

CHAPTER ONE

INTRODUCTION

1.1 General Background

Language is common to all and only human beings and special gift for them. It is most highly developed and most frequently used means of communication so it is the greatest accomplishment of human civilization. It is a means by which we can perform several things viz. communication, thinking group solidarity, inter linguistic conflict, creation, etc. The vast knowledge of different fields of human activity is accumulated and stored by means of language. So, it is the universal and powerful means to express human feelings ideas and emotions.

1.1.1 Translation: An Introduction

Translation is the process of rendering message across linguistic and cultural barriers. In its common parlance, translating refers to the process or activity of rendering the message of one language into another and translation as the result or product of this. It is just the technique of information transfer from one language to another language. It is difficult task to define translation theoretically because of the influences of linguistic theory, philosophical tenets, literary convention, types of text medium involved in translation etc. It has such wider coverage that no disciplines and areas remain untouched with translation. Catford (1965) defines, "Translating is the replacement of textual materials in one language (SL) by equivalent textual materials in another language (TL)" (p.20). In this definition there is only replacement of one language materials by another language materials. But Snell-Hornby (1987) states, "One does not translate languages but cultures and in translation we transform cultures not languages" (as cited in Bhattarai, 2005, p.85). He expresses that the translation is the cultural phenomenon i.e. in translation we transfer culture but not the language.

Newmark (1988) defines translation as "Rendering the meaning of a text into another language in a way that the author intends the text"(p.5). He talks about the sense in translation i.e. we have to translate the sense of one language in to another. Similarly, Bell (1991) states, "Translation is the expression in target language of what has been expressed in the source language preserving semantic and stylistic equivalence"(p.5). In this definition, there are two equivalences between two languages i.e. semantic (meaning) and stylistic. But, Mukherjee (1994) states," Whether one translates or transcreates, the original text is renewed by being rendered into another language"(p.83). In his definition, he takes translation as the renewing the old text in another language.

The above definitions show that translation is a transformation of thoughts or ideas from one language to another. It is a multidimensional activity. It should be meaningful to transfer the spirit of source language. Translation not only transfers linguistic message from one language to another but also one culture to another. To transfer a message from one culture to another is an innovation in the receivers' language. So, translation is one way to break the cultural, linguistic, contextual and psychological barriers between two communities. Translation is combination of cultural and linguistic activities. The goal of translation is to establish a relationship between source language text and the target language text. Translation is renewed writing.

1.1.2 The Importance and Scope of Translation

Translation is an activity of enormous importance in the modern world and is a subject of interest not only to linguists, professionals, amateur translators and language teachers but also to electronic engineers and methodic. Books and articles on translation have been written by specialist in all these fields. This is the century of translation and its wings are extending day by day. According to Engle and Engle (1985), this is the age for the text-"Translate or Die" (as cited in Bhattarai, 2000, p.13). Without translation the learners of other language do not know about that text. Translation for the texts, either it is literary or

scientific, is equally important. Translation grows the texts' significance and introduces the readers with various cultures.

According to Congrat- Butlar (1979):

English speaking world would have no Greek epics, no Bible or Cervantes, no Tolstoy, Dostoevsky, no Flaubert, Balzac, or Proust, no Goethe, Heine, Mann or Hesse, no Neruda or Beckett (a rare self translator!) - Without translators. Germany could have no Milton or Wordsworth, France no Edgar Allen Poe or Whiteman the Soviet Union no Shakespeare, or Coleridge; Italy no Faulkner, or Hemingway, or Bellow - Without translators. Foreign readers world remain ignorant of contemporary Canadian, British, Irish and Australian writers and American and other English speaking readers could not read the works of contemporary writers - without translators (as cited in Bhattarai, 2000, p.11)

This shows the importance of translation clearly. Without translation the great works of great writers cannot survive. The scope of translation in the past was only religious. But nowadays its scope is increasing day by day, in different fields for different purposes as literary, academic, scientific and technological, etc. The scope of translation is very broad. Almost all the linguistic fields are surviving with translation. Information of entire world is possible because of translation. It has a great importance in error analysis. In error analysis, the knowledge of source language and target language and translation gives the clues to nature and sources of errors.

1.1.3 Gaps in Translation

While translating the text, if there is not correspondence between SL items and TL items, there occur gaps. They occur if one language has a concept and the other does not. Gaps are natural and inevitable in all types of translation because it is bicultural, bilingual and bi-contextual activity. They occur because of great cultural distances between two languages. We have to minimize the gaps while translating any text or our attempt will be to bridge the gaps between two cultures, language, etc. Nida (1964) argues that it is apparent and has been for a very long time indeed that the ideal of total equivalence is a chimera. Languages are different from each other. They are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meaning. There are mainly three types of gaps in translation:

1.1.3.1 Linguistic Gaps

This type of gap occurs because of differences between two languages. Every language has their structural patterns. Because of its uniqueness, no any two languages are found identical. So, there exist gaps in different levels of language.

- a. Graphological level
- b. Phonological level
- c. Lexical level
- d. Structural level

1.1.3.2 Cultural Gaps

Culture means the set of beliefs, attitudes, customs, social behaviors, habits of the members of a particular society. The cultural concepts available in one language may not be available in another language and there exist gaps called

cultural gaps. It creates losses and gains of meaning in translation while translating cultural words. For example, the concepts *bratabandh*, *gundruk*, etc. are not available in English that's why we can say in translation we transfer cultures not languages.

1.1.3.3 Extra Linguistic Gaps

Extra linguistic gaps occur if there is the problem of correspondence between contexts of SLT and TLT. In other words, in translation, if the background knowledge and real world knowledge differ, extra linguistic gaps occur. The intention of a speaker or writer, his / her knowledge, his / her ideas, expected action, interests have to be taken into consideration and the same is to be obtained in regard to the listener or reader for example:

SL (Nepali): ek mahin pachi sita i seto lug ma dekhera malai naram ilo
I gyo

TL (English): I became sad when I saw Sita wearing white dress after one month.

Ivir (1987, p.37) gives the following procedures to compensate gaps in translation.

- i. Defining
- ii. Borrowing
- iii. Literal translation
- iv. Substitution
- v. Lexical creation
- vi. Omission
- vii. Addition (as cited in Phyak, 2005, p.81-84)

1.1.4 Sentence Level Strategies in Translation

There are different units of language. They are morphemes, words, phrases, clauses and sentences. Among the units of language, sentence lies at the highest position in the rank. The sentence is placed at the other extreme of the rank scale and function in the structure of a unit higher than itself. To treat the sentence as the highest unit implies that they are not taken into account larger sentence of language such as paragraph and texts. In other words, sentence can be defined as the largest linguistic unit, which can occur alone. In written form, if it can be seen as the linguistic unit, it can occur alone. It starts with the capital letter and ends in a full stop or question mark.

In the sentence level translation, there are different strategies to translate the text of source language into target language. They are translation on the basis of sentence types, on the basis of voice translation of reference, addition, deletion and also see whether the sense of source language is taken or left.

1.1.4.1 Translation on the Basis of Sentence Types

Sentences are classified on the basis of following two point of views:

a. Structural point of view: From structural point of view sentences can be classified into following three types.

- i. Simple sentence
- ii. Compound sentence
- iii. Complex sentence

i. Simple Sentence: A sentence that contains only one independent clause and a finite verb is called a simple sentence which is called *s m nya w kya* in Nepali language (Dhakal, 2066, p. 194). For example:

English: I became a good tool to warm his bed

Nepali: *mal i ochy n ny no p rne kewal s dhan ban iyo*

ii. Compound Sentence: A sentence that contains two or more simple sentences joined by coordinating conjunctions and but etc. is called compound sentence which is called *samyukta w kya* in Nepali (ibid, p. 194). For example:

English: John was rich but Bill was poor.

Nepali: *jon dhani thiyo tara bil garib thiyo*

iii. Complex sentence: A sentence that contains one independent clause and one or more dependent clauses is called a complex sentence which is called *misra w kya* in Nepali (ibid). For Example:

English: If anything left, you can present for you proof.

