SENTENCE LEVEL TRANSLATION: A CASE OF PALPASA CAFE

A Thesis Submitted to the Department of English Education

In Partial Fulfilment for the Master of Education in English

Submitted By

Nutan Babu Kafle

Faculty of Education

Tribhuwan University

Kirtipur, Kathmandu

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DECLARATION

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

Date: 02/10/2012   …………………

Nutan Babu Kafle

RECOMMENDATION FOR ACCEPTANCE

This is to certify that **Mr. Nutan Babu Kafle** has prepared this thesis entitled **Sentence Level Translation: A case of Palpasa Café** under my guidance and supervision.

I recommend this thesis for acceptance.

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EVALUATION AND APPROVAL

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DEDICATION

Dedicated

to

My affectionate daddy

Late Gopal Prasad Kafle for his incomparable inspiration.

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I want to thank all my friends who always inspire me with invaluable suggestions and moral support.

October, 2012

..……….............

Nutan Babu Kafle

ABSTRACT

The present research is the study of **Sentence Level Translation: A case of Palpasa Café**. I utilized only the secondary sources of data. The data were collected judgmentally from the novel *Palpasa Café* (Nepali version) and its translated version. One hundred sentences were taken from the Nepali version and their translated versions were noted along with the transliteration. Then the selected sentences were analyzed on the basis of structure, functions and voice as well as in terms of addition, reference and sense aspect of the sentences in translation. The translator has not completely confined himself to the structure of the sentences used in source text rather he has changed them in translated version. Deletion in translation of this novel is the major weakness of this translation as suggested by this study. Out of purposively sampled 100 sentences, 8 were deleted in translated version without compensating the meaning which also created the complete loss of sense of those sentences.

This thesis consists of four chapters. Chapter one consists of introduction of translation, equivalence in translation, introduction of sentence level translation, short introduction of the novel *Palpasa Café*, review of related literature, objectives of the study, and significance of the study. Similarly, chapter two consists of the methodology adopted in course of the study. Sources of data, sampling procedure, tools for data collection, process of data collection and limitations of the study are the subtopics which come under the heading methodology. Chapter three deals with the analysis and interpretation of the data obtained through the secondary sources. Chapter four presents findings and recommendations which are based on analysis and interpretation of the data. References and appendices are included at the end of this work to make the work more valid and authentic.

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CHAPTER ONE

INTRODUCTION

1. Translation

Translation is a process of rendering message from one code to another whether the codes are different languages or even sometimes varieties of the same language. In its common sense, it is usually a bilingual activity which involves two languages as a source language and a target language. Translation simply can be taken as a tool of transformation of information from source text to the target one. Reccardi (2002, p.76) states, "In 1963 Kade introduced the term Translation, covering both translation and interpretation". It began from ancient period and it has wide coverage now. As a broad field of wide coverage, translation has been related to other fields and disciplines producing different influencing linguistic theories, philosophical tenets, literary convention, etc. which make it difficult to define translation clearly.

Translation has been defined differently by various scholars. Accepting this fact, Hatim (2001, p.10) states, "Translating is a multi-faceted activity and there is room for a variety of perspectives." According to Brislin (1976, p. 1) as cited in Bhattarai (2010, p.2), "Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target)." Brislin's definition focuses on transfer of thoughts and ideas in translation. Likewise, in the words of Das (2008, p.7), "Translation has to make a balance between maintaining close fidelity to the original and utter freedom from it." Das here takes translation as an activity of making balance between maintain close approximation to original text and utter freedom from the original text at a same time. However, Catford (1965, p. 20) as cited in Bhattarai (2010, p. 3) defines, "Translation is the process of replacing the textual materials of a language by equivalent materials in another." In Catford's definition, translation is taken as a process of equivalent replacement of textual material. Similarly, focusing on the transformation of text in terms of syntactic, semantic

and pragmatic aspects, Wills (1982) as cited in Awasthi, Bhattarai and Khaniya (2011, p.6) opine, "Translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and pragmatic understanding and analytical processing of the SL." Riccardi (2002) as cited in Bhattarai et al.(2011, p.8) define, "Translation as a cross-cultural transmission of skills form a bridge of gratificational acceptance among the audience of the target language." Reccardi here takes translation as a cross cultural transmission skill. Focusing the meaning in translation, Newmark (1998, p.5) defines, "Often though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text."

If we analyze these definitions, translation can be seen as a process and also a product of rendering message from linguistic and cultural perspectives. For example, emphasizing the linguistic aspect, Wills says that translation is transformation of linguistic aspects like syntactic, semantic, and pragmatic understanding. Reccardi, on the other side, emphasizes cultural aspect stating translation as a cross-cultural bridge.

1.1 Equivalence in Translation

Equivalence refers to the concept of appropriate correspondence between two matters, generally. In translation, equivalence refers to the appropriate correspondence between messages provided by source text and target text.

Regarding the concept of translation equivalence, Catford (as cited in Hatim 2001, p.13) states, "For translation equivalence to occur, then, both source language and target langrage texts must be relatable to the functionally relevant features of the situation." If translated text violates the principle of equivalence, it will produce mistranslated text in target language which will be unable to serve the real taste and theme of the source text.

Therefore, equivalence in translation is a basic and important requirement of translation.

1.1.1 Equivalence at Various Levels

The equivalence in translation can be studied in terms of levels of language. Various scholars have presented their views on equivalence in translation and some of them are closely related with different levels in translation.

Hatim (2001, p. 28) presents following points under the heading of equivalence frameworks as the level of equivalence in translation:

a. SL and TL words having similar orthographic or phonological features (formal equivalence);
b. SL and TL words referring to the same thing in the real world (referential or denotative equivalence);
c. SL and TL words triggering the same or similar associations in the mind of speakers of the two languages (connotative equivalence);
d. SL and TL words being used in the same of or similar contexts in their respective languages (text-normative equivalence);
e. SL and TL words having the same effect on their respective readers (pragmatic or dynamic equivalence)

Kade (1968 as stated in Hatim 2001, p.29) prescribes some guidelines in relation to equivalence in translation and they are:

a. One-to-one equivalence, where there is a single expression in the TL for a single SL expression.
b. One-to-many equivalence, when more than one TL expression is available for a single SL expression.
c. One-to-part-of-one equivalence, when a TL expression that covers part of a concept is designated by a SL expression.
d. Nil equivalence when no TL expression exists for an SL expression.

As given in Bhattarai et al. (2011, p. 36), there are three levels of equivalence in translation:

a. Lexical equivalence

Lexical equivalence refers to the word level equivalence where a translator translates 'words' of source text into words of a target text while translating a text. A word in a language can have different meanings, so that a translator has to understand multiple meanings of words in order to maintain lexical equivalence.

Baker (1992 as cited in Bhattarai et al. ibid) acknowledges that in bottom-up approach to translation, equivalence at word level is the first element to be taken into consideration by the translator.

b. Collocational and idiomatic equivalence

Every language is unique in itself and it has its own system of different rules of that language. Bhattarai et al. (ibid) state that every language has rules for collocation. For example, in Nepali the verb *'kh nu'* collates with cigarette, water, job, air, betrayal etc. where as its equivalent term 'eat' in English collocates with edible solid things like eat bread, guava etc. For the sake of a good translation, a translator should pay attention to collocational rules of source and target text.

Likewise, idiomatic equivalence is also an important aspect which should not be underestimated by a good translator. All languages have fixed idioms and phrases which have culture specific meaning. For example, 'jibrotoknu' in Nepali language does not have meaning in isolation but the whole phrase has a single meaning 'to die'. Focusing on the importance of idiomatic equivalence in translation, Bhattarai et al. (ibid) state, "Instead of focusing on the lexical equivalence, a translator has to search for the idiomatic meanings of the SLT which are appropriate to TL readers' context."

Therefore, despite the lexical equivalence, collocational and idiomatic equivalence should be the focus point of every translator.

c. Syntactic equivalence

The correspondence of grammatical diversity between source text and target text is required in translation. Different grammatical categories of source text are replaced by their counterpart categories respectively while maintaining syntactic equivalence in translation.

Baker (1992) notes that grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the target language (as cited in Bhattarai et al. 2011, p.37). Number, person, voice, tense and aspects, and gender are some examples of diversities of different languages.

If we analyze the voice system of Nepali and English languages, we will find that English voice can be categorized into two groups: active and passive but Nepali language has three voice systems as *karma b cya, kartri b cya, bh b b cya* (Poudel, 2066, pp.184-185).

The active voice of English language is equivalent to Nepali *kartri b cya* and passive voice is equivalent to *karma b cya* but there is no equivalent term of Nepali *bh b b cya* in English and it has to be translated into the active voice. Likewise, English language has articles but Nepali language does not have articles.

Because of the diversities of grammatical categories across languages, maintaining the correspondence as syntactic equivalence is a tough job for a translator. The content of my research is more closely related to the concept of syntactic equivalence.

1.1.2 Sentence Level Translation

A translated text can be analyzed in terms of strategies used in translation by a translator while translating a text. The strategies used in translation can be further studied categorizing them into different levels of language. Every language has different linguistic units such as: morphemes, words, phrases, clauses and sentences. Among the different units of language, sentence is an

important one that lies at the highest rank in units of language and which can occur alone. While translating a source text into target text, translators should provide their focus on maintaining correspondence in sentences of source and target languages. The correspondence of sentences of both the text (source and target) can be studied analyzing strategies used in translation of these sentences.

