

# CHAPTER - ONE

## INTRODUCTION

### 1.1 General Background

Language is the most highly developed and most frequently used means of communication through which we, human beings express thoughts, inner feelings, emotions in our daily life. It is human species- specific phenomenon which is characterized by unique features. I believe human is a social being because of the specific property i.e. the language they possess. It is such a cannon which helps us to think, interpret, perceive and express about the real world. Language, in the process of communication, gives a clear picture of the world. Almost all of the human activities (reading, speaking, exploring etc.) are carried out through the language. One of the factors to have achievements in scientific discoveries, human civilization, and developmental constructions is because of the language we use. We can hardly imagine the world without language.

Different scholars defined language in different ways; according to Sapir (1921), "Language is primarily human and non-instinctive method of communicative ideas, emotions and desires by means of a system of voluntarily produced symbols" (p. 8). To Block and Trager (1942), "A language is a system of arbitrary vocal symbols by means of which a social group co-operates" (p. 5).

From the above definitions given by various scholars, what we can say is that language is a system of sounds and words which is widely used to communicate by human beings. In other words, it is a system of communication which consists of a set of sounds and written symbols used by the people for talking or writing.

While speaking about the use of language, it vividly fulfils two functions or it is used especially for two broad purposes: specific and general. Language as a specific purpose is a programme of instruction in which the contents and aims of the language used are fixed by specific needs of a particular group of language users. But on the other hand, language as a general purpose is a programme which aims to general language proficiency. Within this, there are specialized users who share a common pragmatic range wherever in the world they are and whatever the speech community they belong to. So language has great importance because of its functions it fulfils.

### **1.1.1 Translation: An Introduction**

Translation is the process of conveying 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 product or result of this. It is just a technique of information transfer from one language to another language. It is a difficult task to define translation theoretically because of the influences by linguistic theory, philosophical tenets, literary convention, types of texts, medium involved in translation etc. It has such wider coverage that no disciplines and areas remain untouched with translation.

Newmark (1988) defines translation, "rendering the meaning of a text into another language in a way that the author intends the text"(p. 5).

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

Defining translation is a difficult endeavour. It is a relative activity so it is also defined relatively. Translation not only moves around linguistic hemisphere of

expression but also transfers cultural values or construct along with linguistic insights. So, a good translator must not only be a bilingual but also a bicultural.

Any translator, in his translations tries to reflect the original text. Their efforts are targeted to maintain the equivalence between SL text and TL text. So the translator should try to choose close equivalent terminologies. But, due to some linguistic and non linguistic factors, meaning is sometimes lost in translation. Not only this, there may be different variety of text such as literary, philosophical, cultural, economic, scientific, legal, etc. which requires an awareness of theories and principles of those disciplines in their translations. So, the definitions of translation vary depending upon how its affiliation to certain disciplines is subsumed.

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

Translation is an activity of enormous importance in the modern world and it is a subject of interest not only to linguists, professional and amateur translators and language teachers but also to electronic engineers and mathematicians. Books and articles on translation have been written by specialists 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). Translation for the texts, either it is literary or scientific, is equally important. Translation grows the texts' significance and introduces to the readers with various cultures etc.

Translation is an instrument to transmit culture and truths. Language is context-bound and to understand meaning of a text and contextual factors. One of the factors of translation is culture, should be judged and observed in depth. Viewing importance of culture in translation, in recent years there has been a

shift in translation studies from linguistically-oriented approaches to culturally-oriented approaches.

Though it has great importance, it can not be far from criticism. Nida (1964) in his seminal book 'Towards Science of Translation ... Nevertheless men have not always despaired of translation. For it has at least some advantages, even though as some have said 'Nothing improves by translations except bishops.' Even so, Fitzgerald (1903 p. 100) would contain that 'A live sparrow is better than a stuffed eagle'. Though a translation may be like old wine in new bottles or a woman in man's clothing but the result can be both tasteful and alive, despite the judgment of early Renaissance Italian writers, who contended that translations are like women homely when they are faithful and unfaithful when they are lonely.

The scope of translation has been increasing in different fields for different purposes as literary, academic, scientific and technological, etc. The scope of translation studies is very broad. Almost all the linguistic fields are surviving with translation. Information of the 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 clues to nature and sources of errors.

### **1.1.3 Techniques in Translation**

Translation is the product of rendering or transferring or translating the meaning or message of one language into another. It is a bilingual activity. There are two languages involved in translation. Among them, from which language we translate is source language and the language into which language the message is being translated is the target language. Various scholars have suggested various techniques of translating cultural terms. Newmark (1988) states 12 different translation procedures such as:

1. Transference
2. Cultural equivalent
3. Neutralization
4. Literal translation
5. Label
6. Naturalization
7. Componential analysis
8. Deletion
9. Couplet
10. Accepted standard
11. Paraphrase
12. Classifier (p. 103).

There is no doubt that it has a number of techniques or procedures of translating cultural terms. There is no any single procedure which is absolutely helpful to produce a perfect translation without any gaps. In course of translation, the techniques are mostly used, they are: (a) Literal translation (b) Transference (c) Naturalization (d) Elaboration (e) Definition (f) Blending (g) Lexical creation (h) Deletion (i) Contextual equivalence (j) Cultural equivalence (k) Functional equivalence (l) Descriptive equivalence (m) Componential analysis (n) Couplet-triplet-quadruplets (o) Reduction.

#### **1.1.4 Multiple Translations**

Multiple translations is a number of renderings of the same text into a single target language. It is most probably not a choice but an obligation, an urgent need or a means of inter lingual communication. Multiple translations may be defined as "more than two versions of the same text in translation into a single target language" (Bhattarai, 2003, p. 36). Multiple translations show that a wide

translation is now regarded as a growth in the original text or complementary to original text.

It is also a technique of translation evaluation. By its name, the multiple versions of the source text transforms into single target language by different translators. Each translated versions should be as equally good as the original though there is diversity of expressions. The main purpose of multiple translations is to provide fresh and up to date knowledge to its readers. It also provides insights and various possibilities of translation, as in theory, it validates an infinite number of renderings. The various versions of the text in multiple translations, though they are diverse and grown in the original, contain a common core against which each version can be compared.

It shows that multiple translation forms a circle around the original not a chain of it. World classics, masterpiece of literature, religious works and best seller resist confinement to one language and activate hand of translators to spread over different milieus and different eras. Therefore, the practical need for various reinterpretations is even stronger.

### **1.1.5 Linguistic and Cultural Translation**

From a linguistic point of view, translation is a means that breaks linguistic barriers. For Catford (1965) translation is "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (p. 20). Catford's focus on replacing one language by another language at text level. In textual materials, different levels of language are incorporated. They are:

- a. Graphological level: Dealing with the graphological system of different languages while translating one text into another.

- b. Phonological level: Dealing with the phonemes and phonological system found in various languages while translating.
- c. Lexical/word level: Dealing with the system of translating words from one language into another. While translating lexical items, there exists the state of convergence and divergence.
- d. Structural level: Dealing with the governing rules to generate sentences between different languages. e. g. Voice system, auxiliaries, preposition, articles, word order.
- e. Functional level: Dealing with the function of language in the context of source language. While translating, the gaps occur mainly in phatic communion which is used to initiate, continue and terminate conversation.

Translation is not only a linguistic activity which involves the transfer of meaning of a text in one language and the production of a new equivalent text in another language but also a cultural activity in which translation is taken as an instrument to transmit culture and truths. Opinion of Snell-Hornby and Neir R.B. about translation as a cross-cultural activity clearly elaborates scope of translation in cultural studies. Caragrande (1954) says "one does not translate languages, one translates cultures" (p.338) (as cited Phyak- 2005). This shows that it must be possible to translate culture from one language to another but, of course, with restraint, care, adjustment and even some loss. Cultural categories involve culture, ecology, material culture, social culture, religious culture, gestures, postures and habits and concepts. In case of English and Nepali, very little cultural overlap exists and most cultural words defy literal translation as it distorts meaning.

