

CHAPTER – ONE

INTRODUCTION

1.1 General Background

The term translation stands for the process of transferring of knowledge and thoughts from one language to another language. It is estimated that 60% people of this world are multilingual. In this complex world, without translation no communication between different languages is possible. Thus, translation is obvious for translating or transferring of knowledge from one language to another. Whether we go back to history or ponder at the present situation, no time remains without translation. In the past, people translated religious and philosophical texts from one language to another language. In the modern period, the translation of literary and technical text have occupied dominant place. People's focus is on the translation of factual knowledge and information. The translation of information from one language to another language has been the motto so that translation of religious and philosophical texts has not been given due attention.

1.1.1 Introduction to Translation

Translation is a new discipline of study so that there are various definitions of translation which reveal the perception of translation. For Wilss (1982:58), the term 'translation' stands both for process and result, whereas for De Beaugrande (1978:7) process is translation and product translation. Translation has been categorized variously- as an art, as a science and a combination of science, art, craft and skill. Newmark (1998:6) says that translation is first a science, and then a skill, third an art and fourth a matter of taste whereby 'skill' he means that translation is a craft that would help men earn livelihood. Such definitions are affiliated to certain discipline and philosophies. For example; Nida (1964) and Catford (1965) have defined translation as a linguistic activity, whereas Savory (1957) defines it as a literary endeavor. Similarly, Steiner (1975) and Toury (1987) define it as a philosophical and cultural activity and Hornby (1988) defines as an integrated activity.

The reason of complexity in definition lies in the vast difference in the materials translated. Translation takes place not only in literary works but also every aspect of

knowledge i.e. arts, science, and philosophy. This explanation shows that the definition of translation is closely related to the field and purpose of the work.

The definition also embraces a wider scope or in broad sense as Brislin (1967a) defines translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target) whether the language are in written or oral form, whether the languages have established orthographies or do not have such standardization or whether one or both. Language is based on signs as of sign language of the deaf. Thus, translating is primarily an act of transferring message from one language to another or into some other dialects of the same that are distanced by time or space. In Catford's (1965) words, translation is the process of replacing the textual materials of a language by equivalent materials in another. Similarly, Wilss (1982) defines translation as "a procedure which leads from a written SLT to an optimally equivalent TLT and requires the syntactic, semantic, stylistic and text – pragmatic comprehension by the translation of the original text".

To quote Nida (1964:162-4), an adequate translation should meet four requirements:

- i. making sense
- ii. conveying the spirit and manner of the original
- iii. having natural and easy form of expression
- iv. providing a similar response.

The inevitability of translation is also attached with the dynamic nature of language that undergoes a lot of changes in course of time. Languages of the past have become unintelligible at present so for its comprehensive understanding and transfer of fresh knowledge translation can be fruitful. Man, the only Homo sapiens known in this planet, possesses a unique capacity to use (speak, read and write) more than one language. He is not only endowed to use different languages even at home, but also can use different communication packages and systems as a conscious being possessed with a vast treasure of knowledge accumulated through historical experience and stored in memory. He cannot simply remain ignorant of what lies beyond his space and time. Men have ever felt and urge to break the barrier of

ignorance by means of translation. The primitive function of translation is thus utilitarian.

Nowadays the translation through translator's labor of love have promoted the 'world literature' and the universality of spirit of poetical work for centuries they have managed to transfer human ideas and words from one person to another beyond all languages preserving the spiritual legacy of mankind. If there was no translation men would be left in the darkness divided in the tower of Babel. Had not there been translation there would have no Greek epic, no Tolstoy, no Bible. Similarly, the world came to know of the Vedas and Upanishad and the Gita outside the charmed circle of the Brahmins of South Asia through translation. The world had to live without Buddha's Dharmapadha, Panini's grammar in absence of translation.

It is difficult to limit the scope of translation when we talk about the scope of translation it will be clear if we take translation as the transaction of knowledge of diplomatic and business world and of information technology and development. 20th century is the most fertile period for the translation activities. The translation has promoted communication industries. Almost all the diplomatic conferences are held in the English language along with translations in multiple languages. The agenda and conclusions of the conference are written in the English language. Such documents have to be translated into different languages. For example, reports of WHO, WORLD BANK, UNICEF, UNO, NATO, and the like have to be translated so that people of different languages who can not understand English can grasp the information of these reports .

From business view point, translation has become an eminent means of promotion business. Because of the development in information technology like Internet and e-mail, satellite television, advertisements of the products are translated into different languages in order to explore the business world. If leaflets, brochures and manuals were not translated, if such information had not been translated, it would be very difficult to make decision while buying a TV and handling electronic gadgets. It is translation which has made it possible to get information about particular goods. In case of Nepal, It was very unlikely to find a radio or television in most parts of the

country ten years ago. People used to listen to songs sung by ‘Gaine’ to know about current changes, however, the time has brought such a change in this field that people go abroad for work and study and make friends by e-mail. We get news on world affair on the radio, television in different vernacular languages and also some examples of translation. In addition to these, world wide tournaments like Olympics and World cup would not be possible without translation. Because of these reason translation is developing as a profession and an academic discipline.

Among the different types of translation, literary translation is the highest and the most difficult type of translation. Every translator has to give reflection of certain culture. Therefore translation of literature is very challenging and difficult activity. Literary text includes: epic, poetry, drama, novel, and short stories and other works. The critics claim that only a poet can translate poems and only a novelist can translate novels. Most of our traditional literature is known to the world through translation only. In Nepali also we have more than 100 world classics translated into national languages. Likewise, some creations in Nepali language have also been rendered into other languages.

Literature seems to be defined as a special function and use of language. Literary translation is also regarded as a broad form of translation that comprises all other legal, business, scientific, technical–forms of translation. Literary translation is defined as the reflection of artistic reality of the original. The question that is often raised whether there can be absolute translation or not, literary texts have some pragmatic meaning too, which is why a literary translator needs to interpret the text pragmatically. In other words, linguistic meaning is not enough to translate literary texts. Pragmatics gives the readers clue to the special use of language in social interaction or on the writers special intentionally. Literary translation is something permanent and highest skill needed work. The code of source language literature is generally vague due to the culture, society, social value, norms which is why a literary translator has to be very careful and work hard to understand all these dimensions of literature.

1.1.2 Translation Evaluation (TE)

Translation studies have grown up as a separate discipline with translation history, translation criticism, translation techniques, translation process, and translation evaluation and so on. One of the most striking problems in both translation theory and practice has been the question of how to assess whether the given translation is good or bad: the questions associated to the translation evaluation.

Bassnett-McGuire (1980:8-9) has said that the translation evaluation ‘the great stumbling block’. Translation critics have so far been enumerating list of what a translation should be like and what it should not, endlessly yet very few, have justified how and whether or not translation can be evaluated or measured objectively. There is no universal canon according to which texts may be assessed. The assessors of translation quality are, generally, professional critics or translators, general audience (readers) practitioners, students and informants.

According to Newmark (1988:185) a translation may be evaluated by various authorities: (a) the reviser employed by the firm or the translation company; (b) the head of the section or of the company (this may be described as ‘quality control’ if translation are sampled); (c) the client; (d) the professional critic of a translation or the teacher marking one; and (e) finally, by the readership of the published work. He, however, proposes self-evaluation a more useful technique. He suggests that the translator himself should evaluate his work because by reading one’s own translation as the no original existed, one can feel how ‘natural’ it is (1988:24) and also because the best judgement as House (1994:1700) observes is, subjective which is largely decided by the linguistic and cultural institutions of the individual. Unlike him, Rose (1981b:4) proposes that a translation should be given to editor, instructor, supervisor, collaborator, etc. for review and comparison since the translator being a second reader some third readers, especially writers, should be given, for detecting ‘lapses and lacunae’. House (1994:1700) has classified approaches to evaluating translation into (i) anecdotal (ii) response-based and (iii) text-based types. The anecdotal approach is applied to a situation when the translator has to deal with non quantifiable stylistic intuition and interpretation skills. This is highly subjective and faithful to the original. The response based approach depends on non verifiable principle. According to the

approach, the texts are compared and different tests are assigned. And the text-based is regarded as an attempt to construct a functionally equivalent textual product. Similarly, Maddern (1977:2) suggests, “comparing translation of the same text by different translators as a way to evaluate translation”. Straight (1981:41) says knowledge, purpose, and intuition should be tested in translation. Likewise, Crystal (1987) has suggested three ways of testing the quality of translation: back translation, knowledge testing and performance testing. Back translation, refers to the technique of checking deep-level transfer of meaning from source text to target text. In this technique one translates the text from language ‘A’ (SL) into language ‘B’ (TL); then a different translator translates the ‘B’ text into ‘A’. The resemblance between the two versions of language ‘A’ determines the quality of translation. Wilss (1982:60) says “back translation has only limited applicability as an objective text for determining degree of TE its validity is limited to denotatively marked texts only.”

In knowledge testing, same questions are given to the reader of original text and translated text and correspondence of the answers determines the quality of translation. In performance testing the speakers of original and translated texts are asked to carryout the actions by giving instructions on the same context and the performance is compared to determine the quality.

Translation evaluation is affected by different variables such as texts distanced by time and place, their purpose and functions. The translator is then a bundle of unpredictable aptitude, ability and experience. The reader is probably an indefinable reacting man who prefers rendering evaluation criteria ‘elusive’ and ‘relative’. Modern testing models are being applied to translation evaluation but such models address to some limited problems because the way a college student’s exercise on translation assessed by his teacher, obviously differs from the way multiple translations of a poem are evaluated through informants. The principles of translation evaluation vary according to purpose of translation. It is obvious that more linguistically oriented approaches fail to take account of complete, literary use of language which covers aesthetic values and social norms. Yet, more objective principles of translation evaluation should emerge to make translation a more ‘trust

worthy' and 'independent' discipline. The validity of translation itself has often been questioned mainly because it lacks standard criteria for evaluation.

1.1.3 Translation and Culture

Translation includes two major aspects: linguistic and cultural aspects. Although translation has been defined as a linguistic activity it is the culture that makes translation sometimes impossible. Culture is “that complex whole, which includes knowledge, belief, art, morals, law, customs, and other capabilities and habits acquired by the man as a member of society”. Culture as the way of life and its manifestations are peculiar to a community that uses a particular language as a means of expression. Cultural language is often distinguished from universal and personal language. ‘Mirror’ and ‘table’ are universal concepts usually there is no translation problem. ‘Monsoon’, ‘steppe’, ‘culesi’, ‘kantur’ are cultural words – there is a translation problem unless there is cultural overlap between the source and target language. In this study the researcher has dealt with the different ways of translating culture with reference to the drama ‘Masan’ translated by Dr. Sangita Rayamajhi.

Translating culture specific- concepts (CSCs) seem to be one of the most challenging tasks to be performed by a translator, in other words, culture-specific terms are potential problems of the translation process due to the fact that culture has particular connotations and implications in the source language (SL) and the foreign culture (FC) but not necessarily in the TL and the domestic culture.

If languages were just a classification for a set of general or universal concepts, it would be easy to translate from an SL to a TL. In this regard, Culler (1976) opines that languages are not nomenclatures and the concepts of one language may differ radically from those of another, since each language articulates or organizes the world differently, and languages do not simply name categories, they articulate their own (p.21-2). The conclusion likely to be drawn from what Culler (1976) writes is that one of the troublesome problems of translation is the disparity among languages. The bigger the gap between the SL and the TL, the more difficult the transfer of message from the former to the latter will be.

The differences between an SL and a TL and the variation in their cultures make the process of translation a real challenge for translators. The problematic factors involved in translation such as form, meaning, style, proverbs, idioms, etc. are all determined by culture.

The translation of culture-specific terms itself indicates the translation of the total set of beliefs, attitudes, customs, behaviours, and social habits etc. of the members of a particular society. This clarifies that the translation should bridge the gap between the activities of the members of a particular society which differ with the members of other societies. And, moreover, the language is the vehicle of culture and behavioural expression or it is a cultural phenomenon. Thus culture is underlying fact of any translation activity. So to translate a text written in a particular culture to another culture is not an easy job. Obviously, it creates real problem in the process of translation for the translator. There are different procedures adopted of translating culture-specific terms to overcome the problem. Graedler (2000:3) puts forth following procedures of translating CSCs:

- i. Making up a new word.
- ii. Explaining the meaning of the SL expression in lieu of translating it.
- iii. Preserving the SL term intact.
- iv. Opting for a word in the TL which seems similar to or has the same “relevance” as the SL term.

Harvey (2000:2-6) puts forward the following four major techniques for translating culture-specific terms:

- i. *Functional equivalence*: It refers to using a referent in the TL culture whose function is similar to that of the source language (SL) referent.
- ii. *Formal equivalence or linguistic equivalence*: the technique refers to ‘word-for-word’ translation. In this technique the translator gives focus to form and literal meaning of the source text.
- iii. *Transcription or borrowing*: It stands at the far end of SL-oriented strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no

knowledge of the SL by the reader is presumed, transcription is accompanied by an explanation or a translator's note.

- iv. *Descriptive or self-explanatory translation*: It uses generic terms for culture-specific terms to convey the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialized reader, it can be helpful to add the original SL term to avoid ambiguity.

Similarly, Newmark (1988) proposes following procedures for translating culture-specific terms:

- i. *Transference*: It is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2000) named "transcription."
- ii. *Naturalization*: It adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL.
- iii. *Cultural equivalence*: It refers to replacing a cultural word in the SL with a TL one. However, "they are not accurate".
- iv. *Functional equivalence*: It requires replacements of SL culture with the use of a culture-neutral word.
- v. *Descriptive equivalent*: In this procedure the meaning of the CST is explained using several words.
- vi. *Componential analysis*: It refers to the way to comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components.
- vii. *Synonymy*: It refers to near TL equivalent for SL cultural items.

