

CHAPTER-ONE

INTRODUCTION

The research study entitled "Conceptual Analysis of Cultural Terms in Translation: a case of *Bruised Evening*" starts with general background, objectives and significance of the study, methodologies for data collection, analysis and interpretation of collected data and ends with the findings with some pedagogical implications.

1.1 General Background

Etymologically, the word 'Translation' was anglicized from a Latin word in which 'trans' means 'across' and 'lactum' means to 'carry'. In other words, it is an art of carrying across the matter of one language into another language. Generally, translation is the bilingual activity in which the meaning of a piece of language is rendered into another language.

Two languages are involved in every piece of translation work.

Translation is the action or process of turning a text from one language into another; also a product of this; a version in a different language.

Translation is rendering of the same ideas in a different language from the original.

Translation began with the human civilization. It came into existence simultaneously with language, as the best source to know other languages. As the world developed, many languages came into existence in the world. They created an in-compensable gap between the speakers and speech communities. At that time translation became the indispensable means to bridge the gaps between two languages. It became a tool to check and balance as well as to convey message. Two thousand years of translation history and its criticism gyrated around 'source versus

product' proposition. The source was considered as an 'immaculate standard' against which the product was evaluated and such labels as 'literal' or 'free', 'faithful' or 'beautiful', etc. were invariably attached. Such constricted dichotomies went on echoing in the minds of the translation theorists, critics and practitioners alike. (Bhattarai 2010, p. 38).

Newmark (1981, p. 7) defines translation as craft consisting in the attempt to replace a written message and/or statement in a language by the same message and/or statement in another language. Simply, he considers translation as a replacement of language inherent in one language to another language. Moreover, he considers translation as 'craft' which clearly suggests that a translator requires skills to carry over the various aspects of the text into another in different languages.

Simply, translation is defined as rendering of a text into another language. Catford (1965, p. 20) defines translation as "the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Languages). Similarly, Bell (1991, p.5) states "Translation is the expression in target language of what has been expressed in the source language preserving the semantic and stylistic equivalence." In this definition he tries to define translation not only from linguistic perspectives but also from the cultural perspectives. In the same way, according to Jakobson (1959, p. 233) "translation is the interpretation of the verbal signs of one language by means of the verbal signs of another." However, by citing the number of definitions, Nida, shows that no single definition is complete and the tension between formal and dynamic equivalence is always present. A single definition does not and can not apply to poetry and prose translation alike.

To sum up, translation is a covert activity. It is defined variously depending upon the genre, the nature of the activity, the medium employed, the purpose, audience, culture and current theories of language and philosophy. The definitions of translation also vary depending upon how its affiliation to certain disciplines is subsumed. For example, translation is defined as a linguistic activity as a literary Endeavour, as philosophical and cultural and also as an integrated activity. So it is difficult to restrict translation within all encompassing definition.

1.1.1 Importance of Translation

Translation is a versatile means of human communication transferring the message, knowledge, culture, experience, feelings, truths and ideas. It is an effective medium for transferring the religious thoughts and beliefs.

Translation is only the most important vehicle to accelerate the multicultural world. In the absence of translation human being would be left in the darkness. It plays crucial role to develop the world culture, language, literature and it is only a powerful way to break the linguistic and cultural barriers among the people of different places of the world.

Thousands of languages exist in the world. The language spoken by the people of one place is different from the language spoken by the people of another place. In the same way culture, knowledge, ideas, truth, literature and religious beliefs, and experiences are also different from the people of one place to another. In this situation translation is only the powerful means to learn about the different languages, cultures, knowledge, etc. of the world. Today, it has not only been the common interest of a society but also a social need of people. The people of the world have Vedas, Upanishads, Grammar, etc. through translation. The importance of translation has increased in this 21st century, because it has

been a medium of language learning and also a medium to develop the world culture. This is the century of translation and its wings are extended day by day. Almost all linguistic enterprises are surviving with translation. It is also a technique to learn foreign language and special tool for business sectors. Moreover, its contribution in language teaching can not be underestimated. It gives the knowledge of source language as well as target language. So, it has great importance in developing language, culture and literature.

1.1.2 Translation and Culture

Translation and culture are interrelated to each other. Translators translate any text on the basis of related culture. It means no translation process is successful if the translators fail to translate the culture. A translator should not just translate the Source Language words ignoring the context, situation and the culture associated with language.

The concept of 'culture ' has been the concern of many different disciplines such as philosophy, sociology, anthropology, literature and cultural studies, and the definition offered in these fields vary according to the particular frame of reference invoked. Two basic views of culture have emerged: the humanistic concept of culture and the anthropological concept of culture. The humanistic view of culture captures the 'cultural heritage' as a model of refinement, an exclusive collection of a community's masterpieces in literature, fine arts, music, etc. The anthropological concept of culture refers to the overall way of life of a community or society, i.e. all those traditional, explicit and implicit designs for living which act as potential guides for the behaviors of members of the culture.

