

# CHAPTER ONE

## INTRODUCTION

### 1.1 General Background

Translation is as old as human civilization. The activity of translation began along with the existence of language as a need for communication between two different speech communities. Language and culture vary from one speech community to another speech community. As a result, many linguistic and cultural gaps between these speech communities have still been existed.

Translation, to some extent, functions as a means to compensate the gaps among these speech communities. It functions as transmitter of thoughts, ideas and messages from one linguistic, cultural and social background to another which lead to the development of human civilization as a whole.

Etymologically, the term 'translation' is anglicized form of Latin word in which, 'trans' means 'across' and 'tactum' means 'to carry'. To say in a single sentence, it is an art and skill of carrying matters across one language into another language. Many scholars claim that translation is a Roman invention as it was used to translate Greek texts normally as a rhetorical or creative task in ancient Rome.

The history of translation traced back to Cicero and Horace and passed through theory and hermeneutic enquiry period to the machine translation in 1980s. According to Bassnett McGuire(1980,p. 1) "Andre Lefever for the first time proposed the designation of 'translation studies' in 1978 to replace the terms like translation theory used in general contemporary translatology in Canada, Translatologia in Spain and so on" (cited from,Newmark, 1988, P.9). By the 1990s, translation studies established itself as a different and issues provoking general discipline by means of which the broad and multifaceted range of translation phenomena is investigated. Theory of translation has been changed along with the change in contemporary social, cultural, literary and linguistic

theories and style of speech communities. Now, it has its own theory and has been established as a separate subject in the academic field. As time passed, it underwent many changes in course of time and is constantly under going changes recently.

Defining translation is a difficult endeavour in the sense that translation theory is influenced by philosophical tenets, linguistic theories, literary convention, types of texts, medium involved in translation and so on. One and only definition of translation is quite impossible because it has such a wider coverage that no discipline and area remain untouched with translation. Different scholars defined translation variously depending up on its affiliation to certain manner and discipline. The most general and widest definition given by Brislin in (1976,p.1) is:

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

To Newmark (1988,p.5) "Translation is rendering the meaning of text into another language in the way that the author intended the text". He further adds that translation is all the science, skill, art and the matter of taste.

In Catford's (1965,p.20) word, "translation is the process of replacing the textual materials of a language by equivalent materials in another." By citing many definitions, Nida(1964 p.162) has defined translation from literary and linguistic point of view quoting pound's dictum "more sense and less syntax" and Garvin's idea "the translation should make the resultant impression on the reader as the original does on its reader" respectively.

For Wilss, the term "translation" stands both for process and result (1982, p.58). Gachechiladze (1967, p. 89) writes that it is an approximate reflection of the artistic reality of the original (cited from Bhattraï, 2010, p.5).

From the above definition, we came to the conclusion that translation is the transformation of source language message into the target language by maintaining the natural balance of culture, information, context and sensible manner of expression, as far as reasonably practicable. Translation is not only a bilingual activity but also the bicultural one. It is both the process and product, i.e. the process of rendering the message from one language into another language as well as result of this rendering itself.

### **1.1.1 Language and Culture**

Language is a system of human communication. It is a social phenomenon posed by human society which makes use of sets of rules, according to which the members of a society co-operate and interact with each other. Socio-cultural norms and values, thoughts and conventions are presented, nourished and inherited from generation to generation.

Language is specific to certain communities. As no languages are same and similar, the two cultures are also different from each other. Culture is a set of beliefs, attitudes, customs, behaviors and social habits of the members of a particular society.

In the words of Newmark (1988, p. 94), Culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. He distinguished cultural language from universal language. Cultural language is spoken in a particular speech community. Our culture shapes language and our language shapes reality. Therefore, there is inseparable relationship between language and culture.

### **1.1.2 The Importance and Scopes of Translation**

Translation is an activity of great importance in the present world. It is a subject of interest not only to linguists, professional translators and amateur translators but also to the electronic engineers, mathematicians and language teachers as well. Its value has increased along with the establishment of large number of independent countries, rise of mass media and awareness of identity of different marginalized linguistic minorities group of people in the countries of the world. So, it has such a wider coverage that no discipline and area remain untouched with translation.

The importance of translation is highlighted by the mistranslation of the Japanese telegram sent to Washington just before the bomb was dropped on Heroshima, when 'Mokasutu' was allegedly translated as 'ignored' instead of 'considered', (Newmark, 1988, p. 7). Translation functions as a means of communication. It is used for multilingual notices which have at least appeared conspicuously in public places particularly issued by exporting companies for tourists' publicity. Many official documents, newspapers, textbooks and articles have been translated to convey the information. They provide some advice and recommendations for the development of every branch of knowledge.

Translation, as a technique for learning foreign languages, functions not only the transmitter of culture but also the truth which can be seen in the contemporary literary cultural and religious world. Congrant-Butlar (1979) has described translators as the "heirs of all the cultures of the past"(cited in Bhattarai, 2010, p. 11). This view has supported that our contemporary world's culture is the result of translation. World's famous literary creations are assessable for non-native readers which is the result of translation. English speaking people would have no Greek Epic and Bible: German could have no Milton and Wordsworth: Italy no Falukner and Hemingway and we have no Ramayan and Mahabharata. Therefore, what we can say here is, translation is

an effective means to enrich the whole nation through transformation of knowledge of different culture, religion and so on.

The role of translation is indispensable in the contemporary world for maintaining peace and security, to avoid world war, starvation, epidemic disease, economic crisis and so on. Globalization of science, information and technology remain incomplete in the absence of translation. It is a means to transmit human ideas, words from one cultural background to another beyond all the languages, for centuries, in the world.

### **1.1.2.1 Importance and Scope of Translation in the Context of Nepal**

As translation has been used in transferring knowledge, truth, ideas and values from one culture to another, the importance of translation has been increased in this 21<sup>st</sup> century. Though translation was used for transferring religious thoughts and beliefs in the past, it has a wider scope in different fields for different purpose as literary, scientific, academic, information and technology and so on. Translation exchanges language which functions as a mediator if we do not know the language of the original. Therefore, almost all the linguistic fields in the world are surviving with translation. Nepal, a least developed country, cannot remain untouched with translation.

Translation has a great importance in the academic field. Translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics i.e. meaning is crucial in translation. In error analysis, the knowledge of source language and target language gives the clues for finding out the nature and source of errors that functions as an effective means to treat the learning activities of the learners.

Nepal, a multilingual and a country of cultural diversity, can get fully benefit out of translation in the academic field. The democratic government has declared to include the curriculum of mother tongue and multilingual education to increase the participation of linguistic minorities group of pupil in the

primary level. Though translation is an old and less used teaching technique, it will be one of the effective means to teach and convey the meaning through lingua franca to the diversified linguistic background children. After the democracy, the republican government has considered the demand of marginalized group of people who are looking for their social, cultural, religious and academic identity. As a result, development of language scripts and different literary creations (books, novels, stories, articles) are being published in different mother tongues. These creations have to be incorporated in curriculum for the promotion and preservation of religious and cultural heritage of nation, which is only possible through translation. It is worthwhile here to quote Rai(2009) that

Different universities and institutions have documented the two highly endangered Rai Kirnti languages: viz. Puma and Chintang with audio-video recordings of songs, myths, stories, rituals etc; and they were transcribe and translated into Nepali and English for the preservation and promotion of them (cited from Rai, 2009, p. 280).

Thus, what we can say here is, the greatest contribution of translation is to impart the knowledge of the world literature and it can be used as an effective means to document the endangered languages of the nation for the preservation and promotion of them, which can be made possible only after their application in the academic field.

### **1.1.3 Techniques of Translation**

Translation is a product of transferring or translating the meaning or message from one language into another. It is both bilingual and bicultural activity, because language is entirely the product of culture.

Translation is a very challenging job, where a translator has to face different problems ranging from linguistic to cultural level while translating a text.

Newbert (1983, as cited in Newmark 1988, p. 68) states that one word of an SL text and TL word in the translation rarely correspond semantically and grammatically. A translator's job is more challenging while bridging the gap so as to convey the original message of the SL text.

It is impossible to translate the cultural and linguistic words using the one and only single technique of translation. So, various scholars have suggested the different approaches of translation in translating the cultural terms. Some of the procedures are as follows:

- a) Nida (1964, p. 241) has suggested the translation procedures into two categories:
  - (i) Technical and
  - (ii) Organizational translation
- b) Newmark (1968, p. 103) has listed the twelve different translation procedures as stated below:
  - (i) Transference
  - (ii) Cultural equivalent
  - (iii) Neutralization
  - (iv) Label
  - (v) Naturalization
  - (vi) Componential analysis
  - (vii) Literal translation
  - (viii) Deletion
  - (ix) Couplet
  - (x) Accepted standard
  - (xi) Paraphrase
  - (xii) Classifier
- c) Similarly, Ivir (1987, p. 37) has presented the following seven procedures focusing on the translation of cultural terms:
  - (i) borrowing

- (ii) definition
- (iii) literal translation
- (iv) substitution
- (v) lexical creation
- (vi) omission
- (vii) addition

Some of the commonly used type of techniques in translating linguistic and cultural categories are described below:

**(i) Literal Translation**

In this technique of translation, a translator translates a word to word, a group of words to group of words seeking the close correspondence in terms of both lexis and grammar. In this translation, a translator neither can omit a word or a group of words nor add to them but may replace the terms without breaking the rules in the target language. So, it is the easiest and simplest form of translation. For example, the SL (Nepali) terms **Koil** and **mandir** are translated into equivalent TL (English) terms **Cuckoo** and **temple** respectively.

**(ii) Borrowing /Transference**

If a word does not have any equivalent terms in the TL, the translator borrows the same word from source language text to the target language text, through a systematic procedure, in order to transmit the cultural message and to maintain the gaps in translation. This is also called importation. For example, the SL (Nepali) terms **Sorat** and **git** are borrowed in TL (English) terms **Sorat** and **Gita** respectively. Particularly, noun categories of SLT are transferred into TLT to compensate the gaps. But it needs to make readers understand the actual message of the text easily as it does on its original readers. Otherwise, it becomes meaningless.