### **1.1.6 A Short Glimpse on Nepali Poetry**

Poetry is one of the popular genres of literature which makes use of different forms and styles of language that are different from the normal use of language. William Wordsworth views poetry as the spontaneous overflow of powerful feelings recollected in tranquility. For Maley and Duff (1989), "Poetry offers a rich resource for input to language learning as such it is at least as relevant as the more commonly accepted types of input so, it should be given at least equal weight" (p.7).

When we go through the history, we find that Nepali poetry has crossed different turnings and fluctuations to come up in this position. Historically speaking, the real Nepali literature existed in the 19<sup>th</sup> century. The old age in Nepali poetry started from 1826 B.S. and lasted in 1872 B.S. and the leading figures are Suwananda Das, Shaktiballav Arjyal, Yadhu Nath Pokhrel, Bhanubhakta Acharya etc. The period from 1941 B.S. to 1974 B.S. is known as the middle age and leading figures are Moti Ram Bhatta, Laxmi Datta Panta, Pahalman Singh Swarn and so on. The modern age in Nepali poetry can be traced back to 1975 B.S. to the date. It is known as developmental age in Nepali poetry and leading figures are Lekhnath Poudel, Laxmi Prasad Devkota, Gopal Prasad Rimal, Bhupi Sherchan, Madhav Prasad Ghimire, Modnath Prashrit Chhetra Pratrapp Adhikari, Banira Giri, and so on.

A collection of poems 'Ghumne Mechmathi Andho Manchhe' is written by Bhupi Sherchan, one of the modern poets of Nepal. The collection entitled 'Ghumne Mechmathi Andho Manchhe' contains 42 poems. The poems included here reflect the contemporary issues and society of Nepal. Among the poems included in this book, 'Yo Hallai Hallako Desh Ho' is one of the fascinating poems which matches the present scenario of Nepal. This research work has prepared with the help approaches of original Nepali version of 'Yo Hallai



Hallako Desh Ho' and their three English versions ( Mr. AkaRaj s version, Mr. Devi s version and Subhechchhu s version).

This poem 'Yo Hallai Hallako Desh Ho' represents the modern Nepali poem where numbers of English terminologies are used. The message conveyed by this poem resembles the present situation of the country too. Our country now is suffered by the unnecessary rumours as mentioned in the poem. The societies are being polluted because of the bad cultures and habits of the people. While observing the poem we can guess that the poet has really a widened orbit of his thought.

## **1.2 Literature Review**

Translation is a subject of interest not only to linguists, professional and amateur translators and language teachers but also to electronic engineers and mathematicians. Though it has a wider coverage and no disciplines and areas remain untouched with it, very few researches have been carried out. I found three researches which have been completed on multiple translations. Some of the researches which are related to the present study are summarized as follows:

Bhattarai (1997), in his Ph.D. thesis entitled 'In Other Words; Sense Versus Word as a Unit of Literary Translation' has made an attempt to define translation process and product of translation traffic between Nepali-English language pair in particular. He observed the processes, difficulties, techniques of equivalence and evaluation on practical experience and also identified the problems of equivalence too.

Wagle (2004), Karki (2006), Rijal (2006), Sharma (2006) and Tiwari (2007), have carried out the researches on translation entitled "A Study on Multiple Translation of Muna-Madan from Cultural Perspective, "Translation

Evaluation; A case of Back Translation, "A Study on the Translated Cultural Terms in English Dailies: Techniques and Gaps." A Linguistic Analysis of the Strategies in the English Translation of a Textbook: A Case of Social Studies for Grade X, 'Multiple Translation of Chimeki': A Study from Cultural Perspective. Most of their findings are similar. They found out some techniques which are various in numbers. Some of the techniques they found are transference, literal translation, synonymy, addition, definition, cultural equivalence, contextual equivalence, deletion and so on. It is also found out that literal translation is the most widely used technique while translating the cultural bound terms and wider gaps have been created when the translators substituted the cultural terms.

Sharma (2004), Bhandari (2006), Rawal (2007) have carried out researches on 'A Linguistic Analysis of the Strategies Employed in the English Translation of a Textbook'. A Study on Translation: 'A Case of Structural and Lexical Gaps in Translated Textbook of Social Studies', A Linguistic Analysis of the Strategies Employed in the English Translation of the Textbook'. In conclusion, they found out that the difference between the language pair in question in terms of sentence structure, the use of non-corresponding components of the structure and the number and type of sentences.

Although there are many researches carried out on techniques and gaps in translating cultural terms in stories, drama and text books, no Master Degree research has been carried out to find out procedures in translating blank verse poem entitled 'Yo Hallai Hallako Desh Ho' from cultural as well as linguistic prospective. This study analysed, compared and presented the techniques found while translating poem from cultural and linguistic prospective.

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

The objectives of my study were as follows:

- a. To find out the techniques employed in translating cultural and linguistic words in the multiple versions of 'Yo Hallai Hallako Desh Ho' in English.
- b. To compare the techniques of translation of cultural and linguistic words version-wise.
- c. To point out the frequency of different techniques of translating cultural and linguistic words and word groups.
- d. To suggest some pedagogical implications.

## **1.4 Significance of the Study**

This study will be useful for the perspective researchers who want to undertake researches in translation. Because of its wide coverage (a study containing techniques and gaps in translating poem from cultural as well as linguistic perspectives) my research will be beneficial for the researchers who want to contribute in this field. The findings of this study will be helpful for the teachers and students of socio-linguistics, textbook writers, translators and classroom teachers as well. Especially, this research will be very beneficial for those translators who are engaged in translation of Nepali texts into English. They will get benefit with the help of techniques and ways of compensating gaps to translate Nepali cultural as well as linguistic words into English. Finally, all the people who are directly or indirectly involved in translation will be benefited from my study.

## **1.5 Definition of Terms**

### **1.5.1 Cultural Categories**

#### **Culture**

It is the way of life and its manifestations peculiar to one speech community. It is just the total set of beliefs, attitudes, customs, behaviours, social habits of the particular society.

#### **Ecology**

It is the relation of plants and other living creatures to each other and to their environment. Geographical features as plants, animals, hills, seasons, lakes, rivers, specific places are included in it.

#### **Material Culture (Artifacts)**

It refers to the things that are made by a man and famous within particular culture. It includes foods like dhido and gundruk, clothes like cholo, dhoti, houses Singhabarbar and transportation like Prithivi highway etc.

## **Social Culture**

It actually incorporates social organizations, the relation between people and particular community, customs of the people, tradition, social norms and values, kinship terms and historical facts and concepts.

## **Religious Culture**

It contains religious beliefs and activities, tradition, customs, myths, names of gods etc. e.g. Dashain, Krishna.

## **Concepts**

Concept is a part of common system of language shared by members of a speech community. They are such cultural concepts which spread over a number of words and have well-recognized values in a speech community.

### **1.5.2 Linguistic Categories (Major Word Classes)**

Linguistic categories can be divided into major word classes and minor word classes. Under major linguistic words, there are nouns, adjectives, verbs and adverbs.

#### **Noun**

Noun is naming word which includes name of the person, places, things, concepts. It covers proper, common, collective, abstract and material nouns e.g. epic, pyre, love etc.

#### **Adjectives**

Adjectives are the describing words. They use to qualify or quantify the nouns or tell us what kind of, how many, what colour etc. persons, places, animals, and things are. They are placed after the nouns they describe.

#### **Verb**

Verbs are such types of words which express actions. So, they are called doing words. Verbs tell us what person or things do. Generally they are placed after subjects.

## **Adverb**

Adverbs are such words which add to the meaning of a verb, an adjective or another adverb. It helps to add extra taste in the sentences. They tell us how, where, when, how often actions took place.

### **1.5.3 Techniques of Translation of Cultural and Linguistic Word**

#### **Literal Translation**

It is such a technique in which close correspondence is sought in terms of both lexis and grammar. It is also called word to word translation e.g. k bya – epic,  
it – pyre

#### **Transference**

Transference is the process of transferring a SL word to a TL (target language) as a translation procedure. It includes transliteration which relates to the conversion of different alphabets e.g. L hure – Lahure, jaj – judge

#### **Naturalization**

This is a translation technique in which TL terms are converted or naturalized in normal SL spelling and pronunciation or vice versa e.g. aspat l – hospital,  
dobar – double

#### **Elaboration and Addition**

Elaboration is a technique in which some words or meaning are added in the TL text or SL expressions are structurally expanded e.g. net – political leader,  
jatikai – as you suppose

#### **Definition**

In this technique, source language words are replaced by definition or description. This is done if one word is more familiar to TC readers than the other e.g. pras d – foods offered to deity.

