

**TECHNIQUES OF TRANSLATION: A CASE OF
'DOSHI CHASMA'**

**A Thesis Submitted to the Department of English Education
in Partial Fulfilment for the Master of Education in English**

**Submitted by
Durga Pandey**

**Faculty of Education
Tribhuvan University, Kirtipur
Kathmandu, Nepal**

2010

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DECLARATION

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

Date: 2067/02/11

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Durga Pandey

RECOMMENDATION FOR ACCEPTANCE

This is to certify that **Miss Durga Pandey** has prepared this thesis entitled '**Techniques of Translation : A Case of Doshi Chasma**' under my guidance and supervision.

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DEDICATION

This thesis is dedicated

to

my family members' who devotedly tried to bring me in this position.

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ABSTRACT

The present study is entitled "**Techniques of Translation: A Case of Doshi Chasma**". This study attempted to identify and categorize the basic features of cultural terms and to find out the techniques employed in translating the words. One hundred seventy two cultural terms from Nepali version of 'Doshi Chasma' and the corresponding words from the English version of the same book were collected for the study. These were categorized under five groups as ecology, material culture, religious culture, social culture and organization, and conceptual terms. Findings of the study showed that ten different techniques: literal translation, borrowing, substitution, claque, couplet, deletion blending, back translation, paraphrasing and addition were adopted in translating cultural words. Among them, literal translation was the most frequent one which covered 29.07% and blending was the least one which covered only 1.16% of the total cultural words.

This study is divided into four chapters. Chapter one introduces the study in terms of general background, review of related literature, objectives and significance of the study. Chapter two deals with the methodology under which sources of data, process of data collection and limitations of the study are presented. Chapter three is the core of the study, which presents statistical analysis and interpretation of the data. Descriptive and analytical approaches are used to analyze the data. Chapter four discusses the findings of the study. On the basis of the findings, some recommendations and pedagogical implications are suggested. The references and appendices are the concluding parts of the study.

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LIST OF SYMBOLS AND ABBREVIATIONS

%	Percentage
&	Ampersand
CUP	Cambridge University Press
Dr.	Doctor
EFL	English as a Foreign Language
e.g.	For Example
etc.	Etcetera
ELT	English Language Teaching
ESL	English as a Second Language
Freq.	Frequency
i.e.	That is
M. Ed.	Master's of Education
No.	Number
P.	Page
S.N.	Serial Number
SL	Source Language
SLT	Source Language Text
TL	Target Language
TLT	Target Language Text
RL	Receptor Language
DL	Donor Language
TU	Tribhuvan University

CHAPTER ONE

INTRODUCTION

1. General Background

Translation is almost as old as original authorship and has a history as honourable and as complex as that of any other branch of literature. Since the end of World War II, translation has become extremely important as an instrument of interlingual communication, as can, for example, be seen from the experiments being pushed in the fifties in Machine Translation (MT). Translation until the twentieth century has been attempted and studied in a haphazard manner. Although translation of text from one language to another has been going on for the past so many centuries, a systematic study of the linguistic process of translation has caught the attention of linguistics only recently. It was only during the 1960's that two major theories of translation came to our notice. The pioneers of these two theories were Catford (1965) and Nida (1969) who suggested scientific or linguistic procedures for actual translation and testing the accuracy and adequacy of that translation. They made serious efforts to evolve exact procedures for the analysis, transfer and restructuring of the message of the source language text, and to identify different modes of meaning that are sought to be transferred by means of translation.

Etymologically, the term 'translation' means "carrying across" or "bringing across". The Latin *translatio* derives from the perfect passive participle, *translatum*, of *transferre* ("to transfer"-from *trans*, "across" + *ferre*, "to carry" or "to bring"). The modern Roman, Germanic and Slavic European languages have generally formed their own equivalent terms for this concept after the Latin model-after *transferre* or after the kindred *traducere* ("to bring across" or "to lead across"). In other words, it is an art of "carrying across the matter of one language into another language".

Translation is the interpreting of the meaning of a text and the subsequent production of an equivalent text, called, "Translation" that communicates the same message in another language. It is both a substitution and transference of meaning from one language (source language) to another (target language) and neither. The text to be translated is called the source text, and the language that it is to be translated into is called the target language; the final product is sometimes called the target text. Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of text - including religious, literary, scientific and philosophical texts in another language and thus making them available to wider readers. It is the only key to this otherwise forbidden treasure house. A man has ever felt an urge to break the barrier of ignorance by means of translation. The aim of translation is to serve as a cross-cultural bilingual communication vehicle among people. In the past few decades this activity has developed because of rising international trade, increased migration, globalization, the recognition of linguistic minorities, and the expansion of the mass media and technology.

Translation turns a communication in one language into a correct and understandable version of that communication in another language. It is not merely linguistic conversion or transformation between languages but it involves accommodation in scope of culture, politics, aesthetics, and many other factors. Accommodation is also translation, a free, rather than literal, kind of translation. Moreover, it is inevitable in practice if the translation is to maintain the source message's essence, impact, and effect. There is an interesting saying: A translation is like a woman: if it is in faithful, it is not beautiful; if it is beautiful, it is not faithful. That is to say if you want to be faithful with the text while translating, you are bound to lose the beauty of the translated text and if you try to maintain the beauty of the translated text, you are sure to be unfaithful with the original text. Faithfulness was once considered the iron rule in translation process but over the years when we take

closer look, accommodation, or adaptation, is found in most published translations and it has become a necessity too since keeping in view the averse cultural/lingual/geographical/historical/political diversifications and background of various languages and their literatures, accommodation, is almost obligatory. Translation has served as a writing school for many prominent writers. Translators including monks who spread Buddhist texts in East Asia and the early modern European translators of the Bible, in course of their work have shaped the very languages into which they have translated. They have acted as bridges for conveying knowledge and ideas between cultures and civilizations. Along with idea, they have imported, into their own languages, loan words and clauses of grammatical structures, idioms and vocabulary from the source languages.

In a narrow sense, translation theory is concerned with the translation method appropriately used for a certain type of text, and it is therefore dependent on a functional theory of language. However, in a wider sense, translation theory is the body of the knowledge that we have about translating, extending from general principles to guidelines, suggestions and hints.

1.1. Defining Translation

Translation is simply a transfer of feelings, ideas, thoughts and emotions from one language to another language. It promotes mutual understanding and encourages intercultural exchanges:

Translation has been described variously by several scholars in different places at different points of time, for instance, Savory defines Translation as an 'art' and Jacobsen defines it as a 'craft' while Nida describes it as a 'science' borrowing this concept from the German. Franz goes a step ahead to accept translation as an art but with qualification, stating that, "Translation is neither a creative art nor an imitative art, but stands

somewhere between two. Though translation has been described differently as an art, a craft and a science, none of these is adequate. On the other hand, each concept expresses the personal prejudice of the person who says so. Art is the creation and expression of beauty. On the other hand, craft has a "lower status occupation" of amateurishness and trickery. The critics' opinion of translation as a purely mechanistic process springs from obsession with science. In fact, translation is more than all these art, craft and science. It is a process of analysis, interpretation and creation which leads to a replacement of one set of linguistic resources and values for another. In the process part of the original meaning is lost but an easily identifiable core is kept. It is an act of adjustment and a compromising exercise (Das, 2005, p.2).

Broadly speaking, translation turns a text of source language (SL) into a correct and understandable version of target language (TL) without losing the suggestion of the original. Since meaning is the main goal in translation, there is not much difficulty in non-literary translation. But the difficulty arises when we are engaged in translation of literature. It is not easy to find the equivalent textual and literary material of the source language (SL) in the target language (TL). Many people think that being bilingual is all that is needed to be a translator. That is not true. Being bilingual is an important pre-requisite, no doubt, but translation skills are built and developed on the basis of one's own long drawn-out communicative and writing experiences in both the languages. As a matter of fact, translation is a process based on the theory of exacting the meaning of a text from its present form and reproduces that with different form of a second language.

Conventionally, it is suggested that translators should meet three requirements, namely; (1) familiarity with the source language, (2) familiarity with the target language and (3) familiarity with the subject matter to perform the job successfully. Based on this concept the translator discovers the meaning behind the forms in the source language and does his best to reproduce the same meaning in the target language using the TL forms and structures to the best of his knowledge. Naturally and supposedly what is changed is the form and the code and what should remain unchanged is the meaning and the message (Larson, 1984). Therefore, one may discern the most common definition of translation that is the selection of the nearest equivalent for a language unit in the SL in a target language.

Translation has now been recognized as an independent field of study. The translator can be said to be the focal element in the process of translation. The writer/author becomes the centre, for whatever he writes will be final, and no two translators translate a text in the same way. As a matter of fact, it is not the writer of the SL text who asks someone to translate his works into the TL; it is primarily the interest of the individual translator which prompts him to translate a work into his mother tongue. A successful translator is not a mechanical translator of a text but is creative as well co-creator of the TL text. In fact, for a translator knowledge of two or more languages is essential. This involves not only a working knowledge of two linguistic systems as also their literature and culture.

Linguistically, translation consists of studying the lexico- grammatical structure, communication situation, and cultural context of the source language and its text, analyzing it in order to determine its meaning, and then reconstructing the same meaning using the lexicon and grammatical structure which are appropriate in the target language and its cultural context. The process of translation starts with the comprehension of the source text closely and after discovering the meaning of the text translator re-expresses the meaning he has drawn out into the receptor/target language in such a way that

there is minimal loss in the transformation of meaning into the translated language.

Bapuji (1994 as cited in Adhikari 2007) defined translation as "... a socially meaningful activity of rendering a text from SL to TL carried out by respective social classes/groups in a given historical period". Like language, translation is a social phenomenon. Typically, translation occurs in a social situation involving interaction among at least three participants: author, translator and target group.

From philosophical point of view, translation is an indeterminate act of rendering a text from one language to another language. Meaning, which is the primary concern of any translation, is such a subjective element and so cultural based, the subjectivity of both author and translator severely limits the accurate transfer of meaning.

Pragmatically, translation is 'transculturation' in that we are not only replacing one language with another, but it is also a question of translating the whole system of administration or law, or other fields as reflected in the technical terminology of one culture into the systems and patterns of another culture.

Translation can be defined as the rendering of a text into another language. It is an effort to express opinions, thoughts and feelings of language by possible nature equivalents in another language.

Similarly, Catford (1965, p.20) defines translation as "the replacement of textual material in one language (SL) by equivalent Textual material in another language (TL)".

In the words of Newmark (1988, p.5) translation is "rendering the meaning of a text into another language in a way that the author intends the text". Translation is a process or act of transformation between two languages. Translation as a bridge of communication has contributed to spread out and preserve the knowledge that humanity has acquired at various epochs and added to growing

store of world knowledge. Bell (1991, p.10) defines translation as “the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences”. In the same way, Wilss (1982, p.112) defines translation as “a procedure which leads from a written SLT to an optionally equivalent TLT and requires syntactic, semantic, stylistic and text pragmatic comprehension by the translator of the original text”.

To sum up, translation has been a complex subject of human reflection one ridden with contradiction, from time immemorial. Translation is defined variously depending upon the genre, the nature of the activity, the medium employed, the purpose, audience and the current theories of language, philosophy, etc. It is an act of rendering sense of meaning of word, an expression, etc. from one language to another. On the other hand, it is a process or act of transformation between two languages. In translation, we transfer cultures not languages. Last but not the least, it can be deduced that translating is reproducing in the TL the closest equivalence (as far as possible) of the SL message in terms of meaning. The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning can be 'transposed'.

1.1.1. The Importance and Uses of Translation

Since the Industrial Revolution, developments in technology communications and business have changed translation greatly. Once the activity of a relatively small group of clerics, scholars and wealthy amateurs working with religious and literary texts, it is now a profession with accredited schools, professional associations, and accepted standards and pay scales.

In our age, translation is becoming more and more important because the distance between peoples and nations has been reduced by science and technology. It is very much important in multilingual country-like Nepal. Even the international organizations like the UNO cannot function without suitable

translation-facilities. Without translation, one country will not be able to understand the language of another. It is through translations that the Renaissance spread all over Europe and the world. Transcendentalism, French Revolution, Fascism, Communism, Imperialism and Colonialism, etc. come to be known all over the world through translations. The spread of science, technology, industrialization, trade and commerce in the ancient and modern world could be made possible through translations.