### (iii) Addition

Addition in translation makes the translated text informative as well as readable when some expression in the SL is left or unsaid. This technique is used in order to make the text comprehensible and informative for the readers of the text. For example, the SL (Nepali) term **दुबि** is translated as **oil lamp** in English, where the term **oil** is added.

### (iv) Substitution

It is a procedure that the translator replaces the cultural elements in the cases where the two cultures display a partial overlap rather than a clear-cut presence Vs absence of a particular element. It is not a good procedure of translation in the sense that it may destroy the cultural flavor of the SL culture in the TL text and creates the gap between the SL and TL. The TL readers feel less difficulty in understanding such terms due to the total linguistic transparency. For example, the SL (Nepali) terms **नलो** and **अक्षत** are translated in English as **tray** and **unboiled rice** respectively.

### (v) Deletion

Some words are deleted if the information of the SL text can be transferred without the presence of a particular word. Generally, it occurs at syntactic level of translation but items are omitted mostly in the lexical expressions. In the absence of equivalent terms, items are deleted by maintaining the contextual meaning of the text. It is one of the feature of free translation. For example, the SL (Nepali) term **सगरमथ** is translated as **Everest** instead of **Mount Everest** in English.

### (vi) Sense Translation

In this technique of translation, the translator translates only the sense of the word to transfer the meaning but not the word itself. It is done due to the lack

of correspondence between the words of SLT and TLT. For example, the SL (Nepali) terms **dh** **bo** and **bh** **kal** are translated in English as **grass** and **wish** respectively.

### **(vii) Paraphrasing / Defining**

In this translation, the SL terms are replaced by the short definition or paraphrasing in order to make the text clear, comprehensive and linguistically transparent. According to Ivir (1987, p. 37)., "defining means reducing unknown and unshared to known and shared". The translator often adopts this procedure when he is unable to find the exact or equivalent terms in the TL. for example, the SL (Nepali) term **paradh** **nnpan:c** is translated as **The head of the village council** in English.

### **(viii) Back Translation**

In this technique of translation, one translates a text from language 'A' into language 'B', then, a different translator translates the 'B' text back into 'A' and the resulting 'A' text is compared with the original 'A' text. If there is higher degree of resemblance between two versions of the translated text, then the translation is of high quality. For example, the SL (Nepali) term **es, el, s** is translated as **S.L.C.** in English.

### **(ix) Loan-blending**

In this translation, a part of SL term is combined with a part of TL term in the target text while translating a text in order to naturalize the translation. For example, the SL (Nepali) term **hind** **dharma** is translated as **Hindu religion** in English.

### **(x) Claque**

In this technique, each unit of SL is translated into the equivalent unit of TL. The unit of translation may be a morpheme, a word, a phrase or even a short

sentence. For example, the SL (Nepali) term **mriganayan** is translated as **deereyes** in English.

#### **(xi) Naturalization**

In this technique, a translator transfers the names and naturalizes them in the target language so as to make them acceptable among the language users. For example, the SL (Nepali) terms **nep 1** and **himal** are translated as **Nepalese** and **Himalayan** respectively in English.

#### **(xii) Mistranslation**

In this translation, the SL word is wrongly translated into TL word due to the carelessness, negligence of translator, inappropriate terms selection, lack of sufficient command of SL and TL language and culture. The main cause of mistranslation is the inappropriate use of dictionaries and lack of cultural knowledge in language use. For example, the SL (Nepali) terms **k □cul** and **caitra nawam** are translated as **snakeskin** and **ninth day of caitra** respectively in English.

#### **(xiii) Recognized Translation**

This technique is especially used in translating administrative text. It occurs when the translator normally uses the official or the generally accepted translation of any institutional terms. It is the translation of well recognized administrative texts. For example, the SL (Nepali) term **iksh mantr** is translated as **Education minister** in English.

#### **(xiv) Elaboration**

An SL expression is structurally expanded in this type of translation technique. Some words are added in the TL in order to make the sentence more informative. It over translates the words in the TL in terms of number of SL

words. For examples, the SL term **ragatle** and **nirdh** are translated as **blood and scarifies** and **poor and helpless** respectively in English.

#### (xv) **Reduction and Omission**

Reduction is opposite to the elaboration technique. Some parts of SL expressions are **reduced** and **fully omitted** in reduction and omission techniques respectively. Reduction under translates the SL in the case of number of words in the TL. For example, the SL term **gy nbh mi** is translated as **wisdom** instead of "land of wisdom" in English. Some words, in the absence of which meaning of SL text can be captured are omitted in the TL. Generally, such words come under conjunction, preposition categories. For example, the SL term **swatantra ra atal** is translated as **existing ever independent** in the TL term.

#### (xvi) **Couplet, Triplet -Quadruplet**

In this type of technique of translation, a single unit or a phrase can be translated by the combination of two or more than two translation procedures. According to Newmark (1981, p.83) " it refers to the combination of two translation procedure for one unit as a couplet". For example, the SL (Nepali) term **Jaya jaya Nep l** is translated as **long long live Nepal** (Reduction + literal + transference) in the TL term English.

#### (xvii) **Cultural Equivalence**

Most of the cultural words are related to a particular language which are often difficult to translate literally in the target language, but some cultural words which share the information between the SL and TL can be translated by the use of cultural equivalence technique. Many cultural words can be described in the ordinary language in order to generalize the cultural concept by the use of culture free terms. The translator's job is to maintain the functional equivalence between the two cultures. For example, the SL (Nepali) term **ta ch d ma ch d** is translated as **competition** in English.

### **(xvii) Contextual Equivalence**

Pragmatics is given more priority than semantics in contextual equivalence technique. An SL term is replaced by the TL term which is semantically a bit different from the SL meaning but the context proves to be the closer rendering. For example, The SL term **k nsiri t tinu** can be translated as **anger** in English.

### **(xix) Compensation**

This technique occurs when the loss of meaning of metaphor or pragmatic effect in one part of sentence is compensated in another part or contiguous unit of the sentence. If all the techniques mentioned in this section can not account for a particular rendering of words, then, the compensation technique is said to be occurred in translating those words. For example, the SL Nepali term **ghum** can be translated as a **bamboo umbrella** in English.

### **(xx) Gloss**

This technique provides the additional information of translated words within the text as a note at the end of the page (foot note) or at the end of the chapter or at the end of the book that fully supports to the target readers to comprehend the given information in the text. For example, the SL (Nepali) term **caut ro** can be translated into the TL term as **a platform with a tree for taking rest**.

## **1.1.4 Gaps in Translation**

Generally, if there is no correspondence between the SL and TL items, the gaps occur in translating these terms. Gaps occur due to the concept available in one language but the same concept is not available in another language. Gaps are natural and inevitable in every translation because of its bicultural, bilingual and bi-contextual activity. Crystal (1987, p. 346) states that exact equivalence is of course impossible, no translator could provide a translation that was perfect parallel to the source text, there is always some loss of information. When a translator involves in translation, his best attempt is to bridge the gaps

between the cultures, languages and extra-linguistic equivalence. If the cultural distance between the languages are great, the possibility of existence of extra linguistic gaps are highly increased, which is the cause of gaps in translation.

Every language has distinct code, rule and regulation to form the grammatical structures of language which forms different meanings and creates gaps in translation. The problems of translation equivalence i.e. gaps in translation are mainly of three types:

#### **1.1.4.1 Linguistic Gaps**

The gaps these occur because of differences between two languages are called the linguistic gaps. No two languages are identical because of their uniqueness in structural pattern and grammatical organization, which result in the linguistic gaps in translation. According to Sapir-whorf hypothesis, language determines thought i.e. concept available in one language may be absent in another language creates linguistic gaps in translation. Linguistic gaps can be classified into different levels of language which are as follows:

##### **i) Phonological Level**

Every language has no equal number of phonemes. Because of phonemes absence in one language and presence in another language create phonological gaps in translation. For example,

SL : Khām bhāshā

SL: t□hakurī hot□el

##### **ii) Graphological Level**

Two languages are different in their graphological system. Graphemes available in one language may be absent in another language create gaps in translation. For example, the SL terms **A-one** noodles and **A to z** photo studio are difficult to translate into the TL (Nepali) terms due to the absence of graphological system.

### **iii) Lexical / Word Level**

Some lexical items available in one language may not be available in another language exist gap in translation. For example, Nepali reduplicated words and onomatopoeic words are not available in English. Because of change in lexical items cause change in meaning which creates serious problem in translation. There exists state of convergence and divergence while translating lexical items.

### **iv) Structural Level**

Because of differences in linguistic structures and grammar rules between the languages create gaps in translation. For example, the Nepali language does not have auxiliaries and articles but English has these categories. Three types of voice system are found in Nepali language but English has only two, which create structural gaps in translation.

### **v) Functional Level**

Function of language in the context of source language may not equally function in the context of the target language, such absence creates functional gaps in translation. The gaps occur in Phatic communication between Newari and English languages. For example, Newari people use the term "cīyā kxanuho?" as a phatic communication, which can be translated as did you have tea? In English. But, English people use the term " How do you do? and how are you? as a phatic communication, which really creates functional gaps in translation.

### **1.1.4.2 Cultural Gaps**

Translation is an instrument to transfer cultural truths, beliefs and values between the two languages. Culture means a set of beliefs, customs, attitudes, social behaviours and habit of a particular society. The cultural concepts and values available in one language may be absent in another language create, cultural gaps in translation. For example, the concept 'Janai' and 'bratabandaha'

is not available in English language. So, House (2002, p. 192, as cited in Phyak, 2005, p. 83) says that we transfer culture not language in translation.