## **Blending**

Blending is a translation procedure in which part of a SL word is combined with a part of TL word in the TL text e.g. gobar – gas

## **Lexical Creation**

A new lexical item is created in the TL to replace a SL word. It is less used technique e.g. computer: 'सुशांख्य' susankhya

## **Deletion**

In the process of translation, SL word or expression is omitted in the TL text. This is a last resort to the translator.

## **Contextual Equivalence**

Sometimes a SL word or expression is replaced by a TL word or expression which is semantically quite different from the SL word but the context proves it to be close rendering e.g. bit unupardacha – pushes, kh nam – to again

## **Cultural Equivalence**

It is an approximate translation where a SL cultural word is replaced by a TL cultural word e.g.: Dashain – Christmas

## **Functional Equivalence**

It is the way of de-culturizing a cultural word. This technique is used to replace a SL cultural word by a culture-free TL word. In case of linguistic words, a SL word is replaced by functionally equivalent TL word.

e.g. Dharhara – the tower

## **Descriptive Equivalence**

This is a combination of description and function of SL words which are essential elements in explanation and in translation. This makes the translated

text longer than original e.g. Sagarmatha: the highest mountain of the world which falls in Nepal.

### **Componential Analysis**

In this technique, the translator has to add one or two TL sense components to the corresponding TL word in order to produce a close approximation of meaning. It normally includes at least one descriptive and one functional component e.g. ek karod – one out of ten billions

### **Couplet-triplet-quadruplets**

They refer to the combination of the two, three, and four different techniques for dealing with the single problem e.g. beer ra whiski – beer and whisky

(Tr + LT + Tr) CTQ

### **Reduction**

This is just the opposite of addition. Something is deleted while translating SL category. A part of SL expression is cut in the TL text e.g. ghrinacintak – hated

## **1.5.4 Transliteration**

Transliteration is a process on which each SL letter is replaced by a TL letter. Crystal (1987) states transliteration as "process in which each character of the source language is converted into a character of the target language" (p. 348).

There are three processes involved in setting of transliteration system:

- i) SL letters are replaced by SL phonological units. This is the normal literate process of converting from the written to the spoken medium.
- ii) The SL phonological units are translated to TL phonological units.
- iii) The TL phonological units are converted into TL letters or other geographical units.

For example

कम्प्युटर क+अ+म्+प्+ऊ+ट्+अ+र् - k mpju:t (r) – computer



## **CHAPTER - TWO**

### **METHODOLOGY**

The present study followed the following procedures in carrying out the study;

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

I collected the data from the following sources:

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

For the purpose of the study, three versions translated by three people (Aka Raj's version, Devi's version and Subhechchhu's version) of the poem 'Yo Hallai Hallako Desh Ho' were used as primary sources of the data for this study.

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

As the secondary sources, of the proposed study, I consulted books related to the translation. Theses of this area; Bhattarai (1997), Sharma (2004), Wagle (2004), Karki (2006), Rijal (2006), Sharma (2006), Tiwari (2007), Bhandari (2006), Rawal (2007), bilingual dictionaries, journals (Young voices in.....3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> volume) Journals of NELTA (8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup> volume).

#### **2.2 Sampling Procedures**

I asked three scholars (two of them, Mr. Aka Raj Adhikari and Mr. Devi Pd. Adhikari completed MA in English and had experience of translation and the another one Mr. Subhechchhu, from MEd. in English with translation) to translate the poem into English. They were selected by using purposive non-random sampling procedure. Then, I studied Nepali (original) and translated versions of the text and then I found out the cultural as well as major linguistic

words and word groups of the original version and their equivalent translation in different translated versions.

### **2.3 Tools for Data Collection**

I used observation schedule as a tool for data collection. I intensively read the original version and English versions of "Yo Hallai Hallako Desh Ho" to get required information.

### **2.4 Process of Data Collection**

The systematic and stepwise procedures to collect required data for this research study are described as follows;

- a. I established rapport with the three professional translators and requested them to translate the Nepali version of 'Yo Hallai Hallako Desh Ho' in English.
- b. I collected the original and the translated versions of the poem.
- c. I underlined cultural and major linguistic words in the original version of the poem and transliterated them in my notebook.
- d. I read the English versions to find equivalences of cultural and linguistic words and noted them against the transliteration.
- e. I analyzed and evaluated the translation of each cultural and linguistic words in terms of meaning, faithfulness to the original, transfer of cultural message, comprehensibility etc. in all versions.
- f. I pointed out the techniques employed in translating each of the equivalent cultural and linguistic words and word groups.
- g. I categorized the cultural and linguistic words and word groups into different types and counted the frequency of different techniques of translating each type.
- h. Then I compared the techniques of translating cultural and linguistic words and word groups version-wise and analyzed them.

- i. I interpreted the description made while evaluating translation of each cultural word in three ways: techniques-wise, version-wise.

## **2.5 Limitations of the Study**

The fixed boundaries of this research had the following ones:

- a. I studied the cultural and major linguistic words and word groups found in the English version of the poem 'Yo Hallai Hallako Desh Ho'.
- b. I included only three English versions from different professional translators.
- c. The translators who were studying in or completed master's degree in English and had good experience of translation were chosen non-randomly applying purposive sampling.
- d. I studied the techniques used in translating cultural as well as major linguistic words of the poem.
- e. I used only two approaches to translation evaluation: statistical and anecdotal.

## **CHAPTER - THREE**

### **PRESENTATION, ANALYSIS AND INTERPRETATION OF DATA**

This chapter deals with the analysis and interpretation of the data obtained from the original version and the three English versions of 'Yo Hallai Hallako Desh Ho'.

#### **3.1 Plans for Presentation**

I present a brief survey of three English versions of the poem entitled 'Yo Hallai Hallako Desh Ho'. The survey depends upon the purpose of the text, readership, translator's view of the text and the methods they employed while translating the text in section (3.2). Data are the heart and brain of the thesis. None can imagine to test the statements without sufficient data. So, the section (3.3) mentions transliteration of cultural and linguistic words, their equivalences in the three English versions and identification of techniques employed in translated text. The section contains technique-wise and version wise interpretation of the data. The anecdotal evaluation of cultural and linguistic words is presented separately. Likewise, the section (3.5) analyses the frequency of different techniques of translation in three English versions. The section (3.6) presents a comparison of the result of anecdotal evaluation and statistical description which includes an analysis of technique-wise results and an analysis of version-wise results of anecdotal evaluation and statistical description.

#### **3.2 A Brief Survey of the three English Versions of the Poem**

Three scholars named Aka Raj Adhikari, Devi Prasad Adhikari and Gopal Suchechuchhu have translated the same poem "Yo Hallai Hallako Desh Ho" composed by Bhupi Sherchan. In such type of multiple translations, every translator is independent, fresh, different, resourceful and their versions are not

exact copy of the original. It is related to the translation evaluation. The effort of readers, evaluators is to eye it in terms of their purpose, readership, translator's view of the text and methods they employed while translating the certain piece of literature.

While observing the version of Mr. Aka Raj Adhikari, it seems a bit complete than others. He has captured the authentic sense of the text in his work because he has tried to make his translation more literal and culture sensitive. Not only this he has also made an effort to bring rhythmic characteristics in his translation. So, he is quite faithful in this sense. On the other hand, the version of Mr. Devi Prasad Adhikari is able to capture the poetic sense of the text. He has equally given emphasis on sense translation as well as literal translation. Contextual equivalent terms are used in wider way in his effort. He is aware of the position this effort deserves in Nepali literature. He has been strictly faithful with a few additions and omissions. Mr. Subhechchhu has given more priority on sense translation rather than word to word translation. To maintain the sense and the sound of the original, he has used deletion, compensation, addition and elaboration techniques. We can call his outcome a second creation as in the term of Peterson (1926) 'Any satisfactory translation must mean inevitably a new birth in a new tongue.'

