reproducing the same image in target language technique. Reproducing the same image in target language technique has been the most frequently used technique in all English versions.

The SL expression, *'dahine aakha phar phar garchha,'* has been translated in V-1 as *'my right eye flutters'* in V-2 as *'my right eye starts to flutters'* and in V-3 as *'twitching of right eye'*. Regarding techniques adopted in translating the

expression, V-1, V-2 and V-3, all versions, employed reproducing the same image in target language technique. Reproducing the same image in target language technique has been the most frequently used technique in all English versions.

**Table: 34**  
**Metaphoric Expressions with their Equivalence in English and their Techniques Employed**

S.N	Metaphoric Expressions (S.L)	Metaphoric Expressions and Techniques Employed (T.T) Version-1	Metaphoric Expressions and Techniques Employed (T.T) Version-1	Metaphoric Expressions and Techniques Employed (T.T) Version-1
16.	<b>Iswor mera he bhote dai</b>	you are my lord, my Tibetan brother. (reproducing the same image in target language)	my god, my Tibetan brother. (reproducing the same image in target language)	my Tibetan sir! really you are lord (reproducing the same image in target language technique)
17.	<b>Chandra lai chandrama herchhin</b>	one moon looks at another (reproducing the same image in target language )	one moon stares at another (reproducing the same image in target language technique)	two similar moon glancing each other (reproducing the same image in target language technique)
18.	<b>singha jhai hridaya</b>	lion hearted (reproducing the same image in target language)	a lion's heart (reproducing the same image in target language technique)	heart is as bold as lion (translation of metaphor by simile)
19.	<b>dadako juna</b>	the setting moon (reproducing the same image in target language)	the waning moon (reproducing the same image in target language )	like a setting moon (reproducing the same image in target language technique)
20.	<b>gharaki batti</b>	this lamp (deletion)	a home lamp (reproducing the same image in target language)	like a lamp (deletion)

The SL expression, '*Iswora mera he bhote dai,*' has been translated in V-1 as '*you are my lord, my Tibetan brother.*' in V-2 as '*my god, my Tibetan brother.*'

and in V-3 as '*my Tibetan sir! really you are lord*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3 used reproducing the same image in target language technique. Reproducing the same image in target language technique has been the most frequently used technique in all English versions.

The SL expression, '*Chandrama lai chandrama herchhin*,' has been translated in V-1 as '*one moon looks at another*' in V-2 as '*one moon stares at another*' and in V-3 as '*two similar moon glancing each other*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions, employed reproducing the same image in target language technique. Reproducing the same image in target language technique has been the most frequently used technique in all English versions.

The SL expression, '*singa jhai hridaya*,' has been translated in V-1 as '*lion hearted*', in V-2 as '*a lion's heart*' and in V-3 as '*heart is as bold as lion*'. Regarding techniques adopted in translating the expression, V-1 and V-2 employed reproducing the same image in target language technique and V-3 employed translation of metaphor by simile technique. Reproducing the same image in target language technique has been used frequently in both V-1 and V-2.

The SL expression, '*dadako juna*,' has been translated in V-1 as '*the setting moon*', in V-2 as '*the waning moon*' and in V-3 as '*the setting moon*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions, employed reproducing the same image in target language technique. Reproducing the same image in target language technique has been the most frequently used technique in all English versions.

The SL expression, '*gharaki batti*,' has been translated in V-1 as '*this moon*', in V-2 as '*a home lamp*' and in V-3 as '*like a setting moon*'. Regarding techniques adopted in translating the expression, V-1 and V-3 adopted deletion technique while V-2 adopted reproducing the same image in target language

technique. Deletion technique has been the frequently used technique in both V-1 and V-3.