Nowadays, it is a need of horizontal translation of the literary text in every country for the purpose of transformation of cultural information between the two speech communities. So, Nepali novels, stories, songs, essays have been translated into English language. The translators employ a number of techniques in translating these texts.

Newmark (1988, p. 95) has given five fold classification of cultural terms as ecology, material culture, social culture, organizations and gestures and habits. In general, cultural terms can be categorized into five topics which are given below:

### **i) Ecology**

It refers to the environmental relation of living creatures and plants to each others. It includes such geographical features as plants, animals, hills, forest, rivers and so on.

### **ii) Material Culture**

It includes the man made materials particularly used in culture specific community. Some of these things are foods, clothes, houses, towns, transportation, communications, utensils, ornaments and so on.

### **iii) Social Culture**

It includes the words which are concerned with social organization and relation between people and particular community. Even within the same geographical region, there lies different communities in terms of religion, culture, tradition, ethnicity, sub-culture, education, wealth, sex and so on. Social culture includes not only social norms and values, historical facts, customs, social tradition, sculptures, carvings, monuments and paintings but also the social core works, leisure, political, administrative and artistic organization.



#### **iv) Religious Culture**

It includes myths, religious beliefs, names of God, religious activities and so on.

#### **v) Conceptual Terms**

The concept is a part of common system of language shared by the members of a speech community. Conceptual meaning is also called cognitive and sometimes denotative meaning. Conceptual terms can be specified as an abstract or non-concrete terms whose concept can be given only by definition. Technical and non-technical terms are included in this definition.

#### **1.1.4.3 Extra-linguistic Gaps**

It is also known as pragmatic gap in the sense that it occurs due to the problem of correspondence between the context of source language text and the target language text. When the differences between the background linguistic knowledge and the real world knowledge occur, it results extra-linguistic gaps in translation. Translation is not excessively a linguistic activity because many extra-linguistic activities also play an important role in translation. The intention of the writers or speakers' linguistic background knowledge, idea, expectation and interest have to be taken into consideration and same as to be obtained in regard to the readers or listeners of the translated version. Otherwise, it creates extra-linguistic gaps in translation.

#### **1.1.5 Multiple Translation**

Multiple translation is a number of renderings of the same source language text into a single target language in order to fulfill a particular purpose as providing for fresh and up to date knowledge to its readers. According to Bhattarai (2003, p.36) "More than two versions of the same text in translation into a single target language is regarded as multiple translation". By its name, the multiple versions of the source language text into a single target language by different translators. It is also a technique of translation evaluation in the sense that the

readers or the evaluators distinguish it from good or bad in comparison to its original version. In spite of diversity of expression, each translated version should be equally resourceful, good and exact copy of the original. Multiple translation shows that a wide translation is now regarded as growth in the original text or complementary to the original text. The main purpose of multiple translation is to make translation relevant and provide up to date fresh knowledge of an urgent need to its readers. It also provides insights and various possibilities of translation techniques in the field of translation theory. Though there is the diversity of expression of the original, it contains common core things against which, each version can be compared.

### **1.1.5.1 Multiple Translation and Evaluation**

Translation evaluation is a very challenging and difficult job in the sense that it is equally subjective like multiple translation itself. Subjective influence and differentiation in presenting information is an inherent features of multiple translation. Irrespective of these influences every translator tries to maintain the SL equivalence in all respects. Translation evaluation seems to be a bit subjective due to the reason not having any hard and fast rule of evaluation in this respective field. It is worthwhile here to quote Bassnett McGuire (1980, pp. 8-9) that there is no universal cannon according to which text may be assessed. There are whole set of cannons that shift and change, and each text is involved in continuing dialectical relationship with those sets, (as cited in Bhattarai, 2010, p.60). In this regard of translation, some scholars of translation have presented universally accepted evaluation problems in it. Some techniques have been practiced so far and some potential areas are unexplored yet.

Nida (1964, p.182) has suggested the following three criterias to judge the translation evaluation:

1. The general efficiency of the communication process.
2. Comprehension of intent and
3. Equivalence of effect.

Similarly, Newmark (1988, p.186) has mentioned five topics for comprehensive criticism of translation:

1. A brief analysis of SL text stressing its intention and its functional aspects;
2. The translator's interpretation of the SL text's purpose, his translation method and the likely readership of translation;
3. A selective but representative detailed comparison of the translation with the original;
4. An evaluation of the translation - (a) in a translator's terms, (b) in the critic's terms;
5. Where appropriate, an assessment of the likely place of translation in the target culture or discipline.

House (1994, p.4700, as quoted in Bhattarai 2010, p. 62) has classified approaches to evaluating translation into the following three categories; (i) anecdotal (ii) response-based and (iii) text-based.

Anecdotal approach (House, 1994, p. 47, quoted in Bhattarai, 2010, p. 62) is applied to a situation when the translator has to deal with "non-quantifiable stylistic intuitions and interpretive skills". It is highly subjective, intuitive and vague assessment techniques in the sense that no general principle is provided for evaluating translation quality except citation of extracts and example of good or bad translation.

The second approach, i.e. response based approach is also based on non-variable principle, in which text are compared and different tests are assigned. Nida (1964, p. 182) states it as a 'dynamic equivalence' or equivalence of response. This technique is also purely subjective and abstract. The third approach, i.e. text-based approach is based on programmatic theories of language use that can be conducted on the basis of sociolinguistics and textual criteria.

According to Straight (1981, p. 41) "Knowledge, purpose, and intention should be tested in translation keeping in mind all three factors - text, writer and reader" (as cited in Bhattarai, 2010, p.63).

Back translation is one of the effective technique of checking deep-level transfer of information in another common translation that evaluates the quality of translation. It is a translation evaluation procedure in which SLT is given to a translator to translate it into another language (TL) and the translated version is given to a different translator to translate it back into the source language, then, the deviation between SLT (original) and SLT (back translated version) is evaluated to find out the validity of translation.

Among all these techniques, multiple translation can be taken as one of the effective means to evaluate translation which provides common core against which each version can be compared.

### **1.1.6 A Short History of Lyric Poetry**

Poetry is one of the most popular genre of literature which makes use of different forms and styles of language that are different from normal (colloquial) use.

'Lyric' is a word derived from Greek word 'lyrikos', means; a poem to be sung to the lyre (an ancient musical instrument with strings fastened in a frame shaped like U that can be played with finger),(cited from Benton, 1981, p. 420). The word 'lyric' literally means a song to be sung or recited to the accompaniment of the lyre. Lyric poetry is a mini-poetic form of poetry which involves various modes of expression and a state of feelings of the lyrists. In the modern sense, lyric poetry is any poetry that sets out to express the thoughts and feelings of the poet that can be sung to the lyre. It is sometimes contrasted with the narrative poetry which relates events in the form of story. The elegy, ode and sonnet are all important kinds of lyric poetry. Now, the

term 'lyric' is used for any fairly short non-narrative poem which expresses the feelings, and thoughts of a single speaker in a personal and subjective manner.

When we go back to the history of lyric poetry, it traced back to Rig-Veda in eastern literature. Mahabharat and Ramayan are the best example of lyric poetry in eastern literature. Lyric epic "Gita Gobinda" written by famous Sanskrit poet Jaydev is the best example of lyric poetry in the 12<sup>th</sup> century that describes the love affair episodes of Radha and Krishna in lyrical modes. Holmes, Eliad, and Odessey were the sources of lyric poetry in western literary figure. In the later period, William Shakespeare, William Wordsworth, Samuel Tylor Coleridge, John Keats. Percy Bysshe Sheliey, Ben Jonson and William Butler Yeats are the outstanding figures in the development of English lyric poetry.

#### **1.1.6.1 An Overview of the Nepali Lyrics**

Lyrics is an old and popularized discipline in the world. It took a long time to exist as a new separate discipline out of the vast discipline of poetry. Nepali lyrics have crossed more than a century with different turnings and fluctuations to come up with this position. Historically speaking, Nepali lyrics can be studied in three different stages on the basis of its origin and development. The old age of Nepali lyrics lasted upto 1825 B.S. from its origin. Some of the rulers and writers; Krachalla, Ashok Challa and Jitari Malla were the prominent figures during this period. Religious and cultural patterns were the styles of writing lyrics. The middle period began after 1826 B.S. and lasted upto 2007 B.S. Lyrics got chance to nourish and develop clearly as a separate self-existed discipline to come upto this period. This period began with the Prithivinarayan's religious lyrics. The outstanding figure of the middle period were Bhanu Bhakta Acharya, Mahabir Khatri, Bahadursing Baral, Moti Ram Bhatta, Lekh Nath Poudel, Chakrapani Chalise, Laxmi Prasad Devkota, Balkrishna Sam, Gopal Prasad Rimal and so on.

The third period began with the democracy after 2007, and is going on recently. It is also known as the period of the combination of lyrics, music and vocal

with transmission. After the democracy, Nepali music industry got a chance to grow, extend and enlightened within a short period of time. Nepali lyrics incorporate different disciplines, such as love of nation, culture, religion, geography and so on.

The popular writer of National songs are Madhav Prasad Ghimire, Kali Prasad Rijal, Gopal Prasad Rimal, Kshetra Pratap Adhikari, Yadav Kharel and so on. Dharma Raj Thapa, Hari Devi Koirala and Kumar Basnet were the leading figures for the development of folk wisdom. Many other well known lyricists contributed a lot to the development, preservation and promotion of national, cultural religious and linguistic identity.