### **3.3 Transliteration of Cultural and Linguistic Words (Nepali to English), their Equivalences in three English Versions and Identification of Techniques of Translation.**

This section includes the data which are needed for this research. Cultural and major linguistic categories which are obtained from the Nepali version with its transliterated forms and three English versions are mentioned. The linguistic and cultural categories in Nepali version along with their equivalent terms

found in the three English versions are included in the form of chart where I have identified the techniques employed by three translators too.

**Table No.1**

**Linguistic Categories**

S.N.	Nouns	V1	V2	V3
1	Kān	- (Del)	- (Del)	- (Del)
2	Earphone	earphone (Tr)	earphoned (Tr)	earphone(Tr)
3	Saṅgit Pratīyogitā	music contest (LT)	music contest (LT)	music contest(LT)
4	Jaj	judge (Tr)	judge (Tr)	verdicts(com.)
5	Kābya	epic (LT)	epic (LT)	poetry (FE)
6	Kāṭhka Khuṭṭā	wooden legs (LT)	wooden legs (LT)	crutches(CE)
7	Hātharu	hands (LT)	hands (LT)	hands (LT)
8	Suraksāko saṅgin	Security arms CTQ (LT+Com.)	key for security (Com.)	guns (RE)
9	Ḍhokā	- (Del)	door (LT)	- (Del)
10	Trak	truck (Tr)	truck (Tr)	- (Del)
11	Ātmā	soul (LT)	soul (LT)	soul (LT)
12	Mandī	decoration (FE)	blankets (LT)	carpet (FE)
13	Istok exceng	stock-exchange (Tr)	stock-exchange (Tr)	stock- exchange(Tr)
14	Śear	shares (Tr)	shares (Tr)	shares (Tr)
15	Netā	political leaders (El)	leaders (LT)	leaders (LT)
16	Nidhār	forehead (LT)	face (CE)	face (CE)
17	Karkaṭpā	Metallic (Com)	Tin like (Com)	- (Del)
18	Ījyat	Prestige (LT)	dignity (LT)	pride (LT)
19	Waś and wear criz	Wash and wear crease (Tr)	Wash and wear fume (Tr)	Wash and wear crease (Tr)
20	Anuhār	- (Del)	- (Del)	- (Del)
21	Chālā	skin (LT)	- (Del)	- (Del)
22	Ubjanī	deeds (Com)	re-culture (Com.)	develop (Com.)
23	Biu	seeds (LT)	seeds (LT)	seeds (LT)
24	Praḍarsani	demonstrating (LT)	exhibition (LT)	exhibition(LT )
25	Khaḍerī ra Anikāl	droughts & famine (LT)	droughts & famine (LT)	droughts & famine (LT)

26	Samcār	news (LT)	news (LT)	news (LT)
27	Sāṭo	instead of (LT)	- (Del)	replace (LT)
28	Beer ra whiskī	Bear & whisky CTQ (Tr+LT+Tr)	Bear & whisky CTQ (Tr+LT+Tr)	Bear & whisky CTQ (Tr+LT+Tr)
29	Upayog	-(Del)	use (LT)	utilize (LT)
30	Banharū	jungles (LT)	- (Del)	forests (LT)
31	Adam Eve	Adam Eve (Tr)	- (Del)	Adam-Eve(Tr)
32	Cinī kārkhānā	Sugar mill (LT)	Sugar mill (LT)	Sugar factory (LT)
33	Chorā	Son (LT)	- (Del)	- (Del)
34	Mahākabi	greatest poet (LT)	poet Laurent (CE)	great poet (LT)
35	Asamay	immaturely (LT)	before time (Com)	-Del
36	Swodeś	motherland (LT)	motherland (LT)	- (Del)
37	Kabi	poet (LT)	poet (LT)	poet (LT)
38	Aspatāl	hospital (N)	hospital (N)	hospital (N)
39	Upacar	treatment (LT)	- (Del)	shelter (Com)
40	Baīs	youthful (LT)	youth (LT)	youth (LT)
41	Giban	Life (LT)	- (Del)	- (Del)
42	Gāide	guide (Tr)	guide (Tr)	guide (Tr)
43	Tourist	tourist (Tr)	tourist (Tr)	tourist (Tr)
44	Nepāl	Nepal (Tr)	- (Del)	Nepal (Tr)
45	Den	alms (CE)	contribution (LT)	Contribution (LT)
46	Tannerīharū	youths (LT)	the youths (LT)	the youths (LT)
47	Git	lyric (FE)	patriotic song(CE)	hymns (CE)
48	Tāi ra koṭ	tie and coat CTQ (Tr+LT+Tr)	tie and coat CTQ (Tr+LT+Tr)	tie and coat CTQ (Tr+LT+Tr)
49	Kalar	collar (Tr)	- (Del)	collar (Tr)
50	Mutu	heart (LT)	heart (LT)	heart (LT)
51	Ak karod	crore (Tr)	millions (LT)	one out of ten billions (CA)
52	Tukra	part (LT)	- (Del)	piece (LT)
53	Chāpro	hut (LT)	hut (LT)	hut (LT)
54	Bagar	beach (LT)	bank spot (EL)	bank (LT)
55	Bhāwanā	feelings (LT)	feelings (LT)	feelings (LT)
56	Jag	foundation (LT)	foundation (LT)	foundation (LT)
57	Bahirāharū	deaf (LT)	who requires to be	deaf (LT)

			earphone (Def)	
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S.N.	Adjectives	V1	V2	V3
58	Nirṇāyak	evaluator (LT)	Justice (CE)	decide (LT)
59	Bijetā	winner (LT)	win (LT)	win (LT)
60	Cāuri parekā	wrinkled (LT)	wrinkled (LT)	wrinkle-faced (El)
61	Aguwā	forward (LT)	path finder (CE)	lead (LT)
62	Byabhicārī	sexual perverts (CE)	evil deeds (LT)	prostitute (CE)
63	Ṭerelin	terilin (Tr)	- (Del)	- (Del)
64	Dobar	double (N)	re-cultured (CE)	- (Del)
65	kām	lowering (LT)	- (Del)	- (Del)
66	Bartā	- (Del)	- (Del)	- (Del)
67	Bahulāyako	maddened (LT)	his lunacy (LT)	- (Del)
68	Bideśī	foreign' (LT)	Abroad (LT)	abroad (LT)
69	swadeśnindak	nation hater (LT)	antinationalist(LT)	traitor (com.)
70	Ghriāṅcintak	misanthrope (LT)	hatred thinker (LT)	hated (RE)
71	Asa ñ khya	millions(CE)	millions (CE)	numerous (LT)
72	Pratek	each (LT)	every (LT)	each (LT)
73	Plāṭar Gariyakā	plastered (Tr)	plastered (Tr)	plastered (Tr)

S.N.	Adverbs	V1	V2	V3
74	Jahān	where (LT)	where (LT)	where (LT)
75	Jatisukai	extreme (Com.)	even excessive (FE)	ever (Del)
76	Kahilyai	never (LT)	never (LT)	ever (LT)
77	Aba	- (Del)	- (Del)	- (Del)
78	Binā	regardless (Com.)	lack (LT)	- (Del)
79	Jatikai	as you suppose(El)	as (LT)	as (LT)
80	Phagat	only (Com)	- (Del)	nearly (com)



S.N.	Verbs	V1	V2	V3
81	Hunchan	metamorphose (FE)	become (LT)	verdict (CE)
82	Māninchan	become (FE)	trust (LT)	decide (LT)
83	Thamāuncha	hold (LT)	hand (LT)	hand over (LT)
84	Sajāuncha	decoration (LT)	decore (LT)	decorated (LT)
85	Kraya bikraya garna sakne	possessing the capability of business (EL)	could trade (LT)	exchange (LT)
86	Bigrinna	got ruin (EL)	decay (LT)	remain the same (Com)
87	Khumcinna	squeezes (LT)	wrinkled (CE)	remain ever (com)
88	Pradarśanī garincha	demonstrate (LT)	exhibition (LT)	exhibit (LT)
89	Bharincha	crammed (CE)	fills up (LT)	covers (LT)
90	Bagdachan	flows (LT)	have the flow (El)	replace (com)
91	Khānamā	to gain (CE)	enjoying (FE)	having (FE)
92	Banāuncha	oozes (Com)	manufactured (LT)	produce (LT)
93	Janmāunchan	begot (CE)	breed (LT)	give birth(LT)
94	Rin tirnako	depend upon (Ce)	returning debt (LT)	debt causes Com)
95	Mārnu parcha	- (Del)	to die (LT)	to die (LT)
96	Sara n parnu pardacha	repay indebt (CE)	compel to surrender (El)	shelter (FE)