- viii. *Through-translation*: It is the literal translation of common collocations, names of organizations and components of compounds. It can also be called calque or loan translation.
- ix. *Shifts or transpositions*: It involves a change in the grammar from SL to TL, for instance, (a) change from singular to plural, (b) the change required when a specific SL structure does not exist in the TL, (c) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth.
- x. *Modulation*: It occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective.
- xi. *Recognized translation*: It occurs when the translator normally uses the official or the generally accepted translation of any institutional term.
- xii. *Compensation*: It occurs when loss of meaning in one part of a sentence is compensated in another part.
- xiii. *Paraphrase*: In this procedure the meaning of the CST is explained. The explanation is much more detailed than that of descriptive equivalent.
- xiv. *Couplets*: It occurs when the translator combines any two different procedures mentioned above.
- xv. *Notes*: Notes are used to provide additional information in a translation that makes readers understand meaning of cultural item.

Notes can appear in the form of 'footnotes.' Although some stylists consider a translation sprinkled with footnotes terrible with regard to appearance, nonetheless, their use can assist the TT readers to make better judgments of the ST contents. Nida (1964:237-39) advocates the use of footnotes to fulfill at least the two following

functions: (i) to provide supplementary information, and (ii) to call attention to the original's discrepancies.

1.1.4 Translation of Proper Names

Proper names, which are defined as “names of a particular person, place or thing” and are spelled “with a capital letter”, play an essential role in a literary work. For instance let us consider personal names that refer to the setting, social status and nationality of characters, and really demand attention when rendered into a foreign language. Proper names are part of the particular culture.

There are some models for rendering proper names (PNs) in translations. One of these models is presented by Hervey and Higgins (1986) who believe that there exist two strategies for translating PNs. They point out "either the name can be taken over unchanged from the ST to the TT, or it can be adopted to conform to the phonic/graphic conventions of the TL" (p.29).

Hervey and Higgins (1986) refer to the former as *exotism* which “is tantamount to literal translation, and involves no cultural transposition” (p.29), and the latter as *transliteration*. However, they propose another procedure or alternative, as they put it, namely *cultural transplantation*. Being considered as “the extreme degree of cultural transposition, cultural transplantation is considered to be a procedure in which "SL names are replaced by indigenous TL names that are not their literal equivalents, but have similar cultural connotations”.

Regarding the translation of PNs, Newmark (1988:214) asserts that, “normally, people's first and surnames are transferred, thus preserving nationality and assuming that their names have no connotations in the text”. He points out that “first translate the word that underlies the SL proper name into the TL, and then naturalize the translated word back into a new SL proper name”.

Leppihalme (1997:79) proposes another set of strategies for translating the Proper Names which are as follows:

- i. Retention of the name: The PNs can be translated by the following techniques:
 - a. using the name as such.

- b. using the name, adding some guidance.
 - c. using the name, adding a detailed explanation, for instance, a footnote.
- ii. Replacement of the name by another: There are two major strategies to replace a PN by another:
 - a. replacing the name by another SL name.
 - b. replacing the name by a TL name
- iii. Omission of the name: PNs can also be translated by omission of SL PNs using following strategies:
 - a. omitting the name, but transferring the sense by other means, for instance by a common noun.
 - b. omitting the name and the allusion together.

The metaphoric choices available in the cultural community also affects in translating cultures. Following Lakoff and Johnson (1980: 12), “a culture may be thought of as providing, among other things, a pool of available metaphors for making sense of reality”; “to live by a metaphor is to have your reality structured by that metaphor and to base your perceptions and actions upon that structuring of reality” (ibid.). This is related to the fact that people of a given culture use language to reflect their attitudes towards the world in general and the life of the community they live in particular. This in turn gives rise to the reason for our argument in favor of a cognitive approach in translating metaphors, which takes into account cultural beliefs and values especially between culturally distinct languages, e.g. English and Nepali. To put it differently, since different cultures classify the world's complexities in different ways, translations from one language to another are often very difficult. This difficulty would increase a lot when translating between two distant cultures where all traditions, symbols, life conditions and methods of experience representation are different. For example, if you say "a man has a 'big head' in English, it means 'he is arrogant,' whereas in Italian 'he is clever'”.

In this regard, Chitoran (1973: 69-70) states that "the differences in environment, climate, cultural development, etc., among various communities may be extremely

significant, but basically, human societies are linked by a common biological history. The objective reality in which they live is definitely not identical but it is by and large similar." However, the universe we are living in is made up of things, and we are constantly confronted with them, obliged to communicate about them, and to define ourselves in relation to them. This is a characteristic of all human societies, and due to this fact various language systems are not easily translatable. Therefore, different cultures conceptualize the world in different ways and metaphors are characterized as being culture-specific. This is in line with Dagut's (1976: 32) argument that there is no simplistic general rule for the translation of metaphor, but the translatability of any given SL metaphor depends on (a) the particular cultural experiences and semantic associations exploited by it, and (b) the extent to which these can, or cannot, be reproduced non-anomalously into the TL, depending on the degree of overlap in each particular case.

Regarding the translation of metaphors, Dagut (1976: 28) says that, "what determines the translatability of a SL metaphor is not its 'boldness' or 'originality,' but rather the extent to which the cultural experience and semantic associations on which it draws are shared by speakers of the particular TL". The inherent difficulty of metaphor translation is not the absence of an equivalent lexical item in the TL, but rather the diversity of cultural conceptualization of even identical objects or worlds in both communities whose languages are involved in translation. Hornby (1995: 41) expresses the same idea as he states that "the extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target audience in terms of time and place".

1.1.5 The Translated Drama 'Masan' or 'Cremation Ground'

Evaluating the work of translation is really a difficult task because standard of translations are relative; however, much one tries to base them on criteria rather than norms. Though the translation activity is ancient, the discipline translation study is new and translation is just the part of translation studies. From the last few decades, attempts to translate Nepali texts into English are being made with great interest. Most of the works translated until present are of religious and literary in their kind. Some of

the Nepali dramas are being taught in the different universities of the world. And Nepal government has also made time relevant changes in the school level curriculum. There are many more English medium schools in the country and they have been using English text books.

Not only have this, many more unheard dramas have been rendered into English by reknowned translators. Among those dramas, I have selected one as the subject of my research study. 'Masan' which is written by Gopal Prasad Rimal during the hay day of the autocratic Rana regime in the forties of the last century continues to occupy a place of importance in literary studies to day and is cited as a milestone in the history of Nepali drama.

This drama 'Masan' was published and distributed by Nepali Bhassanuband Parishad for the first time in 2002 B.S. then Sujan Prakashan started publishing and distributing the drama. It has been 17th times up to 2058 B.S. since its first publication and 14th times for Sujan Prakashan.

The drama has been translated by Dr. Sangita Rayamajhi, Central Department of English at Tribhuvan University, and helped by Dr. Carol Davis, a scholar of Nepali theatre and a professor at Pomona College, USA, to make the English language colloquial.

Evaluating a translated drama is purely a pedagogic and tedious venture. The drama comprises a number of cultural terms and dramatic structures and employs a number of techniques and procedures to translate the structures and concepts. There may be instances of under translation, over translation and mistranslation of concepts and structures. Hopefully, the study will provide some insights to the translators.

1.2 Review of the Related Literature

Significant numbers of texts have been translated from English into Nepali and vice versa. A number of researches have been carried out regarding the evaluation of the translated text in the department. A review of those researches has been summarized as follows.

Bhattarai (1997) in his Ph.D. Thesis entitled 'In Other Words Sense Versus Word as a Unit of Literary Translation (With Reference to Nepali-English Poetic Texts)' has made an attempt to define translation traffic between Nepali-English language pair in particular. He has also found growing interests of people in bi-directional, horizontal translation. He also states that interest in and awareness towards literary translation is growing.

Adhikari (2003) carried out a research entitled 'The Translation of Technical Terms: A Case of Textbook for Science' to find out the techniques and linguistic problems of translation of technical terms used in science textbook for grade 9. He collected 200 English scientific terms fifty terms each from physics, chemistry, biology, and geology and astronomy and their Nepali translation. He found a number of techniques used in translating these texts: literal, paraphrasing, borrowing, hybrid formation and loan creation.

Singh (2004) carried out a research entitled 'Techniques and Gaps in the Translation of Cultural Terms: A Study of Translation of Our Social Studies Textbook Grade VIII' to find out the techniques and gaps in translation of cultural terms. He collected 220 lexical terms from Nepali and English version of Our Social Studies text book for grade 8 and classified them into five categories: ecology, material culture, social culture, institutional and conceptual terms. He found a number of techniques of translation, among them literal translation being the most widely adopted. Regarding the procedures of translation of the technical and non-technical terms, he found that there exist a number of gaps in translation of cultural terms due to various reasons like lack of conceptual accuracy, lack of cultural equivalence, lack of lexical items, etc.

Wagle (2004) conducted a research entitled 'A Study on Multiple Translation of Muna Madan from Cultural Perspective' to evaluate techniques of translation of cultural words, strengths and weaknesses of multiple translation of Muna Madan. In his study he found the use of eighteen different techniques and fluctuation in the number of words. Literal translation is most widely used. Every version has cultural

loss and pragmatic meaning is emphasized. Contextual equivalence, footnotes are useful to transmit cultural messages. Although all lack the accurate meanings, Ananda's version is better. He concluded that it is possible to minimize cultural loss in translation by using effective and appropriate techniques.

Sharma (2004) carried out a research entitled 'An Evaluation of Translation: Case Study of A Translated Textbook of Social Studies for Grade X' to find out the process of translation in terms of sentence structure, and to evaluate the translation in terms of transfer of concepts and meaning and to examine the structural gaps in translation. He listed the sentences from Nepali and English version of Our Social Studies for grade X and classified them in terms of sentence structures: simple sentence, compound sentence, complex sentence. He also classified them in terms of negation, voice and tense change and in terms of transfer of meaning: omission of concepts and meaning, addition of concepts and meaning, substitution of concepts and meaning, mistranslation, and source text correction. He found more use of simple sentences in comparison to compound sentences and complex sentences and the more use of assertive sentences in comparison to imperative, interrogative and exclamatory sentences.

Chhetry (2005) carried out a research entitled 'A Study on Translating of Technical Terms: A Case of Text Book for Health, Population and Environment' to find out the techniques and linguistic problems of EPH terms from Nepali to English. He stated the commonly used techniques to translate are literal, paraphrasing, transliteration, hybrid formation, loan shift, and addition. Transliteration is most widely used to translate the terms of abbreviation, acronyms, animals, plants and birds and terms of miscellaneous field and literal translation to the terms of health, anatomy, disease, environmental and science. The transliteration got the highest rank in translating technique which shows the lack of actual equivalent terms. He found some mistranslations due to different linguistic problems during translation.

Karki (2006) has carried out a research entitled 'The Techniques and Gaps in Translation of Cultural Terms: A Case of Our Social Studies Textbook for Grade VII.' and has tried to find out five different categories of cultural terms. According to him,

eleven different techniques are used in translating culture. Among them Literal translation is the most widely used and deletion is the least widely used techniques of translation of cultural words.

Adhikari (2007) has conducted a research on 'Techniques and Gaps in Translation of cultural Terms: A case of social studies Text book for Grade x' and has found eleven different techniques of translating culture. He stated the commonly used techniques to translate are: literal translation, addition, calque, substitution, transference, paraphrasing, back translation, couplets, blending, naturalization and deletion. He further stated that literal translation is the most widely used technique of translation of cultural words and deletion is the least used technique.

Bhandari (2007) has carried out a research on 'A Study on Techniques and Gaps of Translation of Cultural Terms: A Case of the Novel 'Basain'' and has found ten different techniques of translating culture. He further found that transference is very effective in translating deeply rooted cultural terms especially from religion and culture.

These all researches are conducted to evaluate the work of translation. Even though these researches have analyzed and evaluated the text from linguistic and cultural perspective, they have not touched some vital linguistic and cultural areas like translation of metaphors, translation of reduplicative words and onomatopoeic words. But this study includes these aspects.

1.3 Objectives of the Study

The objectives of the study were as follows:

- i. To find the strategies employed in the translation of culture-specific terms.
- ii. To find out the structural shift in translation.
- iii. To evaluate the translation in terms of transfer of concepts and meaning.
 - Over Translation
 - Under Translation
 - Mistranslation
- iv. To suggest some pedagogical implications.

1.4 Significance of the Study

As the study is evaluation of the literary translation which is relatively difficult to analyze from different perspectives, it helps understand the differences between two cultures so the study will be useful for prospective researchers to conduct research on translation evaluation. It will also be useful for the translators as they can reduce the degree of untranslatability of culture on the basis of this study. Similarly, students of sociolinguistics and teachers will also be benefitted since this study reveals the complex relationship between language and culture.

1.5 Definition of the Specific Terms

The study incorporates some specific terms which are as follows:

Allusion:	Something that is said or written that refers to or mentions another person or subject in a brief or indirect way.
Aspect:	The manner in which a verbal form is experienced (e.g. whether it is considered completed or in the progress)
Assertive sentence:	A sentence which is in the form of a statement.
Auxiliary:	A verb which refers to the set of words, subordinate to the main (lexical) verb, which help to make distinctions in mood, aspect voice, tense and person.
Cognitive approach :	An approach to the study of culture which studies in terms of things that people have in mind , their models for perceiving , relating to , and interpreting them.
Complex sentence:	A sentence which contains one or more dependent clauses, in addition to its independent or main, clause.
Compound sentence:	A sentence which contains two or more independent clauses which are jointed by co-ordination is called a compound sentence.
Homo sapiens:	Modern humans.
Image metaphor:	Picture conjured up by the metaphor. It may be universal, cultural or individual.

Imperative sentence:	A sentence which is in form of a command, do not always have the function of an order, often function of as an expression of annoyance.
Interrogative sentence:	A sentence which is in the form of a question.
Lexical negation:	A term used to refer to negative sentences that result form the use of Lexical items.
Metaphor:	A word or phrase which is used for special effect, and which does not have its usual or literal meaning. In a metaphor, no function words are used. Something is described by stating another thing with which it can be compared. In 'Her words stabbed at his heart', the words did not actually stab, but their effect is compared to the stabbing of a knife.
Object metaphor:	What is described or qualified by the metaphor.
Sense metaphor:	The literal meaning or the semantic area of the metaphor which covers more than one sense componets.
Simple sentences:	A sentence which contains only one predicate. It is always an independent sentence.
Source text:	The text out of which a message is rendered or a translation is made.
Target text:	The text into which a message is rendered or translated.
Transliteration:	The process of conversion of an SL term into the TL script maintaining the SL pronunciation or to represent a word etc. in the closest corresponding letters of a different alphabet or language.

CHAPTER - TWO

METHODOLOGY

To accomplish the objectives of the study following methods were used in the study.

2.1 Sources of Data

There are two major approaches to gathering information. They are: primary sources and secondary sources.

2.1.1 Primary Sources

The data collected from the primary sources are called the primary data. Interviewing, observation and questionnaires are the three main methods classified under primary sources. Primary sources provide first-hand information.

2.1.1 Secondary Sources

Sometimes, information required is already available and need only be extracted. Information gathered using the secondary sources is said secondary data. For example secondary sources include government and semi-government publications, earlier research, census, personal records, articles, journals, magazines, books etc.

Here, the researcher collected the data only from the secondary sources. Since the study was on translation evaluation, the researcher collected data from a Nepali drama 'Masan' written by Gopal Prasad Rimal and its English translation by Dr. Sangita Rayamajhi 'Cremation Ground'. In addition, the researcher also adopted the data from previous researches in the department, articles, books and journals.

2.2 Tools for Data Collection

As observation has been the main tool for the data collection, the researcher observed both the texts thoroughly to achieve the objectives of the study.

2.3 Process of Data Collection

First of all, the researcher collected Nepali and English versions of the drama “Masan” written by Gopal Prasad Rimal and translated by Sangita Rayamajhi. The researcher listed out the cultural items according to the different cultural categories. Then he analyzed them on the basis of translation procedures and tried to identify which of these procedures and strategies seem to be more effective than the others. Then, the researcher listed different types of sentence structures in the source text and their respective translation in the target text. He examined whether the source text structures were translated in the target language in the identical structures or in different structures.

Then he collected the data in terms of transfer of meaning i.e. over translation, under translation and mistranslation.

2.3 Limitations of the Study

The present study had some limitations.

1. The study was based on secondary sources of data.
2. This study did not touch the pragmatic aspect of translation of source language.
3. This work did not examine the phonetics, lexical, structural and cultural gaps of the text.

CHAPTER – THREE

ANALYSIS AND INTERPRETATION

The present chapter deals with the analysis and evaluation of the data collected. Analysis and evaluation of the data has been done in accordance with the order specified in the objectives of the study.

3.1 Translation of Cultural Items

Nepali version of the drama ‘Masan’ was the source text (ST) of the study, and the English version of the given text was the target text (TT). The researcher found out that the cultural items of the ST and the TT used different cultural categories. The following table shows the distribution of the number of cultural items on the basis of different cultural categories in the ST and the TT text.

Table 1: Translation of Cultural Items

Cultural Categories	ST	TT	Shift
Ecology	28	25	3
Material culture	68	52	14
Social culture	118	95	23
Organizations, customs and ideas	9	7	2
Gestures and habits	331	290	41

The table provides information on the translation of cultural items according to their categories. Gestures and habits have the highest number of cultural items followed by social culture whereas organizations, customs and ideas have the least number. Similarly, the items related to material culture were 68 and to ecology were 28. The above table shows that the ST text included the more cultural items than the TT text. The researcher pointed out the following major points related to translation of cultural items in the drama:

-) There were the cases of not translation; it means some of the structures were not found in the TT text.
-) The translator frequently made the use of circumlocutionary strategy.
-) There was the lack of equivalent words.

) The translation was tried to make concise.

(See appendix II and III)

There were different strategies found in the translation of cultural items in the drama.

The following table summarizes the strategies of translating cultural items.

Table 2: Procedures of Translating Culture-Specific Items

Cultural Categories	Ecology	Material culture	Social culture	Organizations, customs and ideas	Gestures and Habits	Proper names
Translation Procedures						
Circumlocution	6	9	25	1	52	1
Couplet	2	-	5	4	-	3
Linguistic equivalence	15	20	38	-	9	-
Cultural equivalence	-	11	22	1	-	-
Synonymy	-	9	3	-	-	-
Descriptive equivalence	-	7	17	1	-	-
Shifts or transpositions	2	5	3	1	-	-
Notes	-	1	-	-	-	-
Transference	-	3	1	-	-	4
Naturalization	-	-	2	-	-	2
Functional equivalence	3	3	2	1	-	-
Adaptation	-	-	-	-	270	-

The table above provides information on the strategies used in translating cultural items. The technique adaptation is mostly used to translate the items of gestures and habits and circumlocution for social culture and gestures and habits too. Similarly, linguistic equivalence was found to be useful for ecology, material culture and social culture, whereas cultural equivalence and descriptive equivalence were found to be useful for material culture and social culture only. Some other techniques were also used to translate different cultural items like couplet, transference, synonymy, functional equivalence, shifts or transpositions, naturalization and notes. The detail analyses of strategies used in translating cultural specific items used in the drama were as follows:

i. Circumlocution

It uses generic terms to convey the meaning. It is appropriate in a wide variety of contexts where formal or linguistic equivalence is considered insufficiently clear.

For examples:

- a. ST: yuwati – (yetik bhan ile pani kehi bichalit nabhaera) bahin , ma
m y ko ga m pau adaichu bhaneko ta bh sm po
pareki rahichu.
TT: Young woman- (Not ruffled by this outburst.) Sister, I had always
thought I was swimming in the ocean of love, but no I
was in fact sinking into a swamp.
- b. ST: kri na- ani hatta patta khop b a ausadh khuw une jhikera
tyesma ausadh h ldai.
TT: Krishna- Quickly takes out the medicine and pouring it into a
spoon.
- c. ST: kri na: mero h tm parne bittikai je pani chokr thegr jasto
huncha.
TT: Krishna: It's as if whatever falls into my hand is ruined.

In the above three examples, the ST words 'ga', 'khop' and 'chokr thegr' did not have the equivalence in TT. Here, the translator had focused on the meaning and the context not on the particular words.

ii. Couplets

It occurs when the translator combines two different procedures. Here, the researcher found 'transference + notes' as the frequent couplet and some other couplets such as 'linguistic equivalence + notes', 'transference + descriptive equivalence' were also found in the text. Examples of the above couplets are as follows:

- a. ST: pahilo nokar-(m lt l bis era) lau, y ta hol ni p thicul ho jorne
bhaneko.
TT: First maid- (Putting down the tray) I think the ritual of pathicultho
is going to take place here.

- b. ST: b gmati- choro bokek boks ra uski s suko prabe .
 TT: Bagmati- The witch carrying the child and the mother-in-law enter.
- c. ST: yuwati- aba yah ko y battiharul i p laisita nibh dai s twa ai battiharuko sa phu eu ai batti bhaera laxmi cham cham gardai bhitra paschin.
 TT: young woman-Now the new bride will enter stepping on these lighted wicks like laxmi, the goddess of wealth.

Between the three examples, the first one is the combination of transference and notes. Similarly, the second one has linguistic equivalence with notes and the third one is the combination of transference and descriptive equivalence.

iii. Linguistic equivalence

It is the literal translation, in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of the context. For examples:

- a. ST: kri na- phusro jun ra gh m m h ai ha le icca parera h stai
 phu i gijy the.
 TT: Krishna- The bones under the dry moon and the sun would grin, mocking at themselves.
- b. ST: yuwati- usko h tm k giyo ra ek s s tel cha.
 TT: young woman-She has a comb and a bottle of oil in her hands.
- c. ST: b gmati- jasko sm ma baseki th e tyasl i pani par rko haij le lagyo.
 TT: Bagmati- He died of cholera last year, he on whom I had placed all my hopes.

The underlined words in the above examples are the examples of linguistic equivalence.

iv. Cultural equivalence

It means replacing a cultural word in the SL with a TL one; however, ‘they are not accurate’. Some examples from the text are as follows:

- a. ST: p niko kruw liera nokarn pachi irahicha.
TT: A maid walks a few steps behind her carrying jug of water.
- b. ST: yuwati b lakl i cor ul le cup bhanera kri nako kh m herdache.
TT: Placing her finger on her lips gestures to the boy to keep quiet.
- c. ST: yuwati- (jurukka u hera). timisita dherai kur garnu cha. bhare gar l .
TT: Young woman-(Standing up) I have so much to talk to you about.
We’ll do that in the evening.

Here, a jug is not an equivalent word for karuw . Similarly, cor ula is a particular finger in the Nepali language but in TT the translator simply referred to it as a finger. And next, the word bhare can have the meaning later also. However, the meaning is clear at the readership level.

v. Synonymy

It refers to a “near TL equivalent” for SL cultural term. The word ‘synonym’ in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used for a SL word where there is no clear one – to –one equivalent, and the word is not important in the text. For example:

- a. ST: sanco nabhaera u ochy nm pal irahicha.
TT: she is not well and is lying in bed.
- b. ST: yuwati- n ni kah gaera yesari choro janmyo bhan, nanil i pani bol ra ho, n nisita chorol i th s _ dinuparyo bhanera liera .

TT: Young woman-Go to the master's sister with the news that a boy is born, invite her here as well and ask her for some old clothes for him.

c. ST: pala gmuniko lampa m basera u eskm ci h lekhna l geko cha.

TT: Krishna is writing a letter at a low desk while sitting on a mattress.

There above examples clarify that the underlined words are not the exact one, they are just a “near TL equivalent.”

vi. Descriptive equivalence

In this procedure the meaning of the CST is explained using several words. Some examples of descriptive equivalence are as follows:

a. ST: yuwati sasur l i dekhera ghum o h lche.

TT: The young woman seeing her father-in-law pulls the sari end down over her forehead.

b. ST: yuwati- tap iharu chai il i ta pakk i pugnuhuncha jasto l geko thiyo.

TT: Young woman-I was sure you would come for the sixth day ritual.

c. ST: yuwati- ma eklai huna j na l geko. poila j na l geko hoina.

TT: Young woman-I am going so that I can be alone. I am not running away with anyone.

In the above examples, the single SL words are explained using several words.

vii. Shifts or transpositions

It involves a change in the grammar from SL to TL; for instance, change from singular to plural, change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth. The change required when a specific SL structure does not exist in the TL. For examples:

a. ST: yuwati- nokarnil i h tko s co diera.

TT: Young woman-Handing a bunch of keys to the maid.

- b. ST: yuwati- bh nj bh nj .jw bahin kohi pani enan.
 TT: Young woman-None of her family members came to the wedding.
- c. ST: s su- dulai, t m itama kati din basches ta. s tdin base pugdaina.
 TT: Mother-in-law-How long will you stay at your parent's place? Isn't seven days enough?

Here, in the first and the third examples, we can see the SL singular words are changed into TL plural form. And the second is the example of change of an SL noun group to a TL noun.

viii. Transference

It is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2000) named "transcription." Here, the technique transference found to be useful in translating proper names and the words related to material culture. The examples are as follows:

- a. ST: pala muniko lampa m basera esk m ci hi lekhna
 l geko cha.
 TT: Krishna is writing a letter at a low desk. While sitting on a mattress.
- b. ST: yuwati- ballatalla b gmati ra hule gaera s inil i kera ly e.
 TT: Young woman-Then Bagmati and Thule brought in the midwife.
- c. ST: yuwati- mero nindr kumbhakarnako nindr jasto m tra bho,
 mal i u h un hy gro ha unuparcha.
 TT: Young woman-My sleep is like the sleep of kumbhakarna. To wake me up they have to beat the drums.

The researcher observed that the underlined ST words were simply transliterated in TT and footnotes found to be useful to understand the words.

ix. Naturalization

It adapts the SL word first to the normal pronunciation then to the normal morphology of the TL. The researcher listed the following examples from the text.

- a. ST: dulahi- hadd bhanl n y dui i silli bhaechan bhanl n.
TT: Bride- The most anyone can say is that we're both silly.
- b. ST: yuwati- haina tap ile hijo birga j b a eko s susasur ko eliphonko jaw ph dinubho?
TT: Young woman: Did you return your parent's call, when they called you from Birgunj?
- c. ST: kri na- ke kur le k i j na rokcha bhany ?
TT: Krishna- What is going to stop them from going to kashi?

The underlined words in the above examples are the example of naturalization.

x. Functional equivalence

It requires replacement of SL culture with the use of a culture- neutral word. For example:

- a. ST: yuwati- kehi din p leko khasi pani m y l gdo huncha.
TT: Young woman- Even if you keep a goat with you for a few days, you get attached to it.
- b. ST: b gmati- yi h mr saut haru h mile chor chori najanm idie marepachi yink poi haruko go lag idine, pin a khuw une kohi jurdaina.
TT: Bagmati- If we hadn't given birth to sons, our husbands wouldn't have had anybody to light their funeral pyre after their death.
- c. ST: b gmati- chem puj ko bhoj kh echa.
TT: Bagmati- He went to a religious feast and ate there.

rewritten the text. Sometimes making them short or concise as in the above examples, and sometimes explaining in context as in given example.

- d. ST: kri na- (man ak aky udai) hindu c ya or muslim c ya?
 TT: Krishna- (Trying to take his mind off the previous conversation with mother) Hindu tea or Muslim tea?

When we talk about the translation of cultural terms, we must not separate metaphors because metaphors used by an individual are filtered by cultural beliefs and values. The people of a given culture use language to reflect their attitudes towards the world and the life of the community they live in. The metaphoric expressions exhibit some kind of semantic and logical violation. They are studied as instances of figurative language, where words gain extra features over referential ones. Therefore, the meaning of any of these lexical constituents cannot be predicted from their referential meaning. So translation of metaphor is not an easy task. Here, the researcher has tried to analyze the strategies used in the translation of metaphors. He found that semantic, communicative and cognitive translation were more useful techniques to translate metaphors. The table below summarizes the translation procedures.

Table 3: Translation of Metaphors

Metaphors	Image	Object	Sense	Metaphor
Translation procedures				
Literal translation	2	-	2	-
Faithful translation	1	1	4	-
Semantic translation	10	5	7	3
Communicative translation	6	1	14	1
Cognitive translation	1	2	10	1
Academic translation	1	-	5	3

The above table gives information about the translation procedures of metaphors. Semantic, communicative and cognitive translation found to be more useful in

translating metaphors. However, some other techniques were also used. The detail illustration of the procedures is as follows. (See appendix II)

i. Literal translation

In literal translation the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of the context. Some examples of literal translation are as follows:

- a. ST: sabl i s th liera kina bu. (p.17)
TT: Why should I sink taking everyone down with me?
- b. ST: tap i mero dhan haina. (p.18)
TT: Aren't you my wealth?

ii. Faithful translation

It attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical deviation from SL norms in the translation. It attempts to be completely faithful to the intentions and the text – realisation of the SL writer. For examples:

- a. ST: b jheko dudh liera . (p.25)
TT: Bring master a glass of milk.
- b. ST: dulahile jitepachi chor haina. (p.13)
TT: If the bride wins it's a son isn't it?
- c. ST: maile ahile nai yĩ ubj idie bhane. (p.25)
TT: What if I conjure her right now.

iii. Semantic translation

This differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text. This technique is flexible, admits the creativity and allows for the translator's intuitive empathy with the original. The examples are given below:

- a. ST: bhitra yo ch ti ciriera cicy do o h bhaeko kalle sunera
banda garidine. (p.41)
TT: When my heart cries out in pain who will hear it, who
will stop it.
- b. ST: tyesti sojh s dh m nchel i tap le n gini
tuly idinubho. (p.29)
TT: She was simple girl and you've turned her into
a viper.
- c. ST: mal i yo bhu gro m p rera j neta. (p.29)
TT: You are pushing me into a furnace.

iv. Communicative translation

It attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. Communicative translation is social, concentrates on the message and the main force of the text, tends to undertranslate, to be simple, clear and brief, and is always written in a natural and resourceful style. The examples are as follows:

- a. ST: coth le o h dui c rco i aru cal n. (p.27)
TT: Are you finished with your speech?
- b. ST: timil i maile sinko samet pani u h un lag eko chaina.
(p.22)
TT: I haven't let you do any work.

- c. ST: mero alacchine lug pani dinu huncha. (p.38)
 TT: I am not a person who brings luck.

v. Cognitive translation

This reduces the information in a SL text converting the SL grammar to its normal TL transpositions, normally reducing any figurative to literal language. It is not clear to what extent this is mainly theoretical or useful concept, but as a pre-translation procedure it is appropriate in a difficult, complicated stretch of text. A pragmatic component is added to produce a semantic or a communicative translation. In cognitive linguistics, metaphor is often given a cognitive function in which human beings draw upon the experience of each other or non-surroundings or even other concepts or images. In this regard, metaphors are cognitive constructs rather than mere linguistic entities or rhetorical phenomena. In other words, metaphors represent instances of how people conceptualize their experience and how they record it. Hence it is believed that the cognitive approach will work for this purpose. The following examples will make it clear.

- a. ST: choro khaseko birs (p.56)
 TT: Forget about the death of your son.
- b. ST: sutkero parecha. (p.34)
 TT: A baby is born.
- c. ST: mero m su kh ne, lau gardina bhannos. (p.31)
 TT: Swear by me that you will not do that.
- d. ST: ma bhane kehi kur m pani ras lina sakdina. (p.16)
 TT: But I can not enjoy any of these things.

vi. Academic translation

This type of translation reduces an original SL text to an elegant idiomatic educated TL version which follows a literary register. It irons out the expressiveness of a writer with modish colloquialisms. The examples are as follows:

- a. ST: pe anna cha. (p.25)
TT: I am full.
- b. ST: maile ta khai dekhina. (p.47)
TT: I was so angry.
- c. ST: nokar mareko bir lo k khi cy pera h la jasto
dekhincha. (p.11)
TT: The servant shrinks visibly.
- d. ST: mero ta mu ule nai h u cho yo. (p.36)
TT: I was so scared.

3.2 Shifts in Translation

Nepali version of the drama ‘Masan’ is the source text (ST) of the study, and the English version of the given text is the target text (TT). The researcher has analysed on the basis of the following different criteria:

3.2.1 Formal Shift of Sentences

In translation, there is often a shift in number of sentences, structures of sentences, meaning and so on. Since two languages are always different, shift is natural in translation. The table given below shows the shift in formal structure of sentences from the ST to the TT.

Table 4: Shift in Structure

Number of sentences	ST	TT	Shift	Percentage
Simple sentences	774	635	139	21.88%
Compound sentences	57	108	51	89.47%
Complex sentences	323	248	75	30.24%
Total	1154	104	113	10.85%

The table reveals the fact that the number of simple sentences was fewer by 21.88% in the TT than in the ST. But surprisingly, the number of compound sentences in the TT was greater by 89.47% than in the ST, whereas the number of complex sentences in the ST was greater by 30.24% than in the TT. The overall result gives us the impression that the ST exceeds the TT in total number of sentences by 10.85%. One example of the translation of each type of sentence is given below but detailed interpretations of the sentences are given in (appendix IV, V and VI).

- a. ST: bajai pani r ji hunubho.
TT: Mother has also agreed. (p.2)

- b. ST: tap ñl i man l gdaina bhane tyesl i m y nagarnuhos, mukhai r mrari nahernuhos tara alikati day garera usl i m huna dinuhos.
TT: If you don't feel like it, don't look at her face, don't love her, but show some pity and let her become a mother.(p.30)

- c. ST: h mil i nill bhane jasto jah k lo kah lil gdo sunya thiyo aba ty h sant nko mukhle ujy lo ra baldo prabh v irahecha.
TT: Where once there was a suffocating black tunnel ready to swallow us up, now we see a light at the other end because of hope of a child. (p.17)

The difference between the language pair and the use of non- corresponding components of sentence structures bring difference in the number and type of sentences. Due to the complexity of the ST structures and for the natural flow of translation, the translator at time has broken a single sentence into two or more sentences and vice versa. The objective of the shift in the translation has been made to make readers understand the text. (See appendix II, III, and IV)

Though the instances of breaking up and joining of sentence structures were remarkably high in translation, the translator maintained the formal equivalence of the ST even though semantic equivalence has been maintained. To a great extent, the TT formal features resemble the ST formal features.

3.2.2 Functional Shift of Sentences

The functions of sentences used both in ST and TT were classified on the basis of their types – assertive, interrogative, imperative, explanatory and optative. Among the sentences assertive sentences were highest in number whereas optative sentences were least. Interrogative, imperative and exclamatory had their second, third and fourth position respectively. Following table shows the shift of functions in the translated text.

Table 5: Functional Shift

No of sentences	ST	TT	Shift	Percentage
Assertive sentences	1079	1006	73	7.25%
Interrogative sentences	464	417	47	11.27%
Imperative sentences	164	311	147	89.63%
Exclamatory sentences	215	102	113	127.45%
Optative sentences	1	1	0	0%

The figure above makes it clear to us that the translator tried her best to achieve formal correspondence. There was the difference between the functions in the ST and the TT. At the same time, there was a slight difference in the number of the sentence types between the two texts gives some flavor of the natural flow of the translated text. For example:

- a. ST: kasari saknu ta? by n m ttai tyesari murch bho (ekaichinpachi) s ccai, tyo n nile na er ke garnu bhaeko h yesto? phnai bahini ch d ch dai aruharule ratisy ul garnuparyo.
- TT: Of course, after your fainting attack this morning. (A long pause) why didn't Bhotu's mother come? She should have performed the ritual. It was strange having someone else do it. (p.10)

The example shows that the translator has not tried to maintain formal/structural equivalence between ST and TT but emphasis was given to semantic equivalence.

3.2.3 Shift of Grammatical Aspects

The researcher also made an observation to see the shift in grammatical aspects. The number of active sentences was found the highest whereas affirmative sentences were the second highest. The shift in passive voice was found the highest (165.21%) whereas shift in negative sentences was the second highest (130.76%)

Table 6: Shift of Grammatical Aspects

No of sentences	ST	TT	Shift	percentage
Active sentences	1241	913	328	35.92%
Passive sentences	23	61	38	165.21%
Affirmative sentences	1027	1335	308	29.99%
Negative sentences	234	540	306	130.76%

The shift of active sentences and passive sentences between the ST and the TT was due to the difference in voice system of the language pair. Nepali has three categories of voice namely, 'katri b cya' (agent is dominant), 'karma b cya' (patient is dominant) and bh b b cya (meaning is dominant) whereas English has only two voices-active and passive.

Some examples of shift in grammatical aspects are as follows:

- manjule bh t kh in. (Manju ate rice)
- manjudw r bh t kh iyo.(Rice was eaten by Manju)
- phu ta gaiyo.(I went)

Due to this structural gap between Nepali and English, the English rendering of the Nepali text could not have exact correspondence in the number and type of active and passive sentences. The amount of freedom exercised by the translator has also affected the translation product as in 'yuwati b hek aru sab bhitra pasdachan', [Everybody goes inside (p.15)].

The ST structure could be translated as 'everybody goes inside except the young woman' to maintain formal equivalence between the two structures. Though there was the lack of formal correspondence, the contextual meaning was same. Equally, it was

same while rendering the affirmative and negative sentences of the ST into the TT. Mainly there were two ways of producing negative sentences-grammatical negation and lexical negation. In grammatical negation, negative particles like ‘no’ or ‘not’ can be used, while in lexical negation different lexical items like lack of, absence of, without, never etc., prefixes like ‘un’, ‘mis’, ‘dis’, ‘im’ etc. and suffixes like ‘less’ etc. were used in translated text. For example:

ST: bicar bho uko d jyu tyesai bar lirahecha.

TT: Poor Bhotu’s brother is doing nothing. (p.4)

The example shows that affirmative sentences in ST have been shifted into negative sentences in TT. But the meaning of ST has been preserved. (See 3.4, 3.5, 3.6 and appendix VII, VIII and IX)

3.3 Analysis of Translation of Sentence Types

This sub-unit analyses and evaluates the translation of different types of sentences viz. simple, compound, complex and negative, and some grammatical aspects viz. voice and tense.

3.3.1 Simple Sentences in Translation

It was found that the total number of simple sentences used in the ST was 774, out of 1154 sentences. The TT, on the other hand, contained 635 simple sentences which was fewer by 21.88% than the ST. The superficial implication we can draw from this fact is that the TT prepared in English for the non-native speakers reach to be relatively simple because it has used more simple sentences of the ST which can be shown in the following table.

Table 7: Translation of simple sentences

Rendering into	Number of instances	Percentage
Simple sentences	590	76.22%
Compound sentences	45	5.81%
Complex sentences	113	14.59%
Others	26	3.35%

The largest percentage of simple sentences i.e. 76.22% in the ST was found to be translated into corresponding simple sentences in the TT. Both the texts were comprehensible and simple for the readers. One example of each rendering has been given below.

- a. ST: durgndhako kuhiro l gthyo. (Into a simple sentence)
TT: There would be a fog of revolting stench. (p.7)
- b. ST: yuwati dulahil ory dai sasur ko agiltira ly idinche. (Into a compound sentence)
TT: The young woman takes the bride's hand and draws her towards the father-in-law. (p.14)
- c. ST: ma yesari ark ko c kar garera ek g s jur unu parne gharki m nche haina. (Into a complex sentence)
TT: I am not someone who should be working as a servant in any one's home. (p.40)
- d. ST: un haruko bal sant nko j wan huncha. un haruko ãg loba a j wan pal cha. (Two simple sentences into a complex)
TT: Their strength lies in the life of their child whose life stems from the embrace of their mothers. (p.6)
- e. ST: hajurko mu u khar bai cha bhanchan, ragat kam cha re. (A simple into two simple sentences)
TT: They say you have a weak heart. Your blood, they say is not very good. (p.39)

The word 'others' in the table represents the miscellaneous types of sentences into which a simple sentence has been translated. At times two simple sentences have been translated into a single complex or a compound sentence or a simple sentence into two simple sentences. For example;

ST: phu hijodekhi nai aliali beth ta l geko rahecha ni. tara h mr bahin s heble th h nai di nan. (Two simple sentences into a compound sentence)

TT: Her labor pain started yesterday but she didn't let anyone know.

The detailed data illustrations of the translation of simple sentences are given in appendix IV.

3.3.2 Compound Sentences in Translation

Out of 57 compound sentences used in the ST, 32 sentences were rendered into corresponding compound sentences in the TT. But TT uses 108 compound sentences. This fact shows that TT uses more compound sentences by 89.47% than the ST. A survey of the translation of the ST compound sentences into the TT has been given in the following table.

Table 8: Translation of Compound Sentences

Rendering into	Number of sentences	Percentage
a compound sentence	32	56.14 %
two simple sentences	2	3.50 %
a simple sentence	18	31.57 %
a complex sentence	5	8.77 %

The more number of compound sentences i.e. 32 out of 57 was found to be translated in the corresponding compound sentences in the TT. The translation of compound sentences was also found to be translated in other type of sentences like into a simple, two simple and complex sentences as well. The above data reveals us the translation of ST compound sentences into TT compound sentences and to other sentences. Some of the examples of translation of compound sentences are as follows:

a. ST: tyo pur h d baru ma sakiy . (Into a simple sentence)

TT: Be able to give up my life for that love. (p.3)

b. ST: ty h pani dekh dina ra ekchin ghorier hāsilo mukhle bahira chi o niskanche. (Into a simple sentence) (p.15)

TT: She doesn't see him there smiling she exits.

- c. ST: b gmatile dh r t gaepachi th h p icha ra mal i u h un i. (Into a compound sentence) (p.35)
 TT: Bagmati found out just after midnight and came to wake me up.
- d. ST: bho u ta baru chaina jy tara u baseko th l i lierai. (Into a complex sentence) (p.35)
 TT: Pointing to where bhotu was sitting.

The detail illustration is given in appendix V.

3.3.3 Complex Sentences in Translation

The total number of complex sentences used in ST was 323; the number of complex sentences used in the TT was 248. It was found there were more complex sentences in ST than in TT. The translation of complex sentences can be shown in the following table.

Table 9: Translation of Complex Sentences

Rendering into	Number of sentences	Percentage
a complex sentence	306	94.73%
a compound sentence	13	4.02%
a Simple sentence	4	1.23%

The data above show that out of the total 323 complex sentences used in the ST, 94.73% of them have been translated into corresponding TT complex sentences. It was found that there was a formal correspondence between TT and ST in case of complex sentences. One example of each category is given below:

- a. ST: pr le cho era gaye pani u haldina hari bhai nai rahenche jasti cha. (Into a simple sentence) (p.5)
 TT: She stands stunned.
- b. ST: tim l i th h nai chaina hera na tim le chor chori nap ek maile garera. (Into a compound sentence) (p.44)
 TT: You don't know it, but you couldn't conceive because of me.

- c. ST: jasko sm ma baseki thi tyasl i pani par rko haij le lagyo. (Into a complex sentence)
 TT: He died of cholera last year, he on whom I had placed all my hopes. (p.40) (See appendix VI)

3.4 Negation in Translation

There were 234 negative sentences in the ST but 540 negative structures were found in TT. There were more negative sentences in TT than in ST. This difference was partly due to the fact that Nepali and English have different ways of making negative structures, and partly due to the fact that each language can make negative sentences both grammatically and lexically while making the English sentences grammatically negative, the sentences can be marked either by using 'not' or 'no'. For examples.

- a. ST: maile ka gareko ta haina, satte.
 TT: I am not doubting you. (p.4)
- b. ST: kasaile h lnu parne kur haina.
 TT: No one has to do that. (p.2)
- c. ST: byartham nac hido k ko d g dekhera mero m y ko mol nagha idinos.
 TT: Do not degrade my love by raising all sorts of doubts. (p.4)

The particle 'na' can be also used after verb in the Nepali language to make the sentence negative which is not available in English.

Some examples are as follows:

- a. ST: tap iko caritrakal herna ma pani y h nasaktina.
 TT: I am also not staying here to watch your tantrums. (p.27)
- b. ST: ahile ali nar mro ta nar mro bho.
 TT: It is not very good now. (p.5)

Similarly, ‘na’ can also be used with adverb/ adjectives. The researcher explored only the grammatically negative sentences of the ST and their translation in the TT. The following table shows the techniques of translation.

Table 10: Negation in TT

Techniques	Number of instances	Percentage
Use of ‘not’	412	76.29%
Use of ‘no’	88	16.29%
Lexical negation	40	7.40%
Total	540	

It was found that the use of ‘not’ for negative structure in the TT amounts 76.29%, since the researcher was working out to find techniques to make negation in TT. Similarly, the use of ‘no’ occupied 16.29% of the total negative sentences. One of the notable facts was that 40 lexically negative sentences have been found in the TT.

Examples of techniques used in translation of negation are as follows:

(See appendix VII)

- a. ST: ma tyo sahana saktina.
TT: I cannot allow that. (p.30)
- b. ST: haina, haina, baru ma panchidinchu.
TT: No, no don't say that. (p.30)
- c. ST: mero kur ta maile hajurl i bhaneko chaina.
TT: I have never told you my story. (p.40)

If we observe the above first two negative sentences, the translator used ‘not’ and ‘no’ respectively to make the sentences negative. But in the last example, there was the use of negative adverbial ‘never’. The ST and TT were found lacking correspondence in a number of negative sentences. It was found that even grammatically affirmative ST sentences were translated into grammatically negative sentences in the TT. For examples:

- d. ST: gahiro m y sajilo sita boli kah p chara?
 TT: Deep love does not bring out words that easily. (p.5)

It is obvious that the ST sentence is grammatically affirmative while the TT sentence is grammatically negative. It was also found that ST negative sentences were also translated into TT affirmative sentences as in the example below:

- e. ST: ma tyo chor choriki m ko sutkeriko apahatte herna saktina. (p.56)
 TT: It pains me to see her in such a sorry condition, especially when she is nursing.

3.5 Voice in Translation

It was found that there was a lack of correspondence in the exact number of active sentences and passive sentences between the ST and the TT. There were 1241 active sentences in the ST where as there were 913 active sentences in the TT. Similarly, the number of passive sentences was 23 in the ST, and 61 in the TT. The following table shows the translation of active sentences.

Table 11: Translation of Active Sentences

Rendering into	Number of sentences	Percentage
active sentences	899	98.46%
passive sentences	14	1.53%

The table shows that 98.46% of the total active sentences of the ST were translated into the corresponding active sentences in the TT. For example,

- a. ST: dulahira nokarni tarak r kel una l girahek chan. (p.18)
 TT: The bride and the maid are cutting vegetable. (p.19)

It was also found that 1.53% of all the active sentences in the ST were translated into the passive sentences. For example:

- b. ST: tap ñ i mero dhand l girahekohol .
 TT: You must be worried about me. (p.22)

Though there was a lack of formal correspondence between the ST structure and the TT structure, there was a perfect semantic correspondence. The following table shows the translation of passive structure of the ST into the TT:

Table 12: Translation of Passive Sentences

Rendering into	No of sentences	Percentage
active sentences	4	17.39%
Passive sentences	19	82.60%

It was found that only the 17.39% of the total passive sentences were translated into the active ones, but the largest number of sentences i.e. 82.60% passive sentences, were translated into corresponding sentences into the TT. This table reveals the fact that the translated text had the highest degree of formal equivalence with the ST. The following two examples show how the passive structures have been rendered into passive and active structures respectively.

a. ST: tyeti garna p epachi abasya timro m hune rahar, m y garne dhoko alikati bhae pani me iyo hol . (p.4)

TT: And now after all that you did, your wish to have a son, your desire to be a mother must have been fulfilled at least a little. (p.4)

b. ST: huku iko hok m eu hulo bho et lc marieko cha. (p.8)

TT: There is a big lock on the door of the store room. (p.9)

(See appendix VIII)

3.6 Tense in Translation

This drama used all three tenses viz. past, present and future. The percentage of the tenses used in the translated text was as follows.

Table 13: Tense in Translation

Tense	Number of sentences	Percentage
Present tense	2459	85.08%
Past tense	322	11.14%
Future tense	109	3.77%
Total	2890	

Out of 2890 sentences used in the TT, 85.08% were found in the present tense. Similarly, Past and future tenses occupied 11.14% and 3.77% of the total number of sentences respectively. But the translation of a number of sentences shows the evidence that there was no correspondence between the tenses used in the ST and the TT though both refer to the same concepts. For example:

- a. ST: p niko karuw lier nokarni pachi irahicha. (p.9)
TT: A maid walks a few steps behind her carrying a jug of water. (p.9)

The example shows that the ST sentence is in the present continuous tense, but the TT sentence is in the present simple. Although there was a slight change in the tense used in TT, the semantic equivalence was maintained. The readers had no problem in reading, and also perceived the same sense from both the sentences.

It was also found that the ST structure in past action was translated into the future. For example:

- b. ST: snnubo bhany ?
TT: Will you listen to me? (p.33)

But, it could be translated as 'Did you listen to me?'

Similarly, the ST present continuous tense was also found to be translated into the past continuous tense. For example:

- c. ST: ma pani tyehi bic rm chu.
TT: I was also thinking the same.

But, it could be translated as 'I am also thinking the same'. (See appendix IX for detail illustration)

3.7 Evaluation of the Transfer of Concepts and Meaning

The researcher analysed and interpreted the transfer of concepts and meaning for the purpose of evaluation in the following categories:

- Under Translation
- Over Translation
- Mistranslation

3.7.1 Under Translation

After the intensive exploration of the text, a number of instances of under translation from the source text were found. Here the term under translation refers to the omission of concepts from the source text. The translator has used more general words to make the text clearer, simpler, and sometimes concise. Thus omission took place. For example:

a. ST: yuwati bahek aru sabai bhitra paschan.

TT: Everybody goes inside. (p.15) (omission of noun)

Here, yuwati bahek has been deleted in TT. It could be translated as 'Everybody goes inside except the young woman'.

b. ST: nokar mareko bir lo k khi cy pera hĩ 1 jasto dekhincha.

TT: The servant shrinks visibly. (p.12)

The above ST sentence can be translated as 'The servant seems as if he walks carrying a dead cat in his lap'. Here, the translated version has the formal equivalence with the ST but it lacks pragmatic equivalence.

Omissions of concepts or a meaning of the ST is a very serious mistake in translation. If there are cases of omission of the ST concepts and meanings the readers of the TT do not get the same level and amount of comprehension as ST readers do. This omission of concepts and meanings occur either due to the lack of the translator to render the text or due to the lack of consciousness or seriousness of the translator while rendering of the text. But in case of the drama, the translator tries to make the dialogues easy to speak for characters by making short. The researcher found some case of undertranslation in the drama as in the example:

- c. ST: yuwatiko mukh kriti jati bigradai j ncha, kri nako eu dos pakh liera sa lo h dai eko anuh r arko dosle d gi h dai j ncha.
 usl i m y garcha bhaneko usko poi yehi ho ! tyehi poisita m y garera kheleko ko h yehi ho !! ani yo ko h , yo gharl i ch tim h u dine sã s r pani yehi ho!!! usko bedan le na boli p cha na bagne b o. u hereki herei cha, ubhieki ubhiyei pra le cho era gae pani u haldina, har bhai nai rahanche jasti cha. (p.54)
- TT: The young woman’s face begins to distort with pain and disbelief. Even as he feels cleansed a sense of guilt wells up in him again. The pain, so deep is reflected in the face of the young woman. There is no out let for it. She stands stunned.

There were also the cases of not translation or avoiding the text. For example:

- d. ST: (b gmati j na khojdache)
 yuwati: tim l i huna p ekom khus chaina?
 dulah : tap ñ i huna nap ekom aphsos chaina ? (b gmati khu le w j dñdai khoktai b hira jana l gejh i gardache)
 yuwati: b gmati, bahinil tel l unupardaina?
- TT: (Bagmati starts to leave)
 Young woman: Aren’t you happy that you are a mother?
 Bride : And aren’t you unhappy because you couldn’t be one?
 Young woman: Shouldn’t you now give the bride her oil massage?

In the above example the underlined ST sentence was not translated. So, here whether the translator did not translate the text to make it short or it was because of carelessness. Whatever is the reason, the fact was that there was the omission of the ST concepts. It should not be done in translation. Otherwise, the readers ‘in the TT cannot get the same information as in the ST and it can not be a true translation. (See appendix X)

3.7.2 Over Translation

Over translation is a translation that gives more detail than its corresponding SL unit. It can be taken as the addition of concepts and meanings in the TT. The researcher found the cases of overtranslation in the text. For example:

- a. ST: b gmati dau era j nche.
TT: Bagmati runs out of the room. (p.37)

Here, in the above example the translator has used the prepositional phrase 'out of the room' in the TT and which ST lacks. So this addition results from the context because the setting of the drama is in a room.

- b. ST: (ek ghu ko ciy s sle thutera) c kar .
TT: (Taking a sip). You know I must show my face to the noble's everyday. (p.49)

In the example above, the TT sentence explains the word 'c kar' in the ST. It is simply not a translation, it is more than a translation i.e. explanation or definition of the ST sentence. So, here is not only the addition of concepts and meaning, it is a complete explanation.

- c. ST: ekchin khalbal huncha.
TT: There is some commotion as some leave and some crowd round the bride. (p.14)

The TT structure has the addition of the reason which ST lacks. It seems the translator has added the reasons in the TT to make it more contextual, specific and dramatic. Here, may be the translator has tried to maintain target language making it modern and attractive because he wants his character to live.

- d. ST: yuwatiko k nm kehi kur bhanche.
TT: She whispers something into the young woman's ear. (p.28)

Here, in the above example, the translator has added 'she' in the TT structure which is unknown in the ST structure. From the ST verb 'bhanche' it is clear that some subject is obviously needed so the translator has added. (See appendix XI)

3.7.3 Mistranslation

Translation theory and practice has certain principles and norms. Translating the text in way that is not allowed is a serious mistake that a translator commits. There are many more instances of mistranslation of the ST concepts. Here are a few examples of mistranslation.

- a. ST: phu lug pani uttiko mailo thiena.
TT: Mine weren't all that dirty. (p.12)

The above ST sentence could be translated as 'The clothes weren't all that dirty'.

- b. ST: khub kh iyo p sniko bhoj.
TT: I ate a lot at the party. (p.27)

It could be translated as 'I ate a lot at the rice-feeding ceremony'.

- c. ST: top calna dh ghan m tra bh ki cha.
TT: It's almost midnight. (p.28)

The above ST sentence could be translated as 'Just half an hour is left for firing'.

A few examples of mistranslation cited above show that the translator is not serious and careful while rendering the text. A common problem found in the examples of mistranslation is the lack of translator's careful reading of the ST, practice of replacing the ST concepts with any lexical equivalent available in the bilingual dictionary regardless of context, lack of sensitivity to meaning they share in collection and appropriateness. In some of the cases, the translator has to translate 'what is implied but not said'. We can take 'top calna ā dh ā ghan ā mā tra bh ā ki cha' as an example. When the writer wrote this drama at that time there was the tradition of firing at midnight so he included this to make it more contextual. And the translator might have learnt more about it and understood the implied meaning but the readers of this generation may not understand this implied meaning in such a way of translating. And in other cases, the translator did not find the exact equivalent word. For example:

- d. ST: cules chu echa.
TT: I came for the knife. (p.20)

Here, ‘knife’ is not the equivalent word for ‘cules’. It is a typical word of the ST. So, all these factors, altogether, may compel the translator to mistranslate the text. (See appendix XII)

3.8 Reduplication

Reduplication refers to the repetitive words like suffix after the certain words. “A term in morphology for a process of repetition where by the form of prefix /suffix reflects certain phonological characteristics of the root. This process is found in Greek, where the initial consonant of the root is reduplicated in certain grammatical contexts. For example; /’lu:ɔ:/ (λ ω), ‘I loose’ becomes /’leluka/ (ε λ υ α). ‘I have loosed’. In English the nearest one gets to this is in ‘reduplicative compound’ words, such as *helter – skelter*, *shilly – shally*. The phonological processes involved in reduplication have been a particular focus of prosodic (a term used in suprasegmental phonetics and phonology to refer collectively variations in pitch, loudness, tempo and rhythm) morphology, which distinguishes the base form of the reduplication from the repeating element (the reduplication), as well as prefixing and suffixing types”. (Crystal, 1996: 325)

In short, Richards et al. (1999:310) define reduplication as ‘the repetition of a syllable, a morpheme or a word’.

For example, in Nepali the root words repeat with ‘s’ sound but not in compound form, as the suffix of the same root. Such as *lug sug*, *bh ts t*. The researcher found some instances of reduplication which are as follows:

- a. ST: hernu hol kasari mero m y tyest saut n parkh lsarkh l n ghera p ri pugdacha. (p.4)
 TT: Just watch and see how your son, with a part of you, and all the love that I will shower upon him will break all walls between me and your new wife. (p.3)

- b. ST: yo dharmaputrasarmaputra p lera kehi pani h daina. h mro phno choro c hinchā.
 TT: We will not get anywhere by adopting a son, we need our own son.(p.6)

- c. ST: tap i kina yesari lu gsug pani naphuk likana?
 TT: Why haven't you changed your clothes?
- d. ST: parkha sarkha kehi haina aba.
 TT: Don't tell me to wait or any thing else. (p.18)
- e. ST: nani kah gaera yesari choro janmyo bhana, n n l i pani bol ra ho,
 n n sita chor l i th n s n dinu paryo bhanera liera .
 TT: Go to the master's sister with the news that the boy is born. Invite her here as well and ask her for some old clothes.
- f. ST: mal i tap ñle nig ha garnu pardaina. Yo nig hasig ha ma sahana sakdina.
 TT: I don't need your pity. I can't tolerate it. (p.45)

From the above example, the words like suffixes or repeated words 'sarkhal', 'sarmaputra', 'suga', 'sarkha', s n ', and 'sig ha' can not have equivalent words in English. So these words are really a problem for a translator. (See appendix XIII)

3.9 Onomatopoeia

"Onomatopoeia indicates the imitation of natural sounds by means of words or groups of words, as in English *moo*, *baa*, and *cuckoo* etc. Language differs in their choice of onomatopoeic words. An English cock goes *cock-a-doodle-do*: a Japanese one goes *kokekokkox*". Richards et al. (1999: 255) it is the formation of words that imitates the sound of what they stand for. It is also the fact of words containing sounds similar to the noises they describe.

We can observe the translation of the onomatopoeic words in the given examples.

- a. ST: (yuwatil i ekchin kw rkwr ti herepachi) hijo astisammako bho u
 m thiko m y samjhera mal i timile bho ul i tyeso bhanleu jasto
 l geko thiena. (p.3)
 TT: (Staring at the young woman for a long time). Remembering your love for Bhotu I didn't imagine you'd say such a thing about him.

- b. ST: yuwati lat lutu bhaera poiko k khm uko a y che Kri na sahana
nasakine kur le choejh i baljaphati cha pa sahana khojcha. (p 6)
TT: The woman falls limply into her husband's lap. The man staggers as
though from some physical shock, and tries to control himself.
- c. ST: kati jh aljhu ul parne. (p.55)
TT: Why do you want you move about so much?
- d. ST: khitrikka bho koi hāsīdinche. (p.13)
TT: The young woman smiles.

The ST underlined words in the above examples do not have the equivalents in TT. They seem as the supporting word for the verbs. So these underlined onomatopoeic words create problem for a translator. (See appendix XIV)

CHAPTER – FOUR

FINDINGS AND RECOMMENDATION

This chapter deals with the findings, recommendation and pedagogical implications of the study.

4.1 Findings

Based on the analyzed data, the findings of the study have been listed below with the order specified in the objectives.

4.1.1 Strategies employed in translating culture-specific terms.

-) The eighteen different procedures were employed in translating cultural words of the drama 'Masan'.
-) Both the texts differ in number of cultural items because the ST (Nepali) used a number of typical words which have no equivalents in the TT (English). And the TT frequently used the circumlocutionary strategy.
-) The technique of 'adaptation' was found to be useful in translating 'gestures and habits' whereas linguistic equivalence was found to be useful in translating ecological words.
-) There were also the cases of 'footnotes' in the TT. It seemed that the procedures of transference and notes would have a higher potential for translating proper names.
-) Most of the metaphoric items found in the texts were sense metaphors. Communicative, cognitive and semantic translations were most widely used to translate the metaphoric items than the other strategies.
-) In general, it seemed that the procedures 'functional equivalent' and 'notes' i.e. footnotes would have potentially applied for conveying the concepts underlying the CSCs embedded in a text. Moreover, a combination of these strategies would result in a more accurate understanding of the CSCs than other procedures.
-)

-) In some cases the allusions were omitted in the name of fidelity (loyalty or accuracy) or brevity

4.1.2 Structural Shift

-) Both the ST and TT used more simple sentences in comparison to compound and complex sentences.
-) Both the versions of the drama used greater number of assertive sentences in comparison to imperative, interrogative and exclamatory sentences.
-) There were cases of translation of a simple sentence into a compound and into a complex sentence.
-) Compound sentences of the ST were translated into corresponding compound sentences, simple sentences and complex sentences in the TT.
-) Complex sentences were also translated into corresponding complex sentences, compound and simple sentences in the TT. The translator has made the excessive use of 'if sentences' in comparison to other structures.
-) There was a lack of correspondence in negative sentences between ST and the TT. There were instances of translation of affirmative sentences into negative sentences and negative into affirmative ones.
-) Active sentences in the ST were translated into passive sentences in the TT and vice versa.
-) Not all the onomatopoeic words were translated separately; most of them were translated together with the verbs in the sentence.
-) The reduplicants did not have equivalents in the TT (English), only the roots had the equivalents. The reduplicants were only found in the ST (Nepali).

4.2 Recommendations and Pedagogical Implications

On the basis of the findings, the researcher has made the following recommendations for pedagogical implications.

-) Both the ST and the TT have been translated for joyful reading and for scholarly study as well as for performance on stage so there should be no difference between acting and a reading version.
-) The TT should use simple sentences more than compound and complex sentences because the TT is in the English language which is a foreign language for Nepali reader.
-) There should not be any cases of omission of the ST concepts and meanings in translation. If the TT lacks ST concepts, the TT readers can not get the factual details.
-) The translator should not add any concepts subjectively because it violates norms and principles of translation. The translator should not mistranslate the ST concepts, and words.
-) The translator should be a perfect bilingual and bicultural person.
-) The translator should have both linguistic and pragmatic knowledge of the ST and the TT.
-) The translator should use standard bilingual dictionary. He/she should use the equivalent word by checking its context and appropriateness.
-) The translator as far as possible should not change the tense in translation because it affects the meaning that the ST and the TT express.
-) When translating a text to a SL of any other culture, one needs to be aware not only of the patterns of thinking, and acting in one's culture, but also of the TL's cultural models of reality.
-) The TL reader can have the same response as the SL text does to the SL reader, if the translator, firstly, understands the way in which receptive readers perceive the world and structure their experience and, secondly, tries his best to find a way to accommodate his text to the experience of the target – language reader and to the way it is recoded in the TL

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APPENDIX I

ROMAN TRANSLATION OF DEVANAGARI SCRIPT

Based on Turner's (1931). Nepali Alphabet and Diacritic Marks.

अ	a	अ...	k	अ...	d
अ+		अ...	kh	अ...	dh
इ	i	इ...	g	इ...	n
इ॒		०...	gh	इ...	p
उ	u	उ...		उ...	ph
उ॒		०...	c	उ...	b
ए	e	ए...	ch	ए...	bh
ए॒	ai	→...	j	ए...	m
ओ	o	ओ...	jh	ओ...	y
ओ॒	au	€...	ñ	ओ...	r
अं	a ,am	"...		⇒...	l
अँ	ã	×...	h	↔...	w/v
ह	h	ह...		ह...	
		ह...	h	ह...	
		अ+		य...	s
		०...	t	€...	h
		०...	th		

Note: the traditional letters अं and अँ are treated as Conjunct letter. For example:

अं... = ks, ksh, kch; अँ = gy; अ... = tr

APPENDIX II
TRANSLATION OF CULTURAL WORDS

ST	TT
pala	low desk
lampa	mattress
p pal	pipal
dhy gro	drums
bho et lc	big lock
ratisy uli	ceremony
p thicul ho	wedding rituals
co	a small veranda
nephathy	back ground
huku i	store room
b j	band
karuw	jug
n glo	tray
dam i	band masters
pi h k diy haru	oil wicks
lokanti	the maid
m hur	c
ghum o	to pull sari end down over forehead
saut	co-wife
r o	commotion
mero m su kh ne	c
kamp r	head
culesi	knife
m ita	parent's home
phu eko karma	misfortune
sinko	any work
r cchesn	horried women
buh r	daughter- in -law
sant neshwar	santaneshwar/notes
p sniko bhoj	at the party

bhare	later
tantarmanantar	magic
mu hi bhitra	with in your gasp
bholipars	other time
b hiri lug	coat and cap
coth le o h	c
bhu gro	a furnace
n gin	a viper
hy kul	c
jhul	c
sutkero	deliver
beth	labor pain
su in	mid wife
misin	nurse
phariy	old saries
s ln l	c
dh i	wet nurse
pin a	c
boks	the witch
nw ran	the eleventh day ceremony
b ghpñj	clutches
kantur	box
dar an hu g	some stones
ga	pebbles

APPENDIX III
LIST OF CULTURAL WORDS USED IN THE DRAMA

i. Ecology

ST	TT
hu g* * * o (p.3)	stone
dhulo (p.59)	dust
dh n (p.11)	the rice/notes
r t(p.17)	the night
rukh(p.3)	the tree
lu (p.13)	potatoes
mu ho(p.33)	log
putali(p.56)	doll
p ni(p.59)	water
bh ic lo(p.16)	c
dar an hu (p.5)	c
pah (p.53)	the hills
duniy (p.7)	the world
ga (p.59)	c
bhe o (p.59)	c
h w (p.57)	c
bok (p.35)	goat
suryagraha (p.34)	c
bir lo (p.11)	c
prithivi(p.7)	the earth
kuhiro (p.7)	the fog
gh m (p.7)	the sun
jun (p.7)	the moon
gidda (p.6)	vulture
go (p.5)	the fire
s s r (p.7)	the earth
pipalko ged (p.2)	pipal seed
khas (p.3)	goat

ii. Material Culture

ST	TT
pi h k diy (P.12)	oil lamps
s co (P.9)	the keys
bhare g (P.10)	the stairs
n lo (P.10)	the tray
phulaiphul (P.38)	flowers
kalam masi (P.34)	c
s ln l(P.38)	c
phariy (P.38)	old saris
murti (P.60)	statue
kantur (P.56)	a box
cur (P.56)	bangle
b llis a (P.55)	cushions
pakhe (P.55)	wings
ko h (P.54)	room
tasbir (p.53)	picture
k h (P.38)	thorns
ghum o(P.13)	the sari end down over her forehead
p thi (P.13)	c
huku (P.14)	store room
sa gh r (P.26)	threshold
top (P.28)	c
jhul (P.33)	c
eliphon (P.34)	call/ telephone
m lt l (P.8)	c
co (P.8)	small veranda
hok (P.8)	door
culesi (p.18)	knife
pin a (p.43)	funeral pyre
ghar(p.42)	house
ochy n (p.40)	bed

pard (p.40)	curtain
rup y (p.39)	money
th n (p.38)	clothes
k giyo (p.21)	a comb
ausadh (p.43)	medicine
ciy (p.51)	tea
kasi gar (p.50)	peace of dirt
b ghpañj (p.50)	clutches
bhu gro (P.49)	c
ebil (P.49)	table
khop (p.48)	c
liso (P.53)	too complicate
tel (p.44)	oil
hy gro (P.6)	drum
b j	wedding band
nepathy (p.8)	in the background
bho et lc (p.8)	a big lock
kit b (P.1)	book
parkh lsarkh l (p.4)	walls
p thicul ho jorne sarj m	the accessories of the wedding rituals
p niko karuw (p.9)	a jug of water
Pala (p.15)	bed
esk (P.1)	desk
sinko (P.23)	stick
d m (P.24)	c
mas n (P.32)	cremation ground
backan dol i (P.1)	child's quilt
dudh (P.2)	milk
kha i(P.3)	goat
batti(p.13)	wicks/notes
pars (P.34)	the day after tomorrow
labeled (p.9)	a shirt

jhy l(p.9)	the window
kh	the bed
ci h (P.1)	letter
kh m (P.1).	envelope
lampa (P.1)	mattress
l h (P.2)	stick

iii. Social Culture

ST	TT
hukut (P.15)	storeroom
lokanti (P.14)	c
m hur (P.13)	c
(P.15)	c
haij (P.43)	cholera
baksis (P.43)	bonus
pin a (P.39)	funeral pyre
m ita (P.19)	parents'/home /place
thegr (P.16)	c
chokr (P.16)	c
m suko thupro(P.42)	a lump of flesh
c kar (P.42)	as a maid
po (P.43)	husbands
chai i (P.44)	the sixth day ritual
nw ran(p.4)	the eleventh day ceremony
is amitra (P.44)	friends and family
pr (P.46)	life
k kh (P.46)	lap
b ghpañja (P.50)	clutches
ran (P50)	c/ whorehouse
nil m (p.50)	c/all blue
kasi gar (P.50)	a piece of dirt
l s (P.53)	dead body

bagare (P.52)	butcher
b jhi (P.4)	barren
putali (P.56)	doll
kantur (P.56.)	box
ga (P.58)	pebbles
b llis a(P.59)	cushions
pattharko murti (P.60)	a statue
poila (P.61)	running away
rakhau (P.2)	mistress
hajurbajai (P.2)	grandmother
corãula(P.2)	a finger
b je (P.2)	father
bihe (P.3)	wedding
(P.3)	part
dharmaputra (P.5)	adopted son
je ho (P.5)	older
n ni (P.5.)	c/ her
s susasur (P.5)	c/ they
saut (P.5)	co- wife
buh r (P.5)	daughter- in -law.
bahin (P.5)	sister
hijoasti(P.6)	c
ore o (P.7)	c/ way
r jkum r (P.7)	princess
yuwati (P.7)	young woman
nokarn (P.8)	maid
p thicul ho (P.8)	pathiculto/notes
je h (P.8)	c/ first wife
k nch (P.8)	c/ second wife
sw sn (P.8)	c
n marda (P.11)	useless fellow
laxm (P.12)	laxmi the goddess of wealth

m (p.10)	mother
choro (P.10)	son
dam (P.11)	band masters
raks (P.11)	liquor
dul ha (P.11)	bridegroom
mor haru (P.11)	c/ men
m ijyu (P.12)	aunt
sant n (P.16)	a child
samdhin (P.20)	c/ your mother
did (P.21)	sister
dulah (P.23)	bride
sant neswar (P.23)	santaneswar /notes
p sni (P.25)	the rice feeding ceremony
tantarmantar (P.25)	a bit of magic
coth le (P.27)	c/ speech
n gin (P.29)	viper
sutkero (P.34)	c/ a baby is born
kanjusi (P.39)	miserliness
dh i (P.40)	wet nurse
thasulli mor (P.42)	c/ that woman
daiba (P.42)	god
bhoj (P.42)	feast
khappar (P.43)	c
jw ro (P.44)	fever
bu h bu h (P.46)	old people
ke ke (P.46)	children
d c ar (P.47)	doctor
chor chor (P.49)	c/a son
mor (P.12)	c/ you
s ni dulah (P.4)	second wife
jw i (P.50)	c
bh ñj bh ñj (P.9)	c

saut sauti (P.53)	c
sill (P.57)	Silly
d ijo (P.59)	dowry
b o (P.60)	path
mas n (P.61)	cremation ground
ju ho (P.60)	period of mourning
d gbatt (P.61)	c/ burnt
bhogin (P.63)	an object of desire
hule (P.35)	thule
misin (P.35)	nurse
s in (P.35)	midwife
gan (P.56)	front yard
(P.17)	the family
dhani (P.18)	rich / wealth
din-daridra (P.18)	selfish and mean
tarak ri (P.19)	vegetables
huldulai (P.20)	elder mistress
r cchesn (P.22)	a horrid woman
bhare (P.23)	in the evening
bh i (P.24)	brother
puj (P.24)	ritual
hijoasti (P.57)	the past few days
hajurb je hajurbajai (P.40)	grand parents
n ti (P.40)	grand son
huldulai bajai (P.40)	elder mistress
chem puj (P.42)	a religious feast
boks (P.43)	witches
rakhau (P.63)	mistress
bih ite (P.63)	a wife
ga (P.57)	the pebbles
r s (p.16)	c

iv. Organizations, Customs and Ideas

ST	TT
ratisy uli (P.9)	the ceremony
s t din (P.20)	seven days
sant neshwar (P.24)	santaneshwar / notes
p sniko bhoj (P.25)	c/ the party
tantarmantar (P.25)	a bit of magic
hindu (P.51)	hindu (a religion) tea
muslim (P.51)	muslim (a religion) tea
i lis (P.51)	the English people/lg
c kari (P.49)	c

v. Gestures and Habits

ST	TT
ho m mun o hall che(p.24)	nods her head
muskur cha (p.5)	smiles
m It l bis era(p.3)	putting down the □tray he is carrying.
bho u h sdai dagurer j ncha (p.8)	□bhotu runs to her
kap l kany dai(p.11)	scratching his head
c raitira herera (p.14)	looking all around him
jurukmuruk u hepach (p.15)	sits up at once
t ndai (p.15)	stretching
l e sw rle (p.17)	childishly
l mo s s pherera(p.14)	taking a long breath
h nidai bhitra pasera (p.27)	running into the room
s kka s kka gardai (p.32)	sniffing
thacakka basera uko sam tdai (p.39)*	sits down and holds her head in her hand
b gmati khu le w z d dai(p.46)	c
khoktai b hira j na l gejh i gardache (p.46)	c
chunumunu garera (p.51)	joking
ek ghu ko ciy s sle thutera (p.51)	taking a sip
h rera ani jy dai duhkhi bhaera (p.68)	with great sorrow

vi. Proper Names

ST	TT
kri na (P.1)	Krishna
b gmati (P.24)	Bagmati
pipal (P.2)	Pipal
kumbhakarna (P.6)	Kumbhakarna/notes
bir lo(P.11)	c
laxmi (p.12)	Laxmi the goddess of wealth
sant neshwar	Santaneshwar/ notes
birgañj (p.34)	Birgunj
k i (p.34)	Kashi
helen (p.1)	Helen

v. Metaphors

ST: dulahile jitepachi chor haina. (p.13)

TT: If the bride wins it's a son isn't it?

ST: khalball i phno w zle cirdai (p.14)

TT: Shouting above the noise of the crowd but smiling.

ST: mal i jhan kutkuti l girahecha. (p.16)

TT: I am happy.

ST: maphatm yo r o macc une timi ta hauni. (p.16)

TT: You are the one who created all this confusion.

ST: maphatm timile yo kahāko bhāic lo bol er ly eu. (p.16)

TT: You invited this upheaval for no reason at all.

ST: sabk k kh sant nl i parkhirahek chan. (p.17)

TT: Everyone waits for a child.

ST: sabl i s th liera kina bu. (p.17)

TT: Why should I sink taking everyone down with me?

ST: tap i mero dhan haina. (p.18)

TT: Aren't you my wealth?

TLN: maphatm niny uro bhaera basnu bhayo bhane mero m su kh ne. (p.18)

TT: I don't you sitting the making the long face.

ST: huldulai bajaile dekhnubho bhane mal i m rnu huncha. (p.18)

TT: If the elder mistress sees you doing all this she is going to be very angry with me.

ST: tyesai basna ur h l gyo ra basib y lo gareko. (p.19)

TT: I was tired of sitting around doing nothing so this was just the way to pass the time

ST: maile kasari din k ne ta. (p.18)

TT: How can I sit in the house all day doing nothing?

ST: pheri tyesai gary dekh bhane tero kampara phori dinchu. (p.18)

TT: Take these things away right now or else I will break your head.

ST: m y garnuko pani eu bh ti huncha. (p.19)

TT: There is limit to everything

ST: yesto bijhne m y ta kahi pani nagaros. (p.19)

TT: The way she loves you it really hurts.

ST: yo sw snim ncheko phu eko karma. (P.20)

TT: The misfortune of women.

ST: s cho kura saut r cchesni cha bhanera ta timi bhanna saktinau ky re. (p.22)

TT: I am sure you cannot tell them your cowife is a horrid woman.

ST: nokar mareko bir lo k khi cy pera h la jasto dekhincha. (p.11)

TT: The servant shrinks visibly.

ST: b jeko dudh liera . (p.25)

TT: Bring master a glass of milk.

ST: haina tap ko ch ti m ncheko hoki pattharko. (p.27)

TT: Is your heart made of stone or is it a human heart?

ST: tap le mukh dekh un nasakine tuly idinu bhayo mal i. (p.27)

TT: I cannot show my face to her for shame.

ST: top chalna dh ghan m tra b ki cha. (p.28)

TT: It is almost mid night.

ST: dhu go hoki mu ho ho kar d kar d . (p.33)

TT: You have been sleeping like a log and I have been calling you.

ST: sutkero parecha. (p.34)

TT: A baby is born.

ST: uhi m rh nd nachinieko bok ko jasto da bhaisakyo. (p.35)

TT: Your wife was screaming like a goat with its throat slashed.

ST: ko h bhog dine h jasto bhaisakyo. (p.35)

TT: The room was full of blood like a slaughter house.

ST: oho, yo dui jiu chu ina ta as dhai g rho h do rahecha. (p.35)

TT: Oh the labour was so difficult.

ST: mero ta mu ule nai h chodyo. (p.36)

TT: I was so scared.

ST: dukhiko daiba sah ya bhanchan. (p.42)

TT: They say god looks after the needy.

ST: ani pheri p yepachi bh im khu ai chaina jasto cha. (p.36)

TT: And then when he was born you were the happiest of all.

ST: ma m trai khokro b suri jasti utt uli bhaera usaiko s sle bajirahechu.(p.37)

TT: It's only me, who like an empty flute is making sounds with the breath she's given me.

ST: yesti m jasti saut ta sw rgama pani pa dohooina. (p.37)

TT: I am sure not even in heaven, is there a co-wife as good as you.

ST: m y bijhl bhanne ar. (p.37)

TT: I am frightened my love might hurt him.

ST: h misita jatisukai k h haru bhae pani usl i chune bittikai phulai phul huncha. (p.38)

TT: No matter how many thorns we carry with us as soon as we touch him all the thorns turn into flowers.

ST: mero alacchine lug pani dinu huncha. (p.38)

TT: I am not a person who brings luck.

ST: bhanejasto hune bhae yo abh gi khappar l i kina yesari hoki rohanuparthyo. (p.43)

TT: If everything were to happen according to one's wish we wouldn't be cursing our destiny.

ST: maile ta khai dekhina. (p.47)

TT: I was so angry.

ST: yo s ns r jy dai nai liso l ge jasto l gyo h mil i. (p.53)

TT: I feel this world is getting to be a little too complicated for us.

ST: mero poil i tãile bhe o tuly is. (p.59)

TT: You turned my husband into a lamb.

ST: ma yo mas nm ekchin pani ikna saktina, yo gharm sw snim ncheharuko
ji dai d gbatti h do rahecha. (p.61)

TT: I cannot for a moment continue to live in this cremation ground.

ST: ani dubaiko l m thi gidda bhaera basnos. (p.62)

TT: If that is so in the same way that sister left, I will leave you and you can sit
over both our bodies like a vulture.

ST: m kai rhidaya pokhina p epachi napaglane tyesto s rho kuro sãs rm chãdai
chaina. (p.5)

TT: When mother's heart pours out there is very little chance, she will not be
convinced.

ST: maile ta m y m ryeu ki bhan h neko thi . (p.5)

TT: I thought you had stopped loving me.

TLN: mero m ttai haj r h t, haj r kh chainan ky re. (p.10)

TT: I don't have a thousand hands and a thousand eyes.

ST: kur l i h sole muchera. (p.15)

TT: circumlocation

ST: ma bhane kehi kur m pani ras lina sakdina. (p.16)

TT: But I cannot enjoy any of these things.

ST: sabk k kh sant nl i parkhirahekachan. (p.17)

TT: Everyone waits for a child.

ST: maile ly eko tel timil i ph pchaki ph pdaina ma bhanna sakdina. (p.21)

TT: I cannot say whether this oil will suit you or not.

ST: timil i maile sinko samet pani u h un lag eko chaina. (p.22)

TT: I haven't let you do any work.

ST: pe anna cha. (p.25)

TT: I am full.

ST: b jeko dudh liera . (p.25)

TT: Bring master a glass of milk.

ST: coth le o h dui c rco i aru cal n. (p.27)

TT: Are you finished with your speech?

ST: alikati p pko pani ta ar hunuparcha. (p.27)

TT: It was a sin, aren't you afraid.

ST: top calne bel bhaisakyo, yes bel kah j ne aba. (p.28)

TT: It's almost midnight.

ST: mal i yo bhū gro m p rera j neta. (p.29)

TT: You are pushing me into a furnace.

ST: tyesti sojh s dh m nchel i tap le n gini tuly idinubho. (p.29)

TT: She was simple girl and you've turned her into a viper.

ST: mero m su kh ne, lau gardina bhannos. (p.31)

TT: Swear by me that you will not do that.

ST: ko h bhog dine h jasto bhaisakyo. (p.35)

TT: The room was full of blood like a slaughter.

ST: jiuko latto nachodnos bhanera. (p.41)

TT: I am telling you not to be so careless about your health.

ST: bhitra yo ch ti ciriera cicy do o h bhaeko kalle sunera banda garidine. (p.41)

TT: When my heart cries out in pain who will hear it, who will stop it.

ST: choro khaseko birs (p.56)

TT: Forget about the death of your son.

APPENDIX IV
SIMPLE SENTENCES IN TRANSLATION

- i. ST: nokarn ankan eko bho ul i bokera laij nche. (p.2)|
TT: The maid takes away the unwilling boy. (p.2)
- ii. ST: yuwati pher kri nako kh m herna th ldache.|
TT: Young woman again looks into Krishna's eyes. (p.2)
- iii. ST: usko chor l i dharmaputra bhanera p lieko cha.|
TT: we adopted her son. (p.5)
- iv. ST: poiko kh m yubati ekohoro herirahiche.|
TT: The woman keeps looking into her husband's eyes. (p.6)
- v. ST: yo bal phnai bach uko nimti m trai bho.|
TT: This strength has trusted out to be only for my own defense. (p.6)
- vi. ST: yuwati jilla parera poil i herirahicha.|
TT: The woman stares in amazement at her husband. (p.7)
- vii. ST: p n ko karuw liera nokarn pachi irahicha. (p.8)|
TT: A maid walks a few steps behind her carrying a jug of water. (p.9)
- viii. ST: nokar kap l kany cha.|
TT: Servant scratches his head. (p.12)
- ix. ST: dulahiko batti nibh une k mm ali almal huncha. (p.13)|
TT: The bride prepares to walk on the oil wicks. (p. 13)
- x. ST: yuwati tamsidai sik una pugche. (p.13)|
TT: The young woman eagerly goes to help her. (p.13)

APPENDIX V
COMPOUND SENTENCES IN TRANSLATION

- i. ST: ty h pani dekh dina ra ekchin ghoriera hāsilo mukhale b hira chi o niskanche. |
TT: She doesn't see him there. Smiling she exists. (p.15)
- ii. ST: yo bhand ba hi aruthok tap i ke garna saknuhunchara mal i dukhako ar hos. (p.62) |
TT: What more can you do to me, that should be afraid of you?
- iii. ST: masita ke cha ra tyesle cuscha. |
TT: What sweatiness do I have that he can suck on? (58)
- iv. ST: yuwatil i akasm t khok ucha ra thukna jhay lm j nche. |
TT: All of sudden the young women begins to cough and goes to the window and spits out. (p.55)
- v. ST: ani.....ani ga khelna man l gyo ra b gmati l i b rim dar an hu lina pa h eko chu. |
TT: Andand I wanted to play with pebbles and I have sent bagmati to get them. (p.55)
- vi. ST: usko tyesto ji do dekhieko h t ra much latra parera linchan. (p.57) |
TT: Those energetic hands go limp and her face loses all the brightness.
- vii. ST: (j dai) tara ma m l i h la garnu ra tyo chor ki m l i garnu uhi kur ho, (parai puge pachi) uhi p p ho. |||
TT: (Going out) But remember mistreating the mother of your child is like mistreating your own mother. (p.48)

- viii. ST: kha anko m nu ta bhaigo jintin gh i b a chirla, tara yo kha i kha i dieko m y , yo lolopoto.....!|
 TT: The food that is rationed to me may slide through my throat some how or other, but the love that is rationed to me, the make believe love... (p.39)
- ix. ST: khai? bhanera ekcho i h t hall che ra jharkera m tra ke pugeki hunche, yuwatiko prabe .|
 TT: She begins to speak but throws up her hands in irritates, young woman enters. (p.32)
- x. ST: b gmatile dh r t gayepachi th h p icha ra mal i u haun .|
 TT: Bagmati found out just after midnight and came to wake me up. (p. 33)

APPENDIX VI
COMPLEX SENTENCES IN TRANSLATION

- i. ST: pala muniko lampa m basera u eskm ci h lekhna l geko cha.
TT: Krishna is writing a letter at a low desk while sitting on a mattress.
(p.1)
- ii. ST: mero tyo uhileko buddhiko ore o m h eko bhae sabko ghar mas n banisakthyo.
TT: If the world had followed my way of thinking of those long ago days, everyone's house would have been a cremation ground. (p.6)
- iii. ST: tap le bol eko th h p une bittikai yesto mailo lug lag er m kah j na hunna bhanera kulelam hokyo.
TT: Well, he has run away, when he heard that you wanted to see him he ran away saying he didn't want to face you, his mother, wearing such dirty clothes. (p.12)
- iv. ST: tara y sab kur tiraba a kh cimlera k khm lina hune bhanera timile bho u l i nai rojeu.
TT: But you closed your eyes to everything else and said you'd about bhotu because you could take him in your lap. (p.4)
- v. ST: man pareki buh r bhanera s su sasurale saut halna hik m nnu bhaena mero m y ko ag tyesai k mna th lnu bho. (p.5)|
TT: They didn't want to bring in a co-wife because they loved me as a daughter-in-law. My love for them simply left them weak.
- vi. ST: maile ta bihe garera keh gar arko chora bhaih le pan bho ul i je ho choro jasto garera palchu bhaneko ta ho n . (p.10)|
TT: I did say that if a son was born after the marriage I would continue to raise bhotu like an older son.

- vii.] ST: h mil i nill bhanejasto jah k lo kah l l gdo sunya thiyo aba ty h
sant nko mukhale ujj lo ra baldo prabh v irahecha. (P.17)|
TT: Where once there was suffocating black tunnel ready to swallow up,
now we see a light at the other end because of hope of a child.
- viii. ST: m ita j nchu ki j nchu bhanera jidd garirahek m nchel i kasari ul o
sul o mil i sakekom sab kur bhatabhu g tuly i dinubhayo tap ile.|
TT She was insisting she'd go to her parents and I convinced her not to go.
Now you have spoiled it all (p.29)
- ix. ST: unl i alikati day gardaim mero m y bhussine bhae tap iko mam
m y chādai chaina bhane pani bhayo.|
TT: If you feel that by giving her a little love, your love for me will
decrease then that means you don't love me at all. (p. 29)
- x. ST: jasko m ma basek thi tyesl i pani par rko haij le lagyo. (p.42)|
TT: He died of cholera last year, he on whom I had placed all my hopes.
- xi. ST: ho tyatim thi jhan k i j na nap e pani khabar sun unai parcha
bhanera uttinaikher maile eliphon dina lag eko .|
TT: Yes, and I even made him telephone you in birgunj so you wouldn't
leave for kashi. (p. 42)

APPENDIX VII
NEGATION IN TRANSLATION

- i. ST: kas ile h lnuparne kur haina.
TT: No one has to do that. (p. 2)
- ii. ST: yes bel nid un hunna bhanchan.
TT: And they say I shouldn't be sleeping all the time in this condition.
(p.52)
- iii. ST: na r mrar kh nu huncha, na r mrar h mis ta bolnuhuncha.|
TT: You don't eat properly and you don't talk to anyone. (p.38)
- v. ST: tyesaile ta bhany bajai j uko latto nachodnos bhanera. (p.41)|
TT: That's why I am telling you not to be so careless about your health.
- v. ST: ani dukhale ghotlieko, sukhale phurphurieko buddile sankeko,
prithiviko kol hal yo m nis s s rm namun ko nimti pani
p dainathyo. (p.7)|
TT: And then you would not find a single human being neither happy with satisfaction nor proud of intellectual ability, to cite an example of anywhere in the earth.
- vi. ST: chor kai kubhalo hune garera tyesto ris ta kunai m le pani nagaros.|
TT: No mother would so angry enough to harm her own son. (p.10)
- vii. ST: yo sabai nandam ke ke napuge jasto bhairahecha.|
TT: In all this joy and happiness you look as if something is missing. (p.16)
- viii. ST: baru, bhannos, tap lai ma chād chādai arko sw sn sw k r garna
asajilo l geko bhae bhaigo ta m ita gaidinchu.|

- TT: Insteadly, if you are feeling uneasy receiving your other wife while I am here, tell me, and I will go to my parent's house. (p.18)
- ix. ST: yesto bijhne m y ta kohipani nagaros.
TT: The way she loves you, it really hurts. (p.20)
- x. ST: maile lag eko tel tim l i ph pcha ki ph pdaina ma bhanna sakdina.
TT: I can't say whether this oil will suit you or not. (p.22)

APPENDIX VIII
VOICE CHANGE IN TRANSLATION

- i. ST: bihe pakk bho. (p.2)|
TT: The wedding is fixed.
- ii. ST: tyo mabhitra ma sa gsa gai janmyo.|
TT: It was born inside me, within me.(p.2)
- iii. ST: kasto rukho s rho phy kiekko dhu g jasto thiyo.|
TT: He was so dry and hard like a stone that had been gluing away. (p.3)
- iv. ST: mal i choro ch hieko cha.
TT: I need a son. (p.3)
- v. ST: tyeti garna p ye pachi awasya timro m hune rahar m y garne dhoko
alikasi bhae pani me io hol .|
TT: And now after all that you did, your wish to have a son, your desire to
be a mother must have been fulfilled at least a little. (p.4)
- vi. ST: usko chor l i dharmaputra bhanera p lieko cha.
TT: We adopted her son. (p.4)
- vii. ST: boli la h h dai gaeko cha.|
TT: His voice slurs. (p.6)
- viii. ST : kri na lampas r parera pal gm sutirahecha.|
TT: Krishna is stretched out on his bed. (p.16)
- ix. ST: ma phnai kamjorim aljhirahechu.|
TT: I am entangled in my own weakness (p.16)
- x. ST : timro bhannu siddiyo.(p.27)
TT: Are you finished with your talking?

APPENDIX IX
TENSE CHANGE IN TRANSLATION

- i. ST: ahile ta jhy mma hulo rukh nai bhaisakyo. |
TT: Now, it is a huge tree. (p.2)
- ii. ST: tyesm tap ko ã huncha. |
TT: But he will have a part of you. (p.3)
- iii. ST: n go phusro tighr cha. |
TT: His legs were bare and dirty. (p.10)
- iv. ST: pa hcha b le durgakawac pa h un l ghubhaeko cha. |
TT: He does. Father is teaching him the alphabets. (p.13)
- v. ST: dulahile jitepachi chor haina. |
TT: If the bride wins it's a son isn't it? (p.13)
- vi. ST: la! huldulai bajaile dekhnu bho bhane mal i m rnuhuncha.
TT: If the elder mistress sees you doing all this, she's going to be very angry with me. (p.19)
- vii. TLN: ma m ita j nchu. |
TT: I will go to my parents. (p.23)
- viii. ST: u masta sutirahecha. |
TT: He is fast asleep. (p.32)
- ix. ST: sunnubho bhany . |
TT: Will you listen to me? (p.33)
- x. ST: kasto nindr l gy tap l i b bai! dhu go ho ki mu ho ho, kar ud
kar ud . |
TT: How could you sleep so much? You've been sleeping like a log and I've been calling you. (p.34)

APPENDIX X
UNDERTRANSLATION OF THE TEXT CONCEPTS

- i. ST: kri na niny uro bhaera ukrukka basirahecha.|
TT: He looks very gloomy. (p.57)
- ii. ST: hijo asti sammako bho u m thiko timro m y samjhera mal i timile
bho u l i tyeso bhanlyeu jasto l geko thiena.|
TT: Remembering your love for bhotu I didn't imagine you'd say such a
thing about him. (p.3)
- iii. ST: nokar mareko bir lo k khi cy pera h l jasto dekhincha.|
TT: The servant shrinks visibly. (p.11)
- iv. ST: huku iko hok m eu hulo bho e t lc m rieko cha.(p.8)|
TT: There is a big lock on the door of the storeroom.
- v. ST: yubati pani kh b hāsili bhairahi cha.|
TT: The young woman smiles. (p.13)
- vi. ST: yubati b hek aru sab bhitra paschan.|
TT: Everybody goes inside. (p.15)
- vii. ST: (ajhai nindr le r mrar cho eko chaina) ke sapan ?|
TT: (Still sleepy) what dream? (p.33)
- viii. ST: ani usk m kri nako d y patti ebilko ag i liera ubhiek chan. (p.33)|
TT: His mother is standing on the right leaning against a table.
- ix. ST: ty h ma timro k khm kehiber ch t kholera runchu.|
TT: There, now I will open my heart to you and cry. (p.50)
- x. ST: dulah har bhaera jurukka u htache.|
TT: The bride stands up. (p.21)

APPENDIX XI
OVERTRANSLATION OF THE TEXT CONCEPTS

- i. ST: b gmati dau era j nche.
TT: Bagmati runs out of the room. (p.37)
- ii. ST: najik pani huncha ani saut ko choro pani huncha.
TT: Yes, he will be close to you and he will be a co-wife soon too. (p.3)
- iii. ST: p niko karuw lier nokarn pachi irahicha.
TT: A maid walks a few steps behind her carrying a jug of water. (p.9)
- iv. ST: ekchin khalbal huncha.
TT: There is some commotion as some leave and some crowd round the bride. (P.14)
- v. ST: yubati sasur l i dekher ghum o h lche.
TT: The young woman seeing her father in-law pulls the sari end down over her forehead. (p.13)
- vi. ST: yubati kri nal i khub herdache.
TT: Young woman stares at Krishna for a long time. (p.57)
- vii. ST: pakh, pakh! ali asajlio bho .
TT: Wait, wait ! I feel a bit uncomfortable. (p.53)
- viii. ST: tyeh eu dudhko n t b kicha.
TT: Only the bond of milk remains between my baby and me. (p.39)
- ix. ST: did le bhanera hol .
TT: I am sure sister must have told him to do that. (p.39)
- x. ST: yubatiko k nm kehikur bhanche.
TT: She whispers something into the young woman's ear. (p.28)

APPENDIX XII
MISTRANSLATION OF THE ST CONCEPTS

- i. ST: pahilo nokarko prabe .|
TT: A servant enters. (p.11)
- ii. ST: nokar kap l kany cha.|
TT: Servant scratches his head. (p.12)
- iii. ST: phu lug pani uttiko mailo thiena.|
TT: Mine weren't all that dirty. (p.12)
- iv. ST: ã, yo b j kati bajiraheko.
TT: This music is deafening. (p.12)
- v. ST: cules chu echa.|
TT: I came for the knife. (p.20)
- vi. ST: khub kh iyo p sn ko bhoj.|
TT: I ate a lot at the party. (p.25)
- v. ST: top calna dh ghan m tra b k cha.|
TT: It's almost midnight. (p.28)
- vi. ST: tyo kri nako jhul samma pugdache, ekchin ty h ubhier heriranche.|
TT: She goes to his bed and looks at him for a long time. (p.32)
- vii. ST: oho, yo dui j u chu ina ta as dhyai g rho h do rahecha.|
TT: Oh, the Labour was so difficult. (p.34)
- viii. ST: maile ta khai dekhina.|
TT: I was so angry. (p. 45)

- ix. TLN: (dherai berpachi) chor 1 i dudh pugekaicha.
TT: (After some time) my son gets enough milk. (p.43)
- x. ST: tap ile mero j wan nai khallo tuly idinu bhayo.
TT: You have made my life meaningless. (p.59)

APPENDIX XIII
TRANSLATION OF REDUPLICATIVE WORDS

ST	TT
parkh lsarkh l	all walls
dharmaputrasarmaputra	adopted son
lug sug	clothes
parkhasarkha	to wait
chor sor	a son
th gn s gn	old clothes
nig hsig ha	pity
an san	trouble

APPENDIX XIV
TRANSLATION OF ONOMATOPOEIC WORDS

ST	TT
jurukka	c
nirdhakkasita	with confidence
jhy mma hulo	huge
kw rkwr rt herepachi	staring
lat glutu g bhaera	limply
sukhale phurphurieko	happy with satisfaction
ky re	c
thapthap	c
chamcham gardai	stepping
khitrikka	c
jurukmuruk u hepachi	at once
kutkut lagirahecha	happy
jilla	c
khurukka	c
jha ai	c
surukka	c
thapakka	c
s kkas kka	sniffing
ghacghacy dai	shakes
ci ci pasina aunathalyo	really sweating
thacakka	c
kicca h sdacha	miles showing his teeth
phatphatairah	talk
ak aky dai	trying to take
kucrukka	couched and cramped
jhasa gjhasa g	c
jh gljhu gul	c
phurukka	c
latrakka	limply