Lyrics are the best instruments to express the spontaneous personal feelings of the lyricists which represent the love towards the nation, culture, human beings and so on . Its contribution has been found in the search of humanity, literary revolution against social, economical, classical, racial, and sexual discrimination and people's linguistic and cultural identity. It is a means to share the grief, sorrow, love and pleasure of human life and people's relation to the world. Most of the nations except Australia have National Anthem which reflect their geographical, historical, religious, linguistic, political, cultural identities and love of people towards the nation. National Anthem stands as a unique identity and identifying matter of independent nation and sovereign state. The lyrics of Nepali National Anthem is written by Pradip Kumar Rai (Byakul Maila), and it has been sung in the music composed by the great musician Amar Gurung. It has a high national status in the contemporary context of Nepal after the people's movement II in 2062/63 B.S. After the establishment of democracy, the government of Nepal declared it as the National Anthem of Nepal on Shrawan 18, 2064 B.S. after the unanimous decision passed by the meeting of legislative parliament (constitution assembly).

It represents the national freedom, sovereignty, geographical, social, political, economical, racial, religious, cultural and linguistic unity in diversity and status of people and its (Nepal) relation to the world.

The proposed research work was based on his original Nepali version of "National Anthem: Sayaun thunga fulka hami ..." and its three translated versions in English.

## **1.2 Review of the Related Literature**

Though translation has a wider coverage and no discipline and area remain untouched with it, many researches have been carried out under this vast discipline. I have found less number of researches completed on multiple translation in comparison to the other fields. Some of the researches which are related to my study are summarized below .

Singh (2004) has carried out a research to find out the techniques and gaps in translation of cultural terms. His findings of the study have shown that literal translation was one of the most widely used procedure in translating a text, whether the text is technical or non-technical. It also has shown that there exists a number of gaps in translation of cultural terms due to the lack of conceptual accuracy, lexical items, cultural equivalence and so on.

Sharma (2004) has conducted an investigation to find out the strategies employed by the translators to render the original text into the target language under the research entitled "A linguistic analysis of the strategies employed in the English translation of a textbook : A case of social studies for grade ten." He found out that there were some increase and decrease in the total number of sentences in source and target language text due to lack of correspondence in negation and the voice system between the two languages. Omission and substitution of noun classes, adverbs occupies the last, mistranslation, correction of source text, structural and grammatical gaps were the major causes of the linguistic gaps in translation. He has shown that the lack of translator's bicultural and bilingual knowledge of translation evaluation in maintaining the pragmatic equivalence causes loss of concepts and meaning in translation.

Wagle (2004) has carried out a research on "Multiple Translation of Muna-Madan from cultural perspective". He examined the relation between different

techniques used in translating cultural terms in multiple translated version of Muna Madan in comparison to their original Nepali version. He found out that the most widely used techniques in translating religious, social and cultural terms were the literal translation and couplet, triplet, quadruplet techniques.

Karki (2008) has carried out a research entitled "The techniques and gaps in translation of cultural terms: A case of Novel, The good Earth". He found out that the literal translation was the most widely used technique in translating the cultural terms, whereas couplet and naturalization were the least frequently used techniques. He has also investigated eight categories of the meaning gaps existed between SL terms and TL terms.

Rijal (2008) has carried out a research entitled "Multiple Translation of 'Yo Hallai Hallako Desh Ho': A study from cultural and linguistic perspectives". He found out that the ten different techniques were used in translating the cultural terms and twelve techniques were employed in translating linguistic terms in three translated versions. Among them, literal translation was the most widely used technique in translating both cultural and linguistic words. Couplet, triplet and quadruplet techniques were the most common technique in translating the cultural terms but rarely used in translating the linguistic words.

Similarly, Tiwari (2008) has carried out a research entitled "Multiple Translation of Chimeki". He has studied sixty different cultural words of the story translated by ten different translators. He found out that the sixteen different techniques were employed in translating cultural words in ten different English translated version of the story 'chimeki'. Among them, literal translation was the most frequently used technique in translating the cultural terms.

Although many researches have been carried out in techniques and gaps in translating cultural and linguistic terms in stories, dramas, poems and textbooks, no research has been carried out to find out the procedures, techniques, and their frequency used in translating the lyrics of Nepali National Anthem "Sayun Thunga Fulka Hami..." from cultural as well as linguistic perspectives. This study has identified, analyzed, interpreted and compare the found out



techniques of translation while translating the linguistic and cultural words of the Nepali National Anthem into English versions.

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

The objectives of the study were as follows:

- a) To find out the techniques and their frequency used in translating the linguistic and cultural words in multiple English translated versions of the Nepali National Anthem: "Sayaun Thunga . . ."
- b) To compare the techniques used by different translators in translating the linguistic and cultural words.
- c) To suggest some pedagogical implications.

### **1.4 Significance of the Study**

This study will be very much helpful for the perspective researchers and investigators who want to undertake researches in the respective field of translation. The amateur and professional translators who are interested in translating poetry genre; particularly poems and lyrics, under the field of literature, can get benefit out of it. My research will be an example for those researchers and translators who are engaged in translating the Nepali text into English. The findings of the study will be very much beneficial for the translators, literary men, literates, teachers, students, text book writers and other people who are directly or indirectly involved in this field.

## **CHAPTER TWO**

### **METHODOLOGY**

The following methodology was adopted to carry out the study:

#### **2.1 Sources of Data**

I used both primary and secondary sources while collecting the data.

##### **2.1.1 Primary Sources**

The primary sources of data for my research work were the two professional translators who were working in the professional area of translation after the completion of their master degree in English. They had translated the lyrics of Nepali National Anthem: "Sayaun Thunga Fulka Hami..." into English.

##### **2.1.2 Secondary Sources**

The secondary sources of data for my research work was the original version as well as the English translated version of Nepali National Anthem by the post office, government of Nepal. The data of the study was taken from both primary and secondary sources along with the original version.

I had consulted and studied different books, articles, journals, newspaper, related dictionaries, theses related to the content as well as some related websites to collect more information for the facilitation of the research. Some of such research related secondary sources were Nida (1964), Catford (1965), Wilss(1982), Ivir (1987), Newmark (1988), Kumar (1996), Bhattarai (2010), Sharma (2004), Wagle (2004), Rijal (2006), Tiwari (2007), Rimal (2008), Journal of NELTA (volume 8-10) and bilingual dictionaries.

## **2.2 Sampling Procedures**

Two different professional translators who were working in the field of translation after the completion of their Master degree in English were selected with purposive non-random sampling procedure in order to obtain adequate and required information in achieving the objectives of the study. I had visited and requested them to translate the lyrics of Nepali National Anthem into the English version. I collected both the original and three English translated versions (two professional translators' English translated versions and an English translated version of the post office, government of Nepal), and classified the linguistic and cultural words of the original version and their equivalent terms in three different English translated versions of the lyrics and found out the techniques employed in translating these terms. Then, these techniques were analyzed, interpreted and compared technique wise and version wise along with the frequency distribution.

## **2.3 Tools for Data Collection**

For this study, only observation was used as tool for data collection. I read and re-read both the original and three English translated versions of the Nepali National Anthem: "Sayaun Thunga Fulka Hami..." to get the required information.

## **2.4 Process of Data Collection**

I had adopted the following systematic and step-wise methodological procedures to collect the required information.

- a) I visited and built up rapport with two professional translators who were working in the professional area of translation after the completion of their master degree in English and requested them to translate the lyrics of the Nepali National Anthem "Saun Thunga Fulka Hami..." into English versions.

- b) I collected, read and re-read both the original and three English translated versions; (two professional translators' versions and an English translated version of the post office, government of Nepal) to get the required information.
- d) I searched, categorized and placed the linguistic and cultural words of the original version of the lyrics in alphabetical order along with their transliteration and the origin of words.
- e) I read all these three translated versions and found out the equivalent linguistic and cultural words and wrote them against the transliteration of each word.
- f) I analyzed, evaluated and interpreted each translated words and sentences in terms of transfer of meaning and cultural message, comprehensibility, faithfulness to the original and contextual appropriacy version-wise.
- g) I found out the techniques employed by the translators in translating each of the equivalent cultural and linguistic words and word groups.
- h) I categorized each linguistic and cultural words and word groups into different types in terms of techniques used in translating these words and counted the frequency of different techniques used in translating for each type.
- i) I made the comparison of different techniques used in translating linguistic and cultural words and word groups version-wise and analyzed them in detail.
- j) I interpreted, described and evaluated the translation of each cultural and linguistic words in two ways, technique-wise and version-wise.

## **2.5 Limitation of the Study**

The study had the following limitations:

- (a) The study was limited to the original and the translated English versions of the lyrics of the Nepali National Anthem: "Sayaun Thunga Fulka Hami..."
- (b) Only two professional translators' English translated versions of the lyrics and the one translated by the post office, government of Nepal were included.
- (c) I studied the cultural and linguistic words, word groups and sentences of the whole text of the original and translated English versions of the lyrics.
- (d) Only statistical description and anecdotal record were used as the approaches of translation evaluation.

## **CHAPTER - THREE**

### **ANALYSIS AND INTERPRETATION**

This chapter deals with the analysis and interpretation of the data obtained from the original version and three different English translated versions of National Anthem of Nepal. The data to be presented, interpreted and analyzed in this thesis have been mentioned in this section clearly.

I have presented a comprehensive survey of three English translated versions of the lyrics of Nepali National Anthem in section (3.2). This survey is completely based on the purpose of the text, information, readership, translators' view and techniques employed by them in translating the lyrics. The main data which are needed for the research work have been presented in section (3.3) under the heading "identification and transliteration of linguistic and cultural words in terms of origin, techniques and their equivalent terms." This section has tabulated the identified techniques of translation in three different English translated versions along with the origin of words and their linguistic and cultural categorization separately. Section (3.4) entitled "anecdotal evaluation" has incorporated the technique wise and version wise interpretation of the found out data in different sub-sections. Frequency and distribution of found out techniques of three different English translated versions have been included in section (3.5). Frequency distribution of linguistic and cultural categories have been presented in tables and graphs separately along with the description. Similarly, section (3.6) has mentioned the comparison of the version wise and technique wise result along with the analysis. Findings and recommendations have been presented in chapter four.

