CHAPTER ONE: INTRODUCTION

1.1   General Background

Translation is a process of changing speech or writing from one language into another. In other words, translation is one of the best means of communication as it is the rendering of message from one language to another. The language from which we translate is called the 'source language' and the language into which we translate is called the 'target language'. The translated work is also known as translation. 'Translation' is not a new concept. It has long history and tradition. It has been influenced by the literary, historical and philosophical background of the period. Any historical survey of the activity of translation should start from the views of both 'Cicero' and 'Horace' on translation. Scholars claim that translation is a Roman invention.

Catford (1965, p. 7) defines translation as "the replacement of textual material in one language by equivalent textual material in another language". In this regard, replacement of textual materials from one language to another language is called translation. Here, equivalence of both languages is focused. Similarly, Bell (1991) has defined translation "as the expression in target language of what has been expressed in the source language preserving semantic and stylistic equivalence" (as cited in Bhandari, 2007, p. 4).

While translating a source language into the target language, semantic and stylistic equivalence should be preserved. Both scholars give the emphasis on equivalence of two languages.

All the definitions, mentioned above show that defining translation in a single way is incomplete and even inappropriate. It is both the linguistic and cultural activity. It includes the transformation of the grammatical rules of SL, the context in which it exists the SL culture, the SL writing convention, phrasal

and idiomatic expression used in the source language, as well as the extra message. Therefore, it is said that no single definition is complete for translation. Newmark (1988, p. 6) says "translation is first a science and then a skill, third an art and fourth a matter of taste."
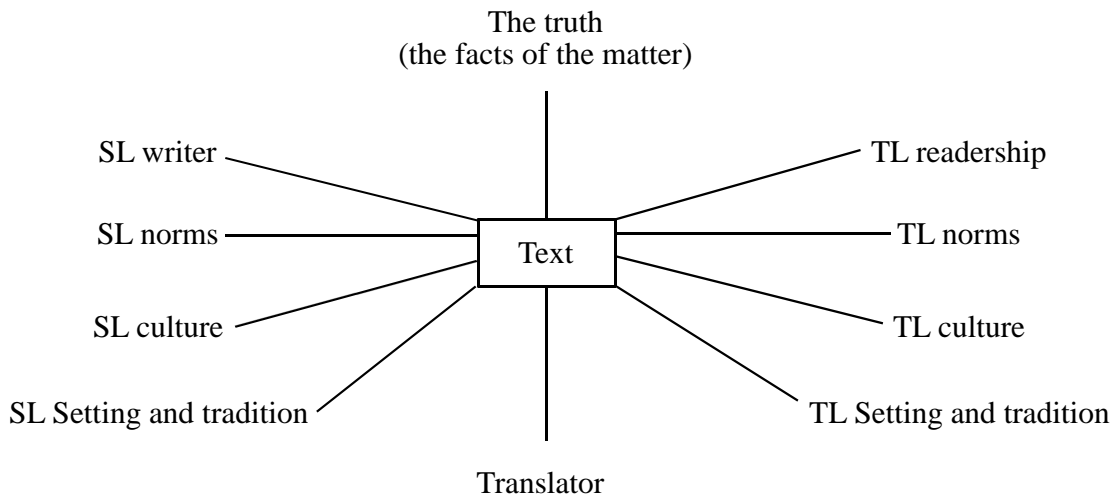
There are numerous definitions of translation which incorporate different perspectives. Broadly, there are two perspectives in defining translation **Linguistic Perspective:** First and the foremost factor to consider while defining translation is the linguistic factor i.e., translation is the linguistic endeavour. The term translation connotes the art of recomposing a work in another language without losing its original flavor. The skill of preserving the original property of text to provide the original taste is distinct in translation. Different terms such as paraphrase, substitution, replacement, interpretation, transfer, rendering etc. are also used to refer to translation. A translator should have knowledge at least two languages.

Cultural Perspective: The language is determined by the culture in which it is spoken. Without having knowledge of culture, translation becomes impossible. Being culture an inherent part of the language, it is questioned that 'can culture be translated?" It is said that culture cannot be translated but translation can be at least a means to bridge the gap between the cultures. A good translator must not only be at least a bilingual but also a bicultural. The quality of translation depends upon the linguistic and cultural knowledge of both source and target language texts.

 Newmark (1998, p. 4) has diagrammatically presented the dynamics of translation as:

Figure No.1: *The dynamics of the translation*

The truth
(the facts of the matter)

SL writer ————————————————————— TL readership

SL norms ——————— | Text | ——————— TL norms

SL culture ————————————————————— TL culture

SL Setting and tradition ——————————————————— TL Setting and tradition

Translator

A translator should have knowledge of at least two languages as well as two cultures. A translator's role is to bridge the gap between two distinct languages and cultures i.e. the translator has to establish the communication between people from two distinct speech communities by minimizing the gap between them.

Defining translation is theoretically difficult in a sense that it is often influenced and shaped by linguistic theory, philosophical tenets, literary conventions, types of texts, medium involved in translation. It is also defined variously depending upon the genre, the nature of the activity, the medium of employed, the purpose, audience and the current theories of language. Translation is also defined variously by various scholars. So, one and only definition of translation is quite impossible because it has such a wider coverage that no discipline and areas remain untouched with translation. We could see many literary texts (novels, dramas, essays, short stories etc) translated for academic purpose. These are being taught at many schools, colleges and universities. The activity of translation gives us knowledge of language, culture, society etc. It is also an instrument to transmit culture, truth, religion and social tradition from one language to another.