97	Bitāunu Pardacha	pushes (CE)	bound to be caged (EL)	- (Del)
98	Samjhāuncha	remind (LT)	remind (LT)	teaches (FE)
99	Magdacha	appeal (Com)	ask (LT)	spread hands (CA)
100	Gaūndai	sing (LT)	- (Del)	sing (LT)
101	Kawāj khelchan	play the games (Com)	parade (LT)	drill (Com)
102	Bhirera	worn (FE)	hanging (LT)	having (Com)
103	Bhanna kar lagcha	bound to utter (LT)	compel to open CTQ(LT+Com)	oblige to say (LT)
104	Mutu chirera	piercing (FE)	pressing (Com)	tearing (FE)
105	Bhanna man lagcha	want to jeer (CTQ)	want to say (LT)	- (Del)
106	Bhanna	utter (LT)	call (LT)	call (LT)
107	Bādhya garāuncha	compelled to utter (EL)	bound (LT)	compel (LT)
108	Ā t dilāuncha	inculcate (Com)	pushed me up (FE)	encourages (LT)
109	Khanera herne	examined (FE)	explore (FE)	excavated(FE)
110	Pāinecha	- (Del)	- (Del)	- (Del)
111	Ubhiyako	Standing upon(LT)	erects up (FE)	stands on(LT)
112	U t heko	rising (LT)	- Del)	rises (LT)

**Table No.2**

## 2 Cultural Categories

S.N.	Ecology	V <sup>1</sup> (Aka Raj)	V <sup>2</sup> (Devi)	V <sup>3</sup> (Gopal)
113	Kri s i Melā	Agriculture-fair(LT)	ion (Com)	Agro-fair (LT)
114	Barjit fal	God-forbidden apple (Cul.E)	fruits of Eden garden (Cul.E)	forbidden fruits (LT)

115	Killā	forts (LT)	historical forts (FE)	forts (LT)
116	Kangadā ra Nālāpānī	Kangada & Nalapani (Tr+LT+Tr)CTQ	historic forts (Com)	Kangada & Nalapani CTQ (Tr+LT+Tr)
<b>Material cultural</b>				
117	Bāto ra A t talikā	Paths & pavements (LT)	lane and edifice (LT)	on the way (Com)
118	D okokā D oko	wicker baskets (Cul.E)	full of baskets (Cul.E)	basketful (Cul.E)
119	Kharpankā Kharpan	full of pun nets (Cul.E)	full of kharpan (Tr)	- (Del)
120	Khukurī	Khukuri (Tr)	Dragger(FE)	Khukuri (Tr)
121	Raksī	alcohol (LT)	wine (LT)	wine (LT)
<b>Religious culture</b>				
122	Citā	tomb (Cul.E)	pyre (LT)	pyre (LT)
123	Bāgmatī ra Bishnumatī	Bagmati & Bishnumati CTQ (Tr+LT+Tr)	holi rivers like Bagmati & Bishnumati (EL)	Bagmati & Bishnumati CTQ (Tr+LT+Tr)
124	Paśupatināth ra Syambhunāth	Pashupatinath & Syambhunath (CTQ)	ritual places like Pashupati & Shyambhu (EL)	Pashupatinath & Syambhunath (CTQ)
125	Mandir	- (Del)	- (Del)	- (Del)
126	Prasād	gaining boon (com)	foods offered to diety (Def)	holy Prasad CTQ (El+Tr)
<b>Social culture</b>				
127	A n nsaban d ā garnu	devide the parts(FE)	be divisible (FE)	divided (FE)
128	Lāhure	frisks (LT)	son for foreign land (FE)	lahure (Tr)
129	Swotantra A Ama	emancipated mother (LT)	sovereign mothers (LT)	independent mothers (LT)
130	Hey mera	oh! my people of	oh! my	oh! all my

	Deśbāsi ho	this country (LT)	countrymen CTQ (RE+Com)	civilians (cul.E)
131	Hey merā Deśkā Rāstrakabiharū ho	oh! my nation's national poets (LT)	oh! my national poets CTQ (RE+Com)	oh! national poets (RE)
132	Hey Merā Deśkā Sammānanīya Netāharū ho	oh! my countries honorable leaders (LT)	oh! my honorable leaders CTQ (RE+Com)	oh! my respected leaders (RE)
<b>Conceptual terms</b>				
133	Ā tmāmā patthar parekāhariū	stone engraved soul (LT)	having hard soul (Del+Com) CTQ	stone hearted soul (LT)
134	Saraswotī ko akli chorī	saraswoti's lonely daughter CTQ (Tr+LT)	deities only daughter (Cul.E)	- (Del)
135	Hallai Hallāko Deś	country of tittle- tattle (LT)	country full of rumour (LT)	country of rumour(LT)
136	Pāp Gareko Beśya	tarts committing sins (LT)	the sinner most prostitute CTQ (El+Com)	prostitute (FE)

### 3.4 Anecdotal Evaluation

This section 3.4 includes the evaluation of data technique- wise and version - wise which are described below.

#### 3.4.1 Technique-wise

This section comprises the evaluation of all techniques employed in translating cultural and linguistic words found in three English versions.

##### 3.4.1.1 Literal Translation

This technique seems more faithful while translating linguistic words especially, nouns (39/V2, 39/V3, 45/V1, 31/V3) and adjectives (82/V1, 96/V1, 92/V2). It reflects the original. It is viable to transmit deeply-rooted cultural words too (5/V2, 9/V3, 16/V1, 10/V2). It makes translation transparent and comprehensible to TL readers. It ranges from word to word to sentence to sentence (17/V1, 19/V1, 21/V3, 27/V2). In case of translating cultural message, sometimes, it fails to convey the message successfully. In this situation, it may not be natural.

#### **3.4.1.2. Transference**

It is the most faithful technique because the chastity of SL words is kept intact. Among the cultural categories, it has a great social and religious importance (11/V2, 16/V3) and works well if cultural meaning is contextually conveyed. This is famous among linguistic words which are derived from other languages (26/V1, 37/V3, 38/V2, 97/V1). Cultural words are often transferred to give local color in translation. Transference also hinders comprehension, obscures the text (43/v2, V1, 87/V1, 26/V2)

It may not be fruitful in all types of translation. If the words are familiar among SL readers and TL readers then it is viable.

#### **3.4.1.3 Naturalization**

Specially, TL terms are used to convert in normal SL spellings and pronunciation. No doubt this makes translation more comprehensible but it loses sound effect and the process becomes artificial (62/V1, 62/V2, 62/V3, 88/V1).

#### **3.4.1.4 Elaboration and Addition**

Some extra words (meanings) are attached while transferring SL text into TL text which makes translation comprehensible (39/V1, 4/V3, and 131/V1). This is more reliable to translate cultural words which come accompanied by other techniques. No doubt readers feel easier if this technique is applied but it heavily increases the number of words and results over translation (78/V2, 103/V1).

#### **3.4.1.5 Definition**

Some of the words or jargons having in source language text are translated by using definition or with some description which is also beneficial to understand the text. It is easily comprehensible if words are defined in translation (14/V2, 81/V2).

#### **3.4.1.6 Deletion**

When words or meanings of source language text are deleted then, it automatically loses something. But the translators are still using their techniques. It is usually used if other techniques fail to apply. It is a bad technique for cultural translation in comparison to linguistic words. It decreases the number of message either cultural (7/V3, 22/V3, 13/V1, V2, 60/V3, 65/V3) Unnecessary words can be deleted (25/V1, 25/V2, 44/V1, 51/V2) but it is mostly done because of the carelessness and incompetency of the translation.