Nepali: *yadi kehi cij chodiyo bhane tap i fno pram n pes garna saknuhuncha*

In this study, I studied how these types of sentences have been translated or what strategies have been used to translate them while treating the anthology of essays '*Ishwarko Adalatma Outsiderko Bayan*'.

B. Functional point of View: on the basis of function that is served by a sentence, there are mainly four types of sentences:

i. Declarative / assertive sentence (Statement)

ii. Imperative sentence (Directive)

iii. Interrogative sentence (Question)

iv. Exclamatory sentence (Exclamation) (ibid, p.195)

i. Declarative / assertive sentence (Statement): The sentence that makes statement is called declarative / assertive sentence. In Nepali language it is called *s m ny rthak w kya*. For example:

English: Ram writes a letter

Nepali: *r m citāh lekhcha*

ii. Imperative sentence (Directive): The sentence which expresses order, command, request etc. is called imperative sentence. It is called *bidyarthak w kya*. For example:

English: open the door.

Nepali: *tim dhok khola*

iii. Interrogative sentence (Question): The sentence which needs some information in the answer of that or asks the question is called interrogative sentence. There are many two types of interrogative sentences in English i.e. wh questions and yes /no questions. It is called *prasnarthak wakya* in Nepali. For example:

English: What is your Name?

Nepali: *timro n m ke ho ?*

iv. Exclamatory sentence (Exclamation): The sentence which expresses exclamation with feelings as sorrow, happy, joy ,etc. is called an exclamatory sentence. It is called *scaryabodhak w kya* in Nepali. For example :

English: What a beautiful girl !

Nepali: *h !kati r mr ket !*

In this study I studied the strategies how these types of sentences are translation in *Ishwarko Adalatma Outsiderko Bayan'*.

1.1.4.2 Translation on the Basis of Voice

There are two different voices in English: active and passive. In active voice, the subject of a clause is often the agent or doer of some action.

If the subject or doer is not considered to be an important or if the speaker wants to emphasize other element rather than the doer the speaker or writer uses passive voice in which the subject goes in the place of subject. There must be verb and main verb should be in past participle form. The subject goes at the last of sentence with by i.e. by agent. For example:

Active: Ram writes a letter

Passive: A letter is written by Ram

But, there are three types of voices (*w cya*). They are :

- i. *kartri w cya* (active voice)
- ii. *karma w cya* (passive voice)
- iii. *bh wa w cya* (no equivalence in English) (ibid)

For Example: *kartri w cya : r mle cith lekhcha* (Ram writes letter)

Karma w cya: r mdwara cit h lekhincha (letter is written by Ram)

bh wa w cya: r mdw r sit l m y garincha (Sita is loved by Ram)

With abstract object they use *bh wa w cya* in Nepali. Both *karma w cya* and *bh wa w cya* are included in English passive voice.

While translating the sentences of source language, they can be translated on the basis of voice of the source language into another voice in the target language. In other words, if the sentence of source language is active, we can change it into passive in target language and so on. On the basis of that we can divide translation into following types:

a. Active to Active Translation

If the sentence of source language is in active voice is translated in the same voice into target language, it is called active to active translation. For example,

Source language (English) Target language (Nepali)

Ram writes a letter *r mle citāh lekhcha*

In the above example, the sentence in source language is in active voice and in target language also in active voice.

b. Active to Passive Translation

If the sentence of source language is in active voice and is translated it into passive voice in target language, it is called active to passive translation. For example,

Source of language (English) Target language (Nepali)

Ram left Sita. *r mdw r sit l chodiyo*

In the above example, the sentence in source language (English) is in active but that is in passive voice in target language (Nepali).

c. Passive to Active Translation

If the sentence of source language is in passive voice and is translated it into active voice in target language, it is called passive to active translation. For example,

Source language (English) Target language (Nepali)

Sita was left by Ram. *r mle sit l chode*

In the above example, the sentence in source language (English) is in active voice but that is in passive in target language (Nepali)

d. Passive to Passive Translation

If the sentence of the source language is in passive voice and is translated it into passive voice in target language, it is called passive to passive translation. For example,

Source language (English)

Target language (Nepali)

Sita was left by Ram.

r mdw r sit l chodiyo

In the above example, the sentence of source language is in passive voice and in target language in the same voice.

1.1.4.3 Other strategies in Translation

In this topic I mostly studied the following two strategies

- i. Addition
- ii. Deletion

i. Addition

As translation is also a transcreation, i.e. new creation in its own, the translator has freely translated by adding a lot of information. It makes the translated text informative as well as readable. A lot of information was added either in relation to the text or in relation to the original text. The translator has used the elaboration technique whenever the sense of the source language is focused. He even quoted other resources. For example,

SLT: *ma gambhīr nabhaeko prasangalāi liera yas adālatmā nikai gambhir bahasharu bhae ra malāi hāso uthyo*

TLT: too many questions arose of me in this courtyard. Serious discussions were held among the jury of members of my being so serious. And I laughed a lot.

“Riders Digest” says laughter is the best medicine. (p.109)

The last sentence quoted above has been used as an illustration to whatever has been said above. But there are certain sentences which are added without such reference. For example,

TLT: I had been an ancient follower who never gets intoxicated with ever blossoming beauties of a blue flower. (p.111)

ii. Deletion

Items are deleted when they are compensated for by other elements in the TLT. Generally this is true in word level translation. However, words/sentences or items are deleted in every sorts of translation. While going through the translated version and the original a lot of sentences were found to be deleted. But they were not compensated for by any other means. It is perhaps the translator thinks unnecessary. But the translator should not have done so. Meaning cannot be a complete until and unless we compensate for the lost of the items. Deleting only one word or a clause is common phenomenon in each and every translational work. But deletion of the entire sentence is not acceptable. For example,

SLT: *āphnai manko parityakta samwedanā aswīkrit dṛiṣṭile grahaṇ garnumā kunai anyathā hunechaina tāki āgāmi sapanāharu kasaikāpani kasaigari āphnai ānśumā bagne chaina*

The translation of this sentences is not in translated version i.e. it is deleted in English version while translating it.

1.1.4.4 Reference in Translation

References are those items referring back to something earlier or later in the text. There are two types of reference. They are: Anaphoric and Cataphoric reference anaphoric reference is one way of marking the identity between what is expressed and what has already been expressed. In sentence 'He did that there', each word has an anaphoric reference the previous sentence might have been 'John painted this picture in Bermuda.' Similarly cataphoric reference one way of marking the identity between what is being expressed and what is about to be expressed : For example I said this that following ..., where the meaning of this and the following must be specified in the subsequent context. There are

mostly two types reference (*Sandarbha*) in Nepali. They are *agra sandarbha* (Anaphoric) and *pasāca sandarbha* (Cataphoric). Sometimes there is *madya sandarbha* in Nepali (Dhakal, 2066, p.263).

In this study I studied how these reference are used in translation.

1.1.4.5 Sense in Translation

Sense is the meaning of the source text. In translation we have to save the meaning of the source text. In the name of translation we can not violate the meaning of the source text in target language. It is the ethics of meaning of source text. If there is the violation in meaning of source text, if there is the violation in meaning of source text, it is not translation, it is mistranslation.

1.1.5 An Introduction to the Anthology of Essays "Iswarko Adalatma Outsiderko Bayan"

Essay is a one of the popular genres of literature in any topic. The word essay has been derived from the French word 'essai' meaning to attempt. In its modern sense, it is the most flexible and acceptable form of composition usually in prose, which may be of only a few hundred words. It can be used to discuss a variety of topics formally and informally. Its main purpose is persuasion. Its thesis tries to convince the readers as well as entertain them. It is addressed to a general reader. It is the area to fly freely with in the Jonson (1709-1784) thoughts "An essay is a loose sally of the mind an irregular, indigested piece, not a regular and orderly performance" (as cited in Kafle, 2006, p.56). Nepali great poet Devkota takes essay as a table talk. In this way essay is a composition in any topic in which the writer can freely give his view or opinion. It is subjective.