**Table: 35**  
**Metaphoric Expressions with their Equivalence in English and their Techniques Employed**

S.N	Metaphoric Expressions  (S.L)	Metaphoric Expressions and Techniques Employed (T.T) Version-1	Metaphoric Expressions and Techniques Employed (T.T) Version-1	Metaphoric Expressions and Techniques Employed (T.T) Version-1
21.	<b>sapana bhitra payeko dhana biujheko hatama</b>	the wealth you acquire in your dream is in your hands when you wake (reproducing the same image in target language)	wealth we beget in dreams, is nothing when we awake (reproducing the same image in target language)	one may possess wealth obtained in dream but in real it is false (reproducing the same image in target language)
22.	<b>ausiko kalo aakasha chhana agharako mathi chha</b>	the black sky of new moon night is over the house like a roof (reproducing the same image in target language)	a black night, a black sky, over the house does lie. (reproducing the same image in target language)	above the house the roof of sky, darkness of new moon day (reproducing the same image in target language)
23.	<b>ausijhai mukha</b>	faces as dark as this moon (translation of metaphor by simile)	faces all so sad (conversion of metaphor to sense)	the sad face look like a moonless night (translation of metaphor by simile)
24.	<b>buhari maddhe kudeki hira</b>	that diamond of a daughter in-law (reproducing the same image in target language)	a gem of a daughter in-law (reproducing the same image in target language)	our daughter in-law, she of the best one (reproducing the same image in target language)
25.	<b>ausiki jara manaki chara</b>	roots of my hope birds of my heart (reproducing the same image in target language)	my happiness my very hope (conversion of metaphor to sense)	source of my hope my loving bird of gay (reproducing the same image in target language)

The SL expression, '*Sapana bhitra payeko dhana byujeko haatamaa,*' has been translated as '*the wealth you acquired in this dream is in your hands when you wake*', in V-2 as '*wealth we beget in dreams, is nothing when we awake.*' and in V-3 as '*one may possess wealth obtained in dream but in real it is false.*'. Regarding techniques adopted in translating the expression. V-1, V-2 and V-3, all versions, employed reproducing the same image technique. Reproducing the same image in target language technique has been the most frequently used technique in all English versions.

The SL expression, '*ausiko kalo aakasha chha ghar ko mathi chha,*' has been translated in V-1 as '*the black sky of a new moon night is over the house like a roof.*', in V-2 as '*a black night, a black sky, over the house does lie.*' and in V-3 as '*above the house, the roof of sky, darkness of new moon day*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3, all versions, used reproducing the same image technique. Reproducing the same image in target language technique has been the most frequently used technique in all English versions.

The SL expression, '*ausi jhai mukha,*' has been translated as '*faces as dark as this moon?*', in V-2 as '*faces all so sad*' and in V-3 as '*the sad face looked like a moonless night*'. Regarding techniques adopted in translating the expression, V-1 and V-3 adopted translation of metaphor by simile technique while V-2 used conversion to metaphor to sense technique. Translation of metaphor by simile technique has been the frequently used technique in both V-1 and V-3.

The SL expression, '*buhari maddhe kudeki hira,*' has been translated in V-1 as '*that diamond of a daughter in-law*', in V-2 as '*a gem of a daughter in-law*' and in V-3 as '*our daughter in-law, she of the best one*'. Regarding techniques adopted in translating the expression, V-1, V-2 and V-3 used reproducing the same image technique. Reproducing the same image in target language technique has been the most frequently used technique in all English versions.

The SL expression, '*aasaaki jaraa manaki charaa,*' has been translated in V-1 as '*roots of my hope birds of my heart*', in V-2 as '*my happiness my very*



hope' and in V-3 as 'source of my hope my loving bird of gay'. Regarding techniques adopted in translating the expression, V-1 and V-3 used reproducing the same image technique while V-2 used conversion of metaphor to sense technique. Reproducing the same image in target language technique has been frequently used technique in both V-1 and V-3.

#### **4.1.2 Comparative Study of Translation Techniques Adopted in English Versions in Translating Language Expressions**

Comparative study has been made on the basis of techniques the language expressions employed in translating in English language. In this reference, comparative study regarding the techniques used in translating linguistic expressions, cultural expressions and metaphorical expressions in selected English versions have been studied.

##### **4.1.2.1 Comparative Study of Translation Techniques Adopted in Translating Linguistic Expressions**

The comparative study has been made on the basis of frequency developed from the rigorous study and analysis of translation techniques of linguistic expressions. And, similarities and differences among three English versions of Muna Madan have been discussed as follows.

##### **Similarities among three translated versions:**

All English versions of Muna Madan have used literal translation technique as widely used technique. Similarly, V-1 and V-3 have employed addition translation technique as the second mostly used technique whereas V-2 used avoidance as the second mostly used technique. And, V-1 and V-2 have employed 6 techniques while V-3 has used only 5.

### **Differences among three translated versions:**

The linguistic expressions occupied by literal translation technique were different in numbers among the versions, i.e literal translation occupying 25 expressions out of 33 in V-1, 22 expressions out of 42 in V-2 and 25 expressions out of 37.

V-1 has employed 2 techniques maximally, when V-2 has used maximally 4 techniques and V-3 has used maximally 3 techniques to translate linguistic expressions.

V-1 has used different techniques for 33 times while translating 25 linguistic expressions, whereas V-2 has employed different techniques for 42 times while translating 25 linguistic expressions and V-3 has employed different translation techniques for 37 times while translating 25 linguistic expressions.