According to Burgess (cited in Awasthi, Bhattraï and Khaniya 2011,p. 3) "translation is not a matter of word only it is a matter of making intelligible a whole culture". Translation is not only a bilingual activity but also a bicultural activity, because meaning of a text is largely shaped by the culture. A translator should be aware of the cultural meaning of the text. The degree of gap between SL culture and TL culture plays a significant role in translation. Without understanding cultural influence in the text it is difficult to translate a text.

Newmark (1987, p. 94) defines culture as the way of life and its manifestations that are peculiar to a community that uses particular language as its means of expression. More specially, he distinguishes culture from universal and personal language. Cultural language is spoken in particular speech community. Our culture shapes language and our language shapes reality. Therefore, there is inseparable relationship between languages. Translation can also help significantly to the spread of world culture around the globe. We have many examples like Muna Madan, Shirish ko Phool, etc. translated into English, which has made possible for the speakers of English to know the various aspects of the Nepalese society and culture. Translation helps people to appreciate other and respect their ways of thinking as summed up their culture. It weakens barrier between two languages and communicates message, spreads culture and increases understanding among neighbors near and far. Therefore, there is significant role of culture in translation.

1.1.3 Techniques of Translation

The term translation is a bilingual activity, which is taken as a process or activity or rendering the message of one language into another. In translation we have various techniques to translate a text from one

language to another language. But it is difficult to get absolutely perfect techniques in translation which creates any gaps in the target text with source text. Various scholars have suggested various techniques of translation while translating the cultural terms.

Newmark (1987, p.103) has stated different techniques or procedures of translation, such as: Transference/Borrowing; Cultural equivalent; Neutralization; Literal translation; Label; Naturalization; Componential analysis; Deletion; Couplet; Accepted standard translation; Paraphrasing and Classifier.

Similarly, Wills (1982, p. 7) has presented two techniques or procedures of translation. They are: Literal and Non literal.

Translation is a bilingual and bicultural activity as well. It is difficult to get the exact techniques in translation i.e. no single procedure. Many scholars have presented many techniques of translation. However, the most adopted techniques while translating the text are: literal translation, borrowing, substitution, paraphrasing, addition, deletion, blending, claque and sense translation.

1. Literal Translation

Literal translation is one of the best ways to bridge the structural gaps in which source language grammatical structure is changed into equivalent target language structure. In this process the SL grammatical constructions are converted to their nearest TL equivalents. It is the easiest and very common procedure of translation. In this, the translators neither omit a word, line nor add to them. Newmark (1981, p. 75) Defines literal translation is a coincidental procedure used when the SL term is

transparent or semantically motivated and is in standardized language.

For example:

SL (Nepali)	SL (English)
mandir	temple
mirtyu	death
gahana	ornament

2. Borrowing / Transference

Borrowing / Transference is one of the widely used techniques for transmitting the cultural information from SLT into TLT. Newmark writes, (1987, p. 81) "transference is a process of transferring the SL word into the TL text as translation procedure. It includes transliteration, which relates to the conversion of different alphabets." According to him, normally names of people, places, countries, newspapers, institutions, companies, invention and brand names are transferred using this technique. For example:

SL (Nepali)	TL (English)
bhairab	bhairab
dharma	dharma

3. Substitution

Substitution is a translation procedure in which SL items are substituted by equivalent TL items. This technique is used mainly for those concepts which overlap to each other having similar meaning.

For example:

SL (Nepali)	TL (English)
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martya	earth
aandhi	storm
swarga	heaven

4. Paraphrasing / Definition

Paraphrasing is a process in which SL terms are replaced by the short definitions. Newmark (1987, p. 90) argues paraphrasing is an amplification or explanation of the meaning of the segment of the text. The translator adopts this procedure if he is unable to find out exact equivalent terms. For example:

SL (Nepali)	TL (English)
Bhadrakali	a famous goddess of Bhaktapur
maile chhame	I ran fingers all over my body

5. Addition

In this technique the translator gives additional information of the cultural terms of SLT by suitable addition from the cultural context available in the TL. According to Nida (1964, p.228), almost any type of restructuring of a source language expression can result in some lexical additions. This technique is used in order to make the information clear for the readers of TL text. For example:

SL (Nepali)	TL (English)
sastriya	classical style

6. Deletion

It is also one of the techniques of translation. In this a word is generally deleted / omitted if the information of the text can be transferred without

presence of particular word. Generally, it occurs at syntactic level of translation when there is lack of appropriate cultural correspondence in TL the translator omits lexical items, phrases, etc. in translation.

For example:

SL (Nepali)	TL (English)
mahila lakhe(woman lakhe)	lakhe

7. Blending

This technique is used to neutralize the translation in target language. In this process words are coined through borrowing one constituent from SL and reproducing or translating the other constituent of the construction.