1.1.1 Importance of Translation

All the differences in human civilizations are shared, preserved, communicated and united only by means of translation. So, the importance of translation is increasing day by day all over the world. Today, translation has not only become the common interest of a country or a society but also has become the social need of an individual. It is a versatile means of communication in transferring knowledge, truth, cultures, ideas and so on. The exchange of thoughts, opinions, feelings and ideas help to promote social behaviour and try to form a relation between them. In this regard we can quote Newmark saying, "Translation is now used as much to transmit knowledge and to create understanding between groups and nations, as to transmit culture" (1988, p. 10).

In the past, translation was used as a means of transferring religious thoughts and belief. It has played a crucial role in establishing world literature. It took birth in the lap of literature; however, it is as old as human civilization. Literature was regarded as the highest form of language and literary writings as original and pure form. Translation at first; was a means and an instrument to translate the literary text and nothing else. It was limited to literature. Without translation, we would have no religious books, e.g., Vedas, Upanishad, Panini's grammar, etc. But, today it is a technique to learn a foreign language and tool for business field as well. So, all linguistic enterprises are surviving with translation. According to Engle and Engle (1985, p. 2, as cited in Bhattarai 2000, p. 13), this is the age for the text– "translate or die". Translation of the texts, either it is literary or scientific, is equally important. The importance and role of translation is crucial in the political world. The world politics which nowadays is developing under the concept of global politics is rather impossible without translation. The act of translating is only a way to understand the political world. Different plans, politics, rules and regulations as

well as diplomatic decisions should necessarily be conveyed to each other all over world.

The documents of different national, regional and international conventions are very important to communicate. If there was not translation, we would not have the knowledge of information and technology. In one hand, it is necessary to be familiar with these developments and on the other the knowledge of such new technologies is a must to everybody. This gap of necessity can only be compensated through translation.

Historical study becomes impossible in the absence of translation. It helps to transfer the historical documents, old history and the hidden truth of the universe to new generation. It also helps to understand world culture, human beings, nature of human society, development of society, socio-cultural norms and values and so on by transforming the message.

In this way, there are no disciplines untouched and unrelated to translation in the world. It is very difficult to draw the demarcation line to separate the disciplines unrelated to translation studies. The world of 21st century is accelerated through translation. As such a translator must meet the challenge in the context of the world being narrowed with every decade passing by.

1.1.2 Translation Evaluation

Translation Evaluation is related to translation criticism that is to assess whether the translation is good or bad. Translation should be as objective as possible, however it is very difficult to justify the degree of objectivity. It lacks objectivity. It is influenced from the perception of a translator towards the source language text.

Savory (1957, p. 50) says the translation should have the following characteristics:

a.   A translation must give the ideas of the original.

b.   A translation must give the words of the original.

c.   A translation should read like an original work.

d.   A translation should read like a translation.

e.   A translation should reflect the style of the original.

f.   A translation should posses the style of the original.

g.   A translation should read as a contemporary of theoretical.

h.   A translation should read as a contemporary of the translator.

It means, a translated work is said to be good, if it has the above mentioned components. It is the more independent discipline but the validity of translation is yet questioned. In this regard, Bassneet-McGuire (1980, as cited in Bajgain, 2008, p. 8) says "there is not universal cannon according to which texts can be assessed." Translation evaluation or evaluating translation is a relative activity. A good translation for someone may be bad for another. People have various opinions for this. Some say that a good translation should be natural idiomatic whereas some others say that it should be faithful to source language. Brislin (1976, p. 105) presents three techniques in translation evaluation: Back Translation, Knowledge Testing and Performance Testing. In back translation, one translates a text from language 'A' into language 'B' then a different translator translates the 'B' text back into 'A' and the resulting 'A' text is compared with the original 'A' text. If there is higher degree of resemblance between two versions of the translated text then translation is called good.

In knowledge testing, the knowledge of readers/speakers of both source text and translated text is tested using some questionnaire about the content of the text. If the speakers of the translation could answer as accurately as many questions as the speakers of the original version, then, it indicates that the

translated text is conveying the same message as the original which is good translation.

The third technique is performance testing: this technique is a way of measuring the quality of translation by having the quality of translation by having performed a task using the translation. The speaker of both the source text and target text are asked to carry out the actions based on the same content and the results are compared. If the readers of the translated text performed a task as good as performed by the reader of the original text, then the translation is said to be good.

In fact, translation evaluation is a matter of headache for its experts and scholars. Evaluating translation may depend partly on the types of the text. Both the translator and reader are subjectively influenced while translating any texts. Translation cannot completely be subjective or objective. The higher degree of objectivity the better the translation. The techniques discussed so far help to some extent, to measure the quality of translated text.

1.1.3 Loss and Gain in Translation

Some loss and gain in translation is natural. It is the difference between the languages. Uniqueness of language creates gaps which in turn, results the loss and/ or gain of meaning. Translation in one sense, is considered as 'gain' since it helps to understand people from different languages and cultures. It has bridged the gap among cultures and has helped to understand each other. With the help of translation, in fact, we have understood the whole universe. We achieve various things through translation. It is very difficult to limit translation within certain periphery. Translation is also a means of teaching a foreign language. It makes the environment of classroom natural as well as interactive. Use of translation in business is also a gain. It is difficult to sell and consume the goods without translation. The development of information and technology

as well as the scientific research have invented different new inventions, the knowledge of such new technologies is a must to everybody. This gap of necessity can only be compensated through translation. We have Bible, Kuran, Mahabharat, Vedas and various poems of different poets with the help of translaion. Thus, whatever we achieve is gain of translation.