The international importance of translation as a socio-cultural bridge between countries has grown over the years. In the present day circumstances when things are fast moving ahead globally, not only countries and societies need to interact with each other closely, but individuals too need to have contact with members of other communities/societies that are spread over different parts of the world/country. In order to cater to these needs, translation has become an important activity that satisfies individual, societal and national needs. It is through translation, we know about all the developments in communication and technology and keep abreast of the latest discoveries in the various fields of knowledge, and also have access through translation to the literature of several languages and to the different events happening in the world.

The relevance and importance of translation has increased greatly in today's fast changing world. Today with the growing zest for knowledge in human minds there is a great need of translation in the field of education, science and technology, mass communication, trade and business, literature, religion, tourism, etc.

1.1.2. Problems of Translation

Translation is a difficult and complex process. The translator has to face many problems in the process of translation. The problem is that of finding equivalents at all linguistic levels. In fact, it is impossible to find in the target language an exact equivalent of a text in the source language, even though there may be a lot of cultural similarity. For example, the English expressions

good morning, good afternoon, good evening, etc. have no exact equivalents in Nepali.

The problems of translation are greatly enhanced by linguistic indeterminacy which is the result of perceptual change. There are some particular problems in the translation process: problems of ambiguity, problems that originate from structural and lexical differences between languages and multiword units like idioms and collocations. Another problem would be grammar because there are several constructions of grammar poorly understood, in the sense that it is not clear how they should be represented or what rules should be used to describe them.

The words that are really hard to translate are frequently the small, common words, whose precise meaning depends heavily on context. Besides, some words are untranslatable when one wishes to remain in the same grammatical category.

The Translation problems with the source text are pointed below-

- Text difficult to read or illegible text
- Text Spelled incorrectly or printed incorrectly
- Unfinished text
- Badly written text

Language problems:

- Idiom terms and neologisms
- Unsolved acronyms and abbreviations
- Proper name of people, organizations, and places
- Slang difficult to understand

- Respect to punctuation conventional

In order to solve translation problems, a human translator must make use of his/her cleverness, creativity, curiosity, intuition, ingenuity, reflection, resourcefulness, and much more; a machine, however, no matter how well-fed it is, is unable to discriminate.

1.1.3 Cultural Categories

Translation being a cultural activity. A good translator must not only be a bilingual but s/he should be bicultural. Translation as a cross-cultural transmission of skill forms a bridge between two speech groups and is judged by the degree of gratification and acceptance among the audience of the target language.

Newmark (1988, p.94) defines culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. The concept of culture has been the concern of many different disciplines such as philosophy, sociology, anthropology, literature and cultural studies. Two basic views of culture have emerged:

- a. The Humanistic concept of culture, and
- b. The Anthropological concept of culture.

Adopting Nida, Newmark (1988, p.95) has made five-fold classifications:

- i) Ecology
- ii) Material culture (Artifacts)
- iii) Social culture
- iv) Organizations, customs, activities, procedures, concepts
- v) Gestures and habits

In general, cultural terms can be categorized under five topics as follow:

i. Ecology

It refers to the relation of plants and living creatures to each other and their environment. It includes geographical features, plants, animals, hill, seasons, lakes, and rivers, etc.

ii. Material Culture (Artifacts)

The things that are made by man and famous within a culture are kept under this category. It includes foods, cloths, houses, and towns, transport and communication.

iii. Social Culture and Organizations

It includes those words which are concerned with the social organizations and relations between people and particular community. The topics which are included in the social culture are:

- a) Work and leisure
- b) Political administrative and artistic organizations, customs, activities
- c) Social traditions
- d) Sculptures, paintings, carving, and monument
- e) Social norms and value
- f) Historical facts

iv. Religious Culture

It involves myths, religious beliefs, names of gods, religious activities, etc.

v. Conceptual Terms

Concept is a part of common system of language shared by members of speech community. According to Palmer, conceptual terms can be specified as non-concrete or abstract terms whose concept can be given only by definition.

1.1.4 Techniques/Procedures of Translation

Translation is a field of various procedures. In addition to word-for-word and sense-for-sense procedures, the translator may use a variety of procedures that differ in importance according to the contextual factors of both the ST and the TT. As a technique for learning foreign languages, translation is a two-edged instrument: it has the special purpose of demonstrating the learner's knowledge of the foreign language, either as a form of control or to exercise his intelligence in order to develop his competence.

According to Pinchuk (1977 as cited in Adhikari, 2004), translation procedures are the technical strategies adopted by the translator to achieve the closest possible equivalence between the translation units of source language and target language. In the translation of any text the translator may use any procedures as per one's necessity.

Krings (1986, p.18) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task", and Seguinot (1989) believes that there are at least three global strategies employed by the translator; i) translating without interruption for as long as possible; ii) correcting surface errors immediately; iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage (<http://www.answers.com/topic/translation>) .

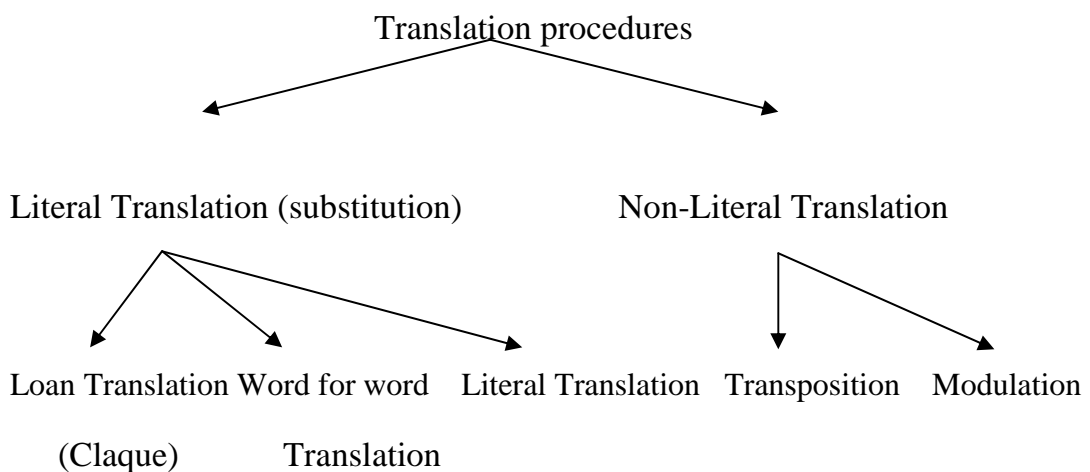
Moreover, Loescher (1991, p.8) defines translation strategy as "a potentially conscious procedure for solving a problem faced in translation a text or any segment of it". As it is stated in this definition, the notion of consciousness is significant in distinguishing strategies which are used by the learners or translator. In this regard, Cohen (1998, p.4) asserts that "the element of consciousness is what distinguishes strategies from these processes that are not strategic". Furthermore, Bell (1998, p.188) differentiates between global (those dealing with whole texts) and local (those dealing with the text segments)

strategies and confirms that this distinction results from various kinds of translation problems.

Venuti (1998, p.240) indicates that translation strategies “involve the basic tasks of choosing the foreign text to be translated and developing a method to translated it”. He employs the concepts of domesticating and foreignizing to refer to translation strategies.

Jaaskelainen (1999, p.71) considers strategy as “a series of competencies, a set of steps or processes that favor the acquisition, storage, and /or utilization of information”. He maintains that strategies are “heuristic and flexible in nature, and their adoption implies a decision influenced by amendments in the translator’s objectives (ibid).

Hence, translation is a procedure, which leads from a written source language text to an optimally equivalent target text and requires the syntactic, semantic, stylistic and text pragmatic comprehension by the translator of the original text. Whatever the difficulty in the translation process, procedures must aim at the essence of the message and faithfulness to the meaning of the source language text being transferred to the target language text. Wilss (1982, p.103) classify translation procedure as follows:



a. Direct Translation Techniques

Direct translation techniques are used when structural and conceptual elements of the source language can be transposed into the target language. Direct translation techniques include borrowing, *claque* and literal translation.

b. Oblique Translation Techniques

Oblique translation techniques are used when the structural or conceptual elements of the source language cannot be directly translated without altering meaning or upsetting the grammatical and stylistic elements of the target language. Oblique translation techniques include transposition, modulation, reformulation or equivalence, adaptation and compensation.

Newmark (1988 b) mentions the difference between translation methods and translation procedures. He writes that “while translation methods relate to whole text, translation procedures are used for sentences and the smaller units of language” (p.81). He goes on to refer to the following methods of translation- word-for-word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation and communicative translation.

There are number of techniques or procedures of translating cultural terms. Various scholars have suggested the techniques differently. Newmark (1988, p.103) states 12 different translation procedures for cultural words. They are transference, cultural equivalent, neutralization, literal translation, label (approximate equivalent term in TL), accepted standard translation, paraphrase, gloss, notes and classifier (a generic or super ordinate term in TL).

There is no any single procedure which is absolutely helpful to produce a perfect translation without any gap in TT in comparison with ST. In the translation procedure there are some most used techniques given by different scholars.

a. Nida (1964, p.46) has roughly divided translation procedures into two categories.

- i. Technical, and
- ii. Organizational

b. Wilss (1982) has also categorized translation procedures into two types.

- i. Literal, and
- ii. Non-literal

c. For dealing with the translation procedures, Vinay and Darbelnet (1970, as cited in Adhikari: 2004) have proposed the procedures:

- i. Transliteration
- ii. Loan translation
- iii. Transposition
- iv. Modulation
- v. Equivalence
- vi. Adoption
- vii. Literal translation

d. Pinchuk, (as cited in Adhikari: 2004) has suggested the following seven translation procedures.

- i. Transcription
- ii. Transliteration
- iii. Borrowing

- iv. Literal translation
- v. Transposition
- vi. Modulation
- vii. Adoption

e. Ivir (1987, p.38) has discussed the following procedures focusing primarily on the translation of cultural terms:

- i. Borrowing
- ii. Definition
- iii. Literal translation
- iv. Substitution
- v. Omission
- vi. Addition

Among the above mentioned techniques, the following techniques are found mostly adopted while translating the SL terms into TL terms.

- i. Borrowing /Transference
- ii. Literal translation
- iii. Substitution
- iv. Claque
- v. Couplet
- vi. Omission/Deletion
- vii. Blending

viii. Paraphrasing/Definition

ix. Back translation

x. Elaboration and addition (examples are cited in appendix II).

1. Borrowing/Transference

Transference is the process of transferring a source language word to a target language text as a procedure. It includes loan word or transliteration. In this procedure, the translator uses the SL word for his TL text only changing the alphabet. e.g.

SL (Nepali): B hun

TL (English): Bahun

2. Literal Translation

This is the most widely used technique of cultural transference. It is a 'coincidental' procedure used when the SL term is transparent or semantically motivated and is in standardized language. According to Spilka, "Literal translation is the easiest and simplest form of translation, it occurs whenever word by word replacement is possible without breaking rules in the target language". (1968, p.18 cited in Wilss, 1982, p.87) e.g.

SL (Nepali): Jant

TL (English): Procession

3. Substitution

It is a procedure that is available to the translator in cases in which the two cultures display a partial overlap rather than a clear-cut presence Vs absence of a particular element. SL items are substituted by equivalent TL items to overcome the translation gap. This technique is used mainly for those concepts which overlap to each other having similar sense. Translator should be aware of destroying the original flavour of both the SL text and culture. e.g.

SL (Nepali): Nokarn Bud y

TL (English): Old maid Servant

4. Claque

A Claque or loan translation is a phrase borrowed from another language and translated literally word-for-word. It refers to the creation of new words in receptor language (RL) on the model of donor language (DL). In it, each unit of translation is translated into the equivalent unit in another language. The morpheme, word phrase or even a short sentence are the unit of translation but not idiomatic expression because it makes no sense. It follows the word order of the SLT. e.g.

SL (Nepali): Jamun k p t

TL (English): Jamun tree

5. Couplets

The borrowing of two procedures (borrowing + literal) is called couplets. It deals with a single problem. They are particularly common for cultural words, its transference is combined with a functional or a cultural equivalent. e.g.

SL (Nepali): B b

TL (English): Babu (a respectful form of addressing a person)

6. Omission/deletion

If SL words or expression omitted in the TL text that is, called deletion. Generally, it occurs at syntactic level of translation but items omitted are mostly lexical expressions. When there is lack of appropriate cultural correspondent in TL, the translator has to leave it out. Normally, it is not taken as procedure in the process of translation. But we can consider it as a technique of translation. It creates gap in meaning. e.g.

SL (Nepali): Mor

TL (English): _____

7. Blending

Blending is a translation procedure in which part of a SL word is combined with a part of TL word in the TL text. In it we find the fusion of two words. In linguistics it is a process found in the grammatical and lexical constructions in which two elements do not normally co-occur according to the rules of the language, come together without a single unit. For example:

SL (Nepali): Chi ko dhot

TL (English): Cotton dhoti

8. Paraphrasing / Definition

In translation, SL terms are replaced by the short definition or paraphrasing. In other words, additional clear information is provided for the SL term.