#### **3.1 A Comprehensive Survey of Three English Translated Versions**

In multiple translation, every translator is resourceful, independent, informative, fresh and different from each other in certain manner, such as word selection, word order, grammar and presentation of the information, even if they aimed to

the same reader, group of people and community. It is a kind of translation evaluation. The main effort of the readers and evaluators is to examine the translated text in terms of purpose, readership, information, translator's view and translation techniques, which were employed by the different translators while translating a certain piece of a text.

Two different professional scholars and the post office, government of Nepal have translated the national Anthem of Nepal into English. These three different English translated versions along with the original version were the adequate sources of data for this research. I went these three English translated versions thoroughly along with the original version of the lyrics for finding the linguistic and cultural words, their origin and techniques employed by them in translating these words. While observing the translated version of the post office, government of Nepal, it has been found to be more completed version in comparison to the other two versions. The translator has become able to make the text informative, literal and poetic to the original being economic in selecting the words. S/he has tried to capture the authentic sense of the lyrics adding some phrases like "all grand and special", "endowed with amazing". S/he has maintained the rhythmic patterns of the lyrics using the transference technique of translation such as, the word 'himal' has been translated as 'Himal' instead of 'mountain'. Deletion of preposition, conjunction, pronoun and reduction of repeated words like 'long long live' instead of "long live, long live" have made the lyrics more economic and poetic without any loss of meaning. But the application of reduction technique to maintain the economic aspect of the original text have obscured the meaning of the original flavour. For example, the word 'gyānbhūmi' has been translated as 'wisdom' which have not represented the equal cultural meaning of the original SLT.

On the other hand, it was found that the translated version (V2) was literal, poetic and faithful to the original because of not adding and omitting of any words and phrases. He has tried to capture the authentic sense of the lyrics following the literal translation technique of translation in translating most of

the words. He has pluralized each word redundantly in the presence of a single plural word (diverse), which has given the more information in the TL. Even being literal, not to be economical in comparison to the previous version is one of the weaknesses of this version.

Similarly, the translated version (V3) has given more priority in sense translation rather than the literal one. In order to maintain the sense and sound to the original, he has used more addition and elaboration techniques along with the literal translation. It was found that his best attempt to translate the whole lyrics in the rhyming pattern was the most praiseworthy work. But, the addition of some words; 'together', 'conjoined', 'own homeland' were used redundantly in the given sentences. A translator has to follow the economic aspect and loss and gain of meaning in translation while translating a text, but it has lacked this quality. This type of translation is often called the third literature too. Even if his outcome has been called as a second creation and new birth of something in the new mind, it has not been found be free from a number of weaknesses.

### **3.2 Identification and Transliteration of linguistic and Cultural words in terms of Origin, Techniques and their English equivalent Terms**

This title has included the data which are needed for the research work. Linguistic and cultural words of the national Anthem of Nepal (Nepali into English) have been identified, classified and placed in alphabetical order with origin, and transliterated them along with their equivalent terms in three English translated versions. The techniques which were employed by three different translators have been identified and mentioned in different columns separately in the following table:



### 3.2.1 Linguistic Categories

Linguistic categories have mainly included the major and minor linguistic words of the lyrics of Nepali National Anthem. This section particularly has incorporated the identification of noun, verb, adjective, conjunction and pronoun categories along with the origin of words, their techniques and equivalent terms in three English translated versions in indifferent tables separately.

**Table No. 1**

#### Nouns

S.N.	Words with their origin	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>
1	āśācala (SK)	endowed with amazing (FE)	shawl (LT)	enveloped (FE)
2	jaya, jaya (SK)	long long live (RE)	long live, long live (LT)	long live, be always victorious (LT+Def=CTQ)
3	jāti (SK)	race (LT)	castes (LT)	races (LT)
4	gyānabhūmi (SK)	wisdom (RE)	land of knowledge (St)	land of knowledge (St)
5	tarāi (SK)	terai (Tr)	terai (Tr)	terai (Tr)
6	thugā (SK)	Del	bunches (LT)	Del
7	dharmā (SK)	religion (LT)	religions (LT)	religions (LT)
8	nepāl (SK)	Nepal (Tr)	Nepal (Tr)	Nepal (Tr)
9	nepālī (SK)	Nepali (Tr)	Nepali (Tr)	Nepali (Tr)
10	pahād (SK)	hill (LT)	hill (LT)	hills (LT)
11	prakriti (SK)	of nature (LT)	natural (LT)	nature's (LT)
12	fūlkā (SK)	of flowers (LT)	of flower (LT)	of flowers (LT)
13	bhāṣā (SK)	language (LT)	languages (LT)	languages (LT)
14	mahākālī (SK)	Mahakali (Tr)	Mahakali (Tr)	Mahakali (Tr)
15	mālā (SK)	string (FE)	garland (LT)	garland (LT)
16	mātribhūmi (SK)	motherland (LT)	motherland (LT)	motherland (LT)
17	mecī (SK)	Mechi (Tr)	Mechi (Tr)	Mechi (Tr)
18	ragatale (SK)	with blood (LT)	by the blood (LT)	blood and sacrifices (El)
19	rāṣṭra (SK)	nation (LT)	nation (LT)	nation (LT)
20	vīrharuko (SK)	valiant's (LT)	of national heroes (Ad)	our heroes (Ad)
21	śāntibhūmi (SK)	land of peace (St)	land of peace (St)	peace (Re)
22	samśkriti (SK)	cultures (LT)	cultures (LT)	Cultures (LT)
23	sampadāko (SK)	heritage (LT)	resources (LT)	Profound resources (Ad)
24	himāl (SK)	Himal (Tr)	mountain (LT)	Mountain (LT)

The above table has shown that twenty four different words of the lyrics have been categorized under the major linguistic category: noun which has covered more than fifty per cent of the total linguistic words.

**Table No. 2**

**Verbs**

S.N.	Words with their origin	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>
25	chan (SK)	Del	are (LT)	Del
26	pailiekā (SK)	Stretched (LT)	spreading out (LT)	Spread (LT)
27	bhaiī (SK)	Del	Del	Del

The above table has shown that the only three words have been used as the verb in the lyrics of Nepali National Anthem, which has covered 15% of the total linguistic words.

**Table No. 3**

**Adjectives**

S.N.	Words with their origin	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>
28	akhanāda (SK)	indivisible (LT)	indivisible (LT)	undivided (El) forever
29	agragāmī (SK)	progressive (LT)	progressive (LT)	progressive (LT)
30	atāala (SK)	existing ever (Def)	impregnable (LT)	standing (LT)
31	eutai (SK)	a single (LT)	the one (LT)	a single (LT)
32	kotikoti (SK)	numerous (LT)	myriad (LT)	innumerable (LT)
33	pyāro (SK)	beloved (LT)	beloved (LT)	beloved (LT)
34	bahul (SK)	plurality (LT)	diverse (LT)	diverse (LT)
35	viśāl (SK)	all grand and special (El)	huge (LT)	so glorious (FE)
36	sayaū (SK)	hundred (LT)	hundreds (LT)	hundreds (LT)
37	sārbabhaum (SK)	sovereign (LT)	sovereignty (LT)	sovereignty (LT)
38	swatantra (SK)	independent (LT)	independent (LT)	independent (LT)

In the above table, eleven different words have been categorized under the major linguistic category: adjective which has covered 27% the total linguistic words.

**Table No.4  
Pronouns**

S.N.	Words with their origin	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>
39	yo (SK)	Del	this (LT)	this (LT)
40	hāmi (SK)	we (LT)	we (LT)	we, together (EI)
41	hāmro (SK)	our (LT)	our (LT)	our (LT)

In the above table, three different words which were used in the lyrics have been placed under the minor linguistic category: pronoun which has covered 8% of the total linguistic words.

**Table No. 5  
Conjunctions**

S.N.	Words with their origin	V1	V2	V3
42	ra	Del	and (LT)	and (LT)

The above table has shown that a single word has been used as the conjunction in the lyrics of Nepali National Anthem, which has been categorized under the minor linguistic category. It has covered 2.5% of the total linguistic words.

### 3.2.2 Cultural Categories

Cultural categories have incorporated the culture related words of the lyrics. These words have been categorized into different sections (ecology, material, social and religious culture and conceptual terms) in terms of their nature of affiliation to the certain categories. Identification of the origin of words, their equivalent terms in three English translated versions and the techniques of translation have been presented below in different tables separately:

**Table No. 6****Ecology**

S.N.	Words with their origin	V1	V2	V3
43	tarāī (SK)	terai (Tr)	terai (Tr)	terai (Tr)
44	thūgā (SK)	Del	bunches (LT)	Del
45	pahād (SK)	hill (LT)	hill (LT)	hill (LT)
46	fūlkā (SK)	of flowers (LT)	of flowers (LT)	of flowers (LT)
47	mahākālī (SK)	mahakali (Tr)	mahakali (Tr)	Mahakali (Tr)
48	mecī (SK)	Mechi (Tr)	Mechi (Tr)	Mechi (Tr)
49	himāl (SK)	Himal (Tr)	mountain (LT)	Mountains (LT)

In the above the table, seven different words which were used in the lyrics have been categorized under the cultural category: ecology which has covered 27% of the total the cultural words.

**Table No. 7****Social Culture**

S.N.	Words with their origin	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>
50	akhnāda (SK)	indivisible (LT)	indivisible (LT)	undivided forever (El)
51	agragāmi (SK)	progressive (LT)	progressive (LT)	progressive (LT)
52	atāala (SK)	existing ever (Def)	impregnable (LT)	standing (LT)
53	jāti (SK)	race (LT)	castes (LT)	races (LT)
54	dharma (SK)	religion (LT)	religions (LT)	religions (LT)
55	nepāl (SK)	Nepal (Tr)	Nepal (Tr)	Nepal (Tr)
56	bhāsā (SK)	language (LT)	languages (LT)	langauges (LT)
57	matribhūmi (SK)	motherland (LT)	motherland (LT)	motherland (LT)
58	rāsātra (SK)	nation (LT)	nation (LT)	nation (LT)
59	vīrharuko (SK)	valiant's (LT)	of national heroes (Ad)	our heroes' (Ad)
60	samāskriti (SK)	cultures (LT)	cultures (LT)	cultures (LT)
61	sārbabhaum (SK)	sovereign (LT)	sovereignly (LT)	sovereign (LT)

In the above table, twelve different words which were used in the lyrics have been categorized under the cultural category: social culture which has covered 40% of the total the cultural words.