An anthology of essays "Ishwarko Adalatma Outsiderko Bayan" is written by Momila, one of the young modern female essayists of Nepal. In this collection there are 16 postmodern essays. It contains the conflict or interaction between two spirits which are in the writer viz. conditioning and un-conditioning. It is

the hit against social absurdity of dynamic and curious woman. So, she is one revolutionary and next an outsider. She is against the contemporary society. She expresses her disappointment on the sorrow of love. She addresses to the abstract than the concrete things in her essays. This is translated entitled in "An Outsider in the Court of God" by Kumar Nagarkoti, edited by Rajan Kumar Khatri and published by Nepali Kalasahitya Dot Com Pratishthan (Nepali Art and Literature Dot Com Foundation) in 2010. The research work was based on the original Nepali version of "Ishwarko Adalatma Outsiderko Bayan" and its translated version "An Outsider in the Court of God."

1.2 Review of Related Literature

Translation is now a days a very lucrative field for the research workers both professionals and non-professionals. It is because of the ever-growing importance and the close attachment of it with daily life. There are various research works on translation. Among them I studied the following researches:

Bhattarai (1997), in his Ph.D. thesis entitled " In other Words: Sense Versus Words as a Unit of Literary Translation (with Reference to Nepali- English Poetic Texts)" made an attempt to define translation process and product of translation of 50 contemporary Nepali poems into English and it also observed the processes difficulties, techniques of equivalence drawing on practical experience. He also identified the problems of equivalence in context of Nepali- English literary text translation. Wagle (2004), carried out a research on "Multiple Translation of Muna Madan from Cultural Perspectives." He evaluated the four translated versions of Muna Madan to each other and with source text Nepali. He found out 18 techniques employed in translating cultural words. He also examined the relation between different techniques. He concluded that the most widely used techniques were literal translation and couplet triplet quadruplet techniques for religious and socio-cultural terms. He did not find out the sentence level strategies in translation. it was only based on

the word level translation. In word level, he found only some mostly used techniques.

Rijal (2006) carried out a research on, "A Study of the Translated Cultural Terms in English Dailies: Techniques and Gaps." He listed Nepali cultural terms in English dailies and found seven translation techniques. He concluded literal translation as the most widely used technique while translating Nepali cultural terms into English. His study was also limited only in word level.

Bhandari (2007) carried out a research on "A Study on Techniques and Gaps in Translation of Cultural Terms: A Case of Novel Basain" and chose 200 different Nepali cultural terms and their corresponding translated (TL) words. He found ten different techniques of translating those cultural terms. Among them, literal translation was most widely used technique in his study. It was also based on some cultural terms but only translating cultural terms is not translation. It is more than that. Rijal (2008) carried out a research on "

Multiple Translation of Yo Hallai Hallako Desh Ho: A Study from Cultural and Linguistic Perspectives." He asked three people to translate it and examined the techniques used in three versions and found out ten techniques used while translating. Among them literal translation was the mostly used technique of translation of cultural word as well as major linguistic words. He also found that there was little agreement found among three English versions in employing the techniques in translation of cultural as well as linguistic words.

In this study the researcher went little more ahead than the earlier researchers i.e. cultural as well as some linguistic terms in translation. Similarly, Yonghang (2008) carried out a research entitled "Techniques of Translating Proverbs: from Cultural Perspective." She tried to find out translation techniques of different proverbs. She collected and translated different proverbs from the Limbu, the Newari and the Bantawa (Rai) languages into English. The task to translate proverbs from cultural perspective is more difficult than to translate cultural terms. In this research she found some techniques in the translation of proverbs. Bhandari (2009) carried out a research on " Techniques and Gaps of

Translation of Cultural Terms: A Case of Novel Rupmati." He selected 250 words and found eight techniques within five categories. He also concluded that literal translation as the most widely used and back translation as the least used techniques. In this research the researcher did the similar type of work as previous researchers.

Although there are many researches carried out on techniques and gaps in translating cultural terms having in stories, dramas and textbooks, poems, no research has been carried out to find the sentence strategies in the translation of essay collection entitled "Ishwarko Adalatma Outsiderko Bayan." My study analyzed the techniques found while translating essays in the sentence level as translation on the basis of sentence types, translation on the basis of voice, addition, deletion, reference in translation and sense in translation.

1.3 Objectives of the Study

The objectives of my study are as follows:

- a. To find out sentence level strategies in translation of "Ishwarko Adalatma Outsiderko Bayan" and sense in the translation.
- b. To suggest some pedagogical implications.

1.4 Significance of the Study

This research will be useful for those who want to do the researches on translation. It has wider coverage (a study of sentence level strategies in translation of essays as direct indirect and translation on the basis of voice etc.). So, my research will be milestone for them who want to do research on this field. Teachers and students of socio-linguistics, textbook writers, translators, etc. will take help from the finding of this study. The persons who are engaged in Nepali- English translation will be benefited from this study.

CHAPTER TWO

METHODOLOGY

The methodology that I followed in carrying out this study is described below.

2.1 Sources of Data

The study was based on secondary data.

2.1.1 Secondary Sources of Data

The total study is both the Nepali and English versions of the collection of essay "Ishwarko Adalatma Outsiderko Bayan" written by 'Momila' and translated by 'Kumar Nagarkoti'. The researcher studied and consulted the books, theses, articles, and journals etc. which are related to research work. Some of them were Catford (1965), Newmark (1988), Mukherjee (1994), Bhattarai (1997), Phyak (2005), Dhakal (2066BS) and so on.

2.2 Sampling Procedure

I studied Nepali (original) version and selected three essays using purposive sampling procedure and studied the translated versions of those three essays. Then, I selected 25 sentences from each of the essay and their equivalent translations in translated version non-randomly (Appendix A).

2.3 Tools for Data Collection

The researcher read and re-read the two versions (original and translated) of the essays to get required information. First he went through Nepali essays then selected 25 sentences from each essay and used them in a check-list to select translated sentences.

2.4 Process of Data Collection

I followed the following processes while collecting data:

- i. I collected the Nepali and English versions of the collection of essays "Ishwarko Adalatma Outsiderko Bayan" originally written by 'Momila' and translated into English by 'Kumar Nagarkoti' as "An Outsider in the Court of God".
- ii. I selected three essays from original (Nepali) version of the essay collection. Then, I selected 25 sentences from each of the essays.
- iii. I read the English version to find out the equivalences of those sentences and noted them against the transliteration.
- iv. I analyzed and evaluated the sentence level strategies in translation of each of the sentence in terms of voice, in terms of language function, sentence types, addition, deletion, reference and I analyzed whether the sense of the original text is taken or not.
- v. I showed those sentence level strategies in table and point out the techniques employed while translating those sentences.
- vi. I counted the frequency of different sentence level strategies of translation. (Sample is in Appendix)

2.5 Limitations of the Study

This research had the following limitations:

- i. The study was limited on three essays from the collection of essays "Ishwarko Adalatma Outsiderko Bayan." From those three essays I limited my study on 25 sentences of each of the essays.
- ii. It was limited on analysis and evaluation of the sentence level strategies in translation of each of the sentence in terms of voice, in terms of language function, sentence types, addition, deletion, reference and I analyzed whether the sense of the original text is taken or not.

- iii. It was limited only on two approaches to evaluation: statistical and anecdotal.

CHAPTER THREE

ANALYSIS AND INTERPRETATION

This chapter deals with the analysis of the data obtained from Nepali and English versions of the essay “**īśwarko adālatmā āutsāidarko bayān**” this essay is written by **Momila** and translated in to English by **Kumar Nagarkoti** and edited by **Rajan Kumar Khatri**. For the convenience of our study, the data has been analyzed and interpreted in different sub-headings.

3.1 Translation in Terms of Sentence Types

On the basis of the syntactic categories, sentences can be categorized in three types.