Newmark (1988, p.90) says paraphrasing "is an amplification explanation of the meaning of a segment of a segment of the text". Normally if the term is replaced by definition for the SL term, the SL term is replaced by definition or description. Paraphrase is an extended synonymy and inevitably an expansion and a diffusion of SL terms. e.g.

SL (Nepali): Indra

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

9. Back Translation

Back translation is one of the ways of testing the quality of translation. Crystal (1987) introduces back translation as "one translates a text from language A into language B; a different translator then turns the B text back into A, and the resulting A text is compared with the original A text. If the texts are virtually identical, it is strong evidence that the original translation was of high quality.

e.g.

SL (Nepali): Iskūl

TL (English): School

10. Elaboration and Addition

In this technique of translation, some words are added in the TL text. This procedure is necessary procedure in the translation of the implicit elements of culture. It makes receiver understand SL cultural items. It makes implicit information explicit. e.g.

SL (Nepali): Queen Gha

TL (English): Queen Anne Watch

1.1.5 An Overview of the Fiction ‘Doshi Chasma’

'Doshi Chasma', the famous Nepali fiction, written by B.P. Koirala, is considered to be one of the greatest achievements of Nepali literature. The fiction is translated from Nepali to English by Kesar Lall. This fiction was written in the late 1940s and first published in 1950 by BOOK FAITH INDIA and distributed by PILGRIMS BOOK HOUSE.

The title of this fiction is relevant according to the story. These are stories about love, theme of eternal interest, treated from different aspects; love that is ardent or is unrequited, mystic love; love that restores sanity and brings harmony in life, and love that wrecks the very foundation of family life. The stories also describe male chauvinism, slavish mentality, indiscretion, folly and hunger, as well as natural calamity.

1.2 Review of the Related Literature

Although there is a heavy flow of English to Nepali translation, there are a few works from Nepali to English. Relatively few studies have been carried out on translation in the Department of English Education, some of them which are related to my present study are reviewed here.

Panthi (2007) carried out research entitled ‘A study on the techniques and gaps in translation of cultural terms: A case of the novel 'Shriskophool'. He selected one hundred fifty cultural terms and categorized them into five categories in

terms of their related meaning features. He found that eight different techniques were used in the Novel. Among them, Literal translation was the most widely used technique in translating all categorical terms and definition was the least used technique. He also found that linguistic and extra linguistic gaps and presence of multiple TL terms for a single SL term and vice-versa also created the gaps in translation.

Bhandari (2007) in his thesis entitled 'Study on Techniques and Gaps of Translation of Cultural terms: A case of the Novel 'Basain'. The cultural terms were selected and categorized under the five categories in terms of their related meaning features. She found a number of techniques of translation and concluded that literal translation was the most widely used technique and naturalization was the least used technique. She also found that there were a number of gaps in translating cultural terms due to different reasons such as lack of note or definition, addition, mistranslation, translingual lexical ambiguity, substitution, lack of conceptual accuracy and cultural equivalent.

Dahal (2008) carried out the research entitled 'The Techniques and Gaps in Translation of Cultural Terms: A case of the text book "My Country"'. She identified two hundred twenty cultural terms and categorized them into five categories in terms of their related meanings features. They were ecology, material cultural, religious culture, social culture and organization and conceptual terms. She found different techniques employed in translating cultural word in "My Country" textbook designed and published by CDC and JEMC. Among them, literal translation was the most widely used technique of translation cultural words and back translation and blending were the least used techniques. She also found that gaps existed between SL terms TL terms due to substitution, deletion, addition, notes or definition, lack of conceptual accuracy and mistranslation.

Tiwari (2008) in his thesis entitled 'Multiple Translation of the story 'Chhimeki'. He collected sixty cultural words. He found sixteen different

techniques. He concluded that literal translation was the most widely used technique of translation of cultural words.

Gautam (2008) conducted a study entitled 'A Study on the Techniques and Gaps of Translation of Cultural Terms: A Case of 'Pralad'. He selected two hundred cultural terms and categorized them into five categories in terms of their related meaning features. He found eight different techniques of translation and concluded that substitution was the most widely used technique of cultural terms and deletion was the least used technique. He also found that there were a number of gaps in translating cultural terms due to substitution, lack of notes/definition, translingual lexical ambiguity, addition, deletion and mistranslation.

Sigdel (2008) carried out a research to find out the Technique and Gaps in Translation of Cultural terms in case of Nepali and English version of 'Sumnima'. He identified one hundred eighty six cultural terms and classified them into five cultural categories: ecological culture, material culture, mythological pattern, social culture and organization and conceptual category. He found number of techniques of translation and concluded that literal translation was most frequently used technique in the process of translation of non technical terms. He also found that there were number of gaps in translation of cultural terms due to various reasons, e.g. lack of conceptual accuracy, lack of cultural equivalence, lack of notes and definition, lack of lexical items, substitution and translingual lexical ambiguity.

Osti (2008) carried out research entitled 'A Study of the Cultural Terms in the translated version of Anido Pahadsangai'. She identified 200 cultural terms and categorized them in to five categories in terms of their related meaning features. She found nine different techniques employed in the Novel. Among them, literal translation was the most widely used technique of translation of cultural terms and blending was the least used technique. She also found that there were number of gaps in translating cultural terms due to lack of note or

definition, addition, deletion, translingual lexical ambiguity, substitution and mistranslation.

Thapa (2008) in her thesis entitled 'A Case Study of Translation of 'Pallo Ghar Ko Jhyal'. She collected hundred cultural words and found nine translation techniques. Among them, literal translation was the most widely used technique while translating the Nepali cultural-bound terms into English. She also found number of gaps due to the notion of positionality, equivalent word in the target cultural and language, and cultural remoteness or difference between traditional and modern /scientific cultures.

Bajagain (2008) in her thesis entitled 'Translation of Technical Text'. She found that seven different procedures were used in the translation of technical terms. Among them, literal translation was the most widely used procedure of translation of technical terms and borrowing was the least used procedure.

Bhusal (2009) carried out research entitled 'A Study on the Cultural Translation of the Novel 'Seto Bagh': Techniques and Gaps. He selected two hundred fifty cultural terms and found them into five categories in terms of their related meaning features. She found that nine different techniques were used in the Novel. Among nine different techniques, literal translation was the most widely used technique and couplet the least in translating all categorical terms.

In the above reviewed literature, the researchers had found different techniques of translating cultural terms such as literal translation, borrowing, calque, substitution, couplet, deletion, blending, paraphrasing, back translation, elaboration and addition. Among them, the researchers found literal translation as a most widely used technique and borrowing and deletion as the least used techniques in the process of translation.

All the research works mentioned above are related to translation and translation evaluation. Some of them are related to scientific terms, some are

literal and some are cultural terms. No study has been carried out to find out the cultural terms and their techniques in Nepali fiction 'Doshi Chasma' in sentence level. So this study is different from others.

1.3 Objectives of the Study

The objectives of the present research were:

- a. to identify and categorize the basic features of cultural terms used in 'Doshi Chasma'.
- b. to find out the techniques employed in translating cultural words in the English version of 'Doshi Chasma' (Faulty Glasses).
- c. to suggest some pedagogical implications.

1.4 Significance of the Study

The study provides some insight on cultural aspect of translation. The findings are helpful in translating Nepali cultural bound terms into English and help for conveying the intended message to the readers. Similarly, the students of sociolinguistics, text book writers, translators, teachers as well as the students find the study significantly useful. It is also helpful for textbook producers and English medium textbook writers who have to deal with the Nepali culture. It is also useful for those Nepali speakers, writers, and novelists who use English in cross cultural context. Hopefully, this study is helpful for those who are directly or indirectly involved in translation and translation studies.

CHAPTER TWO

METHODOLOGY

The following methodology was adopted to carry out the study.

2.1 Sources of Data

The researcher made use of only the secondary sources of data.

2.1.1 Secondary Sources of Data

The study was fully based on written documents. The data of the study was taken from fiction 'Doshi Chasma', Nepali and English versions which is written by B.P. Koirala and translated into English by Kesar Lall.

The researcher consulted the materials available in the print and electronic media. The researcher also consulted and studied the books, theses, articles, journals, dictionaries, etc. which were related to the present study. The name of books are as follows Nida (1964), Catford (1965), Savory (1968), Newmark (1981), Wilss (1982), Toury (1987), Duff (1987), Newmark (1988), Bell (1991) and Lefevere (1992).

2.2 Sampling Procedure

One hundred seventy two cultural words were selected from the original version along with their equivalent terms from the translated versions of 'Doshi Chasma' by non-random judgmental sampling procedure. Then, the techniques used by the translator while translating the selected cultural terms were identified and listed. The researcher collected cultural terms from each of the five categories such as ecology, material culture, religious culture, social culture and organization and conceptual term.

2.3 Tools for Data Collection

For this study, only observation was used as a tool for data collection. The researcher read and re-read both the Nepali and English versions of the fiction to get required information.

2.4 Process of Data Collection

The researcher applied the following processes for the collection of data.

- a. She collected Nepali and English versions of fiction 'Doshi Chasma' written by B.P. Koirala and translated into English version by Kesar Lall.
- b. She went through the text and underlined the cultural terms in the Nepali version in their respective sentences and searched equivalent terms in the English version.
- c. She listed down cultural terms at sentence level with equivalent forms.
- d. She categorized those cultural terms under five cultural categories as ecology, material culture, religious culture, social culture and conceptual terms.
- e. She identified the techniques of translation and listed the cultural terms under different technique. The researcher categorized the sample terms in terms of the procedures as cited in Appendix II.
- d. She also calculated the frequency of the different techniques of cultural terms of each type.

2.5 Limitations of the Study

The study was limited to:

- a. cultural words found in 'Doshi Chasma' at sentence level.
- b. only one hundred seventy-two terms.
- c. translation techniques of the cultural terms.
- d. 'Doshi Chasma' written by B.P. Koirala and translated by Kesar Lall.

CHAPTER - THREE

ANALYSIS AND INTERPRETATION

This chapter constitutes the data obtained from English and Nepali versions of 'Doshi Chasma' which is written by B.P. Koirala and 'The faculty Glasses' which is translated into English by kesar Lall, which are published by Sajha Prakhana and Book Faith India respectively. The collected data are analyzed and interpreted under the following headings.

3.1 Classification of the Cultural Terms

Translated pairs of selected cultural terms with their respective sentence are presented in this section. This classification goes under five cultural categories namely, ecology, material culture (artifacts), mythological pattern, social culture and organization and conceptual terms. Such pairs with their respective sentence are presented in this section.

i. Ecology

It refers to the physical environment of geographical features as plants, animals, hills, seasons, lakes, rain, rivers, etc. and the relation of plants and living creatures to each other and with their environment also. The cultural terms are shown in below which fall under ecology.

Table no. 1

Ecological Terms and Their Translation

SLT	TLT
<p>➤ Karna e bidesb a jhikai p newo a g p lek thie.</p> <p>➤ Pakhn hawos d wo ukh ko l kr kinera lyauch .</p> <p>➤ S nko _ra_ T m ko _ko san.</p>	<p>➤ He had five imported cows.</p> <p>➤ With that, he went off and returned soon with two sugarcanes.</p>

<p>gamm bih n vayo.</p> <p>➤ y d bai nad ko kin rm d baitira hariyo-pariyo kehi umrieko thiena.</p>	<p>➤ The day broke at the confluences of the Sunkoshi and Tamakoshi.</p> <p>➤ The land was barren; nothing grew on wither side of the rivers.</p>
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See also in appendix: 1A

ii. Material Culture (Artifacts)

It refers to the things made or used by man especially of historical or cultural interest are included within this category. Foods, clothes, house and towns, transport and communication, ornaments and utensils, etc. are concerned within this category.

Table no. 2

Terms of Material Culture and Their Translation

SLT	TLT
<p>➤ imikka pareko s r w l tinko go b a hatapata niskana khojena.</p> <p>➤ Got gharm dherai ber samma tiniharu g - bast ko nir ksha gar rahe.</p> <p>➤ Go h sangai jorieko abel thiyo.</p> <p>➤ Khaseko op dhulaim thiyo.</p>	<p>➤ But the tight trousers did not come off his legs easily.</p> <p>➤ They spent a long time inspecting the cowsheds.</p> <p>➤ Next to the sheds was the stable.</p> <p>➤ His cap lay on the ground..</p>

See also in appendix : 1B

iii) Religious Culture/Mythological Pattern

It is related to mythology or belief, deeply rooted customs/tradition or religion. It includes myths, religious beliefs, names of Gods, religious activities.