Loss is the cause of different gaps in translation. The loss includes loss of culture, aesthetics, language, social values, mental efforts and so on. For example, the world 'm t ' translated as 'mother' cannot show the religious value of the word in the Sanskrit language (Phyak, 2000, p. 64). Because of some cultural differences loss appears as a natural phenomenon of all living languages. Translation, being a process to carry out one language and culture into another, certainly includes loss. An absolute transfer of meaning of a language and values of culture is almost impossible. The degree of loss of meaning differs according to the types and nature of the text. Because of wide gap, the degree of loss in literary translation especially in poetry is very high. There are various cultural specific words in poetry. All the cultural specific words do not have equivalent terms in the target language. In this case the translator uses different unrelated words, which make the text subjective. The higher the degree of subjectivity the lower it become objective. Some words like, tij, deusi, ekadashi, upanayan (Nepali cultural specific terms) cannot be translated with their corresponding terms in another language, which is called as loss of translation.

As a whole, some loss and gain of meaning in translation is inevitable and thus, cannot be ignored. Gaps in translation are common and natural and so is having some loss and gain of meaning. A good translator should always try to minimize the degree of having loss and achievement while rendering a text.

1.1.4 Metaphor: An Introduction

The English word 'metaphor' is derived from Greek word 'metaphora' which means 'carrying over' or 'to carry' in the 16th century. Metaphor is the concept of understanding one thing in terms of another. A metaphor is a figure of speech that constructs an analogy between two things or ideas; the analogy is conveyed by the use of metaphorical word in place of some other word. For example "Her eyes were glistening jewels".

Metaphors are comparisons that show how two things that are not alike in most ways are similar in one important way. The idea of metaphor can be traced back to Aristotle who, in his 'Poetics' (around 335 BC, as cited in Martin, 2009, p. 2), defines 'metaphor' as follows:

> Metaphor is the application of a strange term either transferred from the genus and applied to the genus, or from one species to another or else by analogy. Therefore, the key aspect of a metaphor is a specific transference of a word from one context into another.

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

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

not just in language, but also in thought and action (as cited in Knowles and Moon, 2006, p. 28). A common definition of a metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way.

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

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

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

Metaphors may be 'single' or 'extended' (a collection, an idiom, a sentence, etc.). For example 'rose', is a single word metaphor and 'ḥ tak mail sunak thail ' is an extended metaphor.

1.1.5 Types of Metaphor

Metaphor is figurative expression: that is used to describe an entity, event or quality more comprehensively and concisely, and in a more complex way than is possible by using literal language. Newmark (1988, p. 105) classifies metaphors into six types.

i)   Dead metaphors

Dead metaphors, viz. metaphors where one is hardly conscious of the image, frequently relate to universal terms of space and time, the main part of the body, general ecological features and main human activities: for English, words

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such as: 'space', 'field', 'line', 'top', 'bottom', 'foot' (Newmark, 1988, p. 106). It means, a dead metaphor is one in which the sense of a transferred image is absent.

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

> e.g. At the bottom of the hill.

ii) Cliche metaphors

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

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

iii) Stock or Standard metaphors

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

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

iv) Adapted metaphors

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

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

v)   Recent metaphors

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

e.g. He is skint writer.

vi)   Original metaphors

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

e.g. Window of opportunity.

1.1.6   Techniques of Translating Metaphor

Different cultures conceptualize the world in different ways, metaphors are characterized as being culture specific. The major techniques used in translation of the metaphor are explained below:

i)   Reproducing the same image in the target language

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

SL (Nepali): b t k diy l

TL (English): a torch on the way.

ii)   Translation of metaphor by simile

This technique can be used to modify any type of word as well as original complex metaphors. According to Newmark (ibid), translating metaphor by

simile is a successful technique, if the target language text is not emotive in character. eg. It is called as a scientific technique because with the help of this technique, we can modify any type of word by using simile which becomes more comprehensible.

SL (Nepali): Meri m y banak deb jast

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

iii) Translation of metaphor by simile plus sense

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

SL (Nepali): j n jhãi khulek

TL (English): beautiful like the moon.

iv) Conversion of metaphor to sense

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

SL (Nepali): dãd ko j n

TL (English): a setting moon.

v) Same metaphor combined with sense

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

SL (Nepali):   ta k l ho.

TL (English): He is the death.

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

vi)   Deletion

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

SL (Nepali):   ta ghod ho n .

TL (English): He labors hard.

1.1.7 Problems of Translating Metaphor

Metaphor is at centre of all problems of translation theory, semantics and linguistics. According to Newmark (1988, p. 104), "it is a figure of speech that is used to describe an entity, event or quality more comprehensively and concisely". Culture becomes the main problem while translating metaphors because different cultures conceptualized the world in different ways, metaphors are characterized as being culture-specific. In the same way, Hornby (1988, p. 57) presents his view as "the essential problem posed by metaphor in translation is that different cultures, hence different languages, conceptualize and create symbols in varying ways, and therefore the sense of the metaphor is frequently culture-specific". There is no simple or general rule for the translation of metaphor, but the translatability of any given SL metaphor depends on (a) the particular cultural experiences and semantic associations exploited by it, and (b) the extent to which these can, or cannot be reproduced non-anomalously into the TL, depending on the degree of overlap in each particular case (Phyak, 2002, p. 100).