For example:

SL (Nepali)	TL (English)
Surya udaunu	sun rises
Ful	flower

8. Claque

In this technique each unit of SL is translated into the equivalent unit of TL. The unit of translation may be a morpheme, a word, a phrase or even a short sentence. It is a kind of borrowing where SL terms are borrowed and transliterated in TL. For example:

SL (Nepali)	TL (English)
nag ra naginiharu	naags and naaginis

9. Sense Translation

Sense Translation is also one of the mostly used techniques. It is used when the exact SL equivalent terms are not available in TL. In sense translation, translator translates only sense of the word to transfer meaning but not the word itself. The terms of TL give only sense for SL terms not the exact meaning. For example:

SL (Nepali)	TL (English)
tamakhu	smoking
nag ra nagini	male and female snakes

1.1.4 Gaps in Translation

Translation is the act or process of rendering what is expressed in one language or set of symbols by means of another language or set of symbols. It is not only the bilingual process but also a bicultural process. One of the accepted principles of translation is that it should be faithful to the original. When there is no correspondence between SL and TL items, gaps occur in translation. Generally, gaps take place when the concept available in SL is not found in TL or vice versa. One of the fundamental reasons for creating gaps in translation is culture which includes not only material things such as the names of cities, organizations, schools but also non material things such as ideas, customs, family patterns and conventional beliefs.

Gaps are natural and inevitable in all translation activities because of difference between two languages, cultures and contexts, etc. So while translating, we are bridging the gaps between two languages and cultures. Gaps are challenges for a translation process and they create difficulty to maintain translation equivalence. According to Awasthi, Bhattarai and

Khaniya (2011, p. 42) there are three main types of gaps in translation. They are:

A. Linguistic Gaps

Gaps that occur due to the difference between two languages are called linguistic gap. Linguistic gaps are primary in translation. Every language is unique i.e. no two languages are identical. Language determines thought and shapes reality. Thus, there always exists the conceptual difference between speakers/users of two languages which creates gaps in translation. Linguistic gaps occur in different levels of language. They are as follows:

i. Graphological Level

No two languages are same in their graph-logical systems. Graphemes available in one language may be absent in another language. For examples:

TL: A to Z. (English)

TL: ABC. (English)

Translating A to Z and ABC in Nepali is difficult. These can be translated as: 'ka-gya', 'ka, kha, ga', into Nepali.

ii. Phonological level

The phonemes available in one language may not available in another language. Translation of phoneme which is absent in one language but present in another language creates phonological gaps. For example:

SL: Khasa Bajar.

iii. Lexical/Word level

Some Lexical items available in SL may not be available in TL. For example, Nepali onomatopoeic words jhwamma, thachakka, etc. and reduplicated words such as panisani, bajagaja, etc. do not have equivalent terms in English. So it creates lexical gaps in translation.

IV. Structural level

Differences in linguistic structure and grammatical rules between the languages create the structural gaps. For example, Nepali has three voice systems but English has only two types of voice i.e. active and passive.

V. Functional level

Function of language in the context of source language may not be available in the TL. Such absence creates functional gaps. The gaps occur mainly in phatic communication which is used to initiate, continue and terminate conversation.

B. Cultural Gaps

Culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. It is a total set of beliefs, attitudes, customs, behaviors, social habits of particular society. Culture includes foods, habits, dress, festivals, rituals, etc. Language is a social phenomenon. Language is embedded in culture. Therefore, the meaning of any linguistic items can be properly understood only in reference to the cultural context. The language spoken by a group of people is different to the other group of people. Language is guided and shaped by a culture. Translation is not a matter of words only; it is a matter of making intelligible the whole culture. So, in translation

process it is very difficult to get the exact equivalence of cultural terms. This situation creates the cultural gaps.

For example: The Word (Nepali) "Tuppi" does not have exact term in English.

C. Extra Linguistic Gaps

Translation is not exclusively a linguistic activity. Many extra linguistic factors play crucial role in translation. The meaning of a language is determined on the basis of the intention of a speaker or writer, his knowledge, ideas, experiences, interests, situations, verbal acts, performance and pragmatics. When there are problems of correspondence between context, ideas, expectations, interest, intentions, etc. of SLR and TLR that creates extra linguistic gaps in translation.

For example: SL (Nepali): ek mahina pachhi Sitalai seto lugama dekhera malai naramailo lagyo.

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

The situation of wearing white dress indicates that woman, who has lost her husband in Nepali context but not in English language speaking context. So, it creates extra linguistic gaps.

1.1.5. Cultural Categories

Culture is the way of life especially general customs and beliefs of a particular group of people. Cultural language is a language which is spoken in particular cultural and speech communities. Culture is a deep-rooted phenomenon in relation to human civilization. It directs the way of human life.

Newmark (1987, p. 95) has classified the cultural terms into five categories, such as: Ecological; Material cultural; Social cultural; Organization, Customs, Activities, Procedures, Concepts and Gestures and Habits.

However, the commonly used cultural categories are as follows:

1.1.5.1 Ecological

It refers to geographical feature which are bound to specific culture such as: flora, fauna, wind, plains, hills, rivers, animals, etc.

1.1.5.2 Material cultural (artifacts)

It refers to the things that are made by man and famous within a particular culture. It includes: food; cloths; housing; transport; communication, etc.

1.1.5.3 Social cultural

These terms are associated with culture, tradition, and convention which are specific to particular cultural periphery. Social organization and their relationship with the people of particular community come under this category. Such as: social customs, tradition, culture, sex, education, political activities, historical facts, concept, etc.

1.1.5.4 Religious Cultural

The religious cultural category includes: mythology, religious belief, name of God and Goddess, religious activities and places, etc.