- a. Simple Sentence
- b. Compound Sentence
- c. Complex Sentence

3.1.1 Strategies in Translating Simple Sentences

Among the purposively selected 75 sentences, 28 were the simple sentences in the source language text (SLT). As translation is also a new creation, the translator has not confined him to the structures and sentences used in the SLT. Rather, he has changed the organizational pattern of the sentences. In doing so, he translated simple sentence into compound and sometimes complex too. The following table shows the actual frequency of the way simple sentence is rendered into TLT.

Table No. 1

Strategies in Translating Simple Sentences

Categories	No. of sentences	Per cent
Simple to simple	18	62.07
Simple to compound	5	17.2
Simple to complex	6	20.7

This table clearly illustrates that most of the simple sentences (i.e. 62.07%) were translated into English as simple sentences, while 5 (i.e. 17.2 %) were translated in to English as compound and remaining 6 sentences (i.e. 20.7%) were translated into English as complex ones. For example,

Simple to Simple

SLT: *timī ek jhilkā khuśīkā lāgi unnansaya jhadkā pidā dinchau*

TLT: you give a thousand strokes of pain for the sake of mere joy.

Simple to Compound

SLT: *ma jindagiko khulā luterā hū*

TLT: I am the terrible looter of the silent life but I deserve no ransom from the almighty death.

Simple to Complex

SLT: *sānī chutīmā āyeko belāyaṭī lāhuresāga fījkā din kākhko nānī chyāperai bhāgicha*

TLT: It is rumored. *S ni*, clutching her only infant child has eloped away with the British army who has returned for rainy holidays. It was the day of *Teej* and she made the breaking news.

3.1.2 Strategies in Translating Compound Sentences

Among the purposively selected 75 sentences, 23 (30.6%) were the compound sentences. Here also the translator freely enjoyed the SLT while translating. He translated compound sentences into compound as well as into complex ones. Out of 23 compound sentences, 17 were translated into compound (73.91%) and remaining 6 (26.1%) were translated into complex ones. This is illustrated by the following table.

Table No. 2

Strategies Used in Translating Compound Sentences

Categories	No. of sentences	Percent
Compound to compound	17	73.91
Compound to complex	6	26.1

For example,

Compound to Compound

SLT: *timīlāi maile ma bāta mukta garidiē, timī aba swatantra chau*

TLT: I set you free from my system. You are free now to celebrate your freedom.

Compound to Complex

SLT: *ma rātmā janmeki hū, janmadā ma adhik roekī thiē re*

TLT: I was born at night. Star-gazers often said of me:

“Nanu! You cried a lot when you mistakenly took birth in this world.”

Cried I, indeed a lot for I was born without any alternative choice. I wept rainy-flooded-river.

3.1.3 Strategies in Translating Complex Sentences

Out of purposively selected 75 sentences and the sentences categorized above, remaining 23 (30.6%) sentences were complex ones. Most of them (21) were translated into complex ones with a lot of addition and 2 were translated into

compound ones. While translating these sentences, the translator has translated freely focusing on sense, there was literal translation though. Different other resources were quoted beyond the sense of the original while translating them. For example,

SLT: *kārl mārks jasle sansārka lāgi sām̄yawādi sidhdant ek cheumā basera kordai gardā arko cheumā uhi chat muni āphnā santān bhokle cīcyāirahekā thie; ke unī āphnā pariwārkā lāgi ādamwar hoinan!*

TLT: Karl Marx, who propounded the theory of socialism, if reasoned from this line of thought, too, committed the similar crime.

The above rendered message can only be understood in relation to the text which had already been translated. So, it has anaphoric reference. But the original/Nepali version is complete in itself.

As stated above, there are a lot of additions in TLT while translating complex sentences. They were used to exemplify and to make concrete the matter. For example,

SLT: *āphaile āphailāi golī hānera mrit̄yusāga ladirahādā marne belāmā vyān gag ekjanā āphno bhāi ‘thiyo’ lāi angālo hālera bhanekā thie - “oho! marnu nikai kathin rahecha tara marnu bhandā bac̄nupo merā nimti kathin bhayo...!”*

TLT: And what to talk of Van Gogh! Even the suicide discarded his fate. He survived even after the bullets pierced his belly. During the struggle between life and death his only loving brother ‘Theo’ was with Gogh dying at his would-be-world famous partner brother. This spoke Van Gogh: O’ my brother! Dying is so painful! But for me living in this world has become unnecessarily painful rather than dying.

Complex into Compound

SLT: *pitrīsattāko samājīk najarmā chorīmānche vaera jīndagīlāī gajawsīta, mastasītai hānsērai utsawmāya banāī bācēkomā malāī āja yasārī aparādhīkā rupamā ubhyāīeko cha*

TLT: I am forced to stand in this witness box because they indicated me of living a life of different seasons.

In this example, the sentence in SLT is complex but it is compound in TLT.

3.2 Strategies in Translation in Terms of Voice

This section deals with the strategies adopted in translating sentences in terms of voice. In English there are two voices viz. active and passive.

3.2.1 Active to Active Translation

Active sentences are those in which the role of agent is major or s/he plays a dominant role in the action of the verb.

While translating active sentences, the translator translated most of the sentences into active voice. Out of the purposively selected 75 sentences 52 sentences (69.3%) were in active form and were translated into English as active ones. For example,

SLT: *nīścayanai ma kehī hū, timīpani kehī hau ra nai ta prem-ghṛna je hos timīsita sarokarhīn rahana sakīna*

TLT: Undoubtedly, I am something and you are too. That's why love or hatred whatsoever it be I can't live in terms of your absence.

In this example, the sentence in SLT is in active voice and is translated in to the same voice in TLT

3.2.2 Active to Passive Translation

Out of purposively selected 75 sentences, 13 (17.3%) active sentences were translated into passive voice in the TLT. The translator/transcreator freely shifted his attention from either of the sentence type. For example,

SLT: *gajab lāgcha māncheko nirīha mahatwakāncha dekhera*

TLT: I am ashamed of man's ambitions plus egos.

In this example, the sentence is in an active voice in SLT but translated into passive in TLT.

3.2.3 Passive to Active Translation

In the given two versions of the text, the translator opt for translating passive sentences into active focusing upon the subject matter than on the agent or the subject who performed the action.

Out of 75 sentences, only two sentences (2.67%) in SLT were translated into English (TLT) changing their voice. For example,

SLT: *ma āphnai sansārmā birāninchu*

TLT: I become alien to my soul.

In this example the sentence is in passive voice in SLT but translated into active in TLT.

3.2.4 Passive to Passive Translation

Out of 10 passive sentences purposively selected, the translator has translated 8 (80%) passive sentences into passive ones focusing on the sense and the subject matter of the source text. For example,

SLT: *yastā masinā kuralepani ma jhyāmmai choinchu ra parīkthā jasto āphulāi pidāpremkō wiśiṣṭha namūnāmā āropit garchu*

TLT: I am ever and always touched by such an instant moment and address myself to the grief-lain love which consoles me like that of a fairy tale.

In this example the sentence is in passive voice in SLT but translated into the same voice in TLT.

3.3 Translation in Terms of Language Function

From the functional point of view sentences are classified into four types. They are;

- a. Declarative/assertive sentence
- b. Interrogative sentence
- c. Exclamatory sentence
- d. Imperative sentence

3.3.1 Translation of Declarative Sentences

Most of the sentences out of purposively selected 75 sentences were declarative ones, i.e. total 62 sentences were declarative and while translating the translator has solely translated them into declarative ones. For example,

SLT: *sabai sākchiharukā amritwačan anusār nai ma asāmajik ra awyahārik mānche thiē bhanne kurāko puṣṭi bhaisakeko cha*

TLT: It has been bloodily approved that I was a complete unsocial and impractical human being...

In the above example, both the sentences are declaratives (Assertive)

3.3.2 Translation of Exclamatory Sentences

Out of purposively selected 75 sentences, 18 (24%) were exclamatory sentences. Exclamatory sentences were translated into exclamatory, assertive and interrogative as well.