**Table No. 8**  
**Religious Culture**

S.N.	Words with their origin	V1	V2	V3
62	gyānabhūmi (SK)	wisdom (Re)	Land of knowledge (St)	Land of knowledge (St)
63	śāntibhūmi (SK)	Land of peace (St)	Land of peace (St)	Peace (Re)

In the above table, two different words which were used in the lyrics have been categorized under the cultural category: religious culture which has covered 8% of the total the cultural words.

**Table No. 9**  
**Material Culture**

S.N.	Words with their origin	V1	V2	V3
64	ācala (SK)	endowed with amazing (FE)	The shawl (LT)	enveloped (FE)
65	mālā (SK)	string (FE)	garland (LT)	garland (LT)

In the above table, two different words which were used in the lyrics have been categorized under the cultural category: material culture which has covered 8% of the total cultural words.

**Table No. 10**  
**Conceptual terms**

S.N.	Words with their origin	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>
66	eutai mālā (SK) nepālī	<u>Single string</u> LT FE (CTQ) <u>Nepali</u> Tr	<u>The one garland</u> LT LT (CTQ) <u>Nepali</u> Tr	<u>woven in Single</u> Ad LT (CTQ) <u>garland Nepali</u> LT Tr
67	jaya jaya (SK) nepāl	<u>long long live Nepal</u> RE LT Tr (CTQ)	<u>long live long live</u> LT LT (CTQ) <u>Nepal</u> Tr	<u>long live</u> LT (CTQ) <u>be always victorious</u> def
68	sampadāko (SK) ācala	<u>endowed with amazing</u> fE (CTQ) <u>heritage</u> LT	<u>The shawl</u> LT (LT) <u>of resources</u> LT	<u>enveloped in</u> fE (CTQ) <u>profound resources</u> add

In the above table, three different units of sentences which were used in the lyrics have been categorized under the cultural category: conceptual terms which has covered 12% of the total cultural words.

### **3.3 Anecdotal Evaluation**

Here, the term 'anecdotal evaluation' refers to an activity of taking into account of personal data of different translated versions, and the way of checking their effectiveness on the basis of information, sense and the techniques employed by them in translating the original version of the lyrics. Technique-wise and version wise evaluation of data have been described below in this section. The techniques which were used in translating the linguistic and cultural words of Nepali National Anthem (Nepali into English) by three different translator have been described below with the examples. Version-wise interpretation of each translated lyrics is fully based on the strengths, weaknesses, accuracy, comprehensiveness and faithfulness to the original SLT.

#### **3.3.1 Technique-wise Interpretation**

This section has incorporated the evaluation of the techniques which were used in translating the linguistic and cultural word of the lyrics by three different translators. Different techniques have been used by different translators in different frequencies, according to which the techniques of translation have been evaluated. The techniques employed by them in translating the linguistic and cultural words of the lyrics have been described below with the related examples.

##### **(i) Literal Translation**

Literal translation has been found to be an effective technique in translating the linguistic and cultural words of the lyrics. It has been found to be the faithful technique in translating the noun and adjective words of the linguistic categories. Out of 24 nouns, V1/12, V2/15, V3/11 words have been translated by the use of this technique of translation. Similarly, out of 11 adjectives; V1/9, V2/11, V3/9 words have been translated using this technique. It has been found to be equally useful technique in translating the words of cultural categories as well. Among 26 words, V1/12, V2/17, V3/13 words have been translated using

this technique. It has been found to be equally viable to transmit the deeply rooted cultural message between the languages. Even if it has made the translated text comprehensible and transparent to the target language readers, it was found to have been failed to convey the cultural message successfully.

## **ii) Transference**

A translator has adopted this technique in order to transmit and convey the cultural message and meaning of SLT into the TLT. It has often been used in translating the proper nouns (Nepal, Nepali, Mechi, Mahakali ) of the linguistic categories. This technique was found to have been followed when the other techniques were failed to translate the culturally and linguistically deep-rooted words. Three different translators have adopted this technique in translating the linguistic (V1/6, V2/5, V3/5) and cultural (V1/5, V2/4, V3/4) words of the lyrics. For example, the words of 5,8,9,14, and 17 numbers in the above table no.1 have been translated by three different translators using this technique of translation. It has transferred the original flavour of the cultural terms, but it has obscured the meaning of SLT, and made the translated text incomprehensible to the TL readers. For example, the meaning of the word 'tarāi' in the given text has been found to be very difficult to comprehend in the TLT due to the only structural transference.

## **iii) Functional Equivalence**

This technique was often found to have been used to replace the SL cultural words by the culture free TL words in order to convey the functionally equivalent meaning. For example, the word 'ācala' in the given text has been translated by the two different translators using this technique, e.g.V1/64 and V3/64 numbers in the above table. It has effectively been used to convey the SL cultural message associated with the equal function in the TL. Similarly, the SL linguistic terms have been replaced by the functionally equivalent TL terms, e.g.V3/35 number in the above table.

#### **iv) Reduction**

This technique was adopted in making the literary text economic and poetic, e.g.V2/2 number in the above table. But, it has been found to be the less faithful technique in translating the cultural words, which has obscured the core meaning of SL words in the TL, e.g.V1/62 number in the above table. It has also reduced the margin of words in the text, e.g.V2/2 and V3/21 numbers in the above table.

#### **v) Deletion**

Even if the deletion of words in the translation automatically loses something in the TL, this technique has still been used by different translators. It was found that translators applied deletion technique in translating less important linguistic words of SL, in the absence of which meaning in the TL can be conveyed. It has made the translated text economic, e.g.V1/25, 39, 42 and V3/25 numbers in the table. It was found that the word deletion of SL was not the good procedure of translation in translating the cultural words. It has decreased the SL information along with the number of words in the TL text, e.g.V1/44 and V3/44 numbers in the above table.

#### **vi) Addition**

This technique has made the translated text informative as well as readable when some information in the SL text is left or unsaid or hidden in the context. It has made the translated text more informative and easily comprehensible to the TL readers, e.g.V2/59, V3/59 and V3/23 numbers in the above table. Additional information has been added to the core word in order to make the meaning clearer. For example, the SL term 'virharuko' has been translated as 'national heroes' and 'our heroes' in the TL, where the term 'national' and 'our' have been added.



### **vii) Elaboration**

Some extra words have been attached with the main words while translating the SL words into TL in order to make the meaning more comprehensible and clear to the TL readers. It has been used as a more reliable technique in translating the cultural words, but it has heavily increased the numbers of words which resulted over translation and has made the text a bit longer than usual. Some words with particles have been attached with the core words in this type of translation, e.g.V1/35, V3/18 and V3/50 numbers in the above table.

### **viii) Definition**

Some of the culturally deep rooted information in the SLT have been translated using the description and definition techniques, which have made the TL text more comprehensive and linguistically transparent to the TL readers, e.g.V1/52 and V3/67 numbers in the above table.

### **ix) Substitution**

Translators used this technique to replace the cultural terms when the two cultures have displayed a partial overlap rather than clear cut presence Vs absence of a particular element , e.g.V1/63, V2/62, V2/63 and V3/62 numbers in the above table. It has not been found to be the good procedure of translation in the sense that it has destroyed the cultural flavor of SL terms in the TL text and has created gaps between the SL and TL. for example, the SL (Nepali) term 'santibhumi' has been translated as the 'land of peace' in the TL, which has not reflected the deeply rooted cultural meaning of "the birth place of peace messenger Gautam Buddha".

### **x) Couplet, Triplet-Quadruplet**

In this type of translation, two or more than two techniques were applied at once in translating a single idea or unit of SL into the TL. Different translators have applied this technique in order to translate the text accurately as well as

faithful to the original, e.g. V1/66,67, 68, V2/66, 67, 68 and V3/1, 66, 67, 68 numbers in the above table. Conceptual terms have been translated using this technique. The combination of literal, transference, functional equivalence, definition and addition techniques have been used in translating a single unit as a whole.

### **3.3.2 Version-wise Interpretation**

Three different translators have made their best attempt to make the lyrics literal, comprehensive, faithful to the original as well as informative in all respects, but all these three versions have not been found to be free from some weaknesses in different numbers of rendering. These three versions have been analyzed and interpreted on the basis of the presented data.

I found the translated version (V1), the post office, government of Nepal, a bit complete in comparison to the other two versions in the sense that it has maintained the literal, economic, poetic, comprehensive and informative aspects of the original text. S/he has mostly used literal translation technique in translating the linguistic and cultural words in order to maintain the accuracy and original flavour of the lyrics. Some of the cultural words; V1/64 and V1/65 numbers in the above table have been translated using the functional equivalent technique. Some words of minor linguistic categories; conjunction V1/42 and pronoun V1/39 numbers have been deleted without any loss of meaning, which has made the lyrics more poetic and economic. Although the repeated word's particle (V1/2) in the given sentence has reduced, the meaning of the original flavour has been preserved. S/he has followed the transference technique (V1/8, 9, 14, 24 numbers) in order to maintain the rhyming patterns of the lyrics. Deletion and reduction of the major linguistic and cultural words V1/6 and V1/62 numbers respectively have lost the core meaning of the original. This version was not free from some weaknesses even being the good version, which has been taken as the main default of this translation.