1.1.5.5 Conceptual Cultural

Concept is a part of common system of language shared by members of a speech community. According to Palmer, conceptual terms can be

specified as non concrete or abstract terms whose concept can be given only by definition.

1.1.6 An Overview of *Bruised Evening*

Bruised Evening is a famous mytho-poetic Nepali play written by greatest Nepali literary figure Abhi Subedi. He has written many plays, essays, poems and other books in Nepali and English languages. He is innovative and versatile genius literary figure in Nepali literature. The play *Bruised Evening* is one of the latest creation, which was published in 2068 by Bhirkuti Academi Publication, Kathmandu. He has himself translated it in English. The play *Bruised Evening* includes two parts such as *Chiriyeka Saanjharu* (bruised evening) and *Samaya Sarir Yatra*.

"*Bruised Evening*" is a political play based on the Nepali culture. It especially contains the traditional Newar Performance culture practiced in Kathmandu valley, also known as Nepal Mandala. It speaks about the cruel and transitional period of Nepal by the medium of myth. The people have got the pain because of the misuse of power by ruler, political leadership and religious persons. Many public figures were lost because of the conflict between different powers. The people have fought many times against the bad ruler and at last they have won. So, it has carried a cultural, political and social story of human victory.

1.2 Review of Related Literature

Translation is a linguistic, literary, philosophical and cultural activity. It has great contribution to import knowledge about a varied world of literature which consequently inculcates them in love for cultural contact, sense of beauty, fraternity, peace and harmony. So many texts have been translated from English language to Nepali language and vice versa. Few

studies have been carried out on translation field in the Department of English Education and some research reports which are related to this study are summarized below:

Adhikari (2003) conducted a research study on "Translation of technical terms: a case of textbook of *science*." He collected two hundred English scientific terms to find out the techniques and linguistic problems while translating them into Nepali. He selected these terms, fifty terms each from physics, chemistry, biology, geology and astronomy. The techniques used in translating were paraphrasing, transliteration, hybrid formation, loan creation and literal translation. Among these techniques, literal translation was found as the most widely used one.

Yonghang (2008) carried out a research entitled " Techniques of translating proverbs: a cultural perspective". The main objectives of the study were to find out the techniques employed in translating the proverbs of Limbu, Newari and Bantawa Rai languages into the English language and to find out the frequency of different techniques used in translating the proverbs. For this, she collected twenty different proverbs from the Limbu, the Newari and the Bantawa (Rai) languages and their translated sentences into English. She found seven different techniques used in translating those proverbs.

Acharya (2008) conducted the research study entitled "Multiple translation of *Kartabya*: a study from cultural perspectives". The main objectives of the study were to find out the techniques employed in translating the cultural terms and to find out the frequency of different techniques. He requested six translators to translate the story into English. He intensively studied the original and translated versions to find out the cultural words and their equivalent translation in English. He found that

the co-cultural knowledge of the translators as well as lack of the knowledge of rendering and carelessness of the translators could not reflect the original color in translated versions.

Bhandari (2009) carried out research on "Techniques and gaps of translation of cultural terms: a case of novel *Rupamati*". The objectives were to identify the Nepali cultural terms used in the novel *Rupamati* and to find out the techniques employed in the translation of Nepali cultural terms in to English version of *Rupamati*. He collected 250 cultural terms and their translated terms. He found out nine techniques with five categories. He adopted non-random judgmental sampling procedure and used secondary source of data. He concluded that literal translation was the most widely used techniques and back translation was the least used technique.

Aryal (2011) carried out research on "Techniques of translation: a case of *Anuradha*". The objectives were to identify and categorize the basic features of cultural terms used in '*Anuradha*' and to find out the techniques employed in translating cultural words in English version of *Anuradha*. She collected one hundred twenty cultural terms and found out 10 techniques with five categories; such as ecological, material cultural, social cultural, religious cultural and conceptual cultural terms. She adopted non - random sampling procedure collected the data and used secondary sources of data. She concluded that literal translation was the most widely used technique and blending was the least used technique in translating cultural terms.

Pokherel (2011) carried out a research on "The techniques and cultural caps of translation: A case of Novel *Samanantar Aakash*". The objectives of the study were to identify the Nepali cultural terms used in the novel

'*Samanantar Aakash*' and their equivalents in English translation to find out the techniques employed in the translation of Nepali cultural terms into English version and point out the gaps in the translation process. He collected hundred cultural terms and found 10 techniques with five categories. He used secondary source of data. He found that literal translation was the most widely used technique and blending was the least used technique.

Shah (2013) carried out a research on the topic "Techniques used in the translating of cultural terms: a case of the novel '*Daisy Miller*'. The objectives of the research were to identify and categories the cultural term, to find out the techniques and to point out the gaps. To fulfill these objectives he collected ninety one cultural terms using non-random judgmental sampling procedure. From this study he found the following categories such as ecological; material cultural; organization, activities, customs and gestures and habits in translation. Out of ninety one cultural terms thirty terms are related to social cultural, twenty six from material cultural, seventeen from ecological and seven are related to gestures and habits. Among eight different techniques substitution was found most widely used techniques and wider gaps were found when the translator borrowed the SL cultural terms related to ecological and gesture and habits.