The translator has to suffer twice when he approaches these metaphoric expressions. First, he/she has to work out the figurative meaning intralingually

(i.e. in the language in which a metaphor is recorded). Second, he/she has to find out equivalent meanings and similar functions of these expressions in the target language. So, if the translator lacks these qualities, the task of translating metaphor becomes problematic. The translation of metaphor involves the regional differences. Brislin (1976, p. 59) says that the translator "has to asses the status of the metaphor before he translates." While translating metaphors, we should be conscious about the status of the metaphors. One metaphorical expression may represent one thing in one society but it may be different in another society. So, it makes translation of metaphor challenging.

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

1.1.8 Muna-Madan: An Introduction

Muna-Madan, the most famous Nepali short epic, composed in folk rhythm by the great Nepali poet Laxmi Prasad Devkota is considered to be one of the greatest achievements of Nepali literature. Written in common core Nepali, its popularity in Nepal remains unrivalled even now. It can be considered as a masterpiece of literary writing even by the standards of world literature.

Probably impressed by a Newari mythic tale, Devkota has woven a moving story of Madan and Muna, a pain of separation and longing of a new couple, in a humble situation where dreaming is unending. Struggle of husband to earn money is shown in this short epic. It suggests us a bag of gold is equal to hand-dirt and money can not buy happiness within family.

The short epic 'Muna-Madan' is translated by different scholars, they are Michael Hutt (1996), Ananda Pd. Shrestha (2000), A.M. Syangden (1994), Ganga Singh Rai (1996), and Jhamak Prasad Sharma (2010).

1.2   Review of Related Literature

Translation is a fast growing discipline. Many research works are conducted in this area. Some of the studies related to this research are reviewed here.

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

Adhikari (2003) has carried out a research entitled "The Translation of Technical Terms: A Case of Textbook for Science". He tried to find out the techniques involved in the translation of technical terms and the linguistic problems of translation of technical terms used in the science textbook. He found that in both English and Nepali technical terms were borrowed from classical languages and literal translation was the most widely used technique for the translation of conceptual terms from English to Nepali. Similarly, Bajagain (2008) has conducted a research entitled 'Translation of technical text'. The researcher collected different technical terms and analyzed them.

Some technical terms didn't have equivalent target language term. The researcher found that the translation of technical term to be challenging job. It was also found that literal translation was the most widely used procedure of translation of technical term. These two research works (second and third) are related to translation of technical terms but they are different from each other in terms of specific text. Both researchers found that the literal translation was the most widely used techniques.

Sharma (2004) carried out a research entitled "A Linguistic Analysis of the Strategies Employed in the English Translation of a Textbook: A Case of Social Studies of Grade X". The objectives of the research were to find out the basic features of sentence structures used in the Social Studies for grade X, to analyze the process of translation of the texts in terms of: sentence structure, sentence types, negation, voice and tense and to examine the structural gaps in translation. Similarly, Chhetry (2005) carried out a research on "Study of Translation of Technical Terms: A Case of Textbook for Health Population and Environment", to find out the techniques and linguistic problems of EPH terms from Nepali to English. He stated the commonly used techniques to translate were literal, paraphrasing, transliteration, hybrid formation, loan shift and addition. Transliteration was the most widely used to translate the terms of abbreviation, acronyms, animals, birds in terms of miscellaneous filled and literal translation to the terms of health, anatomy disease, environmental and science. He found some mistranslation due to different linguistic problems during translation. Two research works of Sharma and Chhetry are based on the textbook of two subjects. I found Sharma's research work quite extra from others because he examined the structural gaps in translation in terms of sentence structure, sentence types, negation, voice and tense. Chhetry analyzed the techniques of translation and linguistic problems while translating specific terms.

Rijal (2006) carried out a study entitled "A Study of The Translated Cultural Terms in English Dailies: Techniques and Gaps". The main purpose of his study was to find out the techniques used in translating cultural terms. He studied the Nepali cultural terms in three English Dailies and found out the seven translation techniques used. Among these techniques literal translation was the most widely used techniques while translating Nepali cultural bound terms in to English. He focused on translated cultural terms in English Dailies. To find out different techniques while translating was the main objective.

Bhandari (2007) has carried out a research on 'Techniques and Gaps in Translation of Cultural Terms: A Case of Novel 'Basain'. The researcher tried to identify and categorize the basic features of cultural terms used in the Novel 'Basain' and the techniques employed in translating cultural words. He found ten different techniques of translating cultural terms. He found that the sense transfer was very effective in translating cultural terms. Similarly, Osti (2008) carried out a research on "A Study of The Cultural Terms in The Translated Version of Anido Pahadsangai". The main purposes of her study were to identify and classify the cultural terms used in the novel, as to find out the techniques and the frequency of different techniques of translation. She found the literal translation was the most widely used technique of translation of cultural terms and blending was the least used technique. In terms of merit order of frequency, she graded the techniques of translation of cultural words as literal translation (38.5%), substitution (15.0%), borrowing (14.5%), paraphrasing (14%), sense translation (7.0%), addition (14%), deletion (3.5%) and blending (1.5%). Among these two research works, first one was based on Novel 'Basain' and next was based on 'Anido Pahadsangai'. Both researchers focused on cultural terms and tried to find out different techniques of translation.

Yonghang (2008) conducted a research entitled 'Techniques of Translating proverbs: From cultural perspective'. The researcher tried to find out the techniques employed in translating the proverbs of the Limbu, Newari and Bantawa (Rai), languages into the English language and the frequency of different techniques. The researcher found the different techniques employed in translating the Limbu, the Newari, and the Bantawa (Rai) languages' proverbs into the English language and sense translation was found to be the most frequent technique. In this research work cultural perspective was focused while translating proverbs.

All the research studies mentioned above are related to translation but are different from each other. My study will be entirely different from the rest in the sense that no research has been carried out on techniques of translating metaphors. My study was based on 'Muna-Madan'.

1.3   Objectives of the Study

The objectives of the study were as follows:

i)   To find out the techniques employed in translating metaphors in the English version of short epic 'Muna- Madan'.

ii)   To find out the frequency of the different techniques of translating metaphors.

iii)   To suggest some pedagogical implications.

1.4   Significance of the Study

The study will provide some insight on techniques of translating metaphors. The findings will also be significant to English and English medium textbook writers who have to deal with Nepali metaphors. All the people, who are interested in translation of metaphors will get some insight from this study.

CHAPTER TWO: METHODOLOGY

The methodology followed in the study is described below:

2.1   Sources of Data

I have collected data from secondary sources only.

2.1.1 Secondary Sources

The main secondary source was the book 'Muna- Madan' which was written by Laxmi Prasad Devkota and translated by Jhamak Prasad Sharma. I studied and consulted the books, related theses, articles, journals, some of them were Catford (1965), Newmark (1981, 1988), Hornby (1988), Snell (1988), Stern (2000), Bhandari (2007), Yonghang (2008) etc.

2.2   Sampling Procedure

I studied those Nepali and English versions of 'Muna-Madan'. All metaphors were selected from the original version along with their equivalent terms from the translated version.

2.3   Process of Data Collection

For this study, observation was the tool of data collection. I read and re- read the original and the translated versions of 'Muna -Madan' to get required information.

2.4.   Process of Data Collection

The stepwise procedures that I followed in carrying out this research are described in following points.

a.   I collected Nepali and English (translated) version of 'Muna -Madan' for the study.

b.   I went through the text and underlined the metaphors in the original version.

c.   I read the translated version of 'Muna- Madan' to find the equivalences of those metaphors.

d.   I collected all metaphors from the text.

e.   I identified and listed the techniques used by the translator while translating metaphors.

f.   I categorized the sample metaphors in terms of different techinques.

2.5. Limitations of the Study

The study had the following limitations:

a.   The study was limited to the metaphors found in the 'Muna-Madan'

b.   The study was limited to the study of the techniques found in the translation of metaphors.

c.   The study was limited to Nepali and English version only.

CHAPTER THREE: ANALYSIS AND INTERPRETATION

This chapter constitutes the data obtained from Nepali and English versions of 'Muna- Madan', which are published and distributed by Sajha Prakashan and Pairavi Books House respectively. The data were collected by using observation as the tool. The collected data were analyzed and interpreted by using table, figure. In this chapter, I have analyzed the techniques which are used in translation of metaphors and analyzed the frequency of these techniques by listing the examples which are found in 'Muna- Madan'.

3.1   Identification of Techniques Used in Translating Metaphors

Identification of techniques used in translating metaphors are presented here. All the six types of technique are as follows:

(i)   Reproducing the same image in the target language.

(ii)   Translation of metaphors by simile.

(iii)   Translation of metaphors by simile plus sense.

(iv)   Conversion of metaphors to sense.

(v)   Same metaphor combined with sense

(vi)   Deletion

(i)   Reproducing the same image in the target language

This technique is common for one-word metaphors, e.g. 'ray of hope', 'sunny smile', in which the metaphors are hardly perceptible because people from different cultures perceive metaphors differently. Transfer of complex (extended) metaphors or idioms is much rarer, and depends on cultural overlap (Newmark, 1981, p. 88). My concern here is to list metaphors which were

found while observing the Nepali and the translated version of 'Muna- Madan' by reproducing the same image in the target language.

Table No. 1

Reproducing the same image in the target language

S.N.	SL (Nepali)	TL (English)
1	candra muh ra	splendor face
2	p jar bhitra jalek car	an innocent bird captive in a cage
3	b t k diy l	a torch on the way
4	hastih dsar ka set	ivory complexion
5	c dan swarga	a lunar heaven
6	bhãis le lag ryo	buffalo chased me odd
7	d hine kh pharphar garcha	twitching of right eye
8	a s ko k lo k a-ch n gharako m thicha	above the house, the roof of sky, darkness of new moon day
9	p j ko mandira	temple of melody

In case of 'b t k diy l ' and its translated form 'a torch on the way', the meaning of source language metaphor is transferred into its target language version with conceptual equivalence. Translation of metaphors by using this technique is easy and more comprehensible. For example, 'candra muh ra' and its translated form 'splendor face', 'c dan swarga' and its translated form 'a lunar heaven' and others are easily comprehensible metaphors.

(ii)   Translation of metaphor by simile

This technique can be used to modify any type of word as well as complex (extended) metaphor. So, it is said that the translation of metaphor by simile is

more scientific. The metaphors translated by using this technique are mentioned below:

Table No. 2

Translation of metaphor by simile

S.N.	SL (Nepali)	TL (English)
1	i a jasto bar lu	rainfall as drops of blessing
2	ch y ko sans ra jhalke jhãi day m	like an image of reflection of world
3	su jhãi day m	like tears merciful
4	motik d ta	teeth like pearls
5	banak deb jast	like Goddess of forest

The data mentioned above show that the use of simile while translating metaphors is an easy way to conceptualize the meaning. To translate 'banak deb jast ', the translator uses simile in the target language as 'like Goddess of forest'. su jhãi day m (like tears merciful), motik d ta (teeth like pearls),the translator uses 'pearls' to represent teeth, here, the word 'pearls' is simile.

(iii) Translation of metaphor by simile plus sense

In place of simile plus sense, sometimes, metaphor plus sense is also used. This is always a compromise procedure. It has the advantage of combining communicative and semantic translation in addressing itself both to the layman and the expert if there is a risk that the simple transfer of the metaphor will not be understood by most readers. Examples, which are taken from 'Muna Madan' related to this technique are given below:

Table No. 3

Translation of metaphor by simile plus sense

S.N.	SL (Nepali)	TL (English)
1	an ra d n d tak lahara	beautiful teeth like pomegranate
2	nandana jast phulek ja gal	heavenly forest Nandan-like blooming
3	siyo jhãi kad	prickly like needle
4	kamala jhãi phulek	bloomed like lotus
5	j n jhãi khulek	beautiful like the moon
6	h r ko j ta hajurle h seko	you smile like a glittering diamond.
7	gul pha jasto phuleko dil	heart like a rose in full bloom.
8	batt jhãi balek	standing like a lamp
9	jy do jhãi caldacha	walk like that a living face
10	s ha jhãi hridaya	heart as bold as lion
11	a s jhãi mukha	the sad face looked like a moon less night.
12	kamalako ar ra	body, lotus like delicate

After analyzing data, it is found that the translation of metaphor by simile plus sense makes it easy to identify what the metaphor actually means 'j n jhãi khulek ' and its translated form 'beautiful like the moon' is a good example of simile plus sense. All the metaphors presented in the table above found in 'Muna-Madan' are translated by simile plus sense or metaphor plus sense. To translate 's ha jhãi hridaya', the translator has used simile plus sense, it means to clarify 'the lion's heart' he has used the word 'bold' in 'heart as bold as lion'.

Nepali metaphor 'a s jhãi mukha' is translated in English as 'the sad face looked like a moon less night', here, translator gives sense as 'the sad face', to represent sadness in metaphor SL writer uses the word 'a s '.

(iv)   Conversion of metaphor to sense

Depending on the type of the text, this procedure is common. Most of the SL metaphors are translated into TL by giving the sense. In poetry translation, this is a most usable way. Exact translation of metaphor by any other means of translation is even possible because two languages do not have completely equivalent metaphors. But we can transfer the meaning of metaphors by transferring the sense. It was also found to be a common technique in my study as well because highest numbers of metaphor found in 'Muna-Madan' were translated by using sense:

Table No. 4
Conversion of metaphor to sense

S.N.	SL (Nepali)	TL (English)
1	he n gakany	o my beauty-queen
2	th g jhãi tyo p u	your feet so delicate
3	najarak d n	wipe tears
4	barapha jhãi	very cold icy throb
5	pr a ! chodera gayau ni !	my love ! you left me already !
6	wara mer he bhote d	my Tibetan sir ! really you are lord.
7	candram l i candram herchin	two similar moon glancing each other
8	d d ko j n	a setting moon
9	sapan bhitra p eko dhana by jheko h tam	wealth obtained in dream but in real it is false.

10	buh r madhye k dek h r	our-daughter-in-law, she was the best one.
11	k jar	source of my hope
12	manak car	my loving bird of gay
13	pr ako janj ra	support of my life

This table shows that the transference of meaning is important. Though there is no proper relationship between the linguistic symbols and the images of meaning they carry, the target language rendering has captured the intended sense of the source language. Nepali metaphor 'he n gakany ' translated as 'o my beauty-queen' is one of the good example of this technique. ' d d ko j n' and its translated form 'a setting moon', ' pr ako janj ra' and its translated form 'support of my life' and other metaphors mentioned above are translated by using the sense in target language.

(v) Same metaphor combined with sense

Sense translation only translates the concept of the source text. The rendering only carries the approximate meaning of the given metaphor. 'Same metaphor combined with sense' is an elaboration technique of translating metaphor. Translator just transfers the source language image and provides explanatory footnote to it, if it is necessary. In case of my study, this technique is also used by the translator but it is not frequently used because the writer and translator of the text are from same cultural background. Translated metaphors by this technique are as follows:

Table No. 5

Same Metaphor combined with sense

S.N.	SL (Nepali)	TL (English)
1	h tak mail , sunak thail	a bag of gold is equal to hand-dirt.
2	gul pha sãga d jinuparthyo ain m g l re	rosy cheeks were similar to rose reflecting in mirror.
3	jowank h r ahark k r	many young belles, the worms of town.
4	gharak batt	home lamp

Data mentioned above show that the use of 'same metaphor combined with sense' gives same sense by using similar words in the target language. In case of ' gharak batt ' and its translated form 'home lamp', we cannot find any changes in TL. There is the use of similar words having same meaning in 'h tak mail , sunak thail ' and its translated form 'a bag of gold is equal to hand dirt'.

(vi)   Deletion

The technique deletion is used if the metaphor is not needed to transfer the meaning. Part of the metaphor or sometimes whole metaphor is deleted. A decision of this nature can be made only after the translator has weight up what he thinks more important and what less important in the text in relation to its intention. A deletion of metaphor can be justified empirically only on the ground that the metaphor's function is being fulfilled elsewhere in the text. It is less frequently used technique in case of my study. Metaphors, which are translated under this technique is given below:

Table no. 6

Deletion

S.N.	SL (Nepali)	TL (English)
1	b dal-nagara jasto gandharbapar - gr m	dreamland of mythical deities behind the thunderhead.
2	go jhãi baldacha	glettering mountain peak
3	dinak kh ragatm dubechan	sun setting with tragedy

This table shows that the technique of deletion does not mean to delete the whole metaphor in TL but it means transformation of aesthetics of the metaphor. In case of 'dinak kh ragatm dubechan', 'ragat' is deleted in the target language because there is not the word 'blood' in its translated form 'sun setting with tragedy'. Other metaphors mentioned above are also translated by deleting some words in the target language.