#### **3.4.1.7 Contextual Equivalence**

Contextual equivalence is effective if similar or even some pragmatic effect can be created in TLT (40/V2, 30/V3). It makes the text clearer so it helps the readers to comprehend the text easily. But it loses the real flavour of the source language (114/V1, 121/V1, 105/V3). It is mostly used in translating linguistic words.

#### **3.4.1.8 Cultural Equivalence**

It is the technique only used to translate cultural not linguistic category. It adopts TL culture (2/V1, 2/V2, 10/V1). Because of this fact it is very comprehensible for readers. It is applied to less important cultural words. Sometimes it breaks (6/V3), sometimes it over simplifies (22/V2, 2/V2) the meaning. This technique works well if pragmatic meaning is important.

#### **3.4.1.9 Functional Equivalence**

This technique is used to replace a SL cultural word by a culture free TL word (15/V1, 15/V2, 15/V3, 16/V2, 14/V3) in case of translating cultural words. SL category is replaced by functionally equivalent TL categories in case of translating linguistic categories (36/V1, V3, 128/V1, 133/V3, 118/V3, 106/V1).

#### **3.4.1.10 Componential Analysis**

The translators add one or two SL sense components to the corresponding TL word in order to produce a closer approximation of meaning. This makes reference much clearer and it becomes text quite comprehensible (123/V3, 75/V3). It also increases the number of words and results over translation.

#### **3.4.1.11 Couplet Triplet-quadruplets**

The translators apply more techniques at once to translate the single idea or terms. It is faithful and also comprehensible because the translators try to translate the text accurately (4/V1, 4/V3, 24/V2, 127/V2, 52/V1). Transference and literal translation and compensation seem to be effective combination (11/V1, 11/V3, 32/V1, 127/V2). It also makes the translation lengthy and annoys the readers.

#### **3.4.1.12 Reduction**

While translating, a part of SL expression is cut in the TL text. Some extra words and concepts which are less important for transferring meaning are used to reduce (20/V3, 32/V3). It helps to maintain the number of words in the poem. It is a less faithful technique and often reduces the cultural message although it is comprehensible to TL readers. But it reduces only the marginal elements of the text. (19/V3, 94/V3)

### **3.4.2 Version-wise Interpretation**

There are some strengths and weaknesses in Mr. Aka Raj Adhakari's version. Though he tries to make his translation more literal, the sense of the text is not lost. His task seems faithful as well as comprehensible to the original. Even in translating cultural categories, he is accurate in most of the cases (7/V1, 16/V1, 2/V1). He tries to make this poem rhythmic (title tattle, chit-chat, prittle-prattle, clatter). The main weakness of this version is that no footnote is used in it. Some of the words are deleted in case of translating SL text into TL 925/V1, 33/V1, 44/V1, 134/V1).

Mr Devi Adhikari's version is somehow comprehensible as well as faithful. He is quite able to capture the sense of the original text. The cultural words are translated with elaboration technique (11/V2, 12/V2, 78/V2) But he is not far from some omissions in this translation (13/V2, 25/V2, 44/V2, 87/V2). He has also used compensation technique (4/v2, 46/v2, 128/v2) which is considered as a weak technique in translation. This text also lacks footnote.

Mr. Gopal Subbhechchhu's version is readily comprehensible but it is not so faithful to SL culture. A number of deflection (7/V3, 13/V3, 22/V3, 41/V3, 87/V3, 129/V30 and mistranslation (122/V3, 94/V2, 118/V3) are evident in this text. He has reduced some part of the text (19/V3, 20/V3, 32/V3) from which it losses some sense and can not provide real flavour of the text. He has heavily used deletion technique while translating linguistic words (34/V3, 45/V3,



121/V3, 134/V3, 102/V3). It seems a bit poorer than other versions because of its adoptions of compensation, deletion, reduction technique in large scale on his translation.

### 3.5 An Analysis of Frequency of Different Techniques of Translation in Three English Versions

Table No. 3

#### 3.5.1 Cultural Words

Techniques	Frequency			Total	Percent
	V1	V2	V3		
LT	12	5	8	25	34.72
Cul. E	4	3	2	9	12.5
Com.	1	2	1	4	5.56
CTQ	4	5	4	13	18.05
Del	1	1	3	5	6.94
FE`	1	4	2	7	9.72
RE			2	2	2.78
Def		1		1	1.39
EI		2		2	2.78
Tr	1	1	2	4	5.56
	24	24	24	72	100

Ten techniques are found to have been used in three English versions while translating cultural words. However, none of them applies all ten techniques. In case of V1 seven techniques are found to have been used. Among them, literal translation, cultural equivalence and CTQ are used frequently but transference, deletion and compensation are the techniques used in few number. Out of ten techniques, V2 has utilized nine techniques. Literal translation, CTQ, functional equivalence and cultural equivalence are found to be occurred much more than other techniques like deletion, compensation, definition and transference. Deletion is the least used technique in both versions V1, V2. In

V3 eight techniques are found to have been used in the translation. Literal translation, CTQ and deletion occur frequently but compensation, functional equivalence and transference is the least used technique.

In total, literal translation is the most widely used techniques and definition, compensation and reduction are the least used techniques. In terms of merit order of frequency, the techniques of translation of cultural words can be graded as literal translation (34.72%), CTQ (18.05), cultural equivalence (12.5%), functional equivalence (9.72%), deletion (6.94%), transference and compensation (5.56%), reduction and elaboration (2.78%) and definition (1.39).

**Table No. 3**

**3.5.2 Linguistic Words**

<b>Techniques</b>	<b>V1</b>	<b>V2</b>	<b>V3</b>	<b>Total</b>	<b>Percentage</b>
LT	54	56	49	159	47.75
TR	14	9	10	33	9.90
Com.	8	5	12	25	7.50
Del	8	19	21	48	14.14
FE	7	5	7	19	5.70
EE	9	8	5	22	6.60
EL	5	4	1	10	3.00
CTQ	4	3	2	9	2.70
RE			2	2	0.60
Def.		1		1	0.30
CA			1	1	0.30
N	2	1	1	4	1.20
<b>Total</b>	<b>111</b>	<b>111</b>	<b>111</b>	<b>333</b>	<b>100</b>

In translating linguistic words (noun, verb, adjective, adverb) twelve techniques are found to have been used in these translations. Not only single technique has been used at once that is called couplet-triplets-quadruplets. Among twelve techniques, literal translation, deletion and transference are the most frequent techniques whereas reduction, definition, componential analysis and naturalization are the least frequent ones found in this translation. In case of V1, literal translation is found to have much occurrence in comparison to others whereas naturalization is the least used technique. It shows that definition and naturalization are in V2 and elaboration, componential analysis and naturalization in V3 are the least used techniques.

In total, the study shows that literal translation is the most widely used technique. In terms of merit order linguistic words: noun, verbs, adjective and adverb can be graded as literal translation (47.75%), deletion (14.41%), transference (9.90%), compensation (7.5%), functional equivalence (5.70%), cultural equivalence (6.60%), elaboration (3.00%), couplet-triplet-quadruplets (2.70%), naturalization (1.20%), reduction (0.60%), definition (0.30%), and componential analysis (0.30%).

### **3.6 A comparison of the results of anecdotal evaluation and statistical description**

This section 3.6 incorporates a comparison of the results and analysis of technique- wise and version- wise result.

#### **3.6.1 An Analysis of Technique-wise Results.**

The techniques which are considered to be viable for translation are found to be occurred the most frequently and are effective in translating cultural words whereas literal translation, deletion, transference and contextual equivalence have high frequency and are effective in translating major linguistic words (noun, verb, adjective, adverb). Some techniques which are considered as weak

and the least good technique in translation have been seen with high frequency such as deletion compensation in translating linguistic words. Such techniques do not seem better than others so it was found that statistical description in itself was not adequate. Higher frequency of deletion and elaboration make translation bad because more lapses and more gains are not considered as good in translation. Though CA and naturalization are also better techniques than others they have not been used frequently in all versions. Gloss-notes and blending are not used here though they are also necessary to make the text comprehensible.