Table No. 3

Terms of Mythological Pattern and Their Translation

SLT	TLT
-Vann hawos na, mer man parek s s .	-Tell me, my dear mother-in-law .
-Tinihar ko tyah swoyambar vayo.	-They entered into wedlock , then and there.
- wor sanga s ksh t garna yad k nai isth n upay kta thiyo vane tyah isth n thiyo.	-If there was any spot, fit for holding communion with God , this was just the place for it.
- Daibale c akka cu era lage.	-But God took him early.

See also in Appendix: 1C

iv) Social Culture and Organization

It includes those terms which are concerned with the social organization and relations between people and particular community. Work and leisure, political, administrative and artistic organizations, customs, activities, social traditions, sculptures, paintings, carvings, monuments, social norms and values and historical facts are included in this category.

Table No. 4

Terms of Social Culture and Organization and Their Translation

SLT	TLT
- Karnel karneln l as dhya m y garthe.	- The colonel loved his wife dearly.
-Ma b hun hoina v ns m h k rahane.	-I am not a bahuni to stay in the kitchen.

- hik h baje jant ghar b a b hira niskiyo.	-The procession started exactly at eight o' clock.
-Maile ta yeti pa hna pani by rekmai sikeko.	-This much I have learnt in the barracks .

See also in Appendix: 1D

v) Conceptual Terms

It is concerned with those terms which are non-concrete or whose concept can be given only by definition and which are common within the system of language shared by members of a speech community.

Table No. 5

Conceptual Terms and Their Translation

SLT	TLT
-Jasle c kar kai varm d s njh g s ipcha, ujust jh trele ek r khne re.	-“How could I believe like this when my very life depends upon him?” he asked himself, “How could an insignificant fellow like me take such a stand?
-Usle ekco nikai pais kam yo, satra ropan khet garthyo, pachi tyasai bigr -bigr yo.	-Once he had earned a lot of money, and he had owned 17 ropani of rice land; but later, thing went wrong and he was ruined.
-R mn thle ris ko jhokm dhan ko prati ghiri ko v b manm khelairahek thie.	In his resentment, Ramnath poured his wrath out on the rich.
-Maiy n l yesto thotro kur man parena.	Mainya did not like her friend's antiquated ideas.

See also in Appendix: 1E

3.2 Techniques of Translation of Cultural Terms

Translated text is the product of the implication of different techniques. It is the translation process that determines the product. Variety of texts need variety of techniques as the one technique used in translating a sort of text may not be adequate to other sorts of texts. That's why the selection and application of appropriate technique depends mostly on the nature of the text and partly on the translator's knowledge in selecting them. In translating process, the translator has to face different challenges. When he finds an element in the source culture absent in the target culture, he depends on different procedures that help him to convey the source message to target language text receivers. When the target culture lacks a given element, its language will normally lacks its expression for it and in such a situation, the translator tries to find an expression in the target culture that can convey to its receivers, the missing with nearest equivalent as far as possible. The following techniques are used in this source language text and target language text.

-) Literal Translation
-) Transference/Borrowing
-) Substitution
-) Claque
-) Couplet
-) Omission/Deletion
-) Blending
-) Paraphrasing/Definition
-) Back Translation
-) Elaboration and Addition
-) Naturalization

Besides these procedures, other procedures are also applied. For example: artistic procedure, e.g. (ka), (kha), (ga) are translated into (a), (b), (c), appendix 4 in TL, that is, English, etc.

3.2.1 Procedures of Translation of Terms in Ecology

In the following tables, identification of the techniques used in translation for the selected terms are presented. Within these techniques, upto five terms with their respective sentences are presented here and if the techniques have more than five terms, those terms are placed in appendices.

Table No. 6

Techniques used in Translation of Ecological Terms

Procedures	SLT	TLT
<p>i) Literal Translation</p> <p>ZThe technique which search for close correspondence of meaning between ST and TT. For example,</p>	<p>ZKarnelle bidesb a jhik i p ncwa g p lek thiye.</p> <p>Z Y d bai nad ko kin rm d baitira hariyo- pariyo keh umr yeko thiena.</p> <p>Z Pag leko s njasto s ryako kira ñ -k m chyapchyapti thiyo.</p> <p>Z Madhestira hi ek , po chainan.</p>	<p>Z He had five imported cows.</p> <p>Z The land was barren; nothing grew on either side of the rivers.</p> <p>Z The sun was like liquid gold all over the hills.</p> <p>Z I am on my way to the Terai. I have no husband.</p>

	Z U tyo sall ko rukhnara pokhar thiyo.	Z There was a pond near that distant tree.
ii) Borrowing ZSL Terms are borrowed into TL terms through transliteration process. For example,	ZS nko ra T m ko ko sa gamm bih n vayo. ZKo ko ba h le eu jill jammai bag yo.	Z The day broke at the confluence of the Sunkoshi and Tamakoshi rivers. Z The flood on the Koshi river inundated the whole district.
iii) Substitution ZSL terms are replaced by similar or near equivalent or generic word or meaning in TL. For example,	Z Tapovum ko dubo ba hera r s l chopna th lyo. Z R s k kh fai ugrera fno c raitirako prakrit pariwartan, fno sarirk ch t samma dhamir le l eko m oko gu ko dhyanaï nar kh tinko pratham dris paryo isn n garirahek eu raman m th .	Z The grass grew tall and covered the hermit himself. Z His very first glance fell, not upon the changes that he had come over nature all around him, not on the termites' nest that reached up to his chest, but upon a most beautiful young woman taking a bath.
iv) Claque	Z Pakhn hawos d wa	Z With that, he went off

<p>Each unit of SL is translated into the equivalent unit in the TL. The unit may be a morpheme, word, phrase or even sentences. For example,</p>	<p>ukh k l kr kinera ly uch .</p> <p>Z Ma pheri udho mun o l era jam n ko p t ganna th le.</p> <p>Z U tyo sall ko r khnera pokhar thiyo.</p> <p>Z Tara eu le gh nsko v r vaim phy k .</p> <p>Z Y c r jan ko m jhm ghardw r vayek bidhaw k gko hulm hasin thi n.</p>	<p>and returned soon with two sugar canes.</p> <p>Z Once more I look upwards and began to count the leaves in the jamun tree.</p> <p>Z There was a pond near that distant tree.</p> <p>Z Except one, who threw the bundle of grass on the ground.</p> <p>Z Among them, the widow with a home was like a swan among crows.</p>
<p>v) Couplet</p> <p>It is the use of two techniques for dealing with a single term of SL into TL. For example,</p>	<p>Z Jam n ko bo mun or ko kh h leko thiyo.</p> <p>Z Tinle annapur a jhai jha a fno pokob a c ur jhikin.</p>	<p>Z I sat on a string cot under a jamun tree (Eugenia jambos) in the courtyard of an old peasant's home.</p> <p>Z As if she were Annapurna (the goddess of grain), the widow produced parched rice from her bundle.</p>
<p>vi) Deletion</p>	<p>Z Ma eu bu o khet l ko atithi thiye.</p>	<p>_____</p>

The above table shows six different techniques were used by the translator in the process of translating the ecological terms of source language text into the target language text. Some techniques were frequently used whereas some others were rarely. So the researcher has presented more examples of frequently used techniques whereas less examples of rarely used techniques in the above table. Only few terms are presented under each technique in the above table. More other terms can be found in Appendix: 2A.

3.2.2 Frequency of Techniques of Translation Used in Ecological Culture

Frequency and percentage of different techniques which are used in translating ecological terms are presented in the following table.

Table No. 7

Frequency of Techniques Used in Ecological Culture

S.N.	Techniques	Frequency	Percent
1.	Literal Translation	9	39.13
2.	Claque	6	26.09
3.	Borrowing	3	13.04
4	Substitution	2	8.69
5.	Couplet	2	8.69
6.	Deletion	1	4.35
	Total	23	100

There were six different techniques found to have been employed in translated version of ‘Doshi Chasma’. Among the six different techniques, literal translation was the most widely used technique which has 39.13% and deletion was the least used technique which has 4.35%. Claque is the second widely

used technique which has 26.09%. In terms of descending order of frequency, techniques of translating ecological culture can be graded as literal translation, claque, borrowing, substitution, couplet and deletion.

3.2.3 Techniques Used in Translation of Terms of Material Culture (Artifacts)

In the process of translating the terms under material culture, ten different techniques were used by the translator. These techniques are presented in the following table with some examples.

Table No. 8

Techniques Used in Translating Material Culture

Procedures	SLT	TLT
i) Literal Translation	ZR tvari “Ahan Ahan” gardai bichyaun m cha pa irahe.	Z Keshavraj went to bed straight after his meal, but he could not sleep through the night.
	Z Go hsa gai joriyeko tabel thiyo.	Z Next to the sheds was the stable .
	ZMi ho kh na p iel , r mro l una p iel w b j g j s th ol ca h hi na p iel vanne s kha ko kalpan gareko hol ?	Z That she would have plenty of good things to eat, pretty clothes to put on, riding in a palanquin to the accompaniment of a musical band. Did she imagine such happiness?
	ZKun m maile dekhe go boliraheko thiyo, jasm thi eu ciy ko	Z Smoke filled the room, the source of which was a fire burning in the

	<p>ketal bas eko thiyo.</p> <p>– tyo bud o bistarai fno cha propatti lagyo au ek chin pachi chaprako in adailama era basyo</p>	<p>corner. On it, water boiled in a kettle.</p> <p>–After a moment, he emerged from the hut and sat down at the door.</p>
<p>ii) Borrowing</p>	<p>ZTinle dherai ber hok ghacgh cyaepach nokarn bu h y le l l en liyera hok ugh r .</p> <p>ZK lo ko , fauj op , kh k pan .</p> <p>ZCheum eu bicitra safe ko hac ko lmar thiyo, tyasm lag yeko k nc fu skeko thiyo, tyaso hun le tyasvitra r kheko l l bisku ko pur no inko abb , orange pikoko kh l abb ra d tin gil s dekh parthe.</p> <p>– Sip h sa ga s th chu t una s no uttar “l m”diyera ma ag ba he.</p>	<p>Z After he had knocked for a long time, the old maid servant came with a lantern and let him up.</p> <p>Z He wore a black coat, an army cap and khaki pants.</p> <p>Z An almirah with broken glass stood against the wall and he revealed an old tin of lili brand biscuits, an empty cartoon of orange pekoe tea and two or three tumblers.</p> <p>Z “l m”, I responded briefly, and in an effort to shake him off, I quickened my steps.</p>

<p>iii) Substitution</p>	<p>Z imikka pareko s r w l tinko go ab a hatapata niskana khojena.</p> <p>Z D gha r t gayepachi culho fukna l girahichas?</p> <p>Z Khaseko op dhulaim thiyo.</p> <p>Z Tiniharulai sigre kh na man lagyo.</p> <p>Z Nandar j kw ppa pe mukhvar h lera gamna th le, “Um n th Susil ke o cha”.</p>	<p>Z But the tight trousers did not come off his legs easily.</p> <p>Z Sitting by the fire two hours after sunset!</p> <p>Z His cap lay on the ground.</p> <p>Z They wish to smoke.</p> <p>Z As he put the sweets into his mouth, he said to himself, ‘Umanath is a gentle boy.’</p>
<p>iv) Claque</p>	<p>Z S it napareko hoina- kharpanvari dahik kahatar dekhie, k m sidda hune vayo.</p> <p>Z Parkh lvitrab a gho ko pko sangit sunna vani utsuk vahirahek keshabr jk</p>	<p>Z As soon as he came out, he was a man carrying bowls of curd in two baskets slung from a pole across his shoulders; it was an auspicious sign, and it augured well for him.</p> <p>Z As he waited anxiously for the music of horse hoofs from within the compound walls,</p>