It was found that the second version (V2) was literal, poetic, and faithful to the original lyrics. Translating most of the words by the use of literal translation technique has made the lyrics faithful to the original. It was found that he was able to capture the original sense of the text without using deletion and elaboration techniques, which has been found to be an art of translation. He has made use of different techniques of translation; Tr (V2/9 and 14 numbers), LT (V2/23 number), Ad (V2/20 number) for preserving the rhyming patterns of the lyrics, which have made the lyrics rhythmic too. He has pluralized each word redundantly (V2/3,7,13) in the presence of a single plural word (V2/34) in the given sentence, which has made the lyrics unusual. This technique has not maintained the economic aspect of the text, even being more literal, in comparison to the other versions, which has been found to be the main default of this version.

It was found that the translated version (V3) was comprehensive and informative from the TL readers perspective because of adding more words in the TL text. The rhyming patterns of words in the lyrics have praiseworthy been maintained by the use of different techniques of translation; transference (V3/9 and V3/14 numbers), addition (V3/23 number), elaboration (V3/18 and V3/28 numbers), functional equivalence (V3/23 number) and CTQ (V3/1 number). Application of the addition, elaboration and definition techniques of translation in translating the words of the lyrics have made the translated lyrics sensual and comprehensive to the TL readers, but unnecessary application of words such as (together own homeland, conjoined) have made the lyrics less poetic and heavier than the original version.

### **3.4 Frequency and Distribution of Different Translation Techniques of Three English Versions**

This section has analyzed the frequency distribution of different translation techniques used in translating the linguistic and cultural words of the Nepali National Anthem into English by three different translators. The total

techniques used by three different translators in translating these words, their frequency distribution of percentage and description of data based on the table and graphs have been presented below separately.

### 3.4.1 Linguistic Categories

**Table No. 11**  
**Linguistic Words**

S.N.	Techniques	Frequency distribution			Total	Percentage
		V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>		
1	LT	24	33	24	81	64.29
2	Tr	6	5	5	16	12.70
3	Del	5	1	3	9	7.14
4	St	1	2	1	4	3.17
5	fE	2		2	4	3.17
6	El	1		3	4	3.17
7	Re	2		1	3	2.39
8	Ad		1	2	3	2.39
9	Def	1			1	0.79
10	CTQ			1	1	0.79
	Total	42	42	42	126	100

The above table has shown that ten different techniques were used by three different translators in different number of frequencies while translating the words of linguistic categories (noun, verb, adjective, pronoun, conjunction) of the National Anthem of Nepal.

In the case of V1, literal translation (57.14%) has been found to be the most frequently used technique of translation. Deletion and transference techniques which have covered 12% and 14% respectively have been found to be the frequently used ones in translating the words of linguistic category. Definition and elaboration techniques which have covered 2.38% each, were the least frequently used technique in translating the linguistic words in comparison to the other techniques.

Similarly, V2 has heavily employed the literal translation technique in translating the linguistic words of the lyrics which has covered 79% words of the total linguistic categories. Transference technique which has covered 12% was more frequently used in comparison to the least frequently used deletion

and addition techniques, which have covered 2.38% each, of the total words of the linguistic categories. He has not employed the functional equivalence, definition and reduction techniques which were used by the other two different translators.

In the case of V3, literal translation was the most frequently used technique in translating the words of the linguistic categories, which has covered 57.14% of the total words of the linguistic categories. Transference, deletion, and elaboration techniques which have covered 12%, 7.14% and 7.14% respectively have been found to be more frequently used in translating the words of the linguistic categories rather than the words of cultural categories. Reduction, CTQ and substitution techniques which have covered 3.28% each, were the least frequently used in comparison to the other techniques.

As a whole, literal translation technique has been found to be the most frequently used technique in translating the words of the linguistic category, which has covered 64.29% of the total linguistic words. The other used techniques, on the basis of their frequency distribution of percentage can be graded as transference (12%), deletion (7.14%), substitution, functional equivalence and elaboration (3.17%) each, reduction, addition (2.39%) each and definition and CTQ (0.79%).

### 3.4.2 Cultural Categories

**Table No. 12**  
**Cultural words**

S.N.	Techniques	Frequency distribution			Total	Percentage
		V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>		
1	LT	12	17	13	42	53.85
2	Tr	5	4	4	13	16.67
3	CTQ	3	2	3	8	10.26
4	St	1	2	1	4	5.13
5	fE	2		1	3	3.85
6	Re	1		1	2	2.56
7	Del	1		1	2	2.56
8	Ad		1	1	2	2.56
9	El			1	1	1.28
10	Def	1			1	1.28
10	Total	26	26	26	78	100

The above table has shown that the cultural words (ecology, material, social and religious culture and conceptual terms) of the lyrics were translated by three different translators using ten different techniques in different numbers of frequencies. All these versions were different from each other in terms of number of renderings. Literal translation technique was the most frequently used technique in translating the cultural words of the lyrics.

In the case of V1, 46.15 per cent of the total cultural words have been translated using the literal translation technique. Transference and CTQ techniques which have covered 19% and 12% respectively were more frequently used in comparison to the least frequently used techniques; reduction, substitution, deletion and definition which have covered 4% each, of the total cultural words.

Similarly, the literal translation technique has heavily been used by V2 in translating the cultural words of the lyrics, which has covered 65.38 per cent of the total cultural words. Transference techniques which has covered 15.36% have been found to be more frequently used in comparison to the substitution and CTQ techniques which have covered 8% each, of the total cultural words. Addition technique was the least frequently used one in comparison to the other techniques, which has covered 4% of the total words of the cultural categories.

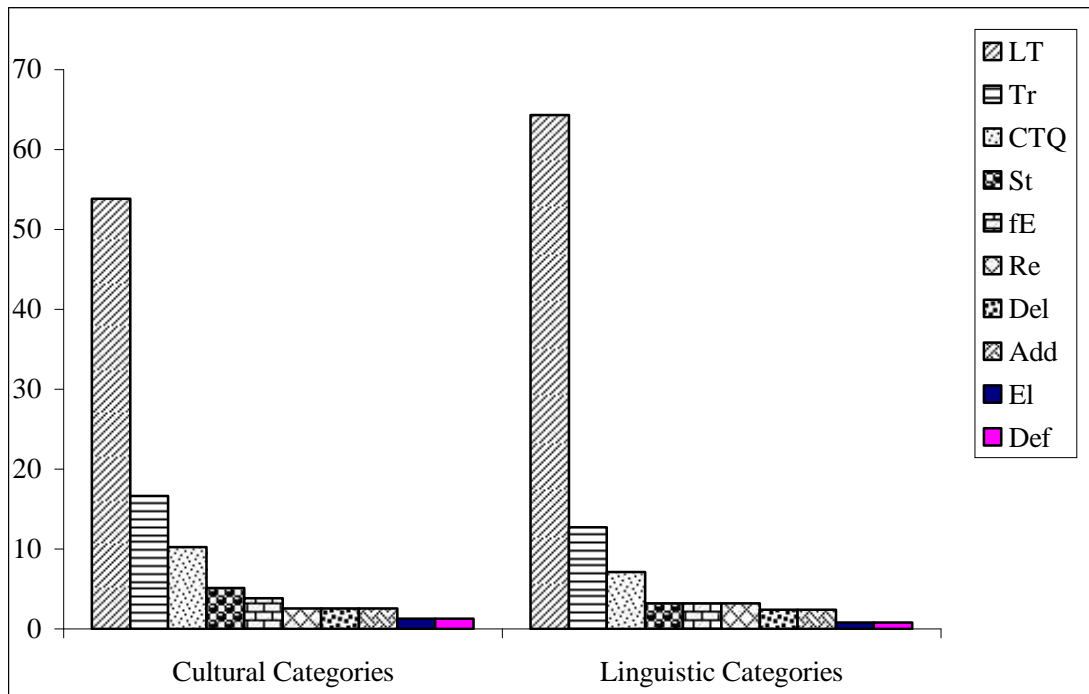
Adoption of literal translation technique by V3 in translating the words of the cultural categories has been found to be in the highest rank. The other employed techniques; transference and CTQ which have covered 15.38% and 12% respectively, were more frequently used in comparison to the reduction, deletion, substitution, functional equivalence and definition techniques, which have covered 4% each, of the total cultural words.

As a whole, literal translation technique, which has covered 53.85 per cent of the total cultural words, was the the most frequently used one in comparison to the transference and CTQ techniques which have covered 16.76% and 10.26% respectively. Definition and elaboration techniques which have covered 1.28% each, were the least frequently used ones in comparison to the reduction, deletion and addition techniques which have covered 2.5% each, of the total cultural words.

Above mentioned statistical results have been represented below in bar graph (histogram) in order to make the result crystal clear and effective.

**Figure No. 1**

**Comparison between Linguistic categories and cultural categories**



The above histogram has shown that the words of linguistic and cultural categories have been highly translated by the use of literal translation technique, which has covered 64.29 per cent and 53.85 per cent respectively. Definition and CTQ techniques, which have covered 0.79% each, have been used least frequently in translating the words of linguistic categories. On the other hand, elaboration and definition techniques were the least frequently used in translating the words of cultural categories, which have covered 1.28% each, of the total cultural words. Transference, substitution, addition, functional equivalence and reduction technique which were used in different numbers of frequency while translating the words of linguistic and cultural categories.

**3.5 Comparison of the Results of Anecdotal Evaluation and Statistical Description**

Technique wise and version wise results along with their comparison have been mentioned in this section clearly.