All these research works mentioned above are related to the translation and translation evaluation. Some of them are related to cultural terms and some of them are related to technical and scientific terms. Although there are many research students carried out related to translation, none of the research has been carried out to analyze the cultural terms contextually in translation in the case of '*Bruised Evening*'. This study/research has made the contextual analysis of the Nepali cultural terms with their equivalent

English terms. Therefore, this study differs from the above reviewed related studies.

1.3 Objectives of the Study

The study had the following objectives:

- 1 To identify and categorize the Nepali cultural terms and their equivalent terms used in *Bruised Evening*.
- 2 To analyze the cultural terms contextually in translation.
- 3 To suggest some pedagogical implications.

1.4 Significance of the Study

Every research study has its own importance. This study has also precious value in the field of translation. The finding will be fruitful to the teacher and students of sociolinguistics, textbook writers and translators, researchers and others who have to deal with Nepali culture and all others who are interested in the field of translation.

CHAPTER-TWO

METHODOLOGY

To fulfill the above mentioned objectives I adopted the following methodologies:

2.1 Sources of Data

Mainly there are two sources of data: primary and secondary. Due to the nature of study, I used the secondary source only to collect the data.

2.1.1 Secondary Source of Data

In the research, I collected the data only from the secondary source.

Mainly, the Nepali and English versions of '*Bruised Evening*' were used as the source of secondary data in the study. Further more, some of the previously studied reports, related books, thesis, journals, articles, and other related published and unpublished documents were the sources of the secondary data for this study. Some of them were Nida (1964), Catford (1965), Newmark (1981/87), Yonghang (2008), Bhattarai (2010), Riccardi (2010), Awasthi, Bhattra, Khaniya (2010), Pokherel (2011), etc.

2.2 Sampling Procedure

To carry out this research work, I collected both English and Nepali versions and I listed out all the cultural terms from original version along with their equivalent terms from the translated version. Then, I selected thirty cultural terms from the total list by using the non-random sampling procedure.

2.3 Tools for Data Collection

For this research study, observation was the main tool to collect required data. I developed an observational check-list for collecting equivalent

terms of the cultural terms from the translated version of '*Bruised Evening*'.

2.4 Process for Data Collection

I adopted stepwise methodological procedure to collect the required data.

In the process of data collection, following procedures were used:

- a. I collected Nepali (original version) and English (translated version) of the play *Bruised Evening*.
- b. I read and reread the Nepali and English versions deeply and then I listed out the cultural terms and their translated terms.
- c. Then I selected thirty cultural terms from Nepali version and equivalent terms from the translated version.
- d. I classified them into five different categories, such as: ecological cultural, material cultural, social cultural, religious cultural and conceptual cultural terms.
- e. Then I pinpointed the context where the words have been used.
- f. Finally, I made the contextual analysis of the cultural terms and briefly described the context where the cultural terms have been used.

2.5 Limitation of the Study

The study had been limited as for the following details:

1. I collected the Nepali and English Versions of *Bruised Evening*.
2. I listed out the thirty cultural and their equivalent terms.
3. Then I categorized the cultural terms in five different categories.
4. I found the context in which the cultural terms were used.

5. I analyzed the cultural terms contextually.
6. I analyzed only thirty cultural words.

CHAPTER-THREE

ANALYSIS AND INTERPRETATION OF THE DATA

This chapter deals with the analysis and interpretation of the data. It has included the transliteration of the SL text, their target language equivalence and the instance of contextual analysis. After the general presentation, contextual analysis of meaning is given.

3.1. Identification, Categorization, and Analysis of the Cases

The transliteration of Nepali text as well as their equivalent translation into the English language along with their contextual analysis has been dealt within this subheading.

3.1.1 Nepali Cultural Terms with Their English Equivalent Terms

The Nepali cultural terms used in the drama *Chiriyaka Sajhharu* with their English equivalent terms used in '*Bruised Evening*' are as follows:

SLT	TLT
Dharti	Land
Sansar	Creation
Bhairab ra Bhadrakali	Bhairab and Bhadrakali
Jatra	Processio
Kali	Kali
Karma	Karma
Nag ra Nagini	Naag and Naagini
Chamau	Feel
Maya	Attachment

Lakhe	Lakhe
Mirtu	Existence
Pagoda	Pagoda
Durdasha	Tragedy
Khopi	Bower
Bidhawa	Widow
Dulahi	Bride
Bhatkeka	Broken
Bar	Groom
Sikar	Prey
Yuddabhumi	Battlefield
Kumlo	Sack
Asarphi	Gold coin
Kalkomukh	Flame
Bidambana	Irony
Kubhalo	Ill
Abatar	Incarnation
Homnu	Throw
Guvaju	Tantricpriest
Martya	Earth
Sakinchan	Melt away

3.1.2 Categorization and Analysis of the Cases

The above mentioned Nepali Cultural terms with their English equivalent terms which were divided into five different cultural categories are as follows:

A. Ecological Cultural Terms

I selected the following five Ecological Cultural Terms from the thirty cultural terms and the analysis of them with their contextual expression are as follows:

SLT	TLT
Dharti	Land
Sansar	Creation
Yuddhabhumi	Battlefield
Nag ra Nagini	Naag and Nagini
Martya	Earth

1. *SLT: yo **dhart** nai j duko jasto rahecha.*

*TLT: I guess this is a **land** of magic.*

The Nepali ecological cultural term *Dhart* is synonymous term of prithwi in Nepali language speaking culture. The writer has used the term *dhart* in the drama and translated into land to indicate Bhaktapur, one of the ancient and religious places of Nepal. The Nepali cultural term *dhart* has no exact equivalent English term. In this context the translator could use the word Bhaktapur in translated version and he could give footnote or short explanation about Bhaktapur as: an ancient religious place of Nepal to make the meaning clear to target language reader. Here, the term *dhart* has been used by a character (traveller) in the context of explaining about

the mysterious land Bhaktapur when he was informed the mysterious event of Bhaktapur by elder and shopkeeper.

2. *SLT: Yestai cha sans rko chakra.*

TLT: Such is the cycle of creation.

The source language term *sans r* has been substituted using the technique sense translation as *creation* in translated version. The exact equivalent term of *sansar* is world or universe. The Nepali term *sansar* means the earth, all that exists, time, state, or scene of human existence. In the same way creation means all the created things by the God of the universe. The statement in which the term has been used is: *yestai chha sans r ko chakra (SL)/ Such is the cycle of creation (TL)*. Here, the term *sansar/creation* has been produced by Bhairab in the context of explaining to Bhadrakali about the God and human being and their bad behaviors on the earth.

3. *SLT: Mayaju's khop yesto yuddhabhumi ho jah n nirdo a yub haru sapan le purai rangiyeko bel sarpale dasera marchan.*

*TLT: Mayaju's bower is a **battlefield** where innocent youths lost their colourful dreams die of snakebites.*

Yuddabhumi is an ecological cultural term of source language which has been translated as **battlefield** in target language in translated version of the drama. It means the scene of war or place where there is fight between armed forces. The term *yuddabhumi* has been used by a character elder comparing the Mayaju's bower with *yuddabhumi* using the expression: *Mayaju's bower is battlefield where innocent youths lost in their colourful dreams die of snakebites*. Here, Mayaju's bower has been compared with a battlefield because many innocent youths enter to

the bower as new groom with colourful dreams and die of snakebites. In this context the target language reader may not get exact flavor of the word battlefield and they may not get the contextual meaning of the word. So, the translator should give short explanation to make the context clear.

4. *SLT: k thm ndu upaty k b ta niskepachi aty s bhayek N g ra N gin haru s kshi r khera bhanchu, tyo th um dik ldekhi m nisle timr sanki chamatk r bhogera ly k chan.*

TLT: the male and female snakes the Naags and Naaginis fretting nerviously as the last stream of water drainede out of the Kathmandu lake have witnessed this.

The source language terms *N g* and *N gin* are the Nepali religious cultural terms. The translator has used the term Naag and Naagini in translated version of Chiriyeka Sanjhharu. In SL culture the terms mean the visible God and Goddess like snakes, especially worshipped in the day of nagpanchami but from the terms the reader of TL may not get the exact meaning and cultural significance of the terms. Here, the terms *Nag* and *Nagin* have been used indicating to the two snakes escape from the nostrils of the princess and kill her husband. The translator has also used male snake and female snake along with Naag and Naagini to make the contextual meaning clear in target language.

5. *SLT: ma swarga ra **martyal** ekaicot yas Bhaktapur nagarm jodera m nchele uth une ndh ly una sakina bhane la ma bhanchu.*

*TLT: If I cannot bring the **earth** and heaven in one place in this Bhaktapur town and raise a human storm, I swear.*

The ecological cultural term *Martya* of source language has been translated into earth in target language. It is a deeply rooted cultural term of Nepali culture which is the synonymous term of dharti and prithwi. The expression in which the term has been used is '*ma swarga ra martya l akaichoti yes Bhaktapur nagarm jodera m nchheko ndh ly una sakina vane*'. Here, the elder has pronounced the word *martya* instead of *dharti* to indicate the *prithwi* in source language and it has been translated in earth in target language text. He has pronounced the term in the context of expressing his anger against the God and Goddess of Bhaktapur.

B. Material Cultural Terms

Similarly, the Material Cultural Terms used in the drama has been analyzed in the following ways:

SLT	TLT
Kumlo	Sack
Asarphi	Goldcoin
Khopi	Bower
Sikar	Prey
Pagoda	Pagoda

6. **SLT:** *keh kur tap inle th h p ir khnu parcha, la yet r khnos kumlo.*

TLT: *You should know something about it all. Keep your **sack** here.*

The source language term used in the drama *Kumlo* is a material cultural term. It has been blended literally in sack in target language in translated version of *Chiriyeka Sanjharu*. According to the Nepali culture, it means the amount of food, cloths and other materials especially held by sacks or any piece of cloth carried by a person in his journey. But the exact socio-

cultural and contextual meaning expressed by the term *kumlo* of source language may not be expressed by the term sack in TL. The term, pronounced by a character (shopkeeper) has been pronounced in the context of conversation between traveler and shopkeeper requesting the traveler to take rest for a while using the expression: *La yeta rakhnos kumlo*. Here, the shopkeeper has used the term *kumlo* to indicate the bag carried by the traveler.