### **3.6.2 An Analysis of Version-wise Results**

While comparing the version-wise result of anecdotal evaluation and statistical description of the three versions, there is only partial agreement in V2 and V3 but in case of V1 it seems better than other two. The results from both type of analytical tools match in case of V1 because of its faithfulness in translation. Among three, V3 is the poorest translation because of its higher range of application of deletion, elaboration and compensation techniques. In case of comprehensiveness, all of them are comprehensible though they have not used gloss-notes. The statistical description shows that all of the translators seem faithful while translating cultural words rather than translating linguistics words.

## CHAPTER - FOUR

### FINDINGS AND RECOMMENDATIONS

#### 4.1 Findings

The findings of the study are presented as follows:

1. Ten techniques are employed in translating cultural words and twelve techniques are employed in translating major linguistic words in the three English versions of 'Yo Hallai Hallako Desh Ho.' Literal translation, couplet-triplet-quadruplets, cultural equivalence, functional equivalence deletion, transference, compensation, cultural equivalences, functional equivalence, elaboration, naturalization, reduction, componential analysis and definitions were found to have been employed in translating major linguistic words and cultural words.
2. Among them literal translation was the most widely used technique of translation of cultural words as well as major linguistic words. In terms of frequency, the techniques of translation of cultural words can be graded as literal translation (34.72%), CTQ (18.05%), cultural equivalence. (12.5%) functional equivalence (9.72%), deletion (6.94%), compensation (5.56%), transference (5.56%), reduction (2.78%), elaboration (2.78%) and definition (1.39%).
3. There is little agreement found among three English versions in employing the techniques in translation of cultural as well as linguistic words. In case of translating cultural words, V1 utilizes seven, V2- nine and V3 ten techniques in their versions. In case of translating major linguistic words V1, utilizes nine, V2-ten and V3-twelve techniques in their English versions.

4. No version is found to be free from some loss and gain though the degree differs from version to version.
5. Literal translation is the best technique for the translation of major linguistic words rather than cultural words. It is found to have 47.75% occurrence in translating major linguistic words but only 34.72% occurrence in translating cultural words.
6. CTQ technique is common in the translation of cultural words but it is rarely used in the translation of linguistic words. It is found out that the frequency of CTQ is 18.05% in translating cultural words but only 2.70% in translating major linguistic words.
7. In comparison to the three English versions, Aka Raj Adhikari's version (V1) is better than V2 and V3 because the techniques which are considered to be poor techniques like deletion, compensation and addition are employed in high range in V2 and V3, V1 is accurate in transmitting message and provide rhythmic sense too. Devi Pd. Adhikari's version (V2) gives poetic sense and it is somehow comprehensible too. Mr. Gopal Subhechchhu's version (V3) seems poor because of his employment of poor techniques like deletion and compensation in large scale but it has not lost the sense of the original so we can say it third literature.

## **4.2 Recommendations**

1. A translator has to give more priority to literal translation as far as possible.
2. A translator should be aware of the range of loses and gain in translation.
3. A translator should consider the strengths and weaknesses of various techniques before applying them.

4. There must be combined analysis between statistical description and anecdotal evaluation in multiple translations.
5. Reduction, deletion and compensation techniques should not be used in wider range which makes the translation weak.
6. Multiple translations should be utilized for translation evaluation if it is available.
7. Every translator should be faithful to the original. Equal emphasis should be given to the words and senses of the original text.
8. Proper footnote should be given while translating cultural categories.
9. Translation is not only the exact copy of the original but the third literature too.

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## APPENDIX - I

The original version of the text 'Yo Hallai Hallako Desh Ho'

- भूपि सेरचन

यो हल्लै हल्लाको देश हो  
कानमा इयरफोन लगाउनुपर्ने बहिराहरु  
जहाँ सङ्गीत प्रतियोगिताका जज हुन्छन्  
र जहाँ आत्मामा पत्थर परेकाहरु  
काव्यका निर्णायक मानिन्छन्,  
काठका खुट्टाहरु जहाँ रेसमा विजेता हुन्छन्  
र जहाँ प्लाष्टर गरिएका हातहरुमा  
सुरक्षाको सङ्गीन थमाइन्छ,  
जहाँ बाटो र अट्टालिकाहरुका ढोकाअगाडि  
डोकोका डोको,  
खर्पनका खर्पन,  
ट्रकका ट्रक आत्माका मण्डी सजाइन्छ,  
स्टाक एक्सचेन्जका शेयरजस्तै  
आत्मा क्रय-विक्रय गर्न सक्नेहरु  
जहाँ नेता हुन्छन्  
र जहाँ निधारभरि कर्कटपाताजस्तै  
चाउरी परिसकेकाहरु  
तन्नेरीहरुका अगुवा हुन्छ  
जहाँ जतिसुकै व्यभिचारीको पनि  
इज्जतको 'वाश एन वियर क्रीज' कहिल्यै बिग्रिन्त,  
जहाँ जतिसुकै/पाप गरेको वेश्याको पनि

अनुहारको टेरेलिनको छाला कहिल्यै खुम्चिन्त,  
 जहाँ कृषि-मेलाहरुमा  
 दोब्बर उब्जनी हुने बीउहरुको प्रदर्शनी गरिन्छ,  
 र जहाँ खडेरी र अनिकालका सम्चारले भरिन्छ,  
 जहाँ बागमती र विष्णुमतीका साटोमा  
 अब बीयर र ट्विस्की बग्दछन्,  
 र जहाँ अब पशुपतिनाथ र स्वयम्भूनाथका मन्दिरको उपयोग  
 तिनका प्रसाद खानमा कम, र  
 तिनका पछाडिका वनहरुमा  
 आडम इभको 'वर्जित फल' खानमा बर्ता गरिन्छ,  
 जहाँ चिनीको कारखानाले  
 चिनी होइन, रक्सी मात्र बनाउँछ  
 र जहाँका स्वतन्त्र आमाहरुले  
 छोरा होइन लाहुरे मात्र जन्माउँछन्  
 जहाँ रिन तिर्नको लागि महाकविले  
 असमयमै मर्नुपर्दछ  
 जहाँ स्वदेशको पीरले बहुलाएको कविले  
 विदेशी अस्पतालको शरण पर्नुपर्दछ,  
 र जहाँ सरस्वतीकी एकली छोरीले  
 बिनाउपचार बैसमै कुँजिएर जीवन बिताउनुपर्दछ,  
 जहाँ गाइडले टुरिष्टलाई  
 नेपालको विदेशलाई देन सम्भाउँछ  
 र बिदाको बेलामा उससित उसको  
 विदेशी क्यामराको देन माग्दछ,  
 जहाँ तन्नेरीहरु

किल्ला काँगडा र नालापानीको गीत गाउँदै  
 अब कवाज खेल्छन्  
 टाई र कोटको कलरमा खुकुरी भिरेर  
 यो देशमा मलाई भन्न कर लाग्छ  
 आफ्नो मुटु चिरेर  
 कि ए मेरा देशबासीहरु हो  
 ए मेरा देशका राष्ट्र-कविहरु हो  
 ए मेरा देशका सम्माननीय नेताहरु हो  
 भन्न मन लाग्छ भने भन मलाई  
 स्वदेशनिन्दक वा घृणाचिन्तक  
 तर यो देश तिम्रो जतिकै मेरो पनि देश हो  
 अंशैबण्डा गर्ने हो भने पनि यो देशका एक करोडघ  
 टुक्राहरुमध्ये एउटा टुक्रामाथि  
 मेरो पनि छाप्रो हुनेछ  
 र यो देशका असङ्ख्य बगरहरुमध्ये एउटा बगरमाथि  
 मेरो पनि चिता हुनेछ  
 यही भावनाले मलाई यो भन्न बाध्य गराउँछ र  
 आँट दिलाउँछ यो भन्न  
 कि 'यो हल्लै हल्लाको देश हो'  
 खनेर हेर्ने हो भने यहाँका प्रत्येक घरहरुका जगमा  
 त्यहाँ फगत हल्लै हल्ला थुप्रिएको पाइनेछ ।  
 त्यसैले यो हल्लै हल्लाको देश हो  
 यो हल्लै हल्लामाथि उभिएको देश हो  
 यो हल्लै हल्लामाथि उठेको देश हो  
 यो हल्लै हल्लाको देश हो ।