3.2 Frequency of Techniques Used in Translating Metaphors

The techniques having the highest frequency of occurrences are more effective and successful in rendering the message of the source language text in comparison to the techniques having the lowest frequency. Translation of metaphor by using 'sense' is one of the best techniques of any metaphoric expression. While translating metaphor, if the meaning is important to transfer rather than equivalent metaphor, it is said that the approximate translation is better because metaphors are 'conceptual' rather than 'linguistic'. If the metaphors convey the conceptual equivalent meaning, this is the case of approximate translation. In this case, SL text is culturally more coloured in comparison to what is rendered in the TL text.

Table No. 7

Frequency of Techniques Used in Translating Metaphors

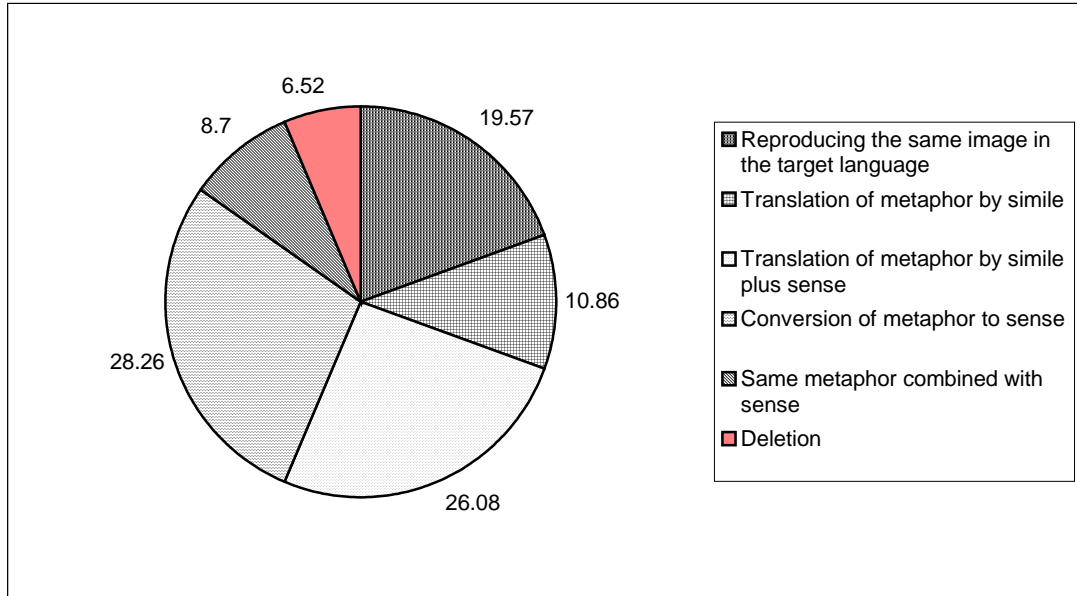| S.N.	Techniques	Frequency	Percentage
1	Reproducing the same image in the target language	9	19.57
2	Translation of metaphor by simile	5	10.86
3	Translation of metaphor by simile plus sense	12	26.08
4	Conversion of metaphor to sense	13	28.26
5	Same metaphor combined with sense	4	8.7
6	Deletion	3	6.52
	Total	46	100.00

Forty-six metaphors were selected as study data from 'Muna- Madan'. There were six different techniques found to have been employed in the translation of these terms. Among them six different techniques were used, some more frequently and some less frequently.

Among them six techniques, 'conversion of metaphors to sense' was the most used which was repeated 13 times and deletion was the least used technique which was repeated 3 times only.

Techniques, which are used frequently by the translator with high percentage, are called easy techniques and the other not used frequently called rarely used techniques.

Figure No. 2

Techniques of Translating Metaphors and their Percentage

On the basis of high percentage, the techniques used in translating metaphors have been found as conversion of metaphors to sense, translation of metaphors by simile plus sense, reproducing the same image in the target language, translation of metaphors by simile, same metaphors combined with sense and deletion.

CHAPTER FOUR: FINDINGS AND RECOMMENDATIONS

4.1   Findings

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

1.   All the six different techniques of translation have been employed by the translator while translating the metaphors which are found in 'Muna-Madan'.

2.   'Conversion of metaphor to sense' was found to be a frequently used technique to translate metaphors. Among 46 metaphors 28.26% were translated by using this technique.

3.   If there is a chance to use simile plus sense to translate metaphors, it makes the metaphor more clear for TL reader. Among total data, 23.91% of the metaphors were translated by using this technique.

4.   Reproducing the same image in the target language was the third common technique in terms of the frequency in translating the metaphors. This technique covered 19.57% of the total data.

5.   Translation of metaphor by using simile is found as a fourth common technique. If the metaphor is vague or needs some references, the translator uses simile to convey the meaning of metaphor. Use of simile makes the metaphors understandable for a layman reader as well. Among all the metaphors, 13.04% were translated by using this method.

6.   It is very difficult to translate by using same metaphor in the target language. The technique 'same metaphor combined with sense' is also found in my study. Different symbols and images are used to express the approximately same sense in both the source and the target language.

Sense of metaphors is reflected in this case. It was found that 8.7% of the metaphors were translated by using this technique.