Therefore, among the different levels of language, sentence level is a significant one and this fact requires to analyze sentence level strategies in translation as well.

Different kinds of strategies can be used in sentence level translation. Translation on the basis of sentence types, on the basis of voice, translation of reference, addition, deletion and sense in translation are some the aspects of analyzing sentence level strategies in translation. For the purpose of my study, general introduction of some strategies are given here.

1.1.2.1 Translation on the Basis of Voice

There are three types of voices in Nepali language: *kartrib cya* (active voice), *karma b cya* (passive voice), *bh bb cya* (no equivalent term in English) (Poudel, ibid). For example:

kartri b cya: harile g di cal ucha (Hari drives a veichle.)

karma b cya: haridw ra g di cal incha (A vehicle is driven by Hari.)

bh b b cya: fu ta sutiyo (I slept.)

As stated in Bhattarai et al. (2011, p.44), "while translating *bh b b cya* into English, it has to be translated into the active voice." However, in English language there are only two types of voice: active and passive.

On the basis of voice, translation can be studied under four categories.

a. Active to active translation

If the sentence in active voice of source text is rendered into active voice of target text, it is called active to active translation. For example:

Source language (Nepali)   Target language (English)

harile g di cal ucha   Hari drives a vehicle.

b. Passive to passive translation

If the sentence in passive voice of source text is replaced by the sentence with passive voice of target text, the process is called passive to passive translation. For example:

Source language (Nepali)   Target language (English)

haridw r kar kud iyo   The car is driven by Hari.

c. Active to passive translation

Here, the sentence is in active voice in source text but it is changed into passive in target text. For example:

Source text (Nepali)   Target language (English)

usle kalam har yo   The pen was lost by him.

d. Passive to active translation

If a sentence in active voice of target text replaces a sentence in passive voice of source text, it is called passive to active strategy of translation. For example:

Source text (Nepali)   Target language (English)

furb dw r kit b lekhiyo   Furba wrote a book

1.1.2.2 Translation on the Basis of Sentence Types

Sentences can be categorized on the basis of two broad bases: structural basis and functional basis.

Structurally, sentences can be categorized into three groups: simple sentence, compound sentence and complex sentence. A sentence with only one independent clause and a finite verb is called a simple sentence which is called *sam nya b kya* in Nepali. For example:

Nepali: *ma timil i yahã parkhiraheko chu*

English: I am waiting you here.

Compound sentence contains two or more simple sentences joined by coordinating conjunctions, and, but etc. It is called *samyukta b kya* in Nepali. For example:

Nepali: *mohammad asal thiyo tara abdul khar b thiyo*

English: Mohammad was gentle but Abdul was bad.

If a sentence contains an independent clause and one or more dependent clauses, it is called complex sentence. *misra b kya* is equivalent term for it in Nepali language. For example:

Nepali: *jaba timi masãga hunchau taba ma ãfail i bh gyam ni th nchu*

English: I feel lucky when you are with me.

Sentences can be categorized into four categories on the basis of functions. They are: declarative/assertive sentence (statement), imperative (directive), interrogative (question) and exclamatory (exclamation).The sentence that makes statement is known as declarative sentence which is called *sam ny rthak b kya* in Nepali.

For example:

Nepali: *mal i sanco chaina*

English: I am not feeling well.

The speaker wants to pose or make the receiver to do something in imperative sentence. In other words, imperative sentence express order, command, request etc of producer which is called *bidyrthak bkya* in Nepali. For example:

Nepali: *timi afno ghar ju*

English: Go to your home!

The sentence which seeks information as response in a question form is called imperative sentence. It is called *prasnrthak bkya* in Nepali. For example:

Nepali: *timi kahã baschau*?

English: Where do you live?

The sentence that is used to express feelings, exclamations in unusual matters such as happiness, joy, sorrow, etc. is called an exclamatory sentence. It is known as *scryabodhak bkya* in Nepali.

For example:

Nepali: *hkati ramriketi!*

English: What a beautiful girl!

I analyzed structures and functions of sentences of source language and they were compared with their translated counterparts in my study.

1.1.2.3 Other Strategies in Translation

Among the different strategies used in translation addition and deletion are the common ones. Almost all the translational works have the features of addition and deletion. Accepting this fact, addition and deletion are also considered as parts of this research. For the convenience of this study general introduction to these strategies is provided here.

a. Addition

Addition can be taken as transcreation in translation. Ivir (1987 as cited in Bhattarai 2010, p.58) states that addition as one of the techniques used in translation. Sometimes, translators freely translate source texts adding a lot of information to make the concept clear in target language or due to imperfect knowledge of language. Sometimes, they even quote other resources. For example:

Nepali: *lachmiko krip le ma santusta chu.* (Source text)

English: I am satisfied with bless of Laxmi the Goddess of wealth. (Target text)

In this text, 'the Goddess of wealth' appears in translated version which is not available in source text and that is used to make the meaning clear as addition in target text.

b. Deletion

Deletion in translation, as stated in Newmark (1998, p.283), means "omit, don't translate". Some items are deleted if they are compensated by other elements in target text while translating from source text in translation which is taken as deletion in translation. If translator thinks that some elements are unnecessary and eliminates those items in target text where they are not compensated by other elements there will be chance of missing meaning. So, in the name of deletion, a good translator never tries for loss of meaning and she/he should not do so. Deletion of the entire sentences violates the theme of source text and which is not acceptable.

1.1.2.4 Reference in Translation

Reference is a common tool of language and naturally it is used in translation. Cook (1989, p.16 as cited in Sharma 2011, p. 175) opines, "Reference items are those cohesive devices whose meaning can only be discovered by referring to other words or to elements within the discourse." Items referring back or

something later in text are called references. There are two types of reference in text and they are anaphoric and cataphoric reference.

Shakira sang wakawaka in Africa. She did that there.

In this text each word of second sentence is referring to previous one which is called anaphoric reference where reference is made towards what has already been expressed. Cataphoric reference, on the other side, is a way of referring forwards which is going to be or about to be expressed. For example:

Perhaps, that was the unhappiest time of my life when I lost my dad forever.

In this sentence, 'the unhappiest time' refers to the following information 'I lost my dad.'

Dhungana (2067 B.S.) has used the terms *agra sandarbha* and *pasca sandarbha* in Nepali to refer the terms anaphoric and cataphoric reference respectively.

As mentioned earlier, reference items in the text are natural phenomena. This study is related to the references used in source language text and target language text in order to identify whether the sentences with reference items used in source text are translated with reference items target text or not. Likewise the reference items used in target text were compared with sentences used in source text to identify whether the reference items in target text were used naturally or simply they appear in target text as translational forms of reference items used in source text.

The study on use of reference items in translated version in comparison to its source text provides information about the translator's view regarding the use of reference items in translated text; since reference items are natural properties of any language.

1.1.2.5 Sense in Translation

Sense in translation refers to the meaning of source text which is required to be maintained in target text to produce a good translation. Basically, linguistic, cultural and extra linguistic aspects of source language should be maintained in translated version. As stated in Bhattarai et al. (2011, p. 46), *"ciy kh nubho?* in Nepali language can be translated as 'did you have tea?' but it does not make sense. 'How are you?', 'What are you doing?' are equivalent translation for *ciy kh nubho?"* The violation of sense of source text in target text only produces mistranslated text. Therefore, sense is one of the most important parts of translation to be maintained. In other words, sense can be taken as minimum ethics of each and every translational work and it is back bone of translation.

1.1.3   Novel

Novel is a lengthy fictional prose narrative. It is distinguished from the novella and the story in terms of its length. Its magnitude permits authors to develop a greater variety of characters, their motivation as well as to construct intricate plots, richer development of milieu and more concentrated modes than the short stories and the novella. Novel is the most popular genre of twentieth century and of our time. Novel is one of the most popular forms of literature and it generally consists plot, character, setting, style and theme as its components. It gives spotlight upon the total life of the fictive characters. It includes diverse aspects of men's life. Novel has a very wide coverage and versatile spectrum. In comparison to story, the plot of novel is extended, elaborated and presented in full length as an extended narrative.

Various scholars have provided different definitions of novel in their own words. According to Abrams and Harpham (2001, p.197), "The term novel is now applied to a great variety of writing that have in common only the attribute of being extended works of fiction written in prose." As stated in Awasthi et al. (2010, p.279), "the novel is an extended work of fiction." Similarly, Murfin and Ray (1998, p.246) define novel as "A lengthy fictional prose narrative."

1.1.4 An Overview of the Novel 'Palpasa Café'

Palpasa café is a Nepali novel, written by Narayan Wagle and it was set during the 10 year long Maoists war in Nepal. Contemporary situation during war period is reflected in this novel. It presents a real picture of Nepalese society during the war period especially the effect of war in almost all of the aspects of society such as arts, creation and literature and obviously in politics.

One of the strong points of the novel is its characterization. The characters have definite sense of purpose and beliefs that make them almost real. In the novel, through each character Wagle reflects on our culture and values. Most importantly, the novel deals with the current problem of brain-drain with educated youth. However the novel also has characters that come back to their mother land with great zeal and enthusiasm.