Elaboration technique has been used in V-3 but not in V-1 and V-2. In the same way, reduction has been employed in V-1 but not in both V-2 and V-3. Likewise, deletion technique has been employed in V-1 and V-2 but not in V-3. Similarly, expansion technique has been used in V-2 but not in V-1 and V-3.

Each linguistic expression employing more than one technique is maximum in V-2, lesser in V-3 and least in V-1.

#### **4.1.2.2 Comparative Study of Translation Techniques Adopted in Translating Cultural Expressions**

The comparative study has been made on the basis of frequency developed from rigorous study and analysis of techniques of cultural expressions. And, similarities and differences among three English versions of Muna Madan have been distinguished as in the following.

### **Similarities among three translated versions:**

All English versions of Muna Madan have used elaboration technique occupying only 1 expression. It can be seen some similarity between V-2 and V-3 in expression of technique that has not been adopted, i.e sense translation technique. Similarly, substitution technique and claque technique have been used to translate 7 expressions and 1 expression respectively.

In total, different techniques were employed for 26 times to translate 25 cultural expressions in V-1 and v-2 but V-3 used different techniques for 33 times to translate 25 cultural expressions. Similarly, 8 techniques were employed in V-2 and V-3 whereas 7 techniques were employed in V-1.

### **Differences among three translated versions:**

Literal translation technique is the most frequently used technique in V-1, whereas substitution technique is the most frequently used technique in V-2 and addition is the most frequently used technique in V-3.

Similarly, transference and reduction were the second mostly used techniques in V-2, transference and deletion, being the second mostly used techniques in V-2 and substitution technique, being the second mostly used technique in V-3.

The big difference is that V-1 has occupied no expression to addition technique but v-3 has occupied 9 terms as the highest used technique. Likewise, deletion technique in V-1 has not been employed but has been the second mostly employed technique in V-2.

#### **4.1.2.3 Comparative Study of Translation Techniques Adopted in Translating Metaphorical Expressions**

The comparative study has been made on the basis of frequency developed from rigorous study and analysis of techniques of metaphorical expressions. And similarities and differences among three English versions of Muna Madan have been distinguished as in the following.

### **Similarities among three translated versions:**

All translated versions have used reproducing the same image in the target language technique as the most frequently used technique, but in expressions of the number of expressions occupying by the very technique vary little among the versions. Translation of metaphor by simile plus sense technique occupies only 1 expression in each version; i.e V-1 and V-2. Similarly, conversion of metaphor to sense is the technique that occupies 3 expression by each version; V-1 and V-3. Deletion technique occupies 1 expression in each version; i.e V-2 and V-3.

### **Differences among three translated versions:**

Transformation of metaphor by simile is the second mostly used technique in V-1 and V-3, whereas conversion of metaphor is the second mostly used technique in V-2. Translation of metaphor by simile plus sense and same metaphor combined with sense are least employed techniques in V-1, whereas transformation of metaphor by simile plus sense and deletion are the least used techniques in V-2 and deletion is the least used technique in V-3. Same metaphor combined with sense is the technique that has not been used in V-2 and V-3 but the very technique has been used in V-1.

### **4.1.3 Frequency of Techniques Adopted in Translating Language Expressions in English Version**

Frequency of techniques adopted in translating linguistic, cultural and metaphorical expressions in three English versions have been developed in the next page.

### 4.1.3.1 Frequency of Techniques Adopted in Translating Linguistic Expressions in English Versions

The frequency of techniques employed in translating linguistic expressions has been illustrated and analysis of techniques employed in three English versions has been discussed in the following.

**Table: 36**

**Frequency of Techniques Employed in Three Translated Versions**

S.N	Translation Techniques	No: of Linguistic Expression (v-1)		No: of Linguistic Expressions (v-2)		No: of Linguistic Expressions (v-3)	
		(F)	(%)	(F)	(%)	(F)	(%)
1.	<b>Literal</b>	25	75.8	22	52.4	25	67.6
2.	<b>Substitution</b>	1	3	4	9.5	2	5.4
3.	<b>Avoidance</b>	1	3	6	14.3	2	5.4
4.	<b>Addition</b>	3	9.1	5	11.5	6	16.2
5.	<b>Elaboration</b>	-	-	-	-	2	5.4
6.	<b>Reduction</b>	1	3	-	-	-	-
7.	<b>Expansion</b>	-	-	1	2.4	-	-
8.	<b>Deletion</b>	2	6.1	4	9.5	1	-
	<b>Total</b>	33	100	42	100	37	100

As shown in the table above, literal translation technique has the highest number of frequency in all English versions, i.e. (75.8%) in V-1, (52.4%) in V-2 and (67.6%) in V-3. Literal translation technique (75.8%) in V-2 has occupied the highest level of frequency among the highest number of frequencies of all English versions.

Among three versions, first version employed addition technique (9.1%), while second versions employed avoidance technique (14.3%) and third version employed addition technique (16.2%) as the second highest frequency.

In terms of descended order of frequency of techniques, techniques employed can be graded as literal translation (75.8%), addition (9.1%), deletion (6.1%), substitution (3%), avoidance (3%) and reduction (3%) in V-1. Similarly, techniques adopted can be graded as literal translation (52.4%), avoidance (14.3%), addition (11.9%), substitution (9.5%), deletion (9.5%) and expansion (2.4%) in V-2. Likewise, techniques adopted can be graded as literal translation (67.6%), addition (16.2%), substitution (5.4%), avoidance (5.4%) and elaboration (5.4%) in V-3.

Substitution (3%), avoidance (3%) and reduction (3%) have the lowest level of frequency in V-1. Similarly, expansion (3%) has the lowest level of frequency in V-2. Likely, substitution (5.4%), avoidance (5.4%) and elaboration (5.4%) have the lowest level of frequency in V-3.

Regarding the techniques not be used in translating the language expressions, elaboration and expansion technique were not used in translating linguistic expressions. In the same way, elaboration, reduction and deletion were not used in translating linguistic expressions in V-2. Likely, reduction, expansion and deletion were the techniques not adopted in translating linguistic expressions in V-3.

#### **4.1.3.2 Frequency of Techniques Adopted in Translating Cultural Expressions in English Versions**

The frequency of techniques employed in translating linguistic expressions has been illustrated and analysis of techniques employed in three English versions has been discussed in the next page.

**Table: 37****Frequency of Techniques Employed in Three Translated Versions**

S.N	Translation Techniques	No: of Cultural Expressions (V-1)		No: of Cultural Expressions (V-2)		No: of Cultural Expressions (V-3)	
		(F)	(%)	(F)	(%)	(F)	(%)
1.	<b>Literal translation</b>	11	42.3	4	15.4	5	15.15
2.	<b>Sense Translation</b>	1	3.9	-	-	-	-
3.	<b>Transference</b>	4	15.4	5	19.2	3	9.1
4.	<b>Substitution</b>	3	11.5	7	26.9	7	21.2
5.	<b>Addition</b>	-	-	1	3.9	9	27.3
6.	<b>Elaboration</b>	1	3.9	1	3.9	1	3
7.	<b>Reduction</b>	4	15.4	2	7.7	6	18.2
8.	<b>Deletion</b>	-	-	5	19.2	1	3
9.	<b>Claque</b>	2	7.7	1	3.9	1	3
	<b>Total</b>	26	100	26	100	33	100

In the table shown above, nine techniques were adopted in translating cultural expressions in three translated English versions in common. Literal translation technique (42.3%) has the highest level of frequency in V-1, while substitution technique (26.9%) having the highest level of frequency in V-2 and addition (27.3%) having the highest level of frequency in V-3. Literal translation technique (42.31%) in V-1 has occupied the highest level of frequency among the highest number of frequencies of all English versions.

Among the translation techniques, transference (15.38%) and avoidance (15.38%) have the second highest frequency level in V-1, while transference (19.2%) and deletion (19.2%) having the second highest level of frequency in V-2 and substitution (21.2%) highest level of frequency in V-3.

Regarding the descended order of techniques, the techniques adopted in translating cultural expressions can be graded as literal translation (42.3%), transference (15.4%), avoidance (15.4%), substitution (11.5%), cleque (7.7%), sense translation (3.9%) and elaboration (3.9%) in V-1. Similarly, techniques adopted can be graded as substitution (26.9%), transference (19.2%), deletion (19.2%), literal translation (15.38%), avoidance (7.7%), addition (3.9%), elaboration (3.9%) and cleque (3.9%) in V-2. Likewise, addition (27.3%), substitution (21.2%), avoidance (18.2%), literal translation (15.15%), transference (9.1%), elaboration (3%), deletion (3%) and cleque (3%) in V-3.

Sense translation (3.9%) and elaboration (3.9%) have the lowest level of frequency in V-1. Similarly, addition (3.9%), elaboration (3.9%) and cleque (3.9%) have the lowest level of frequency in V-2. In the same way, elaboration (3%), deletion (3%) and cleque (3%) have the lowest level of frequency in V-3.

Regarding the techniques not be adopted in translating the cultural expressions, addition and deletion were the techniques not used in V-1, while sense translation being the techniques not used in V-2 and V-3.

#### **4.1.3.3 Frequency of Techniques Adopted in Translating Metaphorical Expressions in English Versions**

Frequency of techniques employed in translating the linguistic expressions has been illustrated and analysis of techniques adopted in three English versions has been discussed in the next page.



**Table: 37****Frequency of Techniques Employed in Three Translated Versions**

S.N	Translation Techniques	No: of Metaphoric Expressions (V-1)		No: of Metaphoric Expressions (V-2)		No: of Metaphoric Expressions (V-3)	
		(F)	(%)	(F)	(%)	(F)	(%)
1.	Reproducing the same image in target language	13	52	14	56	12	48
2.	Translation of metaphor by simile	5	20	3	12	6	24
3.	Translation of metaphor by simile plus sense	1	4	1	4	3	12
4.	Conversion of metaphor to sense	3	12	6	24	3	12
5.	Same metaphor combined with sense	1	4	-	-	-	-
6.	Deletion	2	8	1	4	1	4
	<b>Total</b>	25	100	25	100	25	100

In the table above, six techniques have been adopted in translating metaphorical expressions in three English versions in common. Among six techniques, reproducing the same image in target language has the highest level of frequency in all translated English versions, i.e. (52%) in V-1, (56%) in V-2 and (48%) in V-3. Reproducing the same image in target language technique (56%) in V-1 has the highest level of frequency of technique among the highest number of frequency of all English versions.

Transformation of metaphor by simile (20%) has the second highest level of frequency in V-1. Likewise, conversion of metaphor to sense (24%) has the

second highest frequency in V-2. Similarly, transformation of metaphor by simile (24%) has the second highest frequency in V-3.

Regarding descended order of frequency of techniques, techniques can be graded as reproducing the same image in target language (52%), transformation of metaphor by simile (20%), conversion of metaphor to sense (12%), deletion (8%), transformation of metaphor by simile plus sense (4%) and same metaphor combined with sense (4%) in V-1. likely, techniques can be graded as reproducing the same image in target language (56%), conversion of metaphor to sense (24%), transformation of metaphor by simile (12%), transformation of metaphor by simile plus sense (4%) and deletion (4%) in V-2. In the same way, techniques can be graded as reproducing the same image in target language technique (48%), transformation of metaphor by simile (24%), transformation of metaphor by simile plus sense (12%), conversion of metaphor to sense (12%) and deletion (4%) in V-3.

Transformation of metaphor by simile plus sense (4%) and same metaphor combined with sense (4%) have the lowest level of frequency in V-1. Likely, transformations of metaphor by simile plus sense (4%) and deletion (4%) have the lowest level of frequency in V-2. Similarly, deletion technique (4%) has the lowest level of frequency in V-3.

## **4.2 Summary of Findings**

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

### **a. Findings on the Basis of the Study of Linguistic Expression:**

1. Eight different techniques were found to have been employed in the translation of linguistic expressions in common such as literal translation, substitution, avoidance, reduction, addition, elaboration, expansion and deletion.

2. Among the translation techniques, literal translation technique is the frequently (mostly) used technique in all versions. Here, literal translation technique occupies 25 expressions out of 33 in V-1, 22 expressions out of 42 in V-2 and 25 expressions out of 37 in V-3. Whereas, addition technique containing 3 expressions out of 33 in V-1, avoidance technique containing 6 expressions out of 42 in V-2 and addition technique containing 6 expressions out of 37 in V-3 have been the second mostly used techniques.
3. Substitution, reduction and avoidance have been the least used techniques consisting of 1 expression out of 25 to each in V-1, expansion being the least used techniques consisting of 1 expression out of 42 and substitution, avoidance and elaboration are the least employed techniques containing 2 expressions to each out of 37 in V-3.
4. All versions have employed literal translation technique as the mostly used techniques but no other techniques have such similarity.
5. Six techniques were employed in V-1 and V-2, whereas 5 techniques were employed in V-3. Each technique occupies different number of expressions among all versions.
6. Literal translation technique has the highest number of frequency in all English versions, i.e. (75.8%) in V-1, (52.4%) in V-2 and (67.6%) in V-3, while literal translation technique (75.8%) in V-1 has occupied the highest level of frequency among the highest number of frequencies of all English versions.

**b. Findings on the Basis of the Study of Cultural Expressions:**

1. Nine different techniques were found to have been employed in the translation of cultural expressions in common such as literal translation, sense translation, transference (borrowing), substitution, addition, elaboration, reduction (avoidance), deletion and claque techniques.
2. Among 9 techniques, literal translation technique has been the mostly used technique in V-1 occupying 11 terms out of 26, whereas

substitution was the mostly used technique in V-2 occupying 7 terms out of 26 and addition being the mostly used technique occupying 9 expressions out of 33 in V-3.

3. Sense translation and elaboration were the least employed technique containing 1 expression out of 26 to each in V-1, whereas addition, elaboration and claue were the least employed techniques containing 1 expression out of 26 to each in V-2 and the techniques like elaboration, deletion and claue were the least used techniques containing 1 expression out of 33 to each in V-3.
4. Elaboration technique has a similarity in use since it occupies only 1 expression in all versions.
5. Eight techniques were employed in V-2 and V-3 whereas 7 techniques were employed in V-1. All techniques, except elaboration, were found different in terms of number of expressions they occupy.
6. Literal translation technique (42.31%) has the highest level of frequency in V-1, while substitution technique (26.9%) having the highest level of frequency in V-2 and addition (27.3%) having the highest level of frequency in V-3, while literal translation technique (42.31%) in V-1 has occupied the highest level of frequency among the highest number of frequencies of all English versions.

### **c. Findings on the Basis of the Study of Metaphorical Expressions:**

1. Six different techniques were employed in the translation of metaphorical expressions in common such as reproducing the same image in the target language, transformation of metaphor by simile, translation of metaphor by simile plus sense, conversion of metaphor to sense, same metaphor combined with sense and deletion techniques.
2. Among six techniques, reproducing the same image in the target language has been the most frequently employed technique occupying 13 expressions out of 25 in V-1, occupying 14 expressions out of 25 in V-2 and occupying 12 expressions out of 25 in V-3. Transformation of

metaphor by simile is the second mostly used technique occupying 5 expressions out of 25 in V-1 and 6 expressions out of 15 in V-2, and conversion of metaphor to sense is the second mostly used technique occupying 6 expressions out of 25 in V-3.

3. Transformation of metaphor by simile plus sense and same metaphor combined with sense techniques occupying 1 expression out of 25 in V-1, transformation of metaphor by simile plus sense and deletion techniques, occupying 1 expression out of 25 in V-2 and deletion technique in, occupying 1 expression out of 25 in V-3 have been the second mostly employed techniques.
4. All versions i.e. V-1, V-2 and V-3 have employed reproducing the same image in the target language technique as the mostly employed technique which brings a similarity in terms of technique among translated versions.
5. Same metaphor combined with sense technique was employed IN V-1 whereas it was not adopted in V-2 and V-3.
6. Reproducing the same image in target language has the highest level of frequency in all translated English versions, i.e. (52%) in V-1, (56%) in V-2 and (48%) in V-3, while reproducing the same image in target language technique (56%) in V-2 has occupied the highest level of frequency among the highest number of frequencies of all English versions.

## **CHAPTER FIVE**

### **CONCLUSION AND RECOMMENDATION**

This part of research writing is the final and crucial part. It talks about the gist of the finding and results. The conclusions and recommendations made out of the findings have been presented as follows.

#### **5.1 Conclusion**

All translators preferred literal translation technique as a suitable and appropriate in the time of rendering the linguistic terms of source text into English. Among the translators, Mr. Hutt followed the literal translation technique and with more priority in comparison with Mr. Shrestha and Mr. Sharma. Whereas the translators have presented their insights and creative mind by giving more priority to different techniques while translating cultural terms. So, the priority they give differs in the translation of cultural terms. Among the translators, in case of rendering cultural terms Mr. Hutt has given more emphasis to literal translation technique, where as Mr. Shrestha has given more emphasis to substitution technique and Mr. has given more emphasis. Similarly, all translators have given almost equal emphasis on employing reproducing the same image in the target language as a more appropriate and suitable technique while translating metaphorical terms from source language into target language. Among the translators, Mr. Shrestha has followed reproducing the same image in the target language technique in comparison with Mr. Hutt and Mr. Sharma.

#### **5.2 Recommendations**

On the basis of findings, I have made the following recommendations relating to three main areas.

### **6.2.1 Policy Related**

Policy is a set of guiding document that assists to operate and accomplish any work successfully. It, generally, provides rules, regulations, morale, norms and values to follow. The following recommendations have been made for policy level.

1. In my research, I found out that literal translation technique has been the most frequently used technique in translating linguistic and cultural expressions. So, I recommend translators and writers to be strictly faithful to the SL text and follow literal translation technique as a policy.
2. I found out that reproducing the same image in target language technique has been used most frequently in translating metaphorical expressions. So, I also recommend translators to follow reproducing the same image in target language technique in maximum cases as far as the context in the text demands and adopt it as a first priority.
3. I also found that deletion, avoidance or reduction techniques have been used repeatedly in translating linguistic and cultural expressions from which techniques some original flavor have been deleted in translated text. So, I strictly recommend translators, teachers and learners to avoid such techniques to preserve the sense or meaning or quality of the original text.

### **6.2.2 Practice Related**

The following recommendations have been made especially to assist translators in practicing the translation work.

1. I found that expressions are deleted and avoided in product text so some information has been missing in the rendition. So, I recommend translators, teachers and learners to give justice and be faithful to the original text.

2. I found some expressions lacking the nearest equivalent expression in translation product. So, I recommend translators to make a good translation work by choosing appropriate and contextual dictions.
3. Translators should employ those techniques that can produce the text as readable and comprehensible as possible to target language readers.
4. I found that translators have not followed the rule to adopt punctuation mark in the rendered text as in original, So, I recommend them to follow the ST for adopt such marks in right place in the translated text.
5. I found many misprints in translated versions and that creates confusion in comprehending the text. So, I recommend translators to recheck for the product once prior to the final product published.
6. As the translators adopted language according to the context of the original text into rendered text, the language learners are recommended to use accurate and appropriate language in speaking and writing.

### **6.2.3 Further Research Related**

The following recommendations have been made to assist researchers to conduct good research work in the field of translation studies.

1. I recommend the researchers to introduce related topics to gain support to make own research more systematic.
2. I also recommend researchers to present their creative and constructive ideas, logic and information based on different referential studies to declare and prove their own idea and view to be the right one.
3. It would be an asset if researchers present the supporting details to their study such as writers' view, definition, logic, perspectives, from authentic materials to safe guard own view and logic is important.
4. Most importantly, I recommend researchers to introduce the topics like translation equivalence, translation techniques, types of translation and gaps in translation while conducting any research work related to translation.



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## Appendix: 1

### List of Linguistic Expressions

Linguistic Expressions (SL)	Techniques Employed (TT)		
	V-1	V-2	V-3
Nachhodi janos he meraprana! akeli malai.	LT,AV	LT, AV, ADD	LT,AV, ADD
Manako banma nanibhne gari biraha jalai	LT	LT,AV, ADD	LT
Nanibhne gari biraha jalaiee.	LT	DEL	LT, ADD
Lochanka tara! He mera pyara! Yo jati bilaye.	LT	LT	LT
K bhanu? bhane ma kehi thina bisanai pilaye,	LT	LT	LT
Pyara! bisanai pilaye!	LT	DEL	LT
Manako kura galama adchha, adkanchha galaama,	LT	LT	LT, ADD
Yo mero mutu pachasa baji dhadkanchha palaama	LT	LT, AV, SUB	LT, ADD
Yo chhati mero chireko kholi najara garaye,	LT, ADD	LT	LT, SUB
Tyo mana kehi farkado hola, tasbira khulaye!	LT	LT, SUB	LT, EL
Aasuma khaschha manaka tukra yo aasu boldaina,	RED	LT	LT
Manako kura Manama baschha, chhatile kholdaina,	LT	LT	LT
Pyara aaule boldaina	LT	DEL	LT
He meri muna! Nabhana tyeso, Junama phuleki.	LT	LT, AV	LT, EL
Bharkanchhu phanne ma chhado bhhanne kinaho bhuleki?	ADD, SUB	LT	LT, ADD

Ma bisai dina basula Lhasa, batama bisai dina,	LT, ADD	LT, ADD	LT
Chakhewa_pheri_aauchha udi bihana kunai dina.	LT, DEL	LT, DEL	LT
Pyari! bhetako bada din!	LT, DEL	LT, EXP	LT
Ki mari chhadyo, ki garichhadyo marda ko irada,	LT	LT, ADD	LT
Nahala pyari! bataama mero aasuko yo badha,	LT	LT	LT
Anaara dana dataka laharakholera hasana,	LT	LT, SUB	LT
Timile haase ma hakna sakchhu indra ko aasana,	LT	LT, ADD	LT
Pyari! Bidama haasana!	LT	LT	LT
He mera Rama! He mera Krishna! Jangala pahada,	LT	LT	LT, ADD
Bhiraka bhote, banaka jantu, gaiko aahara,	LT	LT, SUB, AV	LT, SUB, AV

**Note:** In the table above, the adopted translated techniques have been listed in abbreviated form and such forms have been defined in the following to make the table comprehensible.

LT - Literal Translation Technique

SUB - Substitution Technique

AV - Avoidance Technique

ADD - Addition Technique

EL - Elaboration Technique

RED - Reduction Technique

EXP - Expansion Technique

DEL - Deletion Technique

## Appendix: 2

### List of Cultural Expressions

Cultural Expressions (SL)	Translation Techniques (TT)		
	V-1	V-2	V-3
He mera prana	RED	RED	RED, ADD
He mera pyara	RED	DEL	RED, ADD
Pachasa baaji	LT	DEL	DEL
Palaama	SUB	DEL	SUB
He meri Muna	RRR RED	RED	RED, ADD
Chakhewa	LTL <del>LT</del>	SUB	SUB
Anaara Daana	LT <sup>zss</sup>	S SUB	LT
Gai	LT	DEL	DEL
indrako aasana	TRA	TRA	SUB
He mera Rama! He mera Krishna	RED RED, CL	SUB	RED, ADD
Bhote	SUB	SUB, ADD	SUB, ADD
he naag kanya	CL	SUB	LT, ADD
Lachhinki batti	EL	SUB	LT, ADD,
tin bias hiud	CL	CL	RED, ADD, CL
saga ra sisnu	LT	LT	RED
Danda	LT	LT	LT
Chaur	SUB	SUB	SUB
kuiro	LT	LT	SUB

Hiu	LT	LT	LT	
Barapha	LT	EL	LT	
chauri	LT	LT	LT	
Sirisa phool	LT	TRA	SUB	
Kichuko Khola	TRA	TRA	TRA	
Linkorko drisya	TRA	TRA	TRA	
Amban ko mahal	TRA	TRA	TRA	

**Note:** In the table above, adopted translation techniques have been listed in abbreviated form and such forms have been defined in the following to make the table comprehensible.

LT - Literal Translation Technique

ST - Sense Translation Technique

TRA - Transference Technique

SUB - Substitution Technique

ADD - Addition Technique

EL - Elaboration Technique

RED - Reduction Technique

DEL - Deletion Technique

CL - Claque Technique



### Appendix: 3

#### List of Metaphorical Expressions

Metaphoric Expressions (SL)	Translation Techniques (TT)		
	V-1	V-2	V-3
anaara dana dataka lahara	TMS	CMS	TMSPS
thuga jhai tyo pau	TMSPS	CMS	CMS
he naag kanya	CMS	CMS	CMS
chandra muhara	RSITL	CMS	TMSPS
laxchhinki batti	RSITL	RSITL	RSITL
bulbele boli	RSITL	TMSPS	RSITL
galako bicha gulaapha phuleki	CMS	DEL	CMS
batasa chiso barafa jhai duleko	TMS	TMS	TMS
atyantai ramro kamala jhai phuleki.	TMS	RSITL	TMSPS
jun jhai khuleki	DEL	RSITL	TMSPS
motika data hirako jaata hajurle haseko.	SMCS	TMS	SMCS
jobanka hira saharka kira	CMS	RSITL	RSITL
gulaaba jasto phuleko dila.	TMS	TMS	TMS
bhaisile lagaaryo!	RSITL	RSITL	RSITL
dahine aakha phar phar garchha	RSITL	RSITL	RSITL
iswora mera he bhote dai!	RSITL	RSITL	RSITL
chandra lai chandrama herchhi	RSITL	RSITL	RSITL
singha jhai hridaya	RSITL	RSITL	TMS
dadako juna	RSITL	RSITL	RSITL
gharaki batti	DEL	RSITL	DEL
sapana bhitra payeko dhana biujhheko haatama	RSITL	RSITL	RSITL
ausiko kalo aakasha-chhana gharko mathi chha	RSITL	RSITL	RSITL
ausijhhai mukha	TMS	CMS	TMS

buhari maddhe kudeki hira	RSITL	RSITL	RSITL
ausiki jara manaki chara	RSITL	CMS	RSITL

**Note:** In the table above, the adopted translation techniques have been listed in abbreviated form and such forms have been defined in the following to make the table comprehensible.

RSITL - Reproducing the same image in target language technique

TMS - Translation of metaphor by simile

TMSPS - Translation of metaphor by simile plus sense

CMS - Conversion of metaphor to sense

SMCS - Same metaphor combined with sense

DEL - Deletion