	<p>k nm jars b ko krudda ba paryo.</p> <p>Z Go hgharm dherai bersamma tiniharu g - bastuko niriksha garirahe.</p> <p>Z K lo ko , fauj op , khak pan .</p> <p>Z Sabaiko ciur m th thap- thap c kuk all r khin.</p>	<p>Keshavraj heard angry shouts instead.</p> <p>Z They spent a long time inspecting the cowsheds.</p> <p>Z He wore a black coat, an army cap and khaki pants.</p> <p>Z On top of the rice she put a piece of malasses for each person.</p>
v) Couplet	<p>Z Aut bi p n mukhm h lera rum lle pasin puchana th lyo.</p>	<p>Z The Singer put a pan (betal leaf) into his mouth and wiped the sweat from his face.</p>
vi) Deletion	<p>Z Tespachi fum th khaniyo, yo murkha, k m pahile big rne pachi nkha dekhne ... dailo dekhyo.</p> <p>Z Jaile pani b hirab a ghara farkad dulah l sukh p rna kehi na kehi kuro karnel kinera ly uthe – s , p u ar,</p>	<p>Z “What a fool I have been”, he said to himself, “to open my eyes only after the mistake has been made.</p> <p>Z Every time the colonel come home, he brought a present for her – a sari, talcum powder, rouge, bracelets etc.</p>

	<p>l l , cur , iyari ity di.</p> <p>Z Tiniharu fno ghar aghi bo g i g ko ch pro ban una vani besta vayek t r s l sa khako dri le herte.</p>	<p>Z They looked upon him doubtfully, even while he built a cowshed.</p>
vii) Blending	<p>Z Kalo ko , fauj op , khak pan .</p> <p>Z Tyo istr le mailo chi ko dhot lag ek thi .</p>	<p>Z He wore a black coat, an army cap and khaki pants.</p> <p>Z The younger woman wore a black cotton dhoti with a piece of dirty cloth wrapped around it.</p>
viii) Paraphrasing	<p>Z Tinle aanapur a jhai jhat a fno pokob a ciur jhikin.</p> <p>Z Tabl , h rmoniyam ra sit rko dhwon le koth pur a thiyo.</p> <p>Z M it gayepachi y swasn harul ghar ko dhyana i udaina.</p>	<p>Z As if she were Annapurna (the goddess of grain), the widow produced parched rice from her bundle.</p> <p>Z The room resounded with the music of drums, harmonium and sitar.</p> <p>Z Once they are back in their natal home, women have no thought for their own home.</p>

<p>ix) Back Translation</p>	<p>Z Sigre ko dhuw n mukhb a nik ldai vanyo “La ima marn le sojhai swarga puginja.”</p> <p>Z Tini ekchinsamma bencm gayera base.</p> <p>Z Pla ef rm rikta thiyo.</p> <p>Z Horliks dudh takat dine peya ho.</p> <p>Z Dherai gaur garera herd R mn thle waks Biyar ko bigy pan rahecha vanera th h p e.</p>	<p>Z With a puff of his cigarette, he added, “To die in the battlefield is to go straight to heaven.</p> <p>Z He satdown on a bench for sometime.</p> <p>Z The platform was empty.</p> <p>Z Horlicks is an energy giving drink.</p> <p>Z Ramnath concluded that it was an advertisement for wake’s beer.</p>
<p>x) Addition</p>	<p>Z Kwin ghad pani tyasko na m b ndhieko thiyo.</p> <p>Z Cheum eu bicitra safe ko h c ko lm r thiyo, tyasm lag yeko k nc fu isakeko thiyo, tyaso hun le tyasvitra raheko lili biscui ko pur no inko dabb , orange pikoko kh l abb ra duitin gilask dekh parthe.</p> <p>Z Amilo-piro nakh baneko pat a ernu chaina.</p>	<p>Z He had a Queen Anne Watch on his wrist.</p> <p>Z An almirah with broken glass stood against the wall and revealed an old tin of lily brand biscuits, an empty cartoon of orange pekoe tea and two or three tumbers.</p> <p>Z She did not heed me when I told her not to eat hot, spicy and sour things.</p> <p>Z Come to the railway</p>

	Z B ra bajne bakhatm ch t ra bars d liera ta is esan unu.	station with the umbrella and raincoat.
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The above table shows ten different techniques which were used by the translator in the process of translating the terms under material culture of source language text into the target language text. Some techniques were frequently used whereas some others were used rarely. So the researcher has presented more examples of frequently used techniques in the above table. Only few terms are presented under each technique in the above table. More other terms can be found in Appendix: 2B.

3.2.4 Frequency in Translating Material Culture (Artifacts)

Frequency and percentage of different techniques used in translating the terms of material culture are presented in the following table.

Table No. 9

Frequency of Translation Techniques used in Materials Culture

S.N.	Techniques	Frequency	Percent
1.	Literal Translation	14	21.54
2.	Substitution	13	20.00
3.	Back Translation	10	15.38
4.	Claque	9	13.85
5	Addition	6	9.23
6.	Borrowing	4	6.54
7.	Deletion	3	4.61
8.	Paraphrasing	3	4.61
9.	Blending	2	3.08
	Total	65	100

Ten different techniques were found to have been applied in translating the cultural terms. Out of ten techniques, literal translation had the highest frequency (i.e 21.54%) and couplet was the least used technique (i.e 1.54 %.) Substitution was in second position covering 20% of the total terms. In terms of descending order of frequency, the techniques of translation of material culture can be graded as literal translation, substitution, back translation, claque, addition, borrowing, paraphrasing, deletion, blending and couplet.

3.2.5 Techniques Used in Translating Religious Culture

In the process of translating terms under religious culture, seven different techniques were used by the translator. These techniques are presented in the following table with some examples

Table No. 10

Techniques of Translating Religious Culture

Procedures	SLT	TLT
i) Literal Translation	<p>Zi) Dewotaharu pani ii) d nab sa ga yuddam par jit hune vayale prithw m abataran garthe.</p> <p>Z Nirjan isth nm manusya sam jk s r bandanl chin lera tin i) tapasy garna l ge. Ja galk kandamul ra ii) ku nerako s no</p>	<p>Z In those days, the i) gods descended upon earth and sought the help of human beings to defeat the all powerful ii) demons.</p> <p>Z He therefore severed all connections with human society and devoted himself solely to his i) meditation, subsisting only on wide fruits and</p>

	<p>nad ko swoccha iii)jalle kshudh ra pip s s nta garera s r samaya tini sam dhim lin hunthe.</p>	<p>iii)water from a small stream that flowed by the ii) hermitage.</p>
<p>ii) Borrowing</p>	<p>ZDulahi nikalne bakhatm hatpat i man apm ye.</p> <p>ZDhirdh mmun pugd tinko krodhako sim rahena.</p>	<p>Z When she was about to come out of the house, I hurried towards the mandap in the courtyard.</p> <p>Z His patience was at an end by the time he got below Dhirdham.</p>
<p>iii) Substitution</p>	<p>Z Yo ac nak krodh dekhera tink istr dar unuko sat a chakka parin.</p> <p>Z Vannuhawos na, mer man parek s s .</p> <p>Z S s -sas r fu eko nkh le herdainan.</p> <p>Z Dewor rukho m y garthyo.</p>	<p>Z His wife was not subdued by his sudden irritation, but she was indeed surprised.</p> <p>Z Tell me, my dear mother-in-law.</p> <p>Z My parents-in-law do not look kindly upon me.</p> <p>Z A brother-in-law treats me with scant respect.</p>
<p>iv) Claque</p>	<p>Z Tyas yugko kath ho, jaba tyo prithw k manis deblokk dewot sa ga</p>	<p>Z This is a story from the hoary past, when people on earth used to compete</p>

	pratidwandwit garthye.	with the gods in heaven.
v) Couplet	Z R s ko tapasy le Indr san jaba agmag una th lyo taba Indra le fno sav k sabvand sip lu ra sabvand ramr apsar l tyah path e.	Z When the hermit's success began to shake the throne in heaven, Indra (the mythical ruler of the gods in heaven) had sent his most beautiful and accomplished nymph to the hermitage.
vi) Paraphrasing	Z R s ko tapasy le Indr san jaba agmag una th lyo taba Indrale fno sav k sabvand sipalu ra sabvanda r mr apsar l ty h path e. Z Nirjan isth nm manusya sam jk s r bandanl chin lera tini tapasy garna l ge. Ja galk kandamul ra ku nera ko s no nad ko swoccha jalle kshudh ra pip s s nta garera s r samaya tini sam dh m lin hunthe.	Z When the hermit's success began to shake the throne in heaven, Indra had sent his most beautiful and accomplished nymph to the hermitage. Z He therefore severed all connections with human society and devoted himself solely to his meditation, subsisting only on wild fruits and water from a small stream that flowed by the hermitage.

vii) Addition	Z Uraldai Fal kdai, tini buigalm puge, jah n diuso ramrar naherera kineko ciso d ur l fu- fu gari b lne pray sm tink dharmapatn l gek thi n.	Z He hurriedly climbed up the stairs to the kitchen in a bad mood. He found his wife blowing the fire with her breath to coax the wet wood that he had brought earlier that day, without looking whether it was dry or not, to flare up.
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The above table shows seven different techniques used by the translator in the process of translating the terms of religious culture of source language text into the target language text. Some techniques were frequently used whereas some others were used rarely. So, the researcher has presented more examples of frequently used techniques whereas less examples of rarely used techniques in the above table. Only few terms are presented under each technique in the above table. More other terms can be found in Appendix: 2C.

3.2.6 Frequency of Techniques Used in Translating Religious Culture

Different translation techniques used in translating the terms of religious culture, their frequency and percentage is presented in the following table in the descending order.

Table No. 11

Frequency of Techniques in Translating Religious Terms

S.N.	Technique	Frequency	Percent
1.	Literal Translation	8	40.00
2.	Substitution	4	20.00
3.	Borrowing	2	10.00
4.	Claque	2	10.00
5.	Paraphrasing	2	10.00
6.	Couplet	1	5.00
7.	Addition	1	5.00
	Total	20	100

For the transmission of above cultural terms, seven different techniques were employed. Out of these different techniques, literal translation was the most widely used technique (i.e 40%) and couplet was the least used technique (i.e 5%). In terms of descending order of frequency, the techniques of translating the terms of religious culture can be graded as literal translation, substitution, borrowing, claque, paraphrasing, couplet and addition.

3.2.7 Techniques Used in Translating Sociological and Organizational Terms

In the process of translating terms of social culture and organizations, nine different techniques were used by the translator. These techniques are presented in the following table with some examples.

Table No. 12

Techniques in Translating Sociological and Organizational Terms

Procedures	SLT	TLT
<p>i) Literal Translation</p>	<p>ZTara tinki dulah ko man kahilepani dul h tira pharkena.</p> <p>ZUsle jhan suriera vanyo “mal i mw in deau na!”</p> <p>ZMera pat le vane hera timro to ba o sa k garne b n rahecha.</p> <p>ZThik t baje jant gharb a b hira niskiyo.</p> <p>Z Tyaso vaye ly ekai dina ba hek kany ko bihe garidinuparne pir tinil thapiyo hol .</p>	<p>Z However, the young woman was not happy; her mind was else where; never with her husband.</p> <p>Z He became bolder and asked “could I kiss you?”</p> <p>Z My husband replied, “Look, you are being suspicious for nothing.</p> <p>Z The procession started exactly at eight O’clock.</p> <p>Z If this were so, he taken a burden upon himself. On the very first night of his marriage – the necessity to marry off a grown-up girl.</p>
<p>ii) Borrowing</p>	<p>ZTini jars b kah n c kar garna janthe.</p> <p>ZMa b hun hoina</p>	<p>Z He used to go daily to the general’s place for chakari.</p> <p>Z I am not a bahuni to</p>

	<p>v ns m huk rahane.</p> <p>ZMaiy n l yesto thotro kur man parena.</p> <p>ZB hun vanchan v ns ko jut o pani cokhy eko hundaina.</p> <p>ZKatico i vanyo saf basa B je.</p>	<p>stay in the kitchen.</p> <p>Z Mainya did not like her friend's antiquated ideas.</p> <p>Z The Bahun also complains about Rame's work – the pots and dishes are not clean enough.</p> <p>Z How many times have I told Baje to be neat and clean.</p>
<p>iii) Substitution</p>	<p>Z Usle kicca d nta dekh era sodhyo "Bajyai kahile p Inuhuncha?"</p> <p>Z Karnel Karnel n l asdhya m y garthe.</p> <p>ZKatak bah dur l to ke cha, bib h ko kshetram khaggu ra nipur a vaisakeko m nis l dinvar ad m bas kalam ghasd ra ad s th v i sa ga khyalthat gard s yad nai caudha barsak Harim y ko dhy n audio ho.</p>	<p>Z He grinned and asked, "when is the mistress arriving?"</p> <p>Z The Colonel loved his wife dearly.</p> <p>Z Perhaps, it would not make much difference for Katak Bahadur, himself a man of experience, almost an expert, as far as women were concerned. He would scarcely spare a thought for the 14-year-old girl during the</p>