The story of novel weaves both the complexities of ongoing conflict and its consequences. It reflects a series of minor characters as effect of violence on the innocent people. Loss of loved ones in the violence is reflected through various instances in novel and it makes readers nostalgic.

The interesting part of the novel is sophisticated but natural and beautiful style of the language use especially in conversations between and among characters that arouse the readers' curiosity in reading. A kind of natural flow can be seen in the novel which makes us appreciate the writer's free style on writing.

The representation of female characters such as Palpasa, Christina, Phulan, grandma is dominant in the novel.

The novel has its share of message and visions for a youthful living along with the suffering we had to go through in the hands of rebellion and government. The novel was awarded by *'Madan puraskar'* in 2061 BS.

The novel was translated into English by the translator Bikash Sangraula. Peter J. Karthak, Manjushree Thapa and Kunda Dixit also contributed to the translated version as stated by the author of the novel. Finally the translated

version was edited by Linda Trigg. The first edition of translated version was published in 2008 after three years of publishing the novel in source text. Later the second edition of translated version was published in the same year. The translated version contains 28 main chapters and two starting and ending chapters as exactly the original version contains. Target text readers may be benefitted by the translated version to get the message conveyed in source text.

1.2 Review of Related Literature

Translation has become a field of wide coverage. Linguists, students and teachers of language, professional and amateur translators are directly involved in this field. Electronic engineers and mathematicians are also benefitted by the translation. As an interest of various persons and wide coverage of fields, various research-works on translation by different professionals and non professionals are available. Some of the research works carried out in the department of English education related to this study are mentioned here.

Adhikari (2003) carried out a research study on "The translation of technical terms: a case of textbook for science." He collected two hundred English scientific terms to find out the techniques and linguistic problem while translating them into Nepali. He collected fifty terms from each category of physics, chemistry, biology, and geology and astronomy. The techniques used in translating were found as paraphrasing, transliteration, hybrid formation, loan creation and literal translation. Among these techniques, literal translation was found as the most widely used one.

Sharma (2006) carried out a research on "Translation used in boards". She recorded three hundred translated advertisements and notices of different sectors available in Kathmandu valley. She found those four strategies: transliteration, literal translation, paraphrasing and free translation were used translating advertisements and notices. In her research report, she has stated that transliteration, literal translation and paraphrasing were used in translating advertisements of sign board and free translation in translating notices. Her study found transliteration as the most widely used technique where paraphrasing was the least used one. She also found that free translation was used in all cases except in office and law firm. Likewise, she concluded that convergence and divergence were found as causes of lexical gaps in translation.

Rawal (2007) carried out a research on, "A linguistic analysis of the strategies employed in the English translation of the textbook: a case study of social

studies for Grade vii." He listed different types of sentence structures in the source text and their respective translations in the target text. He found that structurally three types of sentences and functionally four types of sentences were used in both the versions. He concluded that assertive sentences were highly used in three versions in comparison to imperative, interrogative and exclamatory sentences, and negative sentences were less widely used than affirmative one.

Gautam (2008) carried out a research on "A study on the techniques and gaps of translation of cultural terms: a case of *Pralhad*". He collected two hundred cultural terms of five categories: ecology, material culture, mythological pattern, social culture and organizations, and conceptual terms and their corresponding translated terms. He found substitution, addition, claque and blending as different techniques of translation while translating terms. He concluded that the highest amount of transference took place in translating echological terms and addition technique was used to make the meaning clear. He also found that gaps in translated versions were occurred by substitution, lexical ambiguity, addition, detection and mistranslation.

Rijal (2008) carried out a research on "Multiple translations of '*yo hallaihallako desh ho*': a case study from cultural and linguistic perspectives". He evaluated the three translated versions of the poem with the source text Nepali. He found that ten techniques employed in translating major linguistic words and they were literal translation, couplet-triplet-quadruplets, cultural equivalence, functional equivalence, elaboration, naturalization, reduction, componential analysis and definition.

Subedi (2009) carried out a research on "Techniques employed in bridging gaps in the translation of cultural terms: a case of the novel *ekkaisaun satabdiki sumnima*". He collected one hundred twenty five cultural terms of the novel and studied the gaps and techniques of translation. He concluded that substitution was mostly used technique among five techniques.

Poudel (2010) completed a research work on "A study on the translation of the novel: *'Sikkaka dui pata'*". She collected two hundred forty cultural terms from the novel. The objectives of the study were to evaluate the translation of the novel in terms of the sentence types, negation and to identify the cultural gap in translated novel. She found that source text had more number of simple sentences than target text. She came with the conclusion that compound sentences in the target text were greater in number than that of complex sentences in target language text.

Adhikari (2011) conducted a research entitled "Sentence level strategies in translation: a case of *iswarko adalatma outsiderko bayan*". He collected twenty five sentences from each of the three strategies in translation of those essays in terms of linguistic diversities. He found that most of the simple, complex and compound sentences were translated into their respective counterparts and in some cases they were also translated into different one in target text. He found that while translating complex sentence into complex one, the translator added a lot of information even following other resources. Similarly, he found that even the sentences were deleted without corresponding the meaning.

Most of the above mentioned research works are related to the issue of word level strategy in translation. Among the research studies on literary translation, most of them are carried out from cultural perspective and only a few from linguistic perspective. The research carried out by Adhikari (2011) is related to sentence level strategies in the case of essay but in the case of novel no research has been carried out to find the sentence level strategies in translation of the novel *Palpasa café*. Adhikari (2011) has presented the amount of frequency in translation in comparison to the source text in terms of different categories, where his research is largely related to how sentences were translated in terms of different strategies but he has not mentioned why the translator has translated the sentences by either changing or maintaining the same category. By analysing sentence level translation in terms of different categories, my study not only presents the amount of frequency in translation

but it also focuses to find out the reason why the translator has changed or maintained the categories in translation of the novel *Palpasa Café*. My study analyzed sentence level translation while translating the novel *Palpasa café* from Nepali to English language and suggested some pedagogical implications.

1.3 Objectives of the Study

The objectives of my study were as follows:

a. To find out sentence level translation of *Palpasa café* in terms of sentence structure, function, voice, reference, addition, deletion and sense.
b. To suggest some pedagogical implications.

1.4 Significance of the Study

This research will give some insights on sentence level strategies in translation in the case of Nepali novel. This study is related to the study of sentence level translation of the novel which will help to address the demand of research in sentence level translation of the Nepali novel from the linguistic perspective. It is related to different grammatical aspects of sentences like; structures, functions, voice, etc. in translation and at the same time, it is also related to other aspects of translation such as; reference, addition, deletion, sense, etc. Thus, this study has positive role to address the literary translation especially in translation of the Nepali novel to the English language from the teaching learning perspective and from the research perspective as well.

It has wide coverage, so it will be fruitful for the persons who are involved in translation either in a direct or indirect way such as; teacher and students of language, textbook writers, translators and so on. It will suggest a clear way to conduct similar types of analysis on other novels and it will help to research on further issue of the same novel. Nepali-English translation will be benefited from the study.

CHAPTER TWO

METHODOLOGY

The methodology that I followed to carry out this study is presented here.

2.1 Source of Data

The study was based on secondary data.

2.1.1 Secondary Sources of Data

Both the Nepali and English versions of the novel *Palpasa Café* written by Narayan Wagle and translated by Bikash Sangraula were used widely as the main sources of data. The materials available in print and electronic media such as books, theses, articles, journals, internet etc which are related to proposed study were consulted for the required information as well. Some of them were Newmark(1998), Hatim (2001), Reccardi (2002), Bhattarai (2010), Bhattarai et al.(2011), and so on.

2.2 Sampling Procedure

One hundred sentences were selected from the original version and their equivalent sentences from the translated version of the same novel utilizing purposive sampling procedure.

2.3 Tools for Data Collection

I read and re-read both the versions (original and translated) of the novel *Palpasa Café* to get required information and selected one hundred sentences from source text and their counterparts from translated versions.

2.4 Process of Data Collection

I followed the stepwise process while collecting data:

    a. I collected Nepali and English versions of the novel *Palpasa café*.

b. I read both the versions and selected one hundred sentences non-randomly from the Nepali version and their translated forms from the English version.

c. I analyzed and evaluated the sentence level strategies in table to identify the techniques employed while translating those sentences.

d. I counted the frequency of sentences used in source text and target text in terms of their voice, structure, function, reference, addition, deletion and sense and presented them.

2.5 Limitations of the Study

a. The study was limited to Nepali and English versions of the novel *Palpasa café*.

b. The study was further limited to one hundred sentences of both the versions only.

c. The study was limited to analysis and evaluation of the sentence level translation of those sentences in terms of voice, in terms of language functions, sentence types, addition, deletion, reference and sense.

d. It was limited only to statistical, anecdotal and descriptive approaches of evaluation.

CHAPTER THREE

ANALYSIS AND INTERPRETAION

This chapter deals with the analysis of the data obtained from Nepali and English versions of the novel *Palpsa Café* written by Narayan Wagle and translated by Bikash Sangraula. For the convenience of this study, the data has been analyzed and interpreted in different sub–headings.