7. *SLT: usle bhanyo lau y duiwat kur kinera lai j u timr asarph le. Yo kitab ra yo tarb r. eutal i p nc asarph dinu.*

TLT: He said, "buy these two items-this sword and this book with your gold coins. Give five gold coins for each.

The source language term *Asarph* is one of the material cultural terms. It has been translated literally as *goldcoin* in target language in translated version of the drama *Bruised Evening*. *Asarph* indicates the coin especially made of gold which is so valuable than the other coins made of other metals. The term *asarph*, pronounced by the character traveller, has been used in the context of conversation between traveller and shopkeeper indicating the total property of traveler which had been exchanged with sword and book.

8. *SLT: keh bhaisakyo! tara r jkumar ko khop b ta kehi khabar yo.*

TLT: Something has happened. But has any news come from the princess's bower.

The source language term *khop* is one of the Nepali Material cultural terms and translated literally into Bower in translated version of the drama. The term *khop* indicates a small secret room in the house especially used to sleep by a member in a family. The term *khop* has

been used here in the drama many times in the context of explaining about Mayaju, the princess of Bhaktapur and her sleeping room with very strange activities. Here, the term *khop* or *bower* has been a main signal of Mayaju's *Bruised Evening* because her every new bridegroom has been killed in night by the hidden power and it makes her every evening bruised.

9. *SLT: dul h khojneki debat ko nimti nay sik r khojne?*

TLT: Are you looking for a bridegroom or a new prey for the god, father?

The term used in the drama *Sik r* is a social cultural term which has been translated literally as prey in translated version. In Nepali culture, it means the animal hunted or killed by another animal or person for food. The contextual expression produced by Mayaju in which the term has been used is: *dulaha khojne ki debataka nimti naya sikar khojne?* Here, the term has been produced contextually by Mayaju comparing every bridegroom with the prey because every time she gets marriage being bride with new bridegroom, they are killed by unknown power and she becomes widow every next morning. So in the context of searching new bridegroom, she is expressing her own decision against the marriage comparing the new bridegroom with the new prey of God.

10. *SLT: Sabai pur n k thk kundek samracan haru ra t k parkhalko sundar samyog pagod ail ko mandir alik para.*

TLT: A unique combination of old wooden carvings and bricks walls. A pagoda stands at the back corner.

The term used in the drama *Bruised evening Pagod* is one of the exact and deeply rooted Nepali material cultural terms. It has been used to

describe the scene outside the Bhatkapur palace, which indicates a distinct Nepali style of ancient temple in Kathmandu valley. The translator has used the source language term pagoda in the same way in translated version without any explanation. So without the knowledge of Nepali culture and language the target language reader may not get the exact or intentional meaning of the term because there is no equivalent term in target language. In this way the translator should explain the term very shortly to make it understandable English language speakers.

C. Social Cultural Term

The Social Cultural Terms which I selected to analyzed and their contextual analysis are as follows:

SLT	TLT
Bidhawa	Widow
Dulahi	Bride
Kuvalo	Ill
Karma	Karma
Bar	Groom
Bhatkeka	Broken
Kalkomukh	Flame

11. *SLT: nikai yub haruko jy n gayo r j le athot gare ma chor ko j banm **bidhaw** ko ek kshan pani una dinechhaina.*

*TLT: Several youths lost their lives in the king's resolve not to let his daughter become a **widow** even for a moment.*

The term, used in the drama *Bruised Evening*, *Bidhawa* is a Nepali social cultural term which has been translated into widow in target language in translated version. The term indicates to the female person who has lost

her husband or it indicates to the single female persons because of the death of their husbands. The term *widow/bidhawa* has been used by a character elder in the drama in the context of explaining bad situation of the princess Mayaju after marriage. The term indicates to the title words or bruised evening of Mayaju. The main reason of bruised her every evening is to be killed her husband every night immediately after marriage by unknown power. So, the term has been used here frequently to make the real situation clear of Mayaju after every wedding ceremony.

*12. SLT: **dulah** ra bidhaw ko dosh ndm maile hideko nikai din bhayo.*

TLT: I walk over this twilight zone of my life where a bride and widow cross each other.

The source language term *Dulah* is social cultural and Nepali kinship term which indicates to the female person in a couple especially in wedding ceremonies. The translator has translated *dulah* as bride in translated version. The context where the term has been used is: *Dulah ra Bidhaw ko dos ndh ma maile hineko nikai din vayo* has been translated in I walk over this twilight zone of my life where a bride and widow cross each other. Here, the term *dulah*, Pronounced by the princess Mayaju, has been pronounced by herself in the context of monologue where she is talking to herself expressing her own reality where she become a bride in the day and become a widow in the night. So, the time of twilight has been a zone of her bride and widow life.