Table No. 3

Strategies Used in Translating Exclamatory Sentences

Categories	No. of sentences	Per cent
Exclamatory to interrogative	2	11
Exclamatory to assertive	6	33.33
Exclamatory to exclamatory	10	55.55

The table has clearly exemplified that all exclamatory sentences were not translated into exclamatory. Rather, the translator has translated 2 sentences into interrogative, 6 into assertive and 10 into exclamatory. For example,

Exclamatory to Interrogative

SLT: *ke ma bakī jīwan wigat ghāuharule dieko pidako kchatipurṭi swarup bācna sakula!*

TLT: Can I live the meaning life in the remuneration given by the past injuries, wounds and woes?

In the above example, the sentence is Exclamatory in SLT but translated it into interrogative in TLT.

Exclamatory to Assertive

SLT: *jhareko phūlko nāmmā śok manāera āgāmi rituko bahiskār garirahādaina rahecha mānche!*

TLT: a man seldom denies the fragrance of forthcoming season in the name of fallen flowers.

In the above example, the sentence is Exclamatory in SLT but translated it into assertive in TLT.

Exclamatory to Exclamatory

SLT: *jasari choyo timi, ma ra jindagi utsawmaya lāgirahyo...!!*

TLT: and the way you touch me, embrace me and kiss me glorify my sacred heart. You became my festival and I became the festive celebration of my life and my existence too...!!

In the above example, the sentence is Exclamatory in SLT but translated it into in the same type in TLT.

3.3.3 Translation of Imperative Sentences

Out of 75 selected sentences, 3 (4%) sentences were imperatives. And they were translated these sentences differently.

Table No. 4

Strategies Used in Translating Imperative Sentences

Categories	No. of sentences	Per cent
Imperative to conditional	1	33.33
Imperative to assertive	1	33.33
Imperative to imperative	1	33.33

Among them only one sentence is translated into conditional,

Imperative to Conditional

SLT: *yasmā tapāī ajha āphnā cāritrik pramāṅharu pes garna saknuhuncha*

TLT: If anything left, you can present for your proof.

In the above example, the sentence is imperative in SLT but translated it into conditional in TLT.

Imperative to Assertive

SLT: *kalāko yasai anubhawagrasta priṣṭhamā ma āphnai surtālle jiuna cāhānchu!*

TLT: In these wounded pages of art, I love to live my life in its own melody and rhythm.

In the above example, the sentence is imperative in SLT but translated it into assertive in TLT.

Imperative to Imperative

SLT: *yahi nera sarwagnyāta kāran (īśwar) bhaera hoina, alpagnyāta karya (mānche) baera āphai tebalmā wiwaraṇit hunuko majā gungunāuna sakū, jhumna sakū...!*

TLT: here in this abode let me not be defined as an omnipotent cause (God), but let me sing the song of my life being an ordinary cause (man) the song of my sentiments...

In the above example, the sentence is imperative in SLT but translated it into in the same type in TLT.

3.3.4 Translation of Interrogative Sentences

Only two interrogative sentences were used in the original text and the translator has translated these all into interrogative form. Mostly exclamatory sentences were used which were translated into English as interrogative sentences. For example,

SLT: *yo paramparāgat maryādāko sīmā ke holā?*

TLT: My lord! What is the boundary of the traditional vow?

In the above example, the sentence is Interrogative in SLT but translated it into the same type in TLT.

3.4 Translation of the Sentences in Terms of Other Features

Here, the researcher has taken into those factors which are inevitable features of any translational processes.

3.4.1 Addition

As translation is also a transcreation, i.e. new creation in its own, the translator has freely translated by adding a lot of information. It makes the translated text informative as well as readable. A lot of information was added either in relation to the text or in relation to the original text. The translator has used the elaboration technique whenever the sense of the source language is focused. He even quoted other resources. For example,

SLT: *ma gambhīr nabhaeko prasangalāi liera yas adālatmā nikai gambhir bahasharu bhae ra malāi hāso uthyo*

TLT: too many questions arose of me in this courtyard. Serious discussions were held among the jury of members of my being so serious. And I laughed a lot.

“Riders Digest” says laughter is the best medicine. (p.109)

The last sentence quoted above had been used as an illustration to whatever has been said above. But there are certain sentences which are added without such reference. For example,

TLT: I had been an ancient follower who never gets intoxicated with ever blossoming beauties of a blue flower. (p.111)

This sentence was added without any source language sentence in target language there were many extra words those were added while translating the text.

3.4.2 Deletion

Items are deleted when they are compensated for by other elements in the TLT. Generally this is true in word level translation. However, words/sentences or items are deleted in every sorts of translation. While going through the translated version and the original a lot of sentences were found that were deleted. But they were not compensated for by any other means. It is perhaps the translator thought them unnecessary. But the translator should not have done so. Meaning cannot be a complete until and unless we compensate for the loss of the items. Deleting only one word or a clause is common phenomenon in each and every translational work. But deletion of the entire sentence is not acceptable. But among purposively selected 75 sentences, the following sentence is deleted in TLT while translating it.

SLT: *āphnai manko parityakta samwedanā aswīkrit dṛiṣṭile grahaṇ garnumā kunai anyathā hunechaina tāki āgāmi sapanāharu kasaikāpani kasaigari āphnai ānśumā bagne chaina*

3.5 Reference in Translation

References are those items referring back to something earlier or later in the text. Out of 75 sentences, 5 sentences had references. They were either anaphoric or cataphoric. The translator has translated the sentences without references in SLT with reference in their corresponding English form. For example,

SLT: *pheri māncheko wāstawik jīwan bhannu nai ta mānchekai antardṛiṣṭi bhariko kalā ho; jo sāmājik dṛiṣṭiko wyawasthāmā kahā wyawasthit cha ra! wyawasthit jasto dekhieko mātra na ho!*

TLT: Nonetheless, man's true life is an art of insight of inner soul that hardly fits into the social fabric, but only seems so.

In other cases, he has maintained the reference as they were in the original. In the above example, in TLT, the meaning of 'so' each in the previous sentence. The sentence in the SLT is complete without any reference, but the translator has added such reference there.

3.6 Sense in Translation

It is believed that any piece of translation should not miss the entire meaning of the original. This is the quality of a good translation which every translation should aspire to have. The present text (TLT) has the grip of the sense at hand in most of the cases but sometimes it has lost the grip which leads the entire meaning of the original and it seems to be out of track. For example,

SLT: *kalāko yastai anubhawagrasta pristhamā ma mero jīndagī merai surtālle
jiuna cāhānchu*

TLT: In their wounded pages of art, I love to live my life in its own melody and rhythm.

The translator has not been able to grab the entire meaning of the original in the given example because experiences may not always be pitiful which the word wounded refers to. 'anubhabh' is a cover term which compiles both sorts of meanings, either positive or negative. But the translator has discarded this fact. In the same way the following statement has also gone out of track.

Dear sorrow!

I died Tomorrow! (p.9)

The original sentence of this example was not in SLT. Nobody can predict the entire meaning of the above stated statement. The way the constituents have been conglomerated is also ridiculous. This is also one of the examples of the case of addition too.

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

4.1 Findings

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

- a. There was the prevalence of the simple sentences in the source text and while translating them the translator translated most of them (62.07%) into simple ones while 17.7% simple sentences into compound and even into complex ones (20.7%).
- b. While translating compound sentences, the translator translated 73.9% sentences into compound while remaining 26.1% into complex.
- c. Similarly, while translating complex sentences the translator translated them solely upon the complex ones except in some cases. But while doing so the translator added a lot of information even following other resources.
- d. Out of 75 sentences 52 (69.3%) sentences were in active voice and while translating them the translator translated 39 (75%) sentences them into active voice. On the other hand, 13 (25%) active sentences were translated into English in passive voice.
- e. Out of 75 purposively selected sentences, only 2 passive sentences in SLT were in translated into active voice in TLT while out of 10 passive sentences 8 (80%) were translated into passive English counterpart.
- f. Out of 75 sentences 62 (82.61%) sentences were declarative sentences and while translating them the translator translated them solely into declarative ones. But exclamatory sentences were found to be translated even into interrogative and assertive sentences as well. Out of 18 exclamatory sentences, 2 (11.11%) sentences were translated into

interrogative, 6 (33.33) into assertive and remaining 10 sentences into their exclamatory counterparts.

- g. Out of 3 imperative sentences, one sentence was translated into conditional, one into assertive and next into imperative. While all three interrogative sentences were translated into interrogative counterparts in English.
- h. As translation is a new creation in itself, a lot of information was found that had been added with or without any reference. The translator even quoted other resources. For example,

“Readers Digest” says laughter is the best medicine. (p.109)

- i. While observing sentence level strategies in translation, the researcher has found that even the sentences were deleted without compensating the sense/meaning. For example,

*āphnai manko parityakta samwedanā aswīkrit driṣṭile grahaṇ
garnumā kunai anyathā hunechaina tāki āgāmi sapanāharu
kasaikāpani kasaigari āphnai ānśumā bagne chaina*

- j. References were even taken into consideration while translating. Out of the selected sentences 3 sentences were found to have reference in their translated form but they were not in SLT.

- k. The poetic language of the original sentence was changed into prosaic one without losing the crux of the original.

- l. Mostly, sense was focused while translating but it was even found that the entire meaning of the original was found to lose. For example,

*kalāko yastai anubhawgrasta priṣṭhamā ma mero jindagi merai surtālle
jiuna cāhanchu* (In these wounded pages of art, I love to live my life in its own melody and rhythm).

- m. Even grammatically unacceptable sentences were found that had been used. For example,

Dear sorrow!

I died Tomorrow. (p.9)

4.2 Recommendations

- a. Translation is a bilingual activity so it needs bilingual and bicultural expert to get perfect translation.
- b. Simple sentences are easily understood, so attention should be focused on translating any text using simple text.
- c. The translator should not confine himself/herself to literal translation since translation itself is a new creation in itself but as far as possible information should not get lost.
- d. In sentence level translation, a translator can translate by changing the syntactic structure of the original.
- e. The translator should be careful while employing the deletion technique. It distorts the concept of SL text. It would be better to provide definition or addition instead of deletion.
- f. The translator should not use whatever words available in the dictionary. The translator should select the word looking it in the thesaurus to get the correct equivalent term.
- g. The translator should be careful to avoid mistranslation. He/she should read, re-read the text, consult bilingual dictionary, if necessary and present the exact term in translation.
- h. The poetic language can be changed into prosaic one without losing the original flavour.

Appendix

Evaluation of the Sentence Level Strategies in Translation of the Essays

S.N.	Source Language	Target Language	Type of Sentence (Function)	Type of Sentence (Structure)
1.	<i>ke ma bāki jivan wigat ghāuharule dieko pidāko kchatipurṭiswarup bācna sakūlā!</i>	Can I live the meaning life in remuneration given by the past injuries, wounds and woes?	Simple to simple	Exclamatory to Interrogative
2.	<i>ke dukha wigyapan ho ra!</i>	Is misery an advertisement?	Simple to simple	Exclamatory to Interrogative
3.	<i>timi ek jhilkā khusikā lāgi unansaya jhadkā pidā dinchau</i>	You give a thousand strokes of pain for the sake of mere joy.	Simple to simple	Assertive to assertive
4.	<i>tyo udāsi mero jiwanko thiyo</i>	The badness was embroidered with my youthful age.	Simple to simple	Assertive to assertive
5.	<i>ma tinai arthako unmādmā chu</i>	I'm awakened with the new, foreign meanings.	Simple to simple	Assertive to assertive
6.	<i>aba ta pīdaprem mero lat nai bani sakeko cha</i>	Now I am habituated with own grief- I ain love.	Simple to simple	Assertive to assertive
7.	<i>aja sapanāmā timile malai prem garchu bhanyau</i>	You came into my dream and confessed your love to me. You whispered into my ears, I love you.	Simple to Compound	Assertive to assertive
8.	<i>ma jindagiko khula luterā hū</i>	I'm the terrible looter of the silent life but I deserve no ransom from the almighty death.	Simple to Complex	Assertive to assertive
9.	<i>ek sāj āphnai maun surtālmā nadi cūpāp bagiragethyo</i>	Let me take you towards a river. It was one of the windy winter evenings. I stood beside the bank and watched the river flowing in its own rhythm.	Simple to Complex	Assertive to assertive
10.	<i>ma aphnai sansārma birāninchu</i>	I become alien to my soul.	Simple to Simple	Assertive to assertive

11.	<i>malāi yas kathgharāmā ubhyaieko cha</i>	I am dragged into this witness box...	Simple to Simple	Assertive assertive
12.	<i>tapāiko yas stetemēt lāi ma biśeṣ smarāṇ garchu</i>	Your just said statement is registered into my mind.	Simple to Simple	Assertive assertive
13.	<i>ma asal patnī pani banna sakīna</i>	As a wife I became good for nothing. I could not become a loyal life.	Simple to Compound	Assertive assertive
14.	<i>jhareko phūlko nāmmā śok manāera āgāmi rituko bahiskar garirahādaina rahecha manche</i>	A man seldom denies the fragrance of forthcoming season in the name of fallen flower.	Simple to Compound	Assertive assertive
15.	<i>sānī chuttīma āeko belāyati lāhuresāga tījka din kakhko nāni čyaperai bhāgicha</i>	It is rumored. Sani, clutching her only infant child has eloped away with the British army	Simple to Complex	Assertive assertive
16.	<i>eutā udas din ahile ma samjhirahechu jun din ek janā jawān ketāle ātmahatyā gareko thiyo</i>	I am hunted by a gloomy day. A melancholy day when a young boy committed a suicide.	Simple to Compound	Assertive assertive
17.	<i>uttar ādhunik wikhandan prati hamro sa-sammān wimatī bhane rahena</i>	Post-modern plus post mortem! Of thoughts and relationships! Yes we deny nothing.	Simple to Compound	Assertive assertive
18.	<i>mero anubhuti chičolna merai kathit premīle pani sakenacha</i>	Even my soul-mate was far from experiencing my feelings. My lover! What are made up of? Made of flesh or soul? Or of flesh and soil?	Simple to Complex	Assertive assertive
19.	<i>yatharthamā mero adhik dukha aru kasaisaga samwandhit chaina</i>	My pains are all mine, mine alone. They are not associated with others.	Simple to Compound	Assertive assertive
20.	<i>kalako yastai anubhabhgrasta priṣthamā ma mero jīndagi merai surtalle jiuna cāhanchu</i>	In these wounded pages of art, I love to live my life in its awn melody and rhythm.	Simple to Complex	Assertive assertive
21.	<i>tīmisāga mān dukhnu, ghurki, āgrahako kunai aučitya rahalā ra!</i>	There ain't no use of my loathing and complaint with you.	Simple to Simple	
22.	<i>pheri nirdhakka nidāera suryale kasailāi parkhane pani ta hoina</i>	The soul does not wait at all for the sound sleepers.	Simple to Simple	Assertive assertive

23.	<i>wasantako ābhās charne kokilkanthako hatyā garecha thihile</i>	Frost has strangled the voice of Nightingale-the voice which spreads the vows of forthcoming spring.	Simple to Simple	Assertive assertive
24.	<i>premonmyāṣ pyālāmā madira chaḥalkiejasto ma yasai jathabhavī jhankṛit chu</i>	Like divine wine splashes upon the deity-cup I am echoed everywhere.	Simple to Compound	Assertive assertive
25.	<i>jasarī choyo timī, ma ra jindagī utsawamaya lagirahyo</i>	And the way how you touch me, embrace me and kiss me glorified my sacred heart. You become my festival and became the festive celebration of my life and of my experience too...	Simple to Complex	Assertive assertive
26.	<i>āja timro iswarko adālatmā ma merā āphnai swikṛit pristhabhumi sahit yasari ubhieki chu</i>	I am a convicted culprit standing in the confession box of your so called God to admit my undeserved punishment.	Simple to Complex	Assertive assertive
27.	<i>wakil jyu le ma māthi gambhīr nabhaeko ārop lagāunu baheko jun hāsyāspad ārop lagāunu bhaeko cha</i>	And the yellow mustached attorney has just spent his short, valuable speech by blaming me that I was not a serious human being; I suppose this is funny black rumored.	Compound to Complex	Assertive assertive
28.	<i>merā najarmā mamāthī lagaieka sārā āropkā wisayaharu bakamphuse hun</i>	Whatever blames are imposed upon me; I'd say they are completely nonsense.	Simple to Complex	Assertive assertive
29.	<i>ek sājh nadī āphnai surtalma čupčap bagiraheko thiyo</i>	Let me call you towards a river. It was one of the windy winter evenings. I stood beside the bank and watched the river flowing in its own rhythm.	Simple to Complex	Assertive assertive
30.	<i>timīlai mānchele nai taswīr, murti ra mandirmā kaid gareko cha</i>	Human beings have given you a shelter and lodging in a solitude room of temples and churches and masques and shrines and monasteries.	Simple to Complex	Assertive assertive
31.	<i>gajaw lāgcha māncheko nirīha mahatwakācha dekhera</i>	I'm ashamed of man's ambitions and egos.	Simple to Simple	Assertive assertive

32.	<i>āphna samjhanākā atītkā bagaiĉabāta sāyadai bhāgcha mānche</i>	One rarely escapes the shadows of memories.	Simple to Simple	Assertive assertive
33.	<i>yasmā tapāī ajha āphnā ĉaritrīk pramānharu peś garna saknuhuncha</i>	If anything left, you can present for your proof.	Simple to Simple	Active to Exclamatory
34.	<i>malāī oĉhyān nyāno pārne kewal sādhan banāīyo</i>	I became a good tool to warm his bed.	Simple to Simple	Assertive assertive
35.	<i>sabaibhanda sāno hunuko karan maile unīharuko śat pratiśat āgnyā pālan garnu parthyo</i>	Being the youngest, I was supposed to carry out each and every order they said.	Simple to Simple	Assertive assertive
36.	<i>kahilekahi mahatwakānchāko pahād agliera ek tamāsko bhai rahanča</i>	Sometimes when the mountains of desires take its uncanny height, any hearts get confused.	Simple to Complex	Assertive assertive
37.	<i>pheri pani ĉait phulyo, baisakh bās āyo</i>	Once again the spring blossomed calling the April whisper among the newly garmented trees of sweet memory.	Simple to Complex	Assertive assertive
38.	<i>pohor sālko ĉaite hurīmā udhdale widhuwā banāiera phunga udeki sānīko manko rang yaspatak bhane hurile bitholna sakenacha</i>	Last year, yet it was the yester tear of war-torn moments when Sani's heart was mercilessly murdered and crushed by the April hurricane living her like a dilapidated house. But her heart remains cool this year in the April breeze.	Complex to Complex	Assertive assertive
39.	<i>ra yatīkhera ma sahadharmi jhajhalkomā jīwankā hajāraū abhiśapta sargaharu pār gariraheko chu</i>	... and this moment, I feel I am shot by the boomerang of her charm memories.	Simple to Simple	Assertive assertive
40.	<i>aĉānak astītwa praśnahaaruko sparśale antermā katai tarangit hunchu ra bhayānak ānandabiĉ gītā, mundhum siranī hālera nidāūchu ra ānandamai nīd, adhyāro ra sapānā ĉiĉolera katai wasantako phūl phulāūchu tara katai hridayamā hurī tuphān ĉaldai rahanča</i>	All of a sudden, I am moved by the mystery of existential interrogation and in the midst of celestial joys of sleep pillowed upon the Geeta and the Bible and the Koran. For me dream is a sweet mediation where I conquest the forbidden city of my temptation plus magic reality. Sometimes, somewhere I garden the first flower of the spring yet I	Complex to Complex	Assertive assertive

		sometimes drifted away by storm and hurricane...		
41.	<i>āphāile āphāilāi golī hānera mṛitusāga ladirahāda marne belāmā bhyān gagle ekmātra āphno bhāi thiyo lāi angālo hālera bhanekā thie-oho! marnu nikai kathīn rahecha tara marnu bhandā bačnupo merā nimti kathin bhayo</i>	And what to talk of Van Gogh! Even the suicide discarded his fate. He survived even after the bullet pierced his belly. During the struggle between life and death only loving brother Theo was with Gogh dying at his would-be-world famous partner brother. This spoke of Van Gogh: O' my brother! Dying is so painful! But for me living in this world become unnecessarily painful rather than dying...	Complex to Complex	Assertive assertive
42.	<i>aba ta timilāi sahajai bhanidiēki āja paśupati āryaghātmā lās jalāiraheko dekhā malāi tyati dukha nalāgnumā sāyad mṛityu sunnū ra dekhnūmai bāni parechu kyāre</i>	Here I say what I felt at ease when I am to tell about my disassociations with the lucrative emotions that I felt no pain no suffering at seeing the dead bodies in the crematorium of the Aryaghat.	Complex to Complex	Assertive assertive
43.	<i>gahīrdo sājh, pūrna cāndrale āratilāi madhur ālingan gariraheko sundar prahar hāmī bhandā agādiko bas bhane ghatbāta malāmī pharkirahekā rahechan</i>	The deepening sick night the earth embraced delightedly by the bridal moon. A bus carrying mourning passengers of us speeding downwards. They were the people coming from funeral right. From the crematory ghaat.	Complex to Complex	Assertive assertive
44.	<i>kehī chin adhura ičchaharu korieka kiringmiring kurup atripta anuhār narakkai akhālāi herna anurodh garchu tara phagad sadā mṛityuko rahasyama pūrīna manjur chaina</i>	My face is doubted with uninstalled chasing dreams I allow it to watch the eyes of inferno. Yet I am not prepared to be buried beneath the mystery of uncanny death.	Complex to Complex	Assertive assertive
45.	<i>yasta masina kuralepani ma jhyāmmāi choinchu ra parikathajasto aphulāi pīdāpremko wisiśtha namunāmā āropit garchu</i>	I am ever and always touched by such an instant moment and address myself to the grief-lain love which consoles me like that of a fairy tale.	Complex to Complex	Assertive assertive
46.	<i>āgāmi kunai dauḍmā durdānta durghatit vaēchu bhanepani ma bhitra cētanako ajha wiśiśtha</i>	If I were to victimized, wounded in any remote future, then I would simply be orchestrated,	Complex to Complex	Assertive Condition

	<i>jhankār prasārit hunecha</i>	symphonized into the celestial conscience.		
47.	<i>bhanaũ bhane wāstāw mai mero ātmīya ādhyāroprati malāi kunai aphasos chaina</i>	To speak of, I feel low at incompleteness if I am to joy I don't have any regret on my own beloved darkness.	Complex to Complex	Assertive assertive
48.	<i>bhagawān ra bhagawān banna cāhaneharu bhrasta bhae bhanepani satya bhrasta chaina</i>	Gods and many demy-gods, pseudo gods plus humans who are manifested into the gods may be corrupt. But confined as I am...truth can never be corrupt.	Complex to Complex	Assertive assertive
49.	<i>timī malāi sahuliyatko prem garchau tara ma timilāi prem hoina sammān garchu; mero āsākti hoinau tara swīkar garchu</i>	Better call a concession- love is what you do on me. And I do not love but respect you. You are not my infatuation; still I accept you.	Complex to Complex	Assertive assertive
50.	<i>timī baraph bhaera barsinechau ma saita ko ghadā bhaera ubhinechu ra timīsangai cīsinechu, paglinechu, śunyama...</i>	You will shower down like dancing snow and I will dance with you getting colder and colder and freezing more. And the time comes when we melt. Both of us. Yet both of us melt and vanish into darkness of the void...!!	Complex to Complex	Assertive assertive
51.	<i>adhuro āryasatyako chāyāmā sādhai sādhai pher pardorahecha manche ra purnatāko prayāsmā yug dekhi atripta jivan ghisardai mancheko bhidbata alagiera u kahile mandir, kahile masjid kahile cē ta kahile gumbā saśarir dhāirahecha, bhautāirahecha</i>	There lies vast difference between the shade of incompleteness and the shadow of semi-truth where man gets deceived. In an effort to achieve the wholesomeness of existence dragging the unsaturated life and excluding himself from the crowd of demons and devils, he sometimes visits temple, sometimes masque, at other times church and sometimes monastery or else synagogue.	Complex to Complex	Assertive assertive
52.	<i>yahīnera sarwagnyātā kāraṇ (īśwar) bhaera hoina, alpagnyātā kārya (mānche) bhaera āphai tebulmā wiwaranit hunuko majā gungunāuna sakū, jhumna sakū...!</i>	Here in this abode, let me not be defined as an omnipotent cause (God), but let me sing the song of my life being an ordinary cause (man), the song of my sentiments...	Complex to Complex	Assertive assertive

53.	<i>nisāyanai ma kehi hū, timi pani kehi hau ra nai ta prem ghrina je hos timīsita sarokarhīn huna sakīna (5)</i>	Undoubtedly, I am something and you are too. That's why love or hatred whatsoever it be I can't live in terms of your absence. (5)	Complex to Complex	Assertive assertive
54.	<i>timī jarjar bṛidhda hudainau kyāre tara jawān ta hunchau ni!</i>	You are not subject to a mocking of man but you can retain creamy youthfulness.	Complex to Complex	
55.	<i>timīlāi maile ma bāta mukta garidiē, timī aba swantra chau</i>	I set you free from my system. You are now free to celebrate your freedom.	Compound to Compound	Assertive assertive
56.	<i>timī jastai ma pani brahma ra jagat, atmā ra śarirlāi alagyāera herna cāhānna kamtimā āphnai lāgi</i>	Like you I cannot detach the eternal spirit from mortal world and soul from body. I cannot bear such scene at least for myself.	Complex to Complex	Assertive assertive
57.	<i>timīle sunyau! bharkhar maile merā anubhawharu ma sāga marnechan bhanera dāyarīmā not garē</i>	Did you hear? Did you hear that I have just written in my diary that my experience would die along with you?	Complex to Complex	Assertive Interrogative
58.	<i>yasarī mausam badalinusāga ek yug biteko anubhawle prem ra pīdako ek uḥchawāsmā samarpit huncha</i>	A decade passes with the change of the season. With the passing seasonal experiences our love and pains take refuse to a great void.	Complex to Complex	Assertive assertive
59.	<i>ma rātmā janmeki hū, janmadā ma adhik roekī thiē re</i>	I was born at night. Star-gazers often said of me: "Nanu you cried a lot when you mistakenly took birth in this world." Cried I, indeed a lot for I was born without any alternative choice. I wept a rainy flooded river.	Compound to Complex	Assertive assertive
60.	<i>jhamakka sājhma īśwarko amaratwapīdale anubhawgrasta bhaē, najikaiko cīhan ghāribāta bhyān gogko prem niwedan sunē</i>	The eternal grief of God wounded my starry night, I heard a love call of Van Gogh from the nearby graveyard.	Complex to Complex	Assertive assertive

61.	<i>rittinuma ma alikati bālyakalmā rittie, alikati jawānimā rittiē, alikati dubaiko samayakahānimā rittie ra yatikhera yinai lekhanimā rittirahechu</i>	I emptied myself in my childhood, much more in my youthful days and now I am emptying in these writings.	Complex to Complex	Assertive assertive
62.	<i>pirtrisattāko sāmajik najarmā chorimānche bhaera jindagīlai gajawsita, masta sitai haserai utsawmaya banāi bāčekomā malāi āja yasarī aparādhika rupmā ubhyāieko cha</i>	I am forced to stand in this witness box because they indicated me of living life of different season.	Complex to Complex	Assertive assertive
63.	<i>ma gambhīr nabhaeko prasngalāi liera yas adālatmā nikai gambhīr bahasharu bhae ra malāi hāso uthyo</i>	Too many questions arose of me in this courtyard. Serious discussions were held among the jury of members of my being not so serious.	Complex to Complex	Assertive assertive
64.	<i>jīwankā anugraha, prem, upahar, aśīrwad ewam akalpanīya bahulatthīpandwara santusta chu</i>	Yet I am blessed with life's inspirations, gifts, love and pray.	Simple to Simple	Assertive assertive
65.	<i>tyaso ta yas adālatmā ma sa-ijjat riha bhaē bhanepani yahāharule malāi pagalnai bhannu hunecha ra bhanna saknuhuncha</i>	It is obvious that even if I am build or set free from this court with honour and dignity, you would still call me a lunatic, a complete lunatic.	Complex to Complex	Assert to Asser.
66.	<i>pherī mancheko wāstawik jīwan bhannunaita mānchekai anterdrīṣṭi bhariko kalā ho; jo sāmājik drīṣṭiko wyawasthāmā kahā wyawasthit cha ra! wyasthatit jasto dekhieko jasto mātra na ho!</i>	Nonetheless, man's true life is an art of insight of inner soul that hardly fits into the social fabric, but only seems so.	Complex to Complex	Excl. to A
67.	<i>maryādā swayammā jhuto ewam asatya rahanna tara maryādākā nāmmā jaba jaba hāmrā nitānta waiyaktik anubhūtharulāi kulčera, dhākerā nikamma ewam jhut sāwit garchaū; maryādā swayam nikammā ewam jhut sābit huncha</i>	Standard in itself is neither true nor false. Absolute meaning is falling apart.	Complex to Compound	Asser. to Asser.

68.	<i>tapāī mero ke nirṇaya garna saknuhuncha! tapāī swayam lacār, wiwas ani yas bhandā para sansaranhīn paramparawadī hunuhuncha</i>	You are traditionalist my lord! How could judge my sins when you are so miserable, biased and captivated?	Complex to Complex	Asser. to Inter.
69.	<i>merī shradhdeya āmāle yahāharu samakcha aphno gharpariwarlai mainas garera khali aruko jati banne swabhawka karan merā lāgi yo kahilyai priya banina bhanera śpaṣṭa jaher garisaknu bhaeko cha</i>	My loving mother in a clear tone has already spoken to about my not being a good daughter. Indeed I have never been a good daughter. Further, she quoted me by stating that I had never been her love.	Complex to Complex	Asser. to Asser.
70.	<i>karl marks, jasle sānsārkā lāgi samyawādī sidhdānta ek cheumā basera kordai gardā arko cheumā uhī chatmuni āphnā santān bhokle cīcyāirahekā thie; ke unī āphnā pariwārka lāgi ādamwar hoinan!</i>	Karl Marks, who propounded the theory of socialism, if reasoned from this line of thought, too, committed the similar crime.	Complex to Complex	Assertive to assertive
71.	<i>āphnai manko parityakta samwedanā aswīkrit driṣṭile grahaṇ garnumā kunai anyathā hunechainna tāki āgāmi sapanāharu kasaikāpani kasaigari āphnai āśumā bagne chainan</i>		
72.	<i>yo paramparagat maryadako simana ke hola?</i>	My lord! What is the boundary of the traditional vows?	Simple to Simple	Int. to Int.
73.	<i>tara priya aparādhī yo chon ju ko rahecha? yaslāī yas bakhat kina samjhina cahānuhuncha?</i>	But, dear criminal, who is this Chaung-Tzu? Why do you want to recall this guy in this meditation?	Compound to Compound	Int. to Int.
74.	<i>tyasmā pani lagattai wiwāhakā lāgi sajeki dulaḥī dekhḍā bhanū merā ākhā naḥāherai tyatai tira modiyechan</i>		
75.	<i>sabai sākchīharukā amritwaḥan anusār nai ma asāmajik ra abyawahārik mānche thiē bhanne kurāko pusṭi bhaisakeko cha</i>	It has bloodly approved that I was a complete unsocial and impractical human being.	Complex to Complex	Assertive to assertive

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