3.1 Translation on the Basis of Voice

On the basis of voice of the sentences, the translation of *Palpasa Café* has been analyzed in terms of four categories: active to active translation, active to passive translation, passive to active translation and passive to passive translation.

Out of purposively sampled one hundred sentences, 92 were in active voice in the source text and they were translated into active and passive voice in the target language. Some of them were deleted in translated version as well.

Table No. 1: Translation of Active Sentences

Categories	No. of sentences	Percentage
Active to active	75	81.52%
Active to passive	9	9.78%

As illustrated in table No.1, out of purposively sampled ninety-one active sentences of the source text, 75 (81.52 %) sentences were translated into active ones in the target language text. For example:

1(a) SLT: *la hera, arko imelm feri bhadd nanbhej jokharu d unlod garera kunai patmurkhale matira thelecha*

(b) TLT: Some idiot had sent dirty jokes.

Likewise, out of purposively sampled 92 active sentences, nine (9.78%) sentences were translated into passive voice in the target language version. For example:

2 (a) SLT: *kehile nirgh t lathi kh e*

(b) TLT: Some were beaten.

Among purposively sampled 100 sentences, only eight sentences were in passive voice in the source text.

Table No. 2: Translation of Passive Sentences

Categories	No. of sentences	Percentage
Passive to passive	6	75%
Passive to active	2	25%

As illustrated in table No. 2, out of eight passive sentences of the source text, six (75%) were translated into passive ones. For example:

3(a) SLT: *biswa yuddhat k yastai kehi rediyo k thm ndu ly iek thie*

(b) TLT: It looked like one of the radios that had been brought to Kathmandu during the Second World War.

Similarly, out of eight passive sentences of the source text, two (25%) sentences were translated into active voice in the target language text. For example:

4(a) SLT: *tai pani krasf yarm parincha ki?*

(b) TLT: Even so, there's still the possibility of crossfire.

Usually the voice patterns of the sentences were not changed in the target text. Only 9.78% of the active sentences were translated into passive and 25% of the passive sentences were changed into active voice in the translated text. The

voices of the sentences were changed in the translated version when there was no better way to express in the same voice. For example:

SLT: *ma arth t ãnkh m patti bãdhieko eut apaharit jasl i kahã lagiyeko ho ra kina, kehi th h chaina*

TLT: I didn't know where I was being taken or why.

It seems that the translator has changed the voice of sentences in the target text in order to avail the exact message in the target text. In very few cases, the voice was changed due to the translator's choice of use. For example:

SLT: *'sans rm kati m nche hol n ra hãsihãsi bãcne!'*

TLT: 'Very few people live their lives laughing', he said.

Maintaining the same voice pattern, the sentence could also be translated as "How many people are there in this world who live their lives laughing!"

3.2 Translation on the Basis of Sentence Structure

Purposively sampled 100 sentences have been analyzed in terms of their sentence structures in subsequent headings.

3.2.1 Translation of Simple Sentences

Seventy five sentences out of 100 were the simple sentences in the source language text. The translator has translated simple sentences into compound and sometimes complex, too. The translator has deleted some sentences in the target text as well. The table No.3 shows the actual frequency of the simple sentences rendered into the target text.

Table No. 3: Translation of Simple Sentences

Categories	No. of sentences	Percentage
Simple to simple	37	49.33%
Simple to complex	21	28%

Simple to compound	10	13.33%

Table No. 3 clearly illustrates that most of the simple sentences 37 (49.33%) in the Nepali were translated into English as simple sentences, while 21 (28%) were translated into English as complex and 10 (13.33%) were translated into compound ones. For example:

Simple to simple

5(a) SLT: *jhan badhi bahas garna sakth ki?*

(b) TLT: 'That would have given me more skills to make my arguments', he said.

Simple to compound

6(a) SLT: *'kristin   kafi liu'*

(b) TLT: 'Christina, go and have a coffee.'

Simple to complex

7(a) SLT: *eutile bhani- 'yasl i thikka p rne s thi ja dekhiyo'*

(b) TLT: One of them said, 'It seems she's finally met someone who can stand up to her.'

The analysis of the translation of simple sentences suggests that the translator has not confined himself to the maintenance of sentence structure while translating simple sentences in the target text.

3.2.2 Translation of Compound Sentences

Among the purposively selected 100 sentences, 15 were the compound sentences in the source text. The translator has translated them into compound, complex and even in simple sentences too.

Table No. 4: Translation of Compound Sentences

Categories	No. of sentences	Percentage
Compound to compound	2	13.33%
Compound to complex	8	53.33%
Compound to simple	5	33.33%

As illustrated in table No. 4, out of 15 compound sentences, two (13.33%) were translated into compound, eight (53.33) were translated into complex and remaining 5 (33.33%) were translated into simple ones.

For example:

Compound to compound

8(a) SLT: *budh l i uthna apthy ro huncha bhanera ma tala jhar ra dhok ko gajb r khol*

(b) TLT: I went down, lifted the cross bar and opened the door

Compound to complex

9(a) SLT: *gh mko suntal rangle ma pani rangie h l , tyatikhera thyakka r to ra pah lo misrit rangle chek achyarm maile lekhechu, ma premm pareko chu bhanera*

(b) TLT: I was coloured by the orange rays of sunrise and bathed in them as I wrote, 'I'm in love.'

Compound to simple

10(a) SLT: *barand ko pascimpatti eut paryatak k jajko car ban yera tala fni premik l i th gna ud iraheko thiyo*

(b) TLT: Nearby, a tourist was folding a sheet of paper into a bird to peck his girlfriend.

Most of the compound sentences used in the source text were lengthy and complicated in terms of their structure so, the translator has changed them into complex ones as in 9(b). Sometimes, the translator has also changed the compound sentences into simple ones in order to simplify the complicated structure in the target text as well.

3.2.3 Translation of Complex Sentences

Among the purposively sampled 100 sentences, 10 were the complex sentences in source text. The translator has translated those sentences into complex and compound ones. Out of 10 complex sentences, one sentence was deleted in the target language text. Table No. 5 illustrates the way complex sentences rendered into the target language text.

Table No. 5: Translation of Complex Sentences

Categories	No. of sentences	Percentage
Complex to complex	6	60%
Complex to compound	3	30%

The table No. 5 illustrates that, six (60%) complex sentences out of 10 were translated into complex and three (30%) complex sentences were translated into compound ones. None of the complex sentences was translated into simple sentences in the target text. For example:

Complex to complex

11(a) SLT: *tap   jasari mab ta t dhinubhayo ma pani tyasari nai tap   b ta bh gna c hanchu*

(b) TLT: I want to disappear from your life in exactly the same way you've disappeared from mine.

Complex to compound

12(a) SLT: *lognec   fni srimatil i 'my pal tri' samjh iraheko thiyo jun rukhharu ritupiche j p nm   fn p tharul i farak rang dinchan*

(b) TLT: Then her husband joined us and talked about some maple trees changing colour with the seasons.

As translation is also a new creation, the translator has not confined himself to the structures and sentences used in the source language text. Rather, he has changed the organizational pattern of the sentences.

Most of the complex sentences were translated into complex and some were translated into compound ones. The translator has changed some complex sentences into compound sentences due to the translator's choice where the translator has not confined himself to the structure of the source text while translating complex sentences.

3.3. Translation on the Basis of Language Function

The translation of *'Palpasa Café'* has been analyzed in terms of functions of sentences in different sub headings.

3.3.1 Translation of Declarative Sentences

Most of the sentences out of purposively sampled 100 sentences were declarative ones. Among purposively sampled 100 sentences 55 sentences were declarative sentences and they were translated into declarative, imperative, and exclamatory sentences and some of them were also deleted in the target language text.

Table No. 6: Translation of Declarative Sentences

Categories	No. of sentences	Percentage
Declarative to declarative	48	87.27%
Declarative to imperative	2	3.64%

Declarative to exclamatory	2	3.64%

From the table No.6, it is clear that out of 55 declarative sentences, 48 (87.27%) sentences were translated into declarative, two (3.64%) were into imperative, two (3.64%) were into exclamatory sentences in the target language text. Similarly remaining three declarative sentences were deleted in the target language text. For example:

Declarative to declarative

13(a) SLT: *ma arth t ãnkh m patti bãdiyeko eut apaharit jasl i kahã lagiyeko ho ra kina, kehi th h chaina*

(b) TLT: I didn't know where I was being taken or why.

Declarative to imperative

14(a) SLT: '*mal i fn k nchy harub ta jog una*'

(b) TLT: 'Save me from my desires', he said.

Declarative to exclamatory

15(a) SLT: '*bafre!' u bhanche- 'tap sanga yahã etik mahin pachi bhet huna lekheko rahecha!*

(b) TLT: 'Oh, my God!' she said, 'How amazing to meet you like this!

Most of the declarative sentences were translated as declaratives. The translator has changed the function of some sentences in the target version.

3.3.2 Translation of Imperative Sentences

Out of purposively selected one hundred sentences, three sentences were imperatives and they were translated into declaratives and imperatives in the target language text.

Table No. 7: Translation of Imperative Sentences

Categories	No. of sentences	Percentage
Imperative to declarative	1	33.33%
Imperative to imperative	2	66.67%

As stated in table No.7, among three imperative sentences, two (66.67%) were translated into imperative sentences and remaining one (33.33%) sentence was translated into declarative sentence in the target text.