	<p>Z In rm ghail liera p n varna j na th lek tinki patn l dekhra tiniharu bic r garthe-katai kunai kickann le ta tinl fno basm p rek hoina?</p> <p>Z Tinle dherai ber d ok ghacgh cyaepachi nokarn budh y le l l en lieyera d ok ugh r .</p>	<p>daytime, when he was busy in his office, either with his pen or with his colleagues and subordinates.</p> <p>Z Whenever they saw his wife going with a pot to fetch water from the well, they said to themselves, “she must be an evil spirit to cast such a spell over him.”</p> <p>Z After he had knocked for a longtime, the old maid servant. Came with a lantern and let him up.</p>
<p>iv) Claque</p>	<p>Z Bu hesk lm bib h garek tarun sw sn l kasle m y gardaina?</p> <p>Z G unk sw sn m nisharu pani yera uvirahek thie; tiniharu pani dul h l herchan re, kasta hol n?</p> <p>Z Eu sip h fauj pos k l eko fno s no eg</p>	<p>Z Which old man would not love a young wife?</p> <p>-Some women from the village were also standing there, waiting to see the groom. They were curious about him, too.</p> <p>Z I saw a soldier in uniform, coming along</p>

	<p>chi o chi o ag bad udai manera iraheko thiyo.</p>	<p>with quick, short steps.</p>
<p>v) Couplet</p>	<p>Z Pahil usle mal i sodhyo “e b bu tap i kat hi eko?”</p> <p>Z Subba katak Bah durle chaudah barsak l bih garera ghara liera ye.</p>	<p>Z “Oh, Babu (a respectful form of addressing a person), where are you bound?”</p> <p>Z Subba (In the past, the title of a civil officer) Katak Bahadur married a 14-year-old girl and brought her home.</p>
<p>vi) Deletion</p>	<p>Z Ye mor ke garirahek thi s yatik ber?</p> <p>Z Sabvand pahile ta tinko ris casm m th khaniyo, “Yo th n o...”</p> <p>Z Chor haru Pani Gun vaisake hol n.</p> <p>Z Ma eu bud o khet l ko atithi thiye.</p>	<p>ZWhat have you been doing for so long?</p> <p>Z He was beginning to get annoyed with his glasses.....</p> <p>Z The boys, too, must have grown up..... _____</p>
<p>vii) Paraphrasing</p>	<p>Z Tini jars b kah n c kar garna j nthe.</p> <p>Z Vitra duiwo pah</p>	<p>Z He used to go daily to the general’s place for chakari.</p> <p>Z Two men from the hills</p>

	<p>m nis ciy ra pur no b s ro kh irahék thie.</p>	<p>were drinking tea and munching stale bread.</p>
<p>viii) Back Translation</p>	<p>Z Maile ta yeti pad napani by rek mai sikeko.</p> <p>Z Hea m starle m star haruko miti _bol eko thiyo.</p> <p>Z Jhan saharm sinem vaidiera ta gom ghiu ko k m garyo.</p> <p>Z aks_ta ka i chi o-chi o asul garchan.</p>	<p>Z This much I have learnt in the barracks.</p> <p>Z The headmaster had called the teachers to a meeting.</p> <p>Z The cinema in the town has been like butter for the fire.</p> <p>Z How efficient they are at collecting the tax.</p>
<p>ix) Addition</p>	<p>Z Ma kwe ch un m chu.</p>	<p>Z I am at the cantonment at Quetta – the soldier explained.</p>

The above table shows nine different techniques used by the translator in the process of translating the terms of social culture and organization of source language text into the target language text. Some techniques were frequently used whereas some others were used rarely. So the researcher has presented more examples of frequently used techniques whereas less examples of rarely used techniques in the above table. Only a few terms are presented under each technique in the above table. More other terms can be found in Appendix: 2D.

3.2.8 Frequency of Techniques in Translating Social and Organizational Terms

Frequency and percentage of different techniques used in translating the terms of social culture and organization are presented in the following table.

Table No. 13

Frequency of Techniques in Translating Social and Organizational Terms

S.N.	Techniques	Frequency	Percent
1.	Literal Translation	11	25.00
2.	Back Translation	9	20.45
3.	Borrowing	5	11.36
4.	Substitution	5	11.36
5.	Deletion	5	11.36
6.	Claque	4	9.09
7.	Couplet	2	4.54
8.	Paraphrasing	2	4.54
9.	Addition	1	2.27
	Total	44	100

For the translation of Social and Organizational terms, nine different techniques were adopted. Out of these different techniques, literal translation was in the highest position and carried 25% of the total words and addition was in the least position (2.27%). In terms of descending order of frequency, the techniques of translating the terms of social culture and organization can be graded as literal translation, back translation, borrowing, substitution, deletion, claque, couplet and paraphrasing and addition.

3.2.9 Techniques Used in Translation of Conceptual Terms

In the process of translating conceptual terms, the translator used six different techniques. These techniques are presented in the following table with some examples.

Table No. 14

Techniques of Translating Conceptual Terms

Procedures	SLT	TLT
<p>i) Literal Translation</p>	<p>Z Kesabr j ko casm dos thiyo.</p> <p>Z Gho le hinhin yeko swor karnelnile sunin.</p> <p>Z Katak Bah dur l ta ke cha, bib h ko kshetram khagg ra nipur a vaisakeko m nisl dinvari aa m basi kalam ghasd ra ad s th v i sa ga khy l that gard s yad nai caudha barsak har m y ko dhy n udo ho.</p> <p>Z Ek din Maiy n chimekki eu sakh kah n gaek thi n.</p>	<p>Z Keshav Raj's glasses have become useless.</p> <p>Z A horse began to neigh.</p> <p>Z Perhaps, it would not make much difference for Katak Bahadur, himself a man of experience, almost an expert, as far as women were concerned. He would scarcely spare a thought for the 14-year-old girl during the daytime, when he was busy in his office, either with his pen or with his colleagues and subordinates.</p> <p>Z One day Mainya visited a friend in the neighborhood.</p>
<p>ii) Borrowing</p>	<p>Z Usle ekco i nikai pais</p>	<p>Z Once he had earned a lot</p>

	<p>kam yo, satra ropan khet garthyo, pachi tysai bigr -bigr yo.</p>	<p>of money, and he had owned 17 ropani of rice land; but later, things went wrong, and he was ruined.</p>
<p>iii) Substitution</p>	<p>Z Tyas din tyasle nilo g un l ek thi po e, tyas din tyo nikai r mr vaek thi .</p> <p><i>Z Hatt siyoko pw lm chircha tara dhan swargako d ok vitra pasna sakataina.</i></p>	<p>Z “She had put on a blue gown that day. Oh, she looked so beautiful!”</p> <p><i>Z The elephant will enter the eye of the needle before the rich get through the gateway to heaven.</i></p>
<p>iv) Deletion</p>	<p>Z Padmale h sera vane "kast lucc ; fai vanne, fai pandra dinko my d diaera fai ma dekhi ris une.”</p>	<p>Z The husband could hardly suppress a smile. “Why did not you give me 15 days to prove my point?” he said,..... "And yet you are angry with me".</p>
<p>v) Paraphrasing</p>	<p>Z S it napareko hoina – kharpanvari dah k kahatar dekhiya, k m sidda hune vayo.</p>	<p>Z As soon as he came out, he saw a man carrying bowls of curd in two baskets slung from a pole across his shoulders; it was an auspicious sign, and it</p>

	<p>–Jasle c kar kai varm d s njh g s tipcha, ujust jhutrele tek r khne re.</p> <p>Z U chad saha thiyo, tyo pani marera gai.</p>	<p>augured well for him.</p> <p>Z How could I behave like when my very life depends upon him? he asked himself, “How could an insignificant fellow like me take such a stand?</p> <p>Z While my wife was alive, we were able to manage it, but she has gone too.</p>
<p>vi) Back Translation</p>	<p>Z Casm ko p wor tink nkhaka l gi kam vaecha.</p> <p>Z C kar b jko t imai tyahi ho.</p> <p>Z Ban rasb a hi da h m harule s r plan chalfal garisakek thiyau.</p> <p>Z Grammar ta vusukkai polera kh echa.</p> <p>Z M star vanna th le “Al uddin ba o impo en cha.</p>	<p>Z He knows he needs higher powered glasses.</p> <p>Z That was the time appointed for those who waited at his gate.</p> <p>Z Before our departure from varanasi, we had decided upon a plan of action.</p> <p>Z He had totally forgotten grammar.</p> <p>Z The teacher resumed the lesson: “Allaudin is very important”.</p>

The above table shows six different techniques were used by translator in the process of translating the conceptual terms of source language text into target language text. Some techniques were frequently used whereas some others were used rarely. So, the researcher has presented more examples of frequently used techniques whereas less examples of rarely used techniques in the above table. More other terms can be found in Appendix: 2E.

3.2.10 Frequency of Techniques Used in Translating Conceptual Terms

The frequency and percentage of the different techniques used in translating conceptual terms are presented in the following table.

Table No. 15

Frequency of Techniques in Translating Conceptual Terms

S.N.	Technique	Frequency	Percent
1.	Literal Translation	8	40.00
2.	Back Translation	5	25.00
3.	Paraphrasing	3	15.00
4.	Substitution	2	10.00
5.	Borrowing	1	5.00
6.	Deletion	1	5.00
	Total	20	100

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

4.1 Findings

After analyzing and interpreting the data, the following findings have been derived.

- 1) One hundred seventy two cultural terms were identified and those terms were categorized into five categories in terms of their related meaning features. Among them, twenty-three terms were under ecological culture, sixty-five terms under material culture, twenty terms under mythological pattern and forty four terms under social culture and organization and remaining twenty terms under conceptual category.
- 2) In translating cultural terms, ten different translation techniques were found to have been employed. They were literal translation, borrowing, substitution, claque, couplet, paraphrasing, back translation, blending, addition and deletion.
- 3) Literal translation was the most widely used technique of translating cultural terms and blending was the least used technique in all categories. In terms of descending order of frequency, the techniques of translation of cultural words can be graded as literal translation (29.07%), substitution (15.12%), back translation (13.95%), claque (12.21%), borrowing (8.72%), paraphrasing and deletion (5.81%), addition (4.65%), couplet (3.49%) and blending (1.16%).
- 4) The second widely used technique was substitution which had 8.69% in ecological culture, 20% in material culture and religious culture, 11.36% in social culture and organization and 10% in conceptual terms.

- 5) Out of ten different techniques, three of the translation techniques literal translation, borrowing and substitution were used in all categories. Blending was only used to translate terms under material culture.
- 6) In translating ecological terms, six techniques were used. In terms of frequency, the techniques of translation of ecological terms can be ranked as literal translation (39.13%), claque (26.09%), borrowing (13.04%), substitution and couplet (8.69%) and deletion (4.35%).
- 7) In translating material cultural terms, ten different techniques were applied. They can be presented in descending order as literal translation (21.54%), substitution (20%), back translation (15.38%), claque (13.85%), addition (9.23%), borrowing (6.15%), paraphrasing and deletion (4.61%), blending (3.08%) and couplet (1.54%).
- 8) Seven translation techniques were used to translate religious cultural terms. In this category, borrowing, claque and paraphrasing had equal frequency. They are presented in the following order as literal translation (40%), substitution (20%), borrowing (10%), claque (10%), paraphrasing (10%), and couplets (5%) and addition (5%).
- 9) In translating social cultural terms, nine techniques were applied. In this category, literal translation had the highest frequency (25%) and addition was the least used technique (2.27%). Other techniques are presented in the following order: back translation (20.45%), borrowing (11.36%), substitution (11.36%), deletion (11.36%), claque (9.09%), couplet (4.54%) and paraphrasing (4.54%). In this category, borrowing, substitution and deletion had equal frequency (i.e 11.36%). Similarly, couplet and paraphrasing as well had the same frequency.
- 10) In translating conceptual cultural terms, only six techniques were applied. Four techniques claque, couplet, blending, and addition are absent here. The techniques are graded in order as literal translation

(40%), back translation (25%), paraphrasing (15%), substitution (10%), borrowing (5%) and deletion (5%).

- 11) To translate the same word, 'sigret', the translator has used two techniques that is substitution (smoke) and back translation (cigarette) in two different places.

4.2 Recommendations

On the basis of the findings, some recommendations are presented as follows:

- 1) Translation is bilingual activity. So, it needs bilingual and bicultural expert to get good translation.
- 2) The translator should use the translation technique(s) in translating cultural words depending upon the contexts and nature of words, for which it may be single technique or more for the same lexicon item. (e.g. sigra e – smoke, cigarette)
- 3) If there is availability of exact equivalent word in TL, the translator should not substitute it by near equivalent of generic word. If it is necessary to substitute the term, s/he should check its context and appropriateness.
- 4) In transferring words, which are limited to only source culture, short note or definition should be added to make the meaning clear.e.g. ol - palanquin.
- 5) There should not be any cases of deletion of SL terms which have the near equivalent term in TL. Even if the TL lacks the SL concepts, the translator should provide definition of the term or transliterate the term.e.g.gun a, khet l .
- 6) If there is availability of exact equivalent word in TL, the translator should not substitute it by near equivalent of generic word. If it is

necessary to substitute the term, s/he should check its context and appropriateness.

- 7) A translator should give priority to literal translation unless it distorts meaning or is very unnatural.
- 8) The translator should not use whatever word is available in the dictionary. He should select the word looking it in the thesaurus to get the correct equivalent term.
- 9) The translator should avoid bad or mistranslation. He should read the text, consult bilingual dictionary, if necessary and present the exact word in translation.
- 10) Addition of concepts and meaning in translation violates the norms and principles of translation. The translator should not add any concepts subjectively.e.g.kwin gha -Queen Anne watch.
- 11) The translator should keep the concept in mind that the readers of the translated text are those who know something about SL culture.
- 12) Terms carrying cultural peculiarity should be transferred; students should be encouraged to do the same. Cultural unique terms should not be replaced by generic or natural terms.
- 13) The translator should not use various terms in TT for the same SL terms. For example,

Smoke
Cigarettee

>

Sigra e

Meditation
Sacrifice

>

Tapasy

There is a saying ‘perfect practice makes a man perfect’ so fittingly apply to a translator. There is no way other than practice to be a perfect translator.

This present research studies the techniques and their frequency in the translation of the fiction ‘Doshi Chasma’ through the evaluation process of

translation. Translation itself is a difficult task and it needs the sound knowledge of the languages in question. To provide the perfect translation, the translator should have theoretical knowledge of translation and language and culture of involved languages.

Translation is an emerging discipline which is natural activity in social interaction. No one can ignore the influence of his/her mother tongue whatever the second language s/he is learning and whoever s/he is, s/he cannot avoid translation. Therefore, translation should be emphasized in language learning and teaching programme.

The assumption of this study is that the readers of the translated textbook, who do not know about ST culture and want to know about ST (Nepali) culture can also get some ideas but semantic gaps hinder their intention.

It would be better to provide authority to the trained and professional translators by concerned publication (i.e. Sajha Prakasan) for translating texts and group of experts of translation should supervise the translated textbook.

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Appendix 1 A.

Ecological Culture

SLT	TLT
<p>Tyas yugko kathik ho jaba tyo prithw k m nis devlokk dwot sa ga pratidwaudit garthye.</p>	<p>This is a story from the hoary past, when people on earth used to compete with the gods in heaven.</p>
<p>Nirjan isth nm manusya sam jk s r bandan l chin lera tin tapasy garna l ge. Jangalk kandamul ra ku nerako nad ko swocch jalle kshudh ra pip s s nta garera s r samaya tin samadh m lin hunthe.</p>	<p>He therefore severed all connections with human society and devoted himself solely to his meditation subsisting only on wild fruits and water from a small stream that flowed by the hermitage.</p>
<p>Nad ko d hine kin rm bis l briksha harule gherieko eu s no swoccha ist n thiyo, tyahi r s ko ku thiyo.</p>	<p>On the right bank of the stream, there was a small meadow surrounded by tall trees. There the hermit had made his hut.</p>
<p>Tapovum ko dubo ba hera r s l chopna th lyo.</p>	<p>The grass grew tall and covered the hermit himself.</p>
<p>Kos ko b h le eu jill jammai bag yo.</p>	<p>The flood on the Koshi river inundated the whole district.</p>

<p>Ma pheri udho mun o l era jamun k p t ganna th le.</p>	<p>Once more I looked up words and began to count the leaves in the Jamun tree.</p>
<p>U tyo sall ko rukh nera pokhar thiyo.</p>	<p>There was a pond near that distant tree.</p>
<p>Ma eu bu o khetl ko atithi thiye.</p>	<p>-----</p>
<p>➤ Jamunako bo muni or ko kh h leko thiyo.</p>	<p>I sat on string cat under jamun tree (Eugenia jambas) in the court yard of an old peasant's home.</p>
<p>R s k kha fai ugrera fno c rai tirako pakrit pariwartan, fno sarirk ch t samma dhamir le l eko m oko gu ko dhyana nar kh tinko pratham dri i parya isnan garirahek eu rama m th .</p>	<p>His very first glance fell, not upon the change that had come over nature all around him nor on the termite's nest that reached upto his chest, but upon a most beautiful young women. Taking a bath.</p>

Appendix 1 B

Material Culture

SLT	TLT
<p>Z R tvari “Ahan Ahan” gardai bichyaun m chatpat irahe.</p> <p>Z Mi ho kh na p iel , r mro l una p iel w b j g j s th ol ca h hi na p iel vanne sukha ko kalpan gareki hol ?</p> <p>Z Kun m maile dekhe go boliraheko thiyo, jasm th eu ciy ko ketal bas eko thiyo.</p> <p>Z Ko l i jh rera k m nge.</p>	<p>Z Keshavraj went to bed straight after his meal, but he could not sleep through the night.</p> <p>Z That she would have plenty of good things to eat, pretty clothes to put on, riding in a palanquin to the accompaniment of a musical band. Did she imagine such happiness?</p> <p>Z Smoke filled the room, the source of which was a fire burning in the corner. On it, water boiled in a kettle.</p> <p>Z He shook his coat and hung it on a pig.</p>
<p>Z Tinle dherai ber hok ghacghacy epachi nokarn bu hiy le l l en liyera hoka ugh r .</p> <p>ZK lo ko , fauj op , kh k pan .</p>	<p>Z After he had knocked for a long time, the old maid servant came with a lantern and let him up.</p> <p>Z He wore a black coat, an army cap and khaki pants.</p>
<p>Z Khaseko op dhulaim thiyo.</p>	<p>Z His cap lay on the ground.</p>

<p>– Tiniharul sigre kh na man l gyo.</p>	<p>Z They wish to smoke.</p>
<p>Z Sabaiko ciur m th thap- thap c k k all rakhin.</p>	<p>Z On top of the rice she put a piece of malasses for each person.</p>
<p>Z Eu bi p n mukhm h lera rum lle pasin puchana th lyo.</p>	<p>Z The Singer put a pan (betal leaf) into his mouth and wiped the sweat from his face.</p>
<p>Z Tyo istr le mailo chi ko dhot lag eki thi .</p>	<p>Z The younger woman wore a black cotton dhoti with a piece of dirty cloth wrapped around it.</p>

Appendix 1 C

Religious Culture

SLT	TLT
<p>Z i)Dewo haru pani ii)d nab sa ga yuddam pa r jit hune vayale prithw m abatara garthe.</p> <p>Z Nirjan isth nm manusya sam jk s r bandan l chin lera tin tapsy garna l ge. Jangalk kandamul ra ku nerako nad ko swocch jalle kshudh ra pip s s nta garera s r samaya tin samadh m lin hunthe.</p>	<p>Z In those days, the i)gods descended upon earth and sought the help of human beings to defeat the all powerful ii)demons.</p> <p>Z He therefore severed all connections with human society and devoted himself solely to his i)meditation, subsisting only on wide fruits and iii)water from a small stream that flowed by the iii)hermitage.</p>
<p>ZDulah nik lne bakhatm hatpat i man apm ye.</p> <p>– Dhirdh mmuni pugd tinko krodhako sim rahena.</p>	<p>Z When she was about to come out of the house, I hurried towards the mandap in the courtyard.</p> <p>Z His patience was at an end by the time he got below Dhirdham.</p>
<p>Z Yo ac nak krodh dekhera tink istr ar unuko sa a chakka parin.</p> <p>Z S s -sas r fu eko nkh le herdainan.</p>	<p>Z His wife was not subdued by his sudden irritation, but she was indeed surprised.</p> <p>Z My parents-in-law do not look kindly upon me.</p>

<p>Z Tyas yugko kath ho, jaba tyo prithw k m nis deblokk dewot sa ga pratidwandwit garthye.</p>	<p>Z This is a story from the hoary past, when people on earth used to compete with the gods in heaven.</p>
<p>Z R s ko tapasy le indr san jaba agmag una th lyo taba Indra le fno sav k sabvand sip l ra sabvand r mr apsar l tyah path e.</p>	<p>Z When the hermit's success began to shake the throne in heaven, Indra (the mythical ruler of the gods in heaven) had sent his most beautiful and accomplished nymph to the hermitage.</p>
<p>Z Urladai Fal kdai, tin buigalm puge, jah n diuso r mrar naherera kineko ciso d ur l fu-fu gari b lne pray sm tink dharmapatn l gek thi n.</p>	<p>Z He hurriedly climbed up the stairs to the kitchen in a bad mood. He found his wife blowing the fire with her breath to coax the wet wood that he had brought earlier that day, without looking whether it was dry or not, to flare up.</p>

Appendix 1 D

Social Culture and organizational Terms

SLT	TLT
Z Tara tinki dulahiko man kahilepani d I h tira pharkena.	Z However, the young woman was not happy; her mind was else where; never with her husband .
Z Usle jhan suriera vanyo “malai mwain deau na!”	Z He became bolder and asked “could I kiss you?”
Z Mera pat le vane hera timro to bado sankagarne bani rahecha.	Z My husband replied, “Look, you are being suspicious for nothing.
Z Tyaso vaye lyaekai dina badheki kany ko bihe garidinuparne pir tinilai thapiyo hola.	Z If this were so, he taken a burden upon himself. On the very first night of his marriage – the necessity to marry off a grown-up girl .
Z Usle kicca danta dekhaera sodhyo “ Bajyai kahele palnuhuncha?”	Z He grinned and asked, “when is the mistress arriving?”
Z Katak bahadur lai to ke cha, bibahako kshetrama khaggu ra nipurna vaisakeko manis lai dinavari addama basi kalam ghasda ra adda sathi vai sanga khyalthatta garda sayad nai caudha barsaki Harimayako dhyan audo ho.	Z Perhaps, it would not make much difference for Katak Bahadur, himself a man of experience, almost an expert, as far as women were concerned. He would scarcely spare a thought for the 14-year-old girl during the daytime, when he was busy in his office , either with his pen or with his colleagues and subordinates.

Appendix 1 E

Conceptual Terms

SLT	TLT
<p>– Gho ale hinhin yeko swor karnel nle sunin.</p> <p>Z Katak Bah dur l ta ke cha, bibahako kshetram i) khagg ra nipur a vaisakeko m nisla dinvar aa m basi kalam ghasd ra ad ii) s th v sa ga khy l that gard s yad nai caudha barsak harim y ko dhy n udo ho.</p>	<p>Z A horse began to neigh.</p> <p>Z Perhaps, it would not make much difference for Katak Bahadur, himself a man of i) experience, almost an expert, as far as women were concerned. He would scarcely spare a thought for the 14-year-old girl during the daytime, when he was busy in his office, either with his pen or with his ii) colleagues and subordinates.</p>
<p>– Usle ekco i nikai pais kam yo, satra ropan khet garthyo, pachi tysai bigr -bigr yo.</p>	<p>Z Once he had earned a lot of money, and he had owned 17 ropani of rice land; but later, things went wrong, and he was ruined.</p>
<p>Z Padmale h sera vane "kast I cc ; fai vane, fai pandra dinko my d diaera fai ma dekh ris une."</p>	<p>Z The husband could hardly suppress a smile. "... Why did not you give me 15 days to prove my point?" he said, "And yet you are angry with me".</p>
<p>Z S it napareko hoina – kharpanvar dah ka kahatara dekhiya, k m sidda hune vayo.</p>	<p>Z As soon as he came out, he saw a man carrying bowls of curd in two baskets slung from a pole across his</p>

<p>Z Jasle c kar kai varm dui s njh g s tipcha, ujust jh trele ek r khne re.</p> <p>Z U chad saha thiyu, tyo pani marera ga .</p>	<p>shoulders; it was an auspicious sign, and it augured well for him.</p> <p>Z How could I behave like when my very life depends upon him? he asked himself, “How could an insignificant fellow like me take such a stand?</p> <p>Z While my wife was alive, we were able to manage it, but she has gone too.</p>
<p>Z Casm ko p wor tink nkh k l g kam vaecha.</p> <p>Z C kar b jko t imai tyahi ho.</p> <p>Z Ban rasb a hidd ham har le s r pl n chalfal garisakeka thiyau.</p> <p>Z Gr mar ta vus kkai polera kh echa.</p> <p>Z M s ar vanna th le “Ala ddi n ba o impo en cha.</p>	<p>Z He knows he needs higher powered glasses.</p> <p>Z That was the time appointed for those who waited at his gate.</p> <p>Z Before our departure from varanasi, we had decided upon a plan of action.</p> <p>Z He had totally forgotten grammar.</p> <p>Z The teacher resumed the lesson: “Allaudin is very important”.</p>

Appendix 2 A

Ecological Culture

Techniques	SLT	TLT
i) Literal Translation	<p>– Tyas yugko kath ho jaba tyo prithwik m nis devlokk dewot sa ga pratidwandwit garthye.</p> <p>– Nad ko dahine kinar m bisal brisha har le gherieko eut s no swoaccha isth n thiyo, tyahi r s ko ku thiyo.</p> <p>–U tyo sall ko rukh nera pokhar thiyo.</p>	<p>–This is a sltory from the hoary post, when people on earth used to compete with the gods in heaven.</p> <p>– On the right bank of the stream, there was a small meadow surrounded by tall treas. There the hermit had made his hut.</p> <p>– There was a pond near that distant tree.</p>
ii) Borrowing	<p>–S nko ra T m ko ko sa gamm bih n vayo.</p>	<p>Z The day broke at the confluence of the Sunkoshi and Tamakoshi rivers.</p>
iii) Substitution	<p>– Tapovum ko dubo ba hera r s l chopna th lyo.</p>	<p>Z The grass grew tall and covered the hermit himself.</p>
iv) Claque	<p>–Eu ve ko p t o khol nerai gh ns cariraheko thiyo.</p>	<p>– A lamb was grazing near stream</p>
v) Couplet	<p>Z Jam n ko bo mun or ko kh h leko thiyo.</p>	<p>Z I sat on a string cot under a jamun tree (Eugenia jambos) in the courtyard of an old peasant’s home.</p>
vi) Deletion	<p>Ma eut bu o khetl ko atithi thiye.</p>	<p>_____</p>

Appendix 2 B

Material Culture

Techniques	SLT	TLT
i). Literal Translation	<p>Z Tinle annapurna jhai jhat a fno pokob a ciur jhikin.</p> <p>– Tim gahan –gur y liera kat hi eko ta ?</p>	<p>Z As if she were annapurna the goddess of grain), the widow produced parched rice from her bundle.</p> <p>– Why were you carrying your jewelry with you ?</p>
ii. Borrowing	<p>Z Tinle herai ber hok ghacghacy epachi nokarn bu hiy le l l en liyera hok ugh r .</p> <p>– K lo ko , fauj op , kh k pan .</p>	<p>Z After he had knocked for a long time, the old maid servant came with a <u>lantern</u> and let him up.</p> <p>Z He wore a black coat, an army cap and khaki pants.</p>
iii. Substitution	<p>Z B kas cholera dhot colo nik lin.</p> <p>Z B hun vanchan v ns ko ju ho pani cokhy eko hundaina.</p>	<p>Z She opened a box and took out her clothes.</p> <p>The bahun also complains about Rame's work the pots and distes are not clean enough.</p>
iv. Claque	<p>Z Mi ho kh na p iel , r mro l una p iel w b j g j s th ol ca h hi na p iel vanne sukha ko kalpan garek</p>	<p>Z That she would have plenty of good things to eat, pretty clothes to put on, riding in a palanquin to the accompaniment of a musical band. Did she imagine such</p>

	<p>hol ?</p> <p>– Jhan saharm sinem vaidiera ta gom ghiuko k m garyo.</p> <p>– Jamunako bo muni or ko kha h leko thiyo.</p>	<p>happiness?</p> <p>Z The cinema in the town has been like butter for the fire.</p> <p>– I sat on a string cot under a jamun tree (Eugenia jambos) in the courtyard of an old peasant's home.</p>
v.couplet	<p>Z Au bi p n mukhm h lera rum lle pasin puchana th lyo.</p>	<p>Z The Singer put a pan (betal leaf) into his mouth and wiped the sweat from his face.</p>
vi. Deletion	<p>Z Tespachi fum th khaniyo, yo murkha, k m pahile big rne pachi nkh dekhne ... dailo dekhyo.</p>	<p>Z “What a fool I have been”, he said to himself, “to open my eyes only after the mistake has been made.</p>
vii. Blending	<p>Z K lo koa , fauj op , khak pan .</p> <p>Z Tyo istr le mailo chi ko dhot lag ek thi .</p>	<p>Z He wore a black coat, an army cap and khaki pants.</p> <p>Z The younger woman wore a black cotton dhoti with a piece of dirty cloth wrapped around it.</p>
ix.Paraphrasing	<p>Z Tinle aanapur a jhai jha a fno pokob a ciur jhikin.</p> <p>Z Tabl , h rmoniyam ra sit rko dhwonile ko h pur a thiyo.</p> <p>Z M it gayepachi y</p>	<p>Z As if she were Annapurna (the goddess of grain), the widow produced parched rice from her bundle.</p> <p>Z The room resounded with the music of drums, harmonium and sitar.</p>

	swasn har l ghar ko dhy nai udaina.	Z Once they are back in their natal home , women have no thought for their own home.
Back translation	- Tabl , h rmoniyam ra sit rko dhwon le ko h pur a thiyo. -Tyas din tyasle nilo g un l ek thi po e , tyas din tyo nikai r mr vaek thi .	Z The room resounded with the music of drums , harmonium and sitar. “She had put on a blue gown that day. Oh , she looked so beautiful!”
x. Addition	Z Kwin gha pani tyasko na m b ndhieko thiyo.	Z He had a Queen Anne Watch on his wrist.

Appendix 2C

Religious Culture

Techniques	SLT	TLT
i). Literal Translation	Z Nirjan isth nm manusya sam jk s r bandan l chin lera tin tapsy garna l ge. Ja galk kandamul ra ku nerako nad ko swocch jalle kshudh ra pip s s nta garera s r samaya tin sam dh m lin hunthe.	Z He therefore severed all connections with human society and devoted himself solely to his i) meditation , subsisting only on wide fruits and ii) water from a small stream that flowed by the iii) hermitage .
ii) Borrowing	ZDulah nik lne bakhatm hatpat i man apm ye. – Dhirdh mmuni pugd tinko krodhako sim rahena.	Z When she was about to come out of the house, I hurried towards the mandap in the courtyard. Z His patience was at an end by the time he got below Dhirdham.
iii) Substitution	Z S s -sas r fu eko nkh le herdainan. Z Dewor rukho m y garthyo.	Z My parents-in-law do not look kindly upon me. Z A brother-in-law treats me with scant respect.
iv) claque	Z Tyas yugko kath ho, jaba tyo prithw k m nis deblokk dewot sa ga pratidwandwit garthe.	Z This is a story from the hoary past, when people on earth used to compete with the gods in heaven .
v) Paraphrasing	Z Nirjan isth nm manusya	Z He therefore severed all

	<p>sam jk s r bandan l chin lera tin tapsy garna l ge. Jangalk kandamul ra ku nerako nad ko swocch jalle kshudh ra pip s s nta garera s r samaya tin samadh m lin hunthe.</p>	<p>connections with human society and devoted himself solely to his i) meditation, subsisting only on wide fruits and iii)water from a small stream that flowed by the iii)hermitage.</p>
vi) Couplet	<p>Z R s ko tapasy le indr san jaba agmag una th lyo taba Indra le fno sav k sabvand sip l ra sabvand r mr apsar l tyah path e.</p>	<p>When the hermit's success began to shake the throne in heaven, Indra (the mythical ruler of the gods in heaven) had sent his most beautiful and accomplished nymph to the hermitage.</p>
vii) Addition	<p>Z Urladai Fal kdai, tini buigalm puge, jah n diuso r mrar naherera kineko ciso d ura l f -f gar b lne pray sm tink dharmapatn lagek thiin.</p>	<p>Z He hurriedly climbed up the stairs to the kitchen in a bad mood. He found his wife blowing the fire with her breath to coax the wet wood that he had brought earlier that day, without looking whether it was dry or not, to flare up.</p>

Appendix 2 D

Social Culture and Organizational Terms

Techniques	SLT	TLT
i). Literal Translation	Z Tyo desk r j thulo sam roha sa ga tinko darsan garna j ne tarkhar garna th le.	Z Even the king of the land had made preparations to meet the hermit with a large entourage and befitting ceremonies.
ii) Borrowing	ZTini jars b kah n c kar garna j nthe. Ma bahun hoina v ns m h k rahane.	Z He used to go daily to the general's place for chakari. Z I am not a bahuni to stay in the kitchen.
iii) Substitution	Z Katak Bah dur l i ta ke cha, bib h ko kshetrama khagg ra nipur a vaisakeko m nis l i dinavar ad m bas kalam ghasd ra ad s th vai sa ga khy lthat gard s yad n i caudha barsak Har m y ko dhy n do ho.	Z Perhaps, it would not make much difference for Katak Bahadur, himself a man of experience, almost an expert, as far as women were concerned. He would scarcely spare a thought for the 14- year-old girl during the daytime, when he was busy in his office,

		either with his pen or with his colleagues and subordinates.
iv) Claque	Z Bu hesk lm bih garek tarun sw sn l kasle m y gardaina?	Z Which old man would not love a young wife?
v) Couplet	Z Pahil usle mala sodhyo “e bab tapai kat hi eko?	Z “Oh, Babu (a respectful form of addressing a person), where are you bound?”
vi) Deletion	Z Ye mor ke garirahek thi s yatik ber?What have you been doing for so long?
vii) Paraphrasing	Z Vitra d wo pah m nis ciy ra pur no b s ro kh irahek thie.	Z Two men from the hills were drinking tea and munching stale bread.
viii) Back translation	Z aks ta kati chi ochi o asul garchan.	Z How efficient they are at collecting the tax.
ix) Addition	Z Ma kwe ch un m ch .	Z I am at the cantonment at Quetta – the soldier explained.

Appendix 2 E

Conceptual Terms

Techniques	SLT	TLT
i). Literal Translation	Z Maiy l yesto thotro kur man parena.	Z Mainya did not like her friend's antiquated ideas.
ii) Borrowing	Z U sle ekco nikai pais kam yo, satra ropan khet garthyo, pachi tysai bigr -bigr yo.	Z Once he had earned a lot of money, and he had owned 17 ropani of rice land; but later, things went wrong, and he was ruined.
iii) Substitution	Tyas din tyasle nilo g un l ek thi po e , tyas din tyo nikai r mr vaek thi .	“She had put on a blue gown that day. Oh , she looked so beautiful!”
iv) Deletion	Z Padmale h sera vane "kast I cc ; fai vanne, fai pandra dinko my d diaera fai ma dekhi ris une.”	Z The husband could hardly suppress a smile. “Why did not you give me 15 days to prove my point?” he said..... "And yet you are angry with me".
v) Paraphrasing	Z U chad saha thiyo, tyo pani marera ga .	Z While my wife was alive, we were able to manage it, but she has gone too.
vi)) Back translation	Z M s ar vanna th le “Al d din ba o impo en cha.	Z The teacher resumed the lesson: “Allaudin is very important ”.

Appendix 3

Technique-Wise and Category-Wise Comparison

S.N.	Categories	Ecology		Material Culture		Religious Culture		Social Culture and Organization		Conceptual Terms		Total	
		F	P	F	P	F	P	F	P	F	P	F	P
1.	Literal Translation	9	39.13	14	21.54	8	40.00	11	25.00	8	40.00	50	29.07
2.	Borrowing	3	13.04	4	6.15	2	10.00	5	11.36	1	5.00	15	8.72
3.	Substitution	2	8.69	13	20.00	4	20.00	5	11.36	2	10.00	26	15.12
4.	Claque	6	26.09	9	13.85	2	10.00	4	9.09	-	-	21	12.21
5.	Couplet	2	8.69	1	1.54	1	5.00	2	4.54	-	-	6	3.49
6.	Paraphrasing	-	-	3	4.61	2	10.00	2	4.54	3	15.00	10	5.81
7.	Back Translation	-	-	10	15.38	-	-	9	20.45	5	25.00	24	13.95
8.	Blending	-	-	2	3.08	-	-	-	-	-	-	2	1.16
9.	Addition	-	-	6	9.23	1	5.00	1	2.27	-	-	8	4.65
10.	Deletion	1	4.35	3	4.61	-	-	5	11.36	1	5.00	10	5.81
	Total	23		65		20		44		20		172	100