## APPENDIX – II

### It's the country of Rumours

Translated by  
Mr. Devi Prasad Adhikari

It's the country of rumours  
Here, become the judges of music competition  
Who requires being air-phoned  
And the one having hard soul  
Are trusted for the justice of epic  
Where wooden legs win the race  
And here, key for security is handed  
To the plastered hand  
Where the front door of lane and edifice  
Covered Blankets far decor  
Full of Baskets  
Full of *Kharpanas*  
Full of trucks  
Those who could trade the soul  
As share of stock exchange  
Happen to be the leaders  
And where the wrinkled face  
Become the path finder of youth  
Where even excessive evil deeds  
Never decay dignity of 'wash and wear crease'  
Where the cover of the sinner most prostitute  
Never wrinkled  
There occurs the exhibition of

Re-cultured seeds  
And fills up the news of drought and famine  
Where holy rivers, *Bagmati* and *Bishnumati*  
Have the flow of beer and whisky  
And such ritual places, *Pashupati* and *Swayambhu* used  
For enjoying fruits of Eden Garden  
Rather having foods offered to the deity  
Where sugar mill manufactured  
Nor pure sugar, does make wine  
And sovereign mothers  
Nor breed son for motherland but breed  
For foreign land.  
Where for returning debt  
Poet laureate has to die before time  
Where he compels to surrender to the  
Hospital lies abroad for his lunacy  
And here deity's only daughter  
Bounds to be caged her youth lack of care  
Where the guides  
Reminds tourists their glory  
And in leisure he asks for  
The contribution of tourist camera  
Where the youths parade  
With patriotic songs of historic forts  
Dragger hanging between tie and coat  
The country, I am compel to  
Open pressing the heart  
Oh My! Countrymen  
Oh My! National poets

Oh My! Honorable leaders  
Want to say antinationalist?  
Call me hatred thinker  
Any way! the land is mine as yours  
Whether it be divisible  
It will have own hut among millions  
And there will be a pyre of me  
Up on indefinite bank spots  
The feeling bounds me and  
Pushed me up to rebuke  
Hm.....It's the country of Rumours'  
Can be explored rumors heaped  
In every foundation of the buildings  
Thus it's country of rumours  
Erects up on it  
It's country of rumours

## APPENDIX – III

### This is the Country of Tittles-Tattle

Translated by  
-Aka Raj Adhikari

This is a country of tittles-tattle  
Deaf in needs of earphone  
Metamorphose into the judge of music contest  
Where stone-engraved souls  
Become the Evaluators of epics,  
Race Winners are those possessing wooden legs  
And where plastered hands  
Hold the security arms  
Where in front of paths and pavements  
Of Wicker baskets  
Full of punnets  
Decoration of soul's essence crammed in trucks  
As the shares of stock-exchange  
Possessing the capability of soul's business  
Are the political leaders  
Where like the metallic forehead  
Wrinkled  
Youths paving forward  
Where extreme sexual perverts  
Never got ruin in "wash and wear crease" of prestige,  
Where tarts committing heightening sins,  
Whose terilin's skin never squeezes  
Where in agriculture fair



Demonstrating seeds potential for double deeds  
And where news crammed with drought and famine  
Where instead of Bagmati and Bishnumati  
Flows the exploitation of Pashupatinath and Sywambhunath  
Lowering their gaining boon and  
Behind their jungles  
Endeavour to gain the "God-forbidden apple" of Adam and Eve  
Where sugar mill  
Oozes the alcohol, not sugar  
And where Emancipated mothers  
Begot only the frisks, not sons  
Where the greatest poet to repay the debt  
Dies immaturely  
Where the poet maddened with motherland grief  
Entirely depend upon foreigner's hospital  
And where Sarsowoti's lonely daughter  
Pushes youthful life regardless of apt treatment  
Where tourists guide  
Remind the Alms of Nepal to foreign lands  
And appeal during the vacancy  
Where youths,  
Singing the lyrics of Kangada and Nalapani fortress  
Now play the games  
With worn Khukuries in the collar of coat and tie  
I'm bound to utter here in this country  
Piercing own heart  
Oh my people of this country  
Oh my people of this country  
Oh my Nations national poet

Oh my countries honorable leaders  
Utter if you want to jeer to me  
Nation hater or misanthrope  
But this, as you suppose yours, is my country too,  
If you divide the parts for the country crore  
A piece among millions  
Will lay my hut  
And among the multitudes of beach  
Will exist my tomb  
Compelled me to utter with my feelings and  
Inculcate the spirit to state  
This a country of tittle-tattle  
If examined applying shovels the foundation of each houses  
Perceive only the tittle-tattle  
So, this a country of chit-chat  
Standing upon the prattle-prattle  
Rising over the clatter  
This is the country of tittle-tattle  
And tittle-tattle.

## APPENDIX - IV

### THE COUNTRY OF RUMOURS

Translated by  
-Gopal Shubhechhu  
Pashupatinagar, Ilam

This is a country of rumour  
Where,  
Deaf with earphone, verdicts the music contest  
Stone-hearted soul decides poetry  
Crutches win the race  
And  
Guns hand-over to plastered hands  
Where,  
The carpet of the basketful and more spirits  
Are decorated on the way around,  
The leaders can exchange the people's life  
As the shares of stock exchange  
Tin like wrinkle-faced leads the youths  
Where,  
The moral 'wash and wear crease of any wanton remains the same  
The pride of any prostitute remains  
Ever the matter of honor  
Developed-seeds are exhibited in the agro-fair  
The news covers only the drought and famine,  
Where,  
Beer and whisky replace the Bagmati and Bishnumati,  
And  
The forest of Pashupatinath and Swyambhu

Are utilized for having forbidden food of  
Adam-Eve, instead of their holy Prasad  
Sugar factory produces wine  
The independent mothers give birth to  
"Lahure" not the sons,  
Debt causes the great poet of nation  
To die  
Patriotic poet shelters on hospital abroad  
The light of education paralyses on youth  
Guide teaches the tourist on Nepal's foreign  
Contribution and spreads his hands for  
Camera at last  
The youths drill, singing the hymns of  
Forts of Nalapani and Kangada having  
Batch of 'Khukuri' on their tie and collar  
Of coat,  
So I am oblige to say tearing my  
Heart  
Oh! All my civilians,  
Oh! National poets,  
Oh! My respected leaders  
Call me as a traitor and hated  
But,  
This is my country as yours,  
If divided, my hut will be in one, out of ten billion pieces  
My pyre will be in one out of numerous banks  
This feeling compels and encourages me to  
Say, this is the country of rumour  
The foundation of each house is piled up

With nearly rumors if excavated  
Therefore,  
This is a country of rumour  
It stands on rumour  
Raises on rumour,  
This is the country of rumour.

## APPENDIX - V

I use transliteration of Nepali Alphabet into Roman script which are mentioned below (based on Turner's (1931). It mentions all the Nepali alphabets in Roman script with diacritic marks.

a	अ		k	क	क
	आ	।	kh	ख	ख
i	इ	ि	g	ग	ग
	ई	ी	gh	घ	घ
u	ए	ु	n	ङ	ṅ
	ए	ॆ	c	च	च
ɾ	ऋ	ॠ	ch	छ	
e	ए	ॲ	j	ज	ज
ai	ऐ	ॳ		ञ	ञ
o	ओ	ो	ṭ	ट	
au	औ	ौ	ṭh	ठ	
—	॰		ḍ	ड	
ṇ	ण	ण	ḍh	ढ	
t	त	त	bh	भ	भ
th	थ	थ	m	म	म
d	द		y	य	
dh	ध	ध	r	र	र
n	न	न	l	ल	ल
p	प	प	w	व	व
ph	फ	फ	ś	श	श
b	ब	ब	ṣ	ष	ष
			s	स	स
			h	ह	

**Note:** The traditional letters क्ष, त्र and ज्ञ are treated as conjunct letters eg. क्ष - ks, ksha, त्र = tr and ज्ञ - kch)

**APPENDIX –VI**

<b>S.N</b>	<b>Categories</b>	<b>V1</b>	<b>V2</b>	<b>V3</b>

## APPENDIX – VII

<b>Techniques</b>	<b>V1</b>	<b>V2</b>	<b>V3</b>	<b>Total</b>	<b>Percentage</b>