### 3.5.1 Technique-wise Analysis of the Result

The most frequently used techniques of translation have often been thought to be regarded as more feasible in comparison to the least frequently used techniques. Literal translation has the most frequently been used technique in translating the words of linguistic and cultural categories of the National Anthem of Nepal. Whereas, definition, CTQ and elaboration, definition techniques were the least frequently used techniques in translating the words of linguistic and cultural categories respectively. The techniques which are often called weak and less effective in translation such as 'deletion' has been frequently used in translating the words of minor linguistic categories (pronoun, conjunction) as well as some words of major linguistic categories (verb, noun) of SL into the TL. This technique was really found to have been contradictory to its frequency distribution assumption in the sense that the frequently used deletion technique does not mean to have the highly effective technique of translation. But, sometimes, it has been found to be the useful technique in preserving the economic aspect of the original literary text, in the case of redundant information and repeated structural pattern, in the absence of which meaning is fully conveyed in the TL. It has not been found to be the good technique of translation in translating the words of major linguistic and cultural categories, which has lost the original flavour of the SLT. Deletion and elaboration cause lapses and gains respectively in translation. Though these techniques were not considered as good technique of translation, they have been frequently used in translating the words of lyrics. Shortly defining the word is considered as the good technique of translation in translating the deep cultural-rooted terms. But, it has been used least frequently in this translation. Some of the techniques; gloss/footnotes and naturalization which are often considered as the effective and comprehensible techniques of translation have not been used in this translation.

### **3.5.2 Version-wise Analysis of the Result**

The three different English translated versions of the lyrics were analyzed on the basis of the result of anecdotal evaluation and statistical description.

Though the most frequently used (literal translation) and more frequently used (transference) techniques have equally been used in translating the words of linguistic and cultural categories in two different versions (V1 and V2), V1 has deserved the first position in ranking due to the application of different techniques of translation keeping the original meaning of the lyrics. Whereas, V3 has deserved the final position in ranking because of the application of more elaboration and addition techniques. These techniques have gained unnecessary information and made the lyrics more longer and less economic in comparison to the original as well as other two translated versions. .

Though V2 has highly employed the literal translation and less frequently employed the deletion technique in translating the lyrics, it has become able to deserve the second position in ranking due to not maintaining the economic aspect and rhyming patterns of the lyrics in comparison to the first translated version.

All the translators were faithful in translating the words of cultural terms rather than in translating the linguistic terms in the sense that they have used less deletion technique and approximately equal number of literal translation technique.

All those three versions were informative as well as comprehensible except some weaknesses.

## **CHAPTER - FOUR**

### **FINDINGS AND RECOMMENDATIONS**

#### **4.1 Findings**

The findings of the study have been presented below based on anecdotal evaluation and statistical description of data.

1. Three different translators have employed ten different translation techniques in different frequencies while translating the linguistic (noun, verb, adjective, pronoun and conjunction) and cultural (ecology, material culture, social culture, religious culture, and conceptual terms) words of the original version of Nepali National Anthem into English.
2. Among these techniques, literal translation technique has been found to be the most frequently used in translating the words of linguistic categories, which has covered 64.29 per cent of the total linguistic words. The other techniques, which were found out in this translation, have been graded from high to low rank as transference (12.70%), deletion (7.14), substitution, functional equivalence, and elaboration (3.17%) each, reduction and elaboration (2.39%) each, CTQ and definition (0.79%) each.
3. Similarly, literal translation (53.85%) was the highly used technique in translating the cultural words, whereas definition and elaboration techniques, which have covered 1.28% each, of the total cultural words were the least frequently used techniques of translation. The other techniques have been graded in terms of their frequency as transference (16.527%), CTQ (10.26%), substitution (5.103%), functional equivalence (3.85%), reduction, deletion and addition (2.56%).

4. Three different translators have employed the equal number of techniques (V1-eight, V2-five and V3-nine) in translating the words of linguistic and cultural categories.
5. CTQ and definition were the least frequently used techniques in translating the linguistic words, whereas CTQ (10.26%) has more frequently been used in translating the cultural words.
6. The deletion technique was frequently used in translating the words of linguistic categories (noun, verb, conjunction, pronoun) rather than in translating the words of cultural categories.
7. Application of reduction technique in translating the cultural terms of SL into the TL has lost the core meaning and original flavor of the SL information.
8. Substitution technique, which was used in translating the words of cultural categories of the lyrics, has not made transparent the culturally deep-rooted information to the TL readers.
9. Three different versions have deserved the three different positions because of the application of different techniques of translation in different frequencies and a number of weaknesses. V1, V2 and V3 have deserved the first, second and third positions respectively.
10. No one version is free from some loss and gain of meaning, except some differences in the number of renderings.
11. All the words of the Nepali National Anthem have been found to be originated from the Sanskrit language; which is often called the mother language of Nepali.
12. Gloss /footnotes have not been used in translating the words of the lyrics.

## 4.2 Recommendations

The following recommendations are suggested based on the findings:

1. Statistical description and anecdotal evaluation should be given emphasis while evaluating the multiple translation.
2. Literal translation, which reflects the corresponding meaning of the original, has to be given more emphasis unless it distorts the meaning while translating the words of linguistic and cultural categories of the lyrics.
3. It is better to adopt the CTQ technique in translating the SL cultural information which are often difficult to translate by the use of literal translation.
4. Adoption of deletion techniques in translating the major linguistic and cultural words of any text really loses the SL information. So, it is better not to adopt this technique except for some words of minor linguistic categories and redundant information of SL, in the absence of which meaning is fully conveyed in the TLT.
5. It is better to adopt gloss notes and definition techniques rather than applying the reduction and substitution, which really obscure the meaning of SL into the TL while translating the culturally deep-rooted information.
6. Every translator should be fully aware of strengths and weaknesses of the techniques before applying these in different contexts and words of linguistic and cultural categories.
7. Every translator should be faithful to the original and equal emphasis should be given to the words, information, senses and contextual manner

of the original text in order to maintain the equivalence between the SL and TL.

8. Every translator should maintain the range of loss and gain of meaning in translation, which really loses and over translates the meaning of original one.
9. It is better to apply the multiple translation as an approach of translation evaluation in selecting the best translation among the different versions.
10. Proper gloss notes should be given while translating the culturally deep-rooted SL terms in order to make the information comprehensible to the TL readers.

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## **Appendix - II**

### **Nepal's National Anthem**

National anthem stands as a unique identity and an identifying matter of any independent, sovereign nation and state. Our present national anthem which has been given legitimacy by the state and adopted by the nation is written by Mr. Byakul Maila (Pradip Kumar Rai) and composer is musician Mr. Amar Gurung.

Our national anthem which begins from

**We are a single string of hundred of flowers, Nepali,  
Stretched sovereign from Mechi-Mahakali  
Endowed with amazing numerous heritages of Nature  
Existing ever independent with Valiant's blood.  
Land of peace, wisdom, Terai, Hill and Himal,  
Our beloved motherland is indivisible Nepal.  
Plurality in race, language, religion cultures, all grand and special  
Progressive nation of ours, Long Long Live Nepal.**

It has covered within it's various realities of Nepal and comprehends the independent and sovereign Nepal. It depicts racial, linguistic, religious, cultural, geographical and natural plurality, diversity and unity in diversity, integrity and beauty. It has given the identity of Nepal as a nation that continuously marches towards advance whilst commemorating heroes and heroines and that expresses historical identity of the land of knowledge and peace.

Since the matter of this postal stamp is the full text of our national anthem that has played an important role in preserving, promoting and developing patriotism, it is believed that a contribution will be made in dissemination of the national anthem through the medium of this postal stamp.

(The Department of Post Office, Government of Nepal)

**Appendix - iii**  
**National Anthem of Nepal**

Hundreds of flower-bunches are we, the one garland-Nepali  
Spreading out sovereignly from Mechi to Mahakali.

The shawl of myriad natural resources  
Independent and impregnable by the blood of national heroes.

Land of knowledge, land of peace, Terai, hill, mountain  
Indivisible is this beloved, our motherland Nepal.

Castes, languages, religions are diverse, huge are its cultures  
Progressive is our nation long live, long live Nepal.

Translated By: Ram Chandra KC (Translator)

Published Translated Books: Story collection (Vishwaka Utkrishta Aadhunik  
Kathaharu). Novel (Rupantaran)

Publisher: Education Publication, Kathmandu, Nepal.

## **Appendix - iv**

### **National Anthem of Nepal**

We, together, are hundreds of flowers, woven in a single garland-Nepali,  
Spread sovereign in our own homeland - Mechi to Mahakali.

Innumerable nature's gifts, enveloped in profound resources,  
Independent and standing we are, by our heroes' blood and sacrifices.

The land of knowledge and peace, conjoined as mountains, hills and terai together,  
This is our beloved-motherland Nepal, undivided forever.

The diverse races, religions, languages and cultures, - so glorious,  
Long live our progressive nation Nepal; be always victorious

Translated By: Shanti Ram Bhandari

Consultancy Translator : Save the Children, Kathmandu, Nepal.

Lecturer : Mangal Multiple Campus, Kirtipur.

## Appendix - v

### Nepali Alphabets with Their Roman Translation

Transliteration of Devanagari Script (Nepali alphabets) into Roman script with diacritic marks based on Turner's 1931.

#### Phonetic symbols used in the thesis:

a	अ		k	क	क्
ā	आ	।	kh	ख	ख
i	इ	ि	g	ग	ग्
ī	ई	ी	gh	घ	घ
u	उ	ु	n□	ङ	
ū	ऊ	ू	c	च	च्
r□	ऋ	ॠ	ch	छ	
e	ए	े	j	ज	ज्
ai	ऐ	ै	jh	झ	
o	ओ	ो	n)	ञ	
au	औ	ौ	t□	ट	
m□	अं	ँ	t□h	ठ	
~	ं		d□	ड	
n□	ण	ण	d□h	भ	भ्
t	त	त्	bh	म	म्
th	थ	थ	m	य	
d	द		y	र	
dh	ध	ध	r	ल	ल्
n	न	न्	w/v	व	व्
p	प	प्	ś	श	श्
ph	फ	फ	s□	ष	ष्
b	ब	ब्	s	स	स्
			h	ह	

Note: The traditional letters क्ष, त्र and ज्ञ are treated as conjunct letters, e.g.

क्ष = Ksh, Ksh, Kch

त्र = Tra

ज्ञ = gy