For example:

Imperative to declarative

16(a) SLT: *la hera, arko imelm feri bhadd nanbhej jokharu d unlod garera kunai patmurkhale matira thelecha*

(b) TLT: Some idiot had sent dirty jokes.

Imperative to imperative

17(a) SLT: '*p sport m gnus, sabaiko', usle urdi j ri gari*

(b) TLT: 'Get their passports. All of them! She said.

The translator has changed the function of one imperative sentence while translating.

3.3.3 Translation of Interrogative Sentences

Out of purposively sampled one hundred sentences 26 were interrogative sentences in the source language text and they were translated as interrogative, declarative, exclamatory and some were deleted in the target language text.

Table No. 8: Translation of Interrogative Sentences

Categories	No. of sentences	Percentage
Interrogative to declarative	9	34.62%
Interrogative to interrogative	14	53.85%
Interrogative to exclamatory	1	3.85%

The table No.8 states that, out of 26 interrogative sentences, 14 (53.85%) were translated into interrogative sentences, nine (34.62%) sentences were into declarative, one (3.84%) sentence into exclamatory sentence and remaining two sentences were deleted in the target text.

For example:

Interrogative to declarative

18(a) SLT: *kun sur cadhl ani tarangiera feri t dh huna ke itab r?*

(b) TLT: The flower was fading and who knew when it might bloom again.

Interrogative to interrogative

19(a) SLT: *'ekskiuj me', u h t hallãudai ma s mu ubhiyi - 'yahãb ta eut kurci laij na sakchu!'*

(b) TLT: 'Excuse me', a young woman said, waving her hand to catch my attention, 'can I take this chair?'

Interrogative to exclamatory

20(a) SLT: *'ye pais kina deko?'*

(b) TLT: 'But I don't want your money!'

In translation of interrogative sentences in the target version, the translator has not provided sincere concern while translating the text.

3.3.4 Translation of Exclamatory Sentences

Out of purposively sampled one hundred sentences, 16 sentences were exclamatory sentences and they were translated into declarative, interrogative, exclamatory and imperative ones. Some of them were also deleted in the target language text.

Table No. 9: Translation of Exclamatory Sentences

Categories	No. of sentences	Percentage
Exclamatory to declarative	7	43.75%
Exclamatory to imperative	1	6.25%
Exclamatory to interrogative	3	18.75%
Exclamatory to exclamatory	2	12.5%

As illustrated in table No.9, out of 16 exclamatory sentences in source text, seven (43.75%) were translated into declarative, one (6.25%) into imperative, three (18.75%) into interrogative and two (12.5%) were translated into exclamatory sentences where three exclamatory sentences were deleted in the target language text.

For example:

Exclamatory to declarative

21(a) SLT: *'sans rm kati m nche hol n ra hãsihãsi bãcne!'*

(b) TLT: 'Very few people live their lives laughing', he said.

Exclamatory to imperative

22(a) SLT: *'hamlo ghal unu le!'*

(b) TLT: 'Sir', 'she said, 'come to our house.'

Exclamatory to interrogative

23(a) SLT: *'m nche pani ke sy u jasto huncha ta budh !*

(b) TLT: Can a person look like an apple, uncle?

Exclamatory to exclamatory

24(a) SLT: *'oho k k ', ma cakit bhay - yo ta kafi jasto cha!'*

(b) TLT: 'This tastes like coffee!'

Though the translator has not given emphasis on maintaining functions of exclamatory sentences while translating the text, the translated text does not violate the meanings of those sentences in the target text.

3.4 Translation of the Sentences in Terms of Other Features

Among the different features of the translation addition and deletion are the common ones that is why these features are taken into consideration for the convenience of this study.

3.4.1 Addition in Translation

As translation is also a transcreation, i.e. new creation in its own, the translator has freely translated the text adding additional information while translating the novel into English language which helps to make the text readable as well as informative. Among purposively sampled one hundred sentences in the source text, some of them were translated with adding additional information in the same sentences in the target text and even some additional sentences were used in the translated version to make the text readable as well as informative. While

translating those purposively sampled 100 sentences, the translator has used seven additional sentences with added extra information.

For example:

25(a) SLT: *jk patrik haru feri s ikal- bw ile getnirako rukhako k pma adk idieko rahecha*

(b) <u>I went to get the newspapers</u>. The newspaper boy had left them wedged in the fork of a tree.

In 25(b), the sentence 'I went to get the newspapers.' is added in target text which is unavailable in source text 25(a).

26(a) SLT: *'mal i n cnu pardaina' usle bhani*

(b) TLT: <u>'That would be fine by me,' she replied</u>. 'Then I wouldn't have to dance.'

The sentence *'That would be fine by me,' she replied* is added in the target text while translating the text 26(a) into 26(b).

27(a) SLT: *macimaci kol dhakelne ra dãi h ld miyo rinne, goru pitne, aho, kati niscal ra cancal din thiye ti!*

(b) TLT: <u>Everything in the village brought back memories.</u> We used to whip our ox to make it walk faster on the grain and to jump on a koal to produce mustard oil.

In 27(b), the sentence *'Everything in the village brought back memories'* is used as addition in translation. With the help of this sentence, target text readers know that the author is remembering old tasks what he did in village.

The use of addition in translated version of the novel *Palpasa Café* has positive impact in the target text version. Additional sentences in the target text have provided more information about the sentences used in the source text which

has made the translated version informative and readable. It has made the text readers friendly in the target language version.

3.4.2 Deletion in Translation

The translator has deleted some sentences of source text while translating the novel. Out of purposively sampled 100 sentences, eight sentences were deleted in the translated version and unfortunately almost all of them were deleted without compensating the meaning and they are:

28) SLT: *ekabih nai sankkinuko ke artha huncha?*

TLT: ………………………………………

29) SLT: *bukifulko uk lopachi caurm   deur li dhukiraheko bidy laya dekhd junsukai pah dko jha- jhalko   thyo*

TLT: ………………………………………

30) SLT: *eut   singo y m biteko cha*

TLT: ……………………………………….

31) SLT: *rabartle fr nsesk l i kastari gafm   bhul iraheko cha!*

TLT: ……………………………………….

32) SLT: *'kasto naj ti k d   rai'cha, bhusukai salkyo!'*

TLT: …………………………..

33) SLT: *'timile ta kattu nai lag yeki chainau jasto cha!'*

TLT: …………………………...

34) SLT: *tyo mero citra pustak ho jasm   maile   fn   kal ko m nyat   ra abhy sko barnan gareko chu*

TLT: …………………………...

35) SLT: *kãsle setai rang diyeko yo nadikin r!*

TLT: ……………………………….

Deletion of such sentences without compensation has made the text incomplete in conveying the message of the novel to the target text readers. For example, deletion of the sentence '*eut   singo y m biteko cha'* in the target text has violated the contextual meaning while the author in the source text stated that a long span of time has been passed now.

3.5 Reference in Translation

References are those items referring back to something earlier or later in the text. The translator has translated the sentences without references in source the text with references in their corresponding English form. For example:

36(a) SLT: '*mal i n cnu pardaina' usle bhani*

(b) TLT: 'That would be fine by me', she replied. 'Then I wouldn't have to dance.

The sentence used in 36(a) has no reference. However, in the translated version 'that' is used as reference item in 36(b) which is referring back to what has been already stated. It's an example of anaphoric reference used in the translated text.

The translator has also translated some sentences without reference where their corresponding counterpart sentences in source text have references. For example:

37(a) SLT: *'ho bhane pani tyo subidh sampanna,   lisan c r diw rm*
yubar jl i sad era gãja, cares, raksi ra bandukm   lipta sanki kina ban iyo?

(b) TLT: What drove the crown prince to do what he did? Why he was left to rot within the four walls of the palace, with nothing but drugs, alcohol and guns to occupy him?

In this example, *'ho bhane pani'* in 37(a) is used as reference items which is referring back what has been already stated but the translator has used no reference in 37(b) while translating this sentence into target language text.

Sometimes, even a single sentence used in target text can express the message conveyed by different sentences in source text where reference items used in source text became unnecessary to use in target text. Sometimes, more than one sentence can be used in target text to covey the meaning provided by single sentences in source text where reference items may occur naturally in target text. If we analyze the examples 36(a) to 37(b), it can be claimed that the translator has used those reference items in the target text naturally rather than as translational forms of reference items used in the source text.

3.6 Sense in Translation

Out of purposively sampled 100 sentences, no sentences were found as fully mistranslated. However, in some cases the translator has twisted the actual meaning with selection of some parts of sentences. In other words, though the translated text seems readable and understandable, sometimes the translator has partially exaggerated and sometimes he has partially lost the real sense of some of the sentences.

For example:

38(a) SLT: *h mi g   ko sir nb ta jangal pasne bel   thulo larko bhaisakeko thiyo*

(b) TLT: There were many new faces in our group by the time we entered the jungle.

'thulo larko' in 38(a) does not necessarily mean 'new, faces of translated text as in 38(b). 'thulo larko' in 38(a) refers to the many people in general. The use of 'new faces' in 38(b) exaggerated the meaning of the source text even though it does not completely violate the meaning of the sentence.

Likewise, the translator has lost the partial sense in some cases. Target text reader may be confused by partial maintenance of the sense. For example:

39(a) SLT: *u sãngako premko ãnkuranle mal i gajabko sukha dieko cha*

(b) TLT: She leaves me breathless

The sentence 'she leaves me breathless' in 39(b) does not have reason of love which is clearly expressed in 39(a) as *'premko ãnkuranle'*. The sentence used in translated version just talks about shocking experience (breathless) which is caused by positive or negative impact of her behaviour but in source text it is clearly stated that he is feeling happy in starting of his love towards her.

In addition to these facts, there was loss of sense of those sentences which were deleted in the target text without compensating the meaning. It can be taken as the main weakness of this translation. Such types of loss of sense raise the question of quality in the translated version

CHAPTER FOUR

FINDINGS AND SUGGESTIONS

4.1 Findings

On the basis of the analysis and interpretation of the data, the following findings have been drawn.

a) The translator has translated the sentences in the English language maintaining the same voice pattern (active to active or passive to passive) in most of the cases and has only changed voice of sentences of the source text while translating into the target text while he is obliged to do so to convey real message in target version.

b) Simple sentences were mostly used in the source text and the translator has not confined himself to the structures of sentences of the source text while translating the sentences into the target language text.

c) The translator has changed the functions of sentences in the target language text without providing emphasis on maintenance of functional aspect but there was no violation of information in the translated text.

d) In order to make the text informative, readable and natural in the target version, the translator has added additional information in the target text as well. Out of purposively sampled 100 sentences, seven sentences were translated with additional sentences in the translated version.

e) Even the sentences were deleted without compensating he sense/meaning. Out of purposively sampled 100 sentences, eight sentences were deleted in target version which has made the text incomplete to convey the message of the novel to the target text readers.

f) As translation is also a new creation, no sincere concern was paid to the use and elimination of reference items while translating the text. References were used in some cases in the translated sentences while their source sentences have no references and in some cases the translator has removed reference items in the target text while their

counterpart sentences have references and mostly references were anaphoric in nature.

g) Mostly, sense was focused while translating but in some cases, translated sentences have exaggerated the meaning of the source text. For example:

SLT: *h mi g ko sir nb ta jangal pasne bel thulo larko bhaisakeko thiyo*

TLT: There were many new faces in our group by the time we entered the jungle.

In some cases, the sentences in the translated version have lost the partial meaning as well.

For example:

SLT: *u sãngako premko ãnkuranle mal i gajabko sukha dieko cha*

TLT: She leaves me breathless

The sense of those sentences which were deleted in the target text was completely lost.

Though the translator has not confined himself to the source text structurally, the translated text has maintained the sense and theme of the source text except in the case of sentences which were deleted in the target text without compensation.

4.2 Suggestions

The translator must pay attention while rendering message from source text to target text. Otherwise, mistranslation or under translation will be the result. The theoretical knowledge of the translation is also equally important for a translator as enough work experience is essential for his/her study. This study shows these implications to the translators, students and teachers of translation, researchers, curriculum designers and all those who are concerned with the field of translation.

a. Usually, translation is a bilingual activity so it needs bilingual and bicultural expert to get perfect translation.

b. Simple sentences are easily understood so that attention should be focused on translating any text using simple text.

c. The translator should not confine himself/herself to literal translation since translation itself is a new creation in itself but as far as possible information should not get lost.

d. In sentence level translation, a translator can translate by changing the syntactic structure of the original text where maintenance of functional aspect of sentence can provide better result in translated version.

e. The translator should be careful while employing the deletion technique. Deletion violates the sense of the text so the translator should be aware of compensating the gap created by the deletion of sentences while translating sentences of the source text.

f. Addition can play positive role in translation so addition should be used while translating any text in order to make the text readable and informative.

g. The translator should not use whatever words available in the dictionary but he/she should be aware of linguistic, extra-linguistic and cultural aspect of the language.

h. Translator can easily utilize reference items anaphorically or cataphorically without concerning the use of reference items in source text to make the text target language readers friendly.

i. Sense is the key of any translational work. Therefore, the translator should be aware of mistranslation, exaggeration, and partial loss of meaning in translation.

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Appendix

S.N.	Source language	Target language	Types of sentence	Function	Voice	Remarks
1.	*'kafigafiwāgle' birendra antarāstriya sammelan kendrabhittra mero sitcheu māthi barandāko bharibharāu darsak samuhabāta euta carārupi kāgaj uddai āyo, jasmā lekhieko thiyo- 'timro upanyās kahile āũcha?'*	A Paper bird came flying down from the balcony and landed by my seat in the Birendra International Convention centre. On it was written, 'when's your novel going to be published, Mr. Coffee Guff?'	Simple to Simple	Interrogative to Interrogative	Active to Passive	
2.	*pālankartāharu āfãile yi dhārā gāyab garepachi jagatko yo khulā pānābāta mero pātra bebattā huna sambhab bhaeko cha*	But now it was possible for the protagonist of my novel to disappear because those rights had become their most flagrant violators.	Simple to Compound	Declarative to Declarative	Active to active	
3.	*ekabihānai sankkinuko ke artha huncha?*		Simple	Interrogative	Active	Deletion
4.	*barandāko pascimpatti eutā paryatak kāgajko cārā banāera tala āfni premikālāi thunna udāiraheko thiyo*	Nearby, a tourist was folding a sheet of paper into a bird to peck his girlfriend.	Compound to Simple	Declarative to Declarative	Active to Active	
5.	*eutilebhani- 'yaslāi*	One of them	Simple to	Declarative to	Active to	

	thikka pārne sāthi āja dekhiyo'	said, 'It seems she's finally met someone who can stand up to her.'	Complex	Declarative	Active	
6.	*'timilāi bhetera hos harāyo', maile bhanẽ*	'I lost my senses when I met you.'	Simple to Complex	Declarative to Declarative	Active to Active	
7.	*ma bicmā suryāstakā belā ārm-ceyarmā ānandale basera wāin piraheko thiyẽ*	That evening I sat on the varanda outside my room, drinking wine and watching the sunset paint the ocean as if it were a vast canvas.	Simple to Complex	Declarative to Declarative	Active to Active	
8.	*la hera, arko imelmā feri bhaddā nanbhej jokharu dāunlod garera kunai pamurkhale matira thelecha*	Some idiot had sent dirty jokes.	Simple to Simple	Imperative to Declarative	Active to Active	
9.	*'ekskiuj mi', u hāt hallãudai ma sāmuubhi- 'yahãbāta eutā kurci laijāna sakchu?'*	'Excuse me', a young woman said, waving her hand to catch my attention, 'Can I take this chair?'	Simple to Simple	Interrogative to Interrogative	Active to Active	
10.	*oũlāle cyāpiraheko kãta batukātira lamkāuna ātejasto gardai maile bhanẽ- 'timilāi bhulāekoma ma chyamā cāhanchu'*	'I'm sorry to keep you waiting,' I said as I raised my fork.	Simple to Complex	Declarative to Declarative	Active to Active	
11.	*'amerikābāta farkeki keti bicmā swimsuit pahirera nepāli citrakalāko manoranjan liiraheko bhetdā lekhaklāi kasto holā!'*	'Can you imagine how an artist might feel seeing a girl obviously from overseas lying on a beach in a swimsuit engrossed in his	Simple to Complex	Exclamatory to Interrogative	Active to Active	

		book?'				
12.	'nãi bā', usle jibro tokna khoji- 'ma ta pentinko pātra nabanne!'	'Oh, I could never be a subject for one of your paintings!'	Simple to Simple	Exclamatory to Exclamatory	Active to Active	
13.	uskā oŭlā culbul chan, pākhurā kamalā chan ra pidaulā gilo mātojhai calairahana man lāgne	Her arms looked soft and her fingers playful.	Compound to Compound	Declarative to Declarative	Active to Active	
14.	samundrabhari jahājharuko parkās ākaska tārājhaĩ talkieko thiyo	The ocean has looked like a giant lump of coal and the lights form ships like flickering embers.	Simple to Compound	Declarative to Declarative	Active to Active	
15.	ma krismaska lāgi goā aunu, ānjunā bicmā maile padhiraheko tapāĩle dekhnu, bhare eutai resturentmā pugnu, hāmro teblma kurci napugnu ra ma nai tapāĩko tebalmā kurciko āgraha gardai pugnu, sabaai samyog bhairahekā chan	Both of us going to Goa for Christmas, you seeing me reading your book on Anjuna Beach, both of us going to the same restaurant that evening, our table needing a chair and my being the one to ask you for it- this was a wonderful series of coincidences.	Compound to Complex	Declarative to Declarative	Active to Active	
16.	tapāĩsāmu parera ma khasiraheki chu tara tekne jamin bhetna sakiraheki chaina	You've made me that yellow leaf, which falls continuously, never finding a place to rest.	Compound to Complex	Declarative to Declarative	Active to Active	
17.	'timilāi nabheteko bhaye apuro hune rahecha', maile	'It would definitely have been incomplete	Simple to Complex	Declarative to Declarative	Active to Passive	

	bhanẽ	if I hadn't met you.'				
18.	*'malāi āfnā ākānchyāharubāta jogāuna'*	'Save me from my desires.'	Simple to Simple	Declarative to Imperative	Active to Active	
19.	*kun sur cadhlā ani tarangiyera feri tādhā huna ke āitabār?*	The flower was fading and who knew when it might bloom again	Compound to Simple	Interrogative to Declarative	Active to Active	
20.	*mero kānmā jodle gunjirahyo – ani euta kura, rel kãhi pani nachutāunu holā!'*	A few words keep echoing in my ears: 'One last thing. Never miss a train.'	Simple to Compound	Exclamatory to Declarative	Active to Active	
21.	*uskā othharu baliyo brasmā badlina thāle chitochito ra kyānbhāssari premikā rangmā parinat huna thali*	His lips were a paintbrush with which he coloured her.	Compound to Complex	Declarative to Declarative	Active to Active	
22.	*ājkā patrikāharu feri sāikal- bwāile getnirako rukhako kāpma adkāidieko rahecha*	*I went to get the newspapers.* The newspaper boy had left them wedged in the fork of a tree.	Simple to Simple	Declarative to Declarative	Active to Active	Addition
23.	*biswayudhatākā yastai keh irediyo kāthmāndu lyaieka thie*	It looked like one of the radios that had been brought to kathmandu during the Second World War	Simple to Complex	Declarative to Declarative	Passive to Passive	
24.	*usko kapālmā yubakle hāt calāũdā jati ful jhare pani uttikai rukhbāta khasirahekāle u āfaĩ sirisko sāno brichyajhai ubhieki thiyi*	The man was gently picking flowrs from her hair, the jacaranda tree replacing each blossom he removed.	Simple to Complex	Declarative to Declarative	Active to Active	
25.	*māthi himāl cha ra tala telko diyoko prakāsmā mandir warapara bhajan*	Above stand the snow- capped peaks and below live there God-	Compound to Compound	Declarative to Declarative	Active to Active	

	gāirahekā mãncheharu chan	fearing people, singing hyms through the night.				
26.	*'ekpalta maile yasari batti kāteko khicera telivijanmā dekhāki thi'*	'Once she flimed me and I saw myself on television.'	Simple to Compound	Declarative to Declarative	Active to Active	
27.	*'malāi nācnu pardaina' usle bhani*	*'That would be fine by me,' she replied.* 'Then I wouldn't have to dance.	Simple to Compound	Declarative to Declarative	Active to Active	Addition, Reference (that)
28.	*usle malāi po jiskyāi- 'tapāĩko gāla cuhielājasto bhayo'*	'Your cheeks are so rosy they look like they're about to drip.'	Simple to Complex	Declarative to Declarative	Active to Active	
29.	*'eutā kurā bhana ta drisya', ma cheu āipugeko kapille hāmilai hastachep gardai bhanyo*	Kapil interrupted us 'Tell me, Drishya he said.	Simple to Compound	Declarative to Declarative	Active to Active	
30.	*pentinlāi bhittāle pani nyāya dincha?*	'Can walls do justice to art?	Simple to Simple	Interrogative to Interrogative	Active to Active	
31.	*funga dhulo udejasto bhayo ãkhā agādi*	I felt engulfed by a cloud	Simple to Simple	Declarative to Declarative	Active to Passive	
32.	*kehile nirghāt latthi khāe*	Some were beaten.	Simple to Simple	Declarative to Declarative	Active to Passive	
33.	*buki fulko ukālo pachi caurmā deurāli dhukiraheko bidyālaya dekhdā junsukai pahadko jha- jhalko āũthyo*		Simple	Declarative	Active	Deletion
34.	<u>*'ho bhane pani*</u> *tyo subidhāsampanna, ālisan cār diwārmā yubarājlāi sadāera gãja, cares, raksi ra bandukmā lipta sanki kina banāiyo?*	*What drove the crown prince to do what he did? Why he was left to rot with in the four walls of the palace, with nothing but drugs, alcohol and guns to occupy him?*	simple to Complex	Interrogative to Interrogative	Passive to Passive	Addition, reference in source text only.

35.	*jhan badhi bahas garna sakthẽ ki ?'*	'*That* would've given me fore skills to make my arguments', he said.	simple to Simple	Interrogative to Declarative	Active to Active	Reference (that)
36.	*ani ke usle āfnā santānlāi rāmro iskulmā padhāuna sakche?*	Will she able to send her children to good schools?	Simple to Simple	Interrogative to Interrogative	Active to Active	
37.	*kina usle malāi yo sabai dekhāuna khoji rahecha?*	Why did he want me to see all this?	Simple to Simple	Interrogative to Interrogative	Active to Active	
38.	*hāmi gāũko sirānbāta jangal pasne belā thulo larko bhaisakeko thiyo*	There were many new faces in our group by the time we entered the jungle.	Simple to Simple	Declarative to Declarative	Active to Active	Sense is not taken
39.	*usãgako premko ankuranle malāi gajabko sukha dieko cha*	She leaves me breathless	Simple to Simple	Declarative to Declarative	Active to Active	Sense is not taken
40.	*ghāmko suntanlā rangle ma pani rangie hũlā, tyatikhera thyakka rāto ra pahẽlo misrit rangle choyekā achyarmā maile lekhechu, ma premmā pareko chu bhanera*	I was coloured by the orange rays of sunrise and bathed in them as I wrote, 'I'm in love.'	Compound to Complex	Declarative to Declarative	Active to Passive	
41.	*eutā singo yām biteko cha*		Simple	Declarative	Active	Deletion
42.	*maile uslāi corna sakẽ bhane sabaibhandā pahila ma tapāĩlāi cinaunechu*	If I find my love reflected in her eyes, you'll be the first person with whom I share my happiness.	Simple to Complex	Declarative to Declarative	Active to Active	
43.	*ma lāligurās fuleko pahād āipugeko chu*	I arrived on a hill red with rhododendrons	Simple to Simple	Declarative to Declarative	Active to Active	
44.	*astitākā netā mārieko pani tyai gāũmā hoina?*	A porter asked, 'Isn't this the same village	Simple to Complex	Interrogative to Interrogative	Passive to Active	

		where a political leader was killed some time ago?				
45.	*'la hai dāi, naāttiyi jānu holā', kisor bhaniraheko cha-rāmrari hernu holā*	From a distance, the cowherd called out to me, 'Don't worry too much, Dai. Just be alert'	Simple to Simple	Declarative to Imperative	Active to Active	
46.	*timilāi ke banna man cha?*	What do you want to be?	Simple to Simple	Interrogative to Interrogative	Active to Active	
47.	*kabitā kasto lāgyo?*	I asked, 'Do you like the poem?'	Simple to Simple	Interrogative to Interrogative	Active to Active	
48.	*hāmi tarkanuko arko kāran ke pani thiyo bhane unko swar kadā hunthyo*	He also spoke in a very loud voice which always sounded like a reprimand	Simple to Complex	Declarative to Declarative	Active to Active	
49.	*macimaci kol dhakelne ra dãi hāldā miyo rinne, goru pitne, aho, kati niscal ra cancal din thiye ti!*	*Everything in the village brought back memories.* We used to whip our ox to make it walk faster on the grain and to jump on a koal to produce mustard oil.	Simple to Complex	Exclamatory to Declarative	Active to Active	Addition
50.	*'oho kākā', ma cakitbhayẽ- yo ta kafigasto cha!'*	'This tastes like coffee!'	Simple to Simple	Exclamatory to Exclamatory	Active to Active	
51.	*budhālāi uthna apthyāro huncha bhanera ma tala jharẽra dhokāko gajbār kholẽ*	I went down, lifted the cross bar and opened the door.	Compound to Complex	Declarative to Declarative	Active to Active	
52.	*taipani kras fāyarmā parinchaki?*	Even so, there's still the possibility of crossfire.	Simple to Simple	Interrogative to Declarative	Passive to Active	
53.	*ful siure'ni tyo ta bāhiri rup mātra na ho!*	So what if there was a flower in the barrel, I thought.	Simple to Complex	Exclamatory to Declarative	Active to Active	
54.	*'pāsport māgnus,*	'Get their	Simple to	Imperative to	Active to	

	sabaiko', usle urdi jāri gari	passports. All of them.'	Compound	Imperative	Active	
55.	*adhyachyale macheu āera k bhanna khojekā hun?*	It was beginning to think about a new painting when my thoughts were interrupted as the chairman turned towards me.	Simple to Complex	Interrogative to Declarative	Active to Active	
56.	*uniharukai niyanrtran cha bhane eutā prastuti garna diyera ke bigrelā?*	And what harm could there be in a cultural show?	Simple to Simple	Interrogative to Interrogative	Active to Active	
57.	*kasaile sãnkā nagaros bhanera calāki apanāyeko hola*	I noticed he was careful not photograph their faces so as not to arouse their suspicions.	Simple to Complex	Exclamatory to Declarative	Active to Active	
58.	*'brijej of myadisan kāunti' nikālẽra ānandale sirāni dobar pārera pānā paltāuna thālẽ*	I opened my rucksack and took out a novel, The Bridges of Madison Country. Folding the blanket into a pillow, I started to read.	Compound to Complex	Declarative to Declarative	Active to Active	
59.	*rabartle frānseskālāi kastari gafmā bhulāiraheko cha!*		Simple	Exclamatory	Active	Deletion
60.	*'tapãi rātiko ākramankā bāremā ke bhannu huncha?*	What do you want to say about the attack?	Simple to Simple	Interrogative to Interrogative	Active to Active	
61.	*malāi audhi dukha lāgyo, mitbāle pani bās dinu bhayena*	I was disappointed when my mit Ba didn't offer me a place to sleep	Simple to Complex	Declarative to Declarative	Active to Passive	
62.	*'khoi ta kyai' lyāunu bhayena?*	'But you haven't brought anything back', I	Simple to Simple	Interrogative to Declarative	Active to Active	

		said				
63.	*'ye paisa kina deko?'*	'But I don't want your money!'	Simple to simple	Interrogative to Exclamatory	Active to Active	
64.	*'manche pani ke syāujasto huncha ta budhā!'*	Can a person look like an apple, uncle?	Simple to simple	Exclamatory to Interrogative	Active to Active	
65.	*'kasto najāti kādā rai'cha, bhusukai salkyo !'*		Simple	Exclamatory	Active	Deletion
66.	*'timile ta kattu nai lagāyeki chainau jasto cha !*		Simple	Exclamatory	Active	Deletion
67.	*rup uhi cha tara gati feriyeko cha*	The flowers had taken on different shapes	Compound to Simple	Declarative to Declarative	Active to Passive	
68.	*'sansārmā kati mānche holānra hãsihãsi bãchne !'*	'Very few people live their lives laughing,' he said	Simple to Simple	Exclamatory to Declarative	Active to Active	
69.	*taipani uni uklirahekā chan pahād jãhā mero tanneri sarir pani lakhararān cha*	Still, he walked more quickly than me.	Simple to Simple	Declarative to Declarative	Active to Active	
70.	*'kasle mārdai cha, kahã ko kasari māridai chan?'*	'Who's killing them? How and where are they being killed?'	Simple to Compound	Exclamatory to Interrogative	Active to Passive	
71.	*sāchai tapāiko lab ta pareko chaina?*	Are you in love?	Simple to Simple	Interrogative to Interrogative	Active to Active	
72.	*'ke tapāi kumari hunuhuncha?*	'Are you a virgin?'	Simple to Simple	Interrogative to Interrogative	Active to Active	
73.	*ke maile tyasari bhetna nakhojeko bhaye u mārine thiyena?*	Would Siddhartha still be alive if I hadn't tried to find him?	Simple to Complex	Interrogative to Interrogative	Passive to Passive	
74.	*uni chutyāye jasto garchan tara kahã chutincha ra pāni?*	I watched him cut through the water with his oar, the marks it left disappearing in a swirl.	Compound to Complex	Interrogative to Declarative	Active to Active	
75.	*kãsle setai rang*		Simple	Interrogative	Active	Deletion

	diyeko yo nadi kinār!				
76.	*'tapāĩ kāthmāndumā yesari iskec gareko kati rupaiyā linuhuncha!*	'How much do you charge for a sketch like that in Kathmandu?	Simple to Simple	Interrogative to Interrogative	Active to Active	
77.	*ye, yiniharusãnga ta fon pani rahecha!*	I saw a young man trying to get connection on a satellite phone.	Simple to Simple	Exclamatory to Declarative	Active to Active	
78.	*'hāmlo ghal āunu le!'*	'Sir', 'she said, 'Come to our house.'	Simple to Simple	Exclamatory to Imperative	Active to Active	Sense is not taken
79.	*āmmai, bhāt jati gās bhane pani nilna sakine!*	These would go well with rice.	Simple to Simple	Exclamatory to Declarative	Active to Active	
80.	*ma ra meri priya milera yo deslāi dinechãu ākār ani tyasmā bharnechãu āwāj*	Together my beloved and I would tell the world the stories of our country.	Compound to Simple	Declarative to Declarative	Active to Active	Sense is not taken
81.	*'bafre!' u bhanche – 'tapãisãga yahã etikā mahināpachi bhet huna lekheko rahecha!*	'Oh, my God!' she said, 'How amazing to meet like this!'	Simple to simple	Declarative to Exclamatory	Active to Active	
82.	*'ma āfaĩlāi patyār chaina kahãbāta, ke dekhdai yahã āipugeko chu,' ma bhanchu – 'tara timilāi yahã bhetera patyāunai sakiraheko chaina*	'I can't believe the things I've seen but meeting you here like this is the most incredible thing that's happened so far!'	Compound to Complex	Declarative to Exclamatory	Active to Active	
83.	*'mero boli sakiyeko chaina – 'ma timilāi kati chāhānchu bhanne sāyadai timilāi thāhā holā'*	'You have no idea how much I need you.'	Simple to Simple	Declarative to Declarative	Active to Active	
84.	*uskā ti camkilā ãnkhā, goro anuhār, oho.....! ma samjhirahanchu*	I thought about her lovely eyes, her soft skin.	Simple to Simple	Declarative to Declarative	Active to Active	
85.	*palpasā mero*	Palpasa had	Simple to	Declarative to	Active to	

	jibanko sabaibhandā mitho citra hŭdai thiyi, uskā kalpanā merā sabaibhandā priya bhābanā hŭdai thiye, usãgako yātrā mero sukhad lachya hŭdai thiyo uhi yi yahã merai sāmu āgoko bāhupāsmā dadeki cha	become the sweetest picture of my life. I had fallen in love with her dreams. I'd felt we'd travel together to a wonderful destination. Now she was gone. She'd disappeared on flames before my eyes.	Complex	Declarative	Active	
86.	*mero bihān kasaile coreko cha ra u bhāgeko cha*	Someone has robbed me of my mornings.	Compound to Simple	Declarative to Declarative	Active to Active	
87.	*'kristinā kafi liu'*	'Christina, go and have a coffee.'	Simple to Compound	Imperative to Imperative	Active to Active	
88.	*'tara badlienau'*	'And you'll never change.'	Simple to Simple	Declarative to Declarative	Passive to Active	
89.	*ke māriyi?*	'That she's dead.'	Simple to Simple	Interrogative to Declarative	Passive to Passive	
90.	*tapāĩ jasari mabāta tādhinu bhayo ma pani tyasari nai tapāĩbāta bhāgna cāhanchu*	I want to disappear from your life in exactly the same way you've disappeared from mine.	Complex to Complex	Declarative to Declarative	Active to Active	
91.	*tyo mero citra pustak ho jasmā maile āfnā kalāko mānyatā ra abhyāsko barnan gareko chu*		Complex	Declarative	Active	Deletion
92.	*logne chāĩ āfni srimatilāi 'myāpal tri' samjhāiraheko thiyo jun rukharu ritupichhe jāpānmā āfnā pātharulāi farak rang dinchan*	Then her husband joined us and talked about some maple trees changing colour with the seasons.	Complex to Compound	Declarative to Declarative	Active to Active	

93.	*ma arthāt ãnkhāmā patti bãdhieko eutā apaharit jaslāi kahã lagiyeko ho ra kina, kehi thāhā chaina*	I didn't know where I was being taken or why.	Complex to Complex	Declarative to Declarative	Active to Passive	
94.	*junsukai hirāsat howos eutā jhyāl bhaye hunthyo tāki ma din ra rāt chutyāuna sakũ*	I didn't care where they took me I only hoped it would have a window. All I wanted was to be able to tell day from night	Complex to Complex	Declarative to Declarative	Active to Active	
95.	*jasto bolnuhuncha tyastai byabahār garnuhuncha*	You live according to your beliefs and expect others to respond with the same sincerity.	Complex to Compound	Declarative	Active to Active	
96.	*ma thānchu jun citra korieko cha ra tyaslāi jun sabda lekhiyeko cha tyo tapāĩko byaktitwa ho*	I feel the paintings and words in your book are a true reflection of your personality, so I don't need to ask any questions.	Complex to Compound	Declarative to Declarative	Active to Active	
97.	*tyai kurā bholi pani chāpnuparne cha jun āja bihānkai patrikāmā cha*	Today's newspaper already carried an almost identical story; tomorrow's would as well.	Complex to Complex	Declarative to Declarative	Active to Active	
98.	*dui thari juttā unera hĩdeko tanneri, udāiraheko ek citrakār, tyo mero sāthi, jaslāi ma parkhiraheko chu yahã upanyās padhna, jasko kathā maile eutā singo kyānvāsmā utāreko chu, uhi*	And all the while I'd been sitting in this restaurant, waiting for him, thinking about his dream project. I'd been waiting to read him his story while he, the	Complex to Complex	Declarative to Declarative	Passive to Passive	

	aghi bharkhar apaharit bhaeko cha	protagonist of my novel, my first reader was being abducted.				
99.	*ma je chu tyo dekhieki chaina ra eutā byakti bhandā ākritikā rupmā tapāĩle malāi liyirahanu bhayeko huna sakcha*	If that's the case, it makes me nervous because I know you're not seeing me as I really am.	Complex to Complex	Declarative to Declarative	Active to Active	
100.	*'ke hāmro hātle curā mātra bajāunu parcha?*	She said combatively, 'You mean only bangles look good on a woman?	Simple to Simple	Interrogative to Interrogative	Active to Active	