*13. SLT: m nis utsab gard kasaiko **kubhalo** garna c h dainan, yes utsabm Bhadrak l rathm basera h mro jit hernechin.*

*TLT: We don't wish anybody **ill** when we take out jatra. Goddess Bhadrakali will see our victory from a chariot.*

The term *Kuvalo* used in the drama is a Nepali conceptual cultural term. It has been translated literally as ill in translated version. The term *kuvalo* indicates to the bad, unfortunate, unfavorable, harmful or regressive situation of the life in Nepali culture. The contextual expression in which the term *kuvalo/ill* has been used is: *manish utsav garda kasaiko Kuvalo garna chahadainan*. Here, the term produced by a character has been pronounced in the context of the day of victory for the human beings against hidden power. The elder has used the term in the time of explaining about the great celebration of the victory and he has tried to make clear that the celebration will not be against anybody.

14. *SLT: Ma timro yeato karma herna une chaina.*

TLT: I shall not come to see this karma of yours.

The source language term *Karma*, used in the drama *Bruised Evening*, is one of the Nepali social cultural terms. The translator has borrowed the term in translated version of the drama. In Nepali Language speaking culture the term *karma* has two meanings; one is 'fortune' and another is 'action or activity'. So the meaning of the term depends upon the contexts. But there is not exact sense in English language speaking context. The expression in which the term has been used is '*ma timro yesto karma herna une chhaina(SL)/ I shall not come to see this karma of yours(TL)*'. Here, the term *karma* has been used instead of activities in the context of conversation between Bhairab and Bhadrakali to indicate the different activities of Bhadrakali.

15. *SLT: kina chor ? biw ha ta bhaih lcha ni! m nisharu yogya bar khojna hindek chan.*

*TLT: Why are you so worried child? Marriage is a natural process. It happens. I have sent people to find a suitable **groom** in and around the city.*

Bar is one of the Nepali social cultural terms. The equivalent term of the term is groom in English language. The term *bar* indicates to those male persons who are mentally, physically and social-culturally ready to be bridegroom/dulaha for wedding ceremony. In Nepali cultural context *bar* is a young male person which specifies to an unmarried and common in sense but ready to be a bridegroom. Whereas, *dulaha* is a specific person who is participant in the wedding ceremony and going to getting marriage with a lady person or one male candidate of a couple after married. Here, in the drama the term *bar* pronounced by the king has been used in the context of conversation between king and his daughter Mayaju talking about the next groom who is being searched for the princess Mayaju.

16. *SLT: maile harek s njh dar ra sapan ani prem bokera mer khop m pasne yub haruk anuharm , tink kh m mer **vatkek** sapan dekhek chhu.*

*TLT: I have seen **broken** dreams in the faces and eyes of the men who enter each evening into my bower carrying light bags of dreams and fears, loves and hopes.*

The source language term *Vatkeka* is a conceptual cultural term. The translator has translated it as broken and somewhere bruised also. In the drama the writer has used the source language terms *chiriyeka*, *vatkeka* and *asaphal* contextually to express the same meaning and has translated it into bruised and broken in translated version. The writer has used the words Bruised Evening as the title words of the drama which carry the whole theme of the drama. The main context where the term *vatkeka* has

been used is: *I have seen broken dreams in the face and eyes of the men.* Here, the expression produced by the princess Mayaju has been produced in the context of explaining the bad situation of every one day bridegroom who enter each evening into her bower carrying light bags of dreams and fears loves and hopes and go out every morning like cold statues with frozen eyes.

17. **SLT:** *san garnele ki mirtyuko k ran rokna saknu paryo ki ta utsabko n mm yub harul k lkomukhm homidina chadnu paryo.*

TLT: *It is a duty of the ruler to find the source of such death and stop the young people from throwing themselves into the **flame**.*

The source language term *Kalkomukh* is a conceptual cultural term which has been translated in flame in target language in translated version of the drama. The term pronounced by a character (shopkeeper) has been pronounced in the context of explaining the mysterious reality of Bhaktapur, dramatic but real marriage of Mayaju and mysterious death of every new bridegroom. The expression in which the term has been used is: *utsavko n mm yub harul Kalkomukhm homidina chhodnuparyo.* Here, the term *kalkomukh* has been used to indicate to the death of every marriage ceremony of Mayaju because every new bridegroom is killed in night just after the few hours of marriage. So, the shopkeeper has expressed his own view demanding to stop the young people from being killed.

D. Religious Cultural Terms

Seven Different Religion Cultural Terms listed in the following table were analyzed in the following ways:

SLT	TLT
Bhairab ra Bhadrakali	Bhairab and Bhadrakali
Gubhaju	Gubhaju
Lakhe	Lakhe
Kali	Kali
Jatra	Festival/Procession
Abatar	Incarnation
Homnu	Throw

18. *SLT: Tyo sang t alik t d hudaigayepachi **Bhairab** ra **Bhadrak l** nritya prastut gardai niskinchhan, tyo nritya ko dh r str ya chha.*

*TLT: As the music becomes distant two deities **Bhairab** and **Bhadrakali** come dancing in a classical style.*

The religious cultural terms *Bhairab* and *Bhadrak l* used in the source language text have also been borrowed in translated version of chiriyeka sanjharu as *Bhairab* and *Bhadrakal* . In Nepