

# Transposition of Registers from Sinhalese into English: With Reference to ‘Madol Doova’ by Martin Wickramasinghe and Its English Translation by Ashely Halpe

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**Abstract:** The process of translation has integrated with many linguistic features immensely in literary translation. According to Catford (1965), translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). When translating literary texts, translators have to deal with different language registers which function as special usages of language in different circumstances. Registers can occur within both written and spoken varieties. While nourishing the language with various types of patterns, registers make the translator’s task more difficult. The selected Martin Wickramasinghe’s novel *Madol Doova*, has been consummated by using different types of registers as an ancient indigenous novel. The main aim of this case study was to discuss the methods employed by the translator to overcome the untranslatability in register translation. In this regard, *Madol Doova* and its English translation, were comparatively studied with special reference to the registers in the spoken context. Theoretical reading materials related to the concept of registers and translation methods were also referred. In conclusion of this case study, it was found that the registers under the categories of Frozen, Formal, Consultative, Casual, and Intimate which refers to the Source Text (ST) have been translated by using the methods of Borrowing, Calque, Literal Translation, Equivalence, Adaptation, Modulation, and Transposition to overcome the issue of untranslatability and to be applicable to the Target Text (TT). Further, in addition to the above-mentioned translation methods the translator has used the method of omission where the issue of untranslatability occurred. However, it was observed that in some points there were some inappropriate translations which could not give the SL author’s expected meaning.

**Keywords:** Methods, Registers, Translation, Transposition, Untranslatability

## I. INTRODUCTION

The term ‘language’ has been defined by various linguists according to their perspectives. According to Crystal, “Language is the systematic, conventional use of sounds, signs or written symbols in a human society for communication and self-expression” [1]. The American linguist George L. Trager proposed that, “Language is a system of arbitrary vocal symbols by means of which a social group cooperates” [2]. “Language is the expression of ideas by means of speech-sounds combined into words. Words are

combined into sentences, this combination answering to that of ideas into thoughts” [3]. Among many languages spoken around the world, languages belonging to the same language family shares similar characteristics. There are no two languages that share the same features. In such situations, the need for translation arises; especially in literature. According to Peter Newmark, “translation is a craft consisting in the attempt to replace a written message and/ or a statement in one language by the same message and/ or statement in another language” [4]. “Translation is an operation performed on languages: a process of substituting a text in one language for a text in another” [5].

The main feature of a language is functioning as a way of expressing thoughts. In this regard, people change their language style based on the context. According to linguistics, this different usage of a language at home, school, a party, office or in the court defined as ‘Register Language’. “A register is a conventional way of using language that is appropriate in a specific context, which may be identified as situational (e.g. in church), occupational (e.g. among lawyers) or topical (e.g. talking about language)” [6]. Eastern languages have high variety of language registers compared to the Western languages.

In linguistics, register is defined as the way a speaker uses language differently in different circumstances. Language register is the level of formality with which you speak. Different situations and people call for different registers. Registers are marked by a variety of specialized vocabulary and turns of phrases, colloquialisms and the use of jargon, and a difference in intonation and pace. The usage of registers can be seen in both written and spoken forms while the spoken form shares the high varieties than the written. Registers are used in all forms of communication, including written, spoken, and signed. Depending on grammar, syntax, and tone, the register may be extremely rigid or very intimate.

Many linguists proposed that there are several categories of registers, while some argue that there are just two: formal and informal. According to American linguist and German professor Martin Joos (1962), a language has five different

registers: frozen, formal, consultative, casual and intimate. Both students and teachers need to know each of the five registers/ styles because the appropriate use of language is a matter of situation. The use of the appropriate register depends on the audience, the topic, and the purpose for the communication [7]. The separate examples from both Sinhala and English languages mentioned below together with a definition of the particular type of register introduced by Joos will give a better understanding about registers.

*Frozen:*

This type of register is literally “frozen” in time and form. The language is fixed and cannot be changed and does not require any feedback. This type of language is often learned and repeated by rote. As examples: Pledge of allegiance, Biblical verses, Lord Buddha’s sermons, the way of addressing to a priest, and language of the Constitution.

E(English): The minute should be lie upon the table.

S(Sinhala): අපේ මුදුර වතභින්නට විඩින්න .  
(apehamuduruwanedaaanayatawadinna.)(Venerable thero, please proceed to our alms giving)

*Formal:*

This is impersonal and often follows a perspective format. The speaker uses complete sentences, avoid slangs and may use technical or academic vocabulary. Speaker will use fewer contractions like “have not” instead of “haven’t”. Language used is often standard. As examples: interviews, lectures, academic writings, court, official and ceremonial settings

E: Could you submit this immediately?

S: ගුරු මිතුරාණි ,  
උන්වහන්සේ වචනවිකල්පයට මධුනාම වගේ ඔබ  
නි අරාධන කරවීමට . (garumathithumani,  
uthsawasabhawaaamanthranayataobathumatagaurawayenAr  
adhanakarasinawa.)(Dear Sir, we kindly invite you to  
address the gathering.)

*Consultative:*

Language used for the purpose of seeking assistance as is suggested by the word consult. This type of register is used when talking to the boss, teacher, doctor, lawyer, counselor, or the supervisor.

E: Can you finish this as soon as possible?

S: මහත්තයා ,  
අපගේ මලේති අවසානයේ විවේක කන්න  
(mahaththaya, ape game  
uthsawayatasahabhagiwennaenna.)(Sir, please come to our  
village’s festival.)

*Casual:*

Casual register defines the way of talking with friends which full of slangs. This register is generally very relaxed, focused

on just getting the information.

E: Come on! Let’s do this quick.

S: මම හටලන්නේ ඔබේ .  
(machanhetauthsaweatawareng.)(Machan\*, come to the party  
tomorrow!)

\*A term to address a close friend.

*Intimate:*

Intimate register occurs between people who shares a close bond or relationship. It includes certain terms of endearment, slangs, small subset of words. The language used by lovers, family members and other close relatives comes under this category. Even the language used in a context of sexual harassment can be also considered as intimate register.

E: Babe... come on up!

S: පුටියෝ , හටලන්නේ ඔබේ නමුත් නොදේ ...  
(paetiyo, hetauthsawetaennaonahodea...)(Honey, you have  
to come to the party tomorrow...)

A person can go from one register to the next register without any conflicts and, having a better understanding of the registers will be beneficial to maintain social orders, social status and relationships, and to avoid misunderstandings.

To overcome the issues regarding translating registers and other cultural aspects, significant translations methods have been proposed by multiple translation theorists. In 1988, Peter Newmark proposed Word-for-Word translation, Literal Translation, Faithful Translation, Semantic Translation, Adaptation, Free Translation, Idiomatic Translation, and Communicative Translation.

*Word-for-Word Translation* is the SL word order is preserved and the words translated singly by their most common meanings out of context. It is often demonstrated as interlinear translation.

*Literal Translation* is the process of the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context.

*Faithful Translation* attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures and to be completely faithful to the intentions and the text realization of the SL writer.

*Semantic Translation* differs from faithful translation only in as far as it must take more account of the aesthetic value and allows for the translator’s intuitive empathy with the original.

*Adaptation* is the freest form of translation used mainly for plays. The SL culture converted to the target TL culture and the text rewritten.

*Free Translation* reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original.

*Idiomatic Translation* reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

*Communicative Translation* 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.

Other than that, the methods of Borrowing, Loan Blend, Paraphrase, Translator’s Note, and Omission have been suggested by several linguists such as Barbara Snell and Patricia Crompton, Roman Jakobson, St. Jerome.

*Borrowing* is using the same word or expression in original text in the target text. The word or expression usually written in italics.

*Loan Blend* is a special kind of borrowing, one part of the compound is borrowed and the other one is translated literary or using any other technic.

*Paraphrase* is a restatement of the meaning of a text or passage using other words.

*Translator’s Note* is a note: usually a foot note or an endnote added by the translator to the target text to provide additional information pertaining to the limits of the translation.

*Omission* is dropping a word, phrase or a whole sentence which cannot be find equivalences and that can be occurred as misinterpretations in the TT.

Vinay and Darbelnet proposed seven (07) methods of translation as Borrowing, Calque, Literal Translation, Transposition, Modulation, Equivalence, Adaptation.

In dealing with structural and metalinguistic differences between languages certain stylistic effects are unattainable without upsetting the lexis or the syntactic order in the target language. In such cases more complex methods must be employed to convey the meaning of the source text. Although at a cursory glance they might look fairly sophisticated, or even unusual, the oblique translation procedures allow translators to exert a strict control over the reliability of their efforts [8].

*Borrowing* is usually used in terms of new technical or unknown concepts, to overcome a gap, usually a metalinguistic one. Borrowing is the simplest of all translation methods. In this concept the SL word or phrase is used in the TL text.

S - අයියෝ ! (Aiiyo!)

E- Aiiyo!

S- බෝධි පූජා (Bodhi Pooja)

E - Bodhi Pooja

*Calque* is a special kind of borrowing whereby a language

borrow an expression from another, but the translator translates literally each of its elements.

S - කැජුගස (Kadjugasa)

E - Kadju tree

*Literal translation* is a direct transfer of the source text into grammatical and idiomatically appropriate target text which also called as word-for-word translation.

S- මම අයච්ඡාරාමයකිම . (mama ayawanitharamadakimi)

E- I see her occasionally

*Transposition* is a procedure which involves replacing word class with another class without changing the message. There are two types of transposition: namely, obligatory and optional transposition. Obligatory transposition occurs when the target language has no other choices because of the language system. Vinay and Darbelnet see this as probably the most common structural change undertaken by translators.

S- අපි එක් වෙලාවකදී මෙයක් කළාම . (apichithrapatiyaknerabiimatayannemu.)

E- Shall we go for a movie?

*Modulation* is the varying of the language, obtained by a change in the point of view. It is mostly used to stress the meaning, to affect coherence or to find out natural form in the TL.

S - මෙයින් අපට ගතවන අභියෝගය අවසරයකි . (meyathiiranayakgathanohekiasiruawasthawaki.)

E - We have a dilemma.

*Equivalent* is often desirable for the translator to use an entirely different structure with different meaning from the ST, especially in idioms and proverbs.

S - ඔහු වලකප් පහිසිය . (ohuwalakajagesiia.)

E - He kicked the bucket

*Adaptation* is the extreme limit of translation which is used in cases where the translator has to create a new situation that can be considered as equivalents.

E - Elm Tree

S - අහලාගස (ahelagasa)

## II. METHODOLOGY

The present study is a qualitative research and primarily conducted using both primary and secondary data. The Sri Lankan novelist, Martin Wickramasinghe’s world famous novel *Madol Doova* [9] and its English Translation, with the same name *Madol Doova* by Ashley Halpe [10] have been used as the primary data in order to find solution for the research problem. *Madol Doova* was first published in 1947,

and the novel portrays the lives of two young boys who had run away from home and started to live in an island called *Madol Doova*. The setting of the story is based in a rural area of Sri Lanka and have employed the specific language features of the Sinhala language used by the people in the particular area. The 68<sup>th</sup> edition of the original novel and the 36<sup>th</sup> edition of the translation were subjected to collect data. At the same time, previous research papers, e-books, web sites, and lecture notes have been used as the secondary data. The collected data was later analyzed by using the content analysis method. In that regard the types of registers proposed by linguist Martin Joos (1976) and the different translation methods proposed by Jean Paul Vinay and Jean Darbelnet were referred. The collected data was then categorized under the types of registers, and observed the translation techniques employed when translating the particular registers. Referring the collected data it was studied how far the translator has been successful in transferring the Sinhala registers specified in the particular area in Sri Lanka into English and which translation strategies or techniques have been employed in that regard. The percentage of the translation method employed has been also investigated to observe the frequency of the usage of translation techniques.

### III. RESULTS AND DISCUSSION

Accordingly, the collected data has been analyzed by comparing the type of register and the method of translation used by the translator to overcome the issues of translating registers in Sinhala language into English. Under this section, the collected data has been organized as per the types of registers.

#### Formal:

The formal register usually occurs in a formal setting like speeches, announcements, statements, or any formal gathering. Language usage is somewhat frozen but not as much in the type of frozen register and has been accepted by the society.

1) ST: “මුදුලුලුමහත්තයා මුළුමනින් සිටින එක් සහනව නම්දිනු මිනිසු.”  
(*Mudalalimahaththayalamayaek kayanna. Ekkayanawanmapikemathiyi.*) (P. 39, line 27)

TT: “Please take him home with you *Mudalaimahaththaya*. We would like you to take him away.” (P. 37, line 28)

In Sri Lankan culture, speaking with someone who should be respected is far different than English, which generally use Mr. (Mister) and Mrs. (Missus) as a way of addressing. According to the above mentioned example, the dialogue expresses the level of communication which embedded with the respect and the friendship altogether. It has been translated by using literal translation alone with the borrowed word *Mudalaimahaththaya*, and has been elaborated by adding “Please”.

The following example shows how the translator has overcome the untranslatability of registers with the help of transposition. In this sense translator has omitted the term ‘මුදුලුලුමහත්තයා’ which he borrowed in the previous conversation, and the word ‘නමුත්’ which is not much familiar to the TL reader. One can argue that those examples can be categorized as consultative register since it seems like addressing to a respective person to get his permission. However, the used method of transposition has patronized to give the idea that the original author wants to deliver.

2) ST: “මුදුලුලුමහත්තයාගේ මුළුමනින් නමුත් නමුත් මොහොතක්?”  
(*Mudalali mahaththayagelamayataapithalannekohomada?*) (P. 39, line 23)

TT: “How could we do that? He is your son, after all.” (P. 37, line 24)

Sinhala is a language with a diverse range of pronouns such as ‘හමිනිමේ’, ‘ආම්’, ‘නුමුත්තනුමුත්’, ‘මු’, ‘මකේ’ ...’ (*hamine, umba, thamunnehe, mu, meka*) which cannot be replaced in the TL. It becomes a difficult task for the translator to translate them without harming the sense of the original text. The method of transposition can be seen again while translating the interrogation in the source text.

3) ST: “දැනටද මුළුමනින් සිටින මුළුමනින්.”  
(*Den wedakamkaranneunnehe.*) (P. 115, line 23)

TT: “He's treating father now.” (P. 102, line 18)

Further, in this example, the SL term ‘උමුණුමුණු’ (*unnehe*) which is used in both formal and casual registers providing ambiguous meanings has been translated by using the most suitable equivalence. In the casual register this term implies someone who is very innocent and pure hearted while using to elaborate respect in a formal conversation of casual situation.

ST: “මුළුමනින් මුළුමනින් කරනු නොහැකි!”  
(*Lamayasathuntahinsakarannaepa!*) (P. 27, line 7)

TT: “Don't be so cruel to animals, child!” (P. 27, line 8)

In the ancient Sri Lankan society, it was common for students to stay at the headmaster’s house to study. However, they did not get the opportunity to sit in the same dining table with the headmaster’s family. Unlike the other students as a son of headmaster’s faithful friend, Upali received that opportunity.

#### Consultative:

This is the standard form of communication and work as a professional discourse. Users of this type of registers require some kind of information, knowledge or want to demonstrate respect. Not only in the formal situations, but also in the casual situations, the consultative register can occur.



1) ST: “හරදෙඉව්වනිනි !” (*Horadetuwanani!*) (P. 14, line 17)

The vocative phrase ‘හරදෙඉව්වනිනි !’ gives both the respect and the sarcasm altogether in this context. Using the adaptation as “My Lord” – in (P.15, line 23) translator has tried to give the exact idea to the target reader.

In Sinhalese, the term ‘mahattya’ is used to address a respectable person which is similar to the English term ‘master’. Although *Upali* is his best friend, *Jinna* could not forget that he used to be his housekeeper boy. Therefore, while addressing *Upali*, fairly describing the master and servant relationship in the Sri Lankan society he always tends to use the consultative register in a formal way despite the situation.

2) ST: “උපලිමහත්තයා අරලන්න ...” (*Upalimahaththaya aralanna.*) (P. 66, line 29)

TT: “*Upali Mahaththaya...look!*” (P. 59, line 24)

Unlike in western countries, in a cast-based Sri Lankan society when addressing to the high cast, the consultative register occurs automatically. In the general context, while addressing a nobleman, the dialogue always includes both respect and the prepossession. Therefore, instead of using a literal translation as ‘Mr. Upali, look at that!’ which could have been much familiar to the TL reader, he has borrowed the term *Upali Mahaththaya*, with the intention of preserving the meaning of SL text.

3) ST: “මහත්තයාගේ නිකුත්වී සොයා ගන්න.” (*mahaththaya gethaththa den api hoyanawaathi.*) (P. 68, line 33)

TT: “Your father must be looking for you everywhere.” (P. 61, line 26)

However, unlike the above discussed situation, the translator has shifted to the method of equivalence alone with omission while translating the given conversation. He has omitted the term මහත්තයා and has adapted it according to the SL’s interest.

4) ST: “පලිසියේ අමතනුන්වද ?” (*Policiyen a mahaththennevida?*) (P. 95, line 4)

TT: “Aren't you gentlemen from the police?” (P. 84, line 12)

Perpetrators are always polite when seeing unknown personalities because of their guilty mind. Therefore, they used to speak with them in a respectful manner. *Balappu*: who is secretly living in the other side of the island after murdering some rowdies, met *Upali* and *Jinna* one day. A part of the conversation taken place it has been translated by using literal translation with suitable equivalent preserving the same meaning pronounced by the source author. Moreover, due to

the diglossic nature of Sinhala language, people who speak Sinhala are used to shift between high variety of language (written language) and low variety of language (spoken language) instinctively based on the context and the nature of people who involves into the context. It is clearly emphasized throughout the selected novel.

ST: “අනමෙහිනි ; මහත්තයාට මෙකී වචන ලේඛන ලියා ඇතැයි ; මේ නි” (*Anemahaththaya; mahansiwelamekawewu me lamayintama aragenadenna.*) (P. 85, line 21)

The above has been translated by using equivalence as, “Please sir, give it to these boys. They have worked hard to grow all this” (P. 76, line 15).

*Frozen:*

This type of registers can never be changed unless there is a collective decision made by the relevant society. ‘Static Register’ is another calling used for this type of register.

*Madol Doova*, indigenous Sinhala novel, describes the ancient Sri Lankan rural country lives. In rural society, addressing the community of the highest social class is marked as frozen. However, the usage of the frozen register in the spoken context, can be rarely seen in this book. The most suitable example is,

1) ST: “තුමන් නම් සේම වන්න .” (*Thamunnanssesamawenna.*) (P. 85, line 8)

TT: “Pardon me, sir.” (P. 76, line 5)

In here, with the aim of better fitting to the target audience, instead of using the method of borrowing, the term ‘තුමන් නම් සේම වන්න’, has been translated by using the equivalence. Though the issue of lack of suitable pronouns in TL has occurred in this context, the translator has intended to preserve the formal tone and the sense by translating it as ‘Pardon me, sir’ as in the TL.

*Casual:*

Casual register is the informal speaking pattern mostly used between friends, peers or with siblings and this is the most common and practicable type of register. Most of the daily conversations belong to this category.

Moreover, this novel shares so many casual registers which describe the life styles of the countrymen. Except from the women from noble families in the village, despite of the age, almost all women gather around the public well in the village. This place is the best place for making casual talks with their daily experiences. In the morning as well in the evening, the public well remains crowded. The casual registers that appear in such a place have been nourished the flow of the novel. Several methods have been used to translate those registers.

1) ST: “පුබලන් මුදලි ඉගෙන ගන්න මන ගෙගනන වලින් නි” .”

(Subaehamimudhalaligehaaminaegegamanewabalanna ona.) (P. 19, line 8)

TT: "Ah! But that's nothing. You should see how SubehamiMudalali'swife struts along." (P. 20, line 5)

2) ST: "ඉඳු ! මහකමලකාරියකවගේ ." (Inda! Mahakomalakariyakwagei.) (P. 19, line 14)

TT: "Inda! Silly old coquette!" (P. 20, line 9)

To give the exact sense about the situation, the translator has used the method of transposition alone with borrowing the word phrase SubehamiMudalali's, in the first example. The target reader tends to easily acquire the idea that SL author intended to deliver. Translating casual talks within two different cultures is difficult enough to make the translators task much infeasible. Therefore, while translating the second extract's 'මහකමලකාරියකවගේ' (mahakomalakariyakwagei), translator tended to use the most suitable equivalence in the TL 'Silly old coquette!' along with borrowing term 'Inda!' and the effort that he used to continue the casualty, can be considered as successful.

3) ST: "මනේ නමුත් !" (Menna ban!)

ST: "ලමයනේ ? දෙයියනේ සේ කිකි !" (Lamayek?Deiyoasaakki!)

ST: "මත් නමුත් අපි ඉඳුමදෙම ආයු අපකුරු මත් නමුත් ." (Onnaokamuudedamaapiyan ape karumantheta.) (P. 33, lines 11-13)

TT: "Menna bung!"

TT: "A boy? Deyyosakki!"

TT: "Throw the rascal into the sea and let's keep going." (P. 32, lines 14-16)

Heretofore, the usage of borrowing could be seen in exclamations or in the proverbs and nouns most of the times. Moving a step forward the translator has used it to translate small sentences. 'Menna bung!' and 'Deyyosakki!' as for the example. Though the translator has the freedom of using more similar terms like, 'Oh my god! or 'For gods' sake!' which suit such a casual situation, to maintain the ST's flow he has chosen the method of borrowing instead of adaptation or equivalence. However, while translating the third one, he has shifted to the equivalent for the term 'මත් නමුත්' (onnaoka) as 'the rascal' and has omitted 'අපකුරු මත් නමුත්' (ape karumantheta), adapting it according to the SL reader.

4) ST: "මව්ගෙදළකු මකන් නව්ලමයාපුරුදක රයනේ නව් ." (Me wage dalakemakanna e lamayapururdukarayek nevi.) (P. 36, line 19)

TT: "But he won't able to eat such hot stuff?" (P. 35, line 1)

In this example the method of transposition can be seen. The affirmative sentence in SL has been changed in to an interrogative sentence while using the equivalence for 'දළකුම' (dalakema) as 'hot stuff'. Although the used method of transposition could preserve the original sense of the ST, if he used literal translation for 'දළකුම' (dalakema) as 'rough meal' or 'rough food' which are much closer to the ST meaning would be much beneficial for readers of both languages.

However, the lack of culture-based terms between two language cultures has guided the translator to focus to the method of modulation, which is more similar to the following example. In this novel, 'උපාසකයා' (upasakaya) has been used to describe a former monk, literally called as 'හිරලුවා' (hiraluwa) in Sinhala. In Sri Lankan culture, the monks who left the robes prematurely, considered as someone who should not be respected. Therefore, when addressing them they do not use a formal style as before.

5) ST: "උපාසකයා ගෙකුපුරුදක අපාසාලයානි නමුත් ." (Upasakayagekaju gas ada passalayannaoni.) (P. 57, line 21)

TT: "We mustn't leave a single fruit on the trees." (P. 51, line 11)

In the above example, it can be noted that rather than translating the term 'Upasakaya' by using the technique of borrowing or equivalence, translator has converted the whole sentence into English by using the technique of modulation.

In Sinhalese language there are lots of words that are borrowed from English language which are mostly used in general conversations. When translating those terms translator has felt free to use them as a back translation.

For example: කමිටිකලී (komitkeli)(P. 52, line 16) - Commit pieces (P. 47, line 15), ඉස්තේමානාජි (istage manager)(P. 52, line 20) - Stage manager (P. 47, line 20)

6) ST: "මෙකේ ඉත් නව්ලයක මකෙ උත් නව්ලයානි සම ගතකරන් නමුත් ." (Mekeinna mala yakamokaunathhetamuludawasamagatha karannaona u hoyanna.) (P. 73, line 16)

TT: "I'm going to track down that devil even if it takes all day, and I don't care who he is." (P. 65, line 19)

The conversations between very close friends create casual registers automatically. While translating the above-mentioned conversation, translator has adapted it according to the TL culture; using the term 'devil' as the most suitable



(Nubethaththarogathurawaantharayaadiyakainnawa.Thathth anitharama nubenamakiyamindakinnaasaweninnawa. .... Apenwaradakunanamita samawelaapawethaenawaatheikiyamamaththaththbalapor oththu wenawa.) (P. 113, line 8)

TT: “your father is seriously ill and his life is in danger. He often calls your name and is anxious to see you.... Your father and I await your return eagerly.” (P. 100, line 12)

In ancient Sri Lankan newspaper culture contained a unique kind of written language which much similar to the spoken language as a special variety of casual registers. When translating this specific phrase, it has been used both paraphrase and the method of modulation. He has summarized the paragraph using a different style without harming the original and has omitted ‘අන්තර්ගතකරණයක්’ (antharayaadiyakainnawa) to maintain the flow of the TT.

*Intimate:*

This is the type of register which always use in private conversations especially with close life partners. Even in a situation like a sexual harassment or in between an argument.

The intimate register of each and every language includes specific terms which functions as taboos. Sinhalese language as a fully functional language, numerous taboo words can be seen in this context. As previously discussed, the usage of intimate register in the situations of sexual harassment can be seen in the first chapter. The following expressions have been translated by using equivalent terms and borrowing and adapted it into the TL culture.

1) ST: “මමේ නෙලුපළු එකද ? මගේ සේසි දමන්නද? මුත්ත දමන්නද ?”

මුත්ත දමන්නද ?” (Me mona mala ulauwakda? Mage gekadadamannahadanne! Muntakalanikaminaberiheti!) (P. 15, line 8)

TT: “Mala ilawwa! You'll bring down the house! They have been given too much to eat, that's what! Stop it!” (P. 16, line 13)

It is very annoying to see someone trying to destroy the house that has been built with so much sweat on it. In such a situation, uttering obscene words are natural specially, the old woman. The intimate register used in this scenario, is really difficult to translate into the TL without damaging its original sense. Yet, alone with borrowing the term ‘Mala ilawwa!’ translator has used the method of literal translation in here.

2) ST: “මුත්ත දමන්නද? මුත්ත දමන්නද ?”

පහරයෝ ; මුත්ත දමන්නද ? මුත්ත දමන්නද ?”

(Munhadalathiyenneammalanewi.Sangenethipaharayo.Munta kalanikaminaberiheti! Nosandalayo; muntadeiyangehalkewilawennaathi.) (P. 15,line 18)

TT: “Son of the she devils! Shameless bastards! They eat so much they can't keep quiet! Let's me go you filthy dogs! They must have eaten the holy offerings.”

(P. 16, line 22)

However, in this extract, while using the literary translation in ‘They eat so much they can't keep quiet!’ the intimate register terms such as ‘shameless bastards, filthy dogs, holy offerings’ which are much familiar to the TL reader, the method of equivalence has been included as well. These methods have been accumulated the meaning of ST while translating it into the TT.

Even in the family conversations, when it comes to blaming the intimate register can be arisen.

3) ST: “අපේසි ! මගේ සේසි දමන්නද ? මමේ නෙලුපළු එකද ?” (Apoi!Maga sari dekaknewa me kaladalathiyenne.

Mesa redidekakuth. Me monaulawwakda?) (P. 31, line 33)

TT: “Apoi! Two of my sarees ruined and two table cloths. What have you done?”(P. 31, line 12)

While using borrowing, the above utterance has been translated by using equivalent, and also ‘මමේ නෙලුපළු එකද ?’ (Me monaulawwakda?) has been omitted and has been adapted as ‘what have you done?’. The same method has been used in the following example.

4) ST: “ගරුමුඛයා සලකමින් මුත්ත දමන්නද ?” (Hetama mumaskeliye Simon mudalaligekadetayawannaona.) (P. 58, line 29)

TT: “I'll send the fellow to Simon Mudalali; immediately”. (P. 52, line 14)

This is a situation where the angry father starts to blame his own child. In this occasion both love and anger are present. The literally translated text ‘I'll send the fellow to Simon Mudalali; immediately.’ has not been successful in delivering the exact sense. If he had used the method of modulation or adaptation in this context, it would have been much suitable. The same issue can be also seen in the following sentence.

5) ST: “තමාගේ ගෙයට මුත්ත දමන්නද ?” (ThoMaggonatayawanawa.) (P. 23, line 7)

TT: “I'll pack you off to Maggona.”(P.23, line 21)



To give the idea, the method of borrowing: *Maggona*, and the most suitable equivalent for the term ‘*තෝ*’ (*tho*) has been used. In Sri Lankan culture, there exists several terms, when husbands and wives address to each other: especially in the country side. The most common word is ‘*ශ්‍රී*’ (*geni*), which includes love, affection and the hidden power.

6) ST:

“මගේ කුසම නූතන කරකටසු රසකහලිටක  
 ක්‍රිකුණමිලුණ පලුණ

ගෙනදෙනවි .” (Maganisumanathunahatharakataserayakhaltikkuthlunumirisuthp oluthgenathdenawa.) (P. 95, line 30)

TT: ‘Every two or three weeks my woman use to bring me rice, coconut and the *lunumiris* for curry’. (P. 85, line 5)

As a whole, the method of literal translation has been used and the method of borrowing can be seen in ‘*lunumiris*’ with a simple explanation for better understanding to the TL reader keeping the original sense alive.

As per the collected data by referring the selected 152 dialogues in the Sinhala novel, the frequency of the usage of detected registers are as follows:

Type of register	Frequency
Frozen	3
Formal	12
Consultative	18
Casual	73
intimate	46

Table 1: Frequency of the usage of the registers

Accordingly, comparing the translated sentences according to the type of register, the frequency of employed translation technique (translation methods proposed by Vinay and Darbelnet) are as follows.

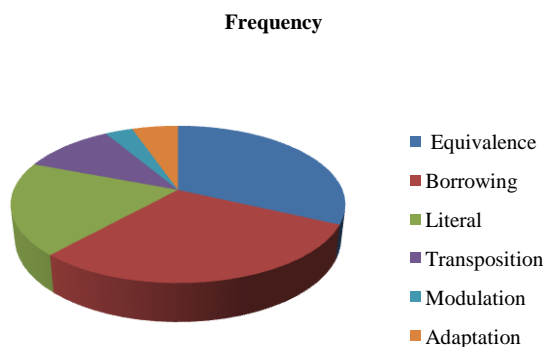


Figure 1: Frequency of usage of the translation techniques proposed by Vinay and Darbelnet

#### IV.CONCLUSION

Based on this study, as a conclusion, the selected Sinhala novel *Madol Doova* has been nourished with more casual registers, along with the formal, consultative, intimate, and frozen registers. The usage of the registers can be seen as 48%, 8%, 12%, 30%, and 2% respectively. To overcome the issues regarding translating those registers translator has used equivalence in most cases (30%). Borrowing (28%), literal translation (18%), transposition (10%), modulation (3%) adaptation (5%), calque (1%), and the other methods such as omission, paraphrase and loan blend (5%) have been further employed. Keeping the original sense alive, he has tried to convey the register styles using the most suitable translation methods respectively. However, some of these methods have not proved successful according to the context. Though they have not damaged to the meaning, the sense of the ST has been deducted. Yet the translator’s effort to preserve the meaning of the ST and bring it to the TT preserving its register styles should be appreciated.

#### ACKNOWLEDGMENT

We pen our gratitude to the Department of Languages, Sabaragamuwa University of Sri Lanka for their valuable and great support in this regard.

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