7.   In my study, I found deletion is the least frequent technique. A deletion of metaphor can be justified empirically only on the ground that the metaphor's function is being fulfilled elsewhere in the text. It was found that 6.52% of the metaphors are translated by this technique.

4.2   Recommendations

In the translation of such text, the translator must pay his/her deep attention while rendering the message from SLT to TLT, otherwise mistranslation, under- translation will be the result. The theoretical knowledge of translation is also equally important for a translator as enough work experience is essential for him/her.

On the basis of the findings, I have made the following recommendations for pedagogical implications.

1.   Translation is a bilingual and bicultural activity. So, the translator must be a (perfect) bilingual and bicultural who knows the both languages linguistically, culturally and pragmatically.

2.   The translator should be very much aware of selecting and using the appropriate translation techniques before translating the text because it determines the quality of translation.

3.   The translator should consult standard bilingual and monolingual dictionaries for the accuracy of the words.

4.   The translator should use those techniques which are common to the target language reader.

5.   It is advisable to keep in mind the strengths and weaknesses of each technique before translating any text.

6. The frequency of occurrences cannot only be the tool to assess translation techniques in terms of their effectiveness. Therefore, the quality of translation is advisable to judge in terms of how much it is effective and successful in rendering the SL message into the TL.

7. Translated work should be perceptible for an expert and a layman.

8. There are the cases of number of misprints which create confusion for the reader. So, these should be corrected.

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Appendix - A

Metaphors of 'Muna-Madan'

S.N.	Source Language (Nepali)	S.N.	Target Language (English)
1.	an ra d n d tak lahara	1.	beautiful teeth like pomegranate
2.	he n gakany	2.	o my beauty-queen
3.	candra muh ra	3.	splendor face
4.	th g jhãi tyo p u	4.	your feet so delicate
5.	h tak mail , sunak thail	5.	a bag of gold is equal to hand-dirt.
6.	p jar bhitra jalek car	6.	an innocent bird captive in a cage
7.	b t k diy l	7.	a torch on the way
8.	najarak d n	8.	wipe tears
9.	barapha jhãi	9.	very cold icy throb
10.	hastih dsar k set	10.	ivory complexion
11.	b dal-nagara jasto gandharbapar -gr m	11.	dreamland of mythical deities behind the thunderhead.
12.	gul pha sãga d jinuparthyo ain m g l re	12.	rosy cheeks were similar to rose reflecting in mirror.
13.	nandana jast phulek ja gal	13.	heavenly forest Nandan-like blooming
14.	i a jasto bar lu	14.	rainfall as drops of blessing
15.	c dan swarga	15.	a lunar heaven
16.	ch y ko sans ra jhalke jhãi day m	16.	like an image of reflection of world
17.	su jhãi day m	17.	like tears merciful

18.	siyo jhãi kaḍ	18.	prickly like needle
19.	kamala jhãi phulek	19.	bloomed like lotus
20.	j n jhãi khulek	20.	beautiful like the moon
21.	motik d ta	21.	teeth like pearls
22.	h r ko j ta hajurle h seko	22.	you smile like a glittering diamond.
23.	jowank h r ahark k r	23.	many young belles, the worms of town.
24.	gul pha jasto phuleko dil	24.	heart like a rose in full bloom.
25.	go jhãi baldacha	25.	glettering mountain peak
26.	bhãis le lag ryo	26.	buffalo chased me odd
27.	d hine kh pharphar garcha	27.	twitching of right eye
28.	dinak kh ragatm dubechan	28.	sun setting with tragedy
29.	wara mer he bhote d	29.	my Tibetan sir ! really you are lord.
30.	batt jhãi balek	30.	standing like a lamp
31.	banak deb jast	31.	like Goddess of forest
32.	jy do jhãi caldacha	32.	walk like that a living face
33.	candram l i candram herchin	33.	two similar moon glancing each other
34.	s ha jhãi hridaya	34.	heart as bold as lion
35.	d d ko j n	35.	a setting moon
36.	gharak batt	36.	home lamp
37.	sapan bhitra p eko dhana by jheko h tam	37.	wealth obtained in dream but in real it is false.
38.	a s ko k lo k a-ch n gharako m thicha	38.	above the house, the roof of sky, darkness of new moon day

39.	a s jhãi mukha	39.	the sad face looked like a moon less night.
40.	buh r madhye k dek h r	40.	our-daughter-in-law, she was the best one.
41.	k jar	41.	source of my hope
42.	manak car	42.	my loving bird of gay
43.	p j ko mandira	43.	temple of melody
44.	pr ako janj ra	44.	support of my life
45.	pr a ! chodera gayau ni !	45.	my love ! you left me already !
46.	kamalako ar ra	46.	body, lotus like delicate

Appendix - B

Transliteration of Nepali Alphabet into Roman Script

Nepali Alphabet	Roman Transliteration
अ	a
आ	
इ	i
ई	
उ	u
ऊ	
ऋ	r□
ए	e
ऐ	ai
ओ	o
औ	au
अं	ã
अः	ah□
क्	k
ख्	kh
ग्	g
घ्	gh
ङ्	n'
च्	c
छ्	ch
ज्	j
झ्	jh
ञ्	n)
ट्	t□

ठ्	ṭh
ड्	ḍ
ढ्	ḍh
ण्	ṇ
त्	t
थ्	th
द्	d
ध्	dh
न्	n
प्	p
फ्	ph
ब्	b
भ्	bh
म्	m
य्	y
र्	r
ल्	l
व्	w
श्	s'
ष्	ṣ
स्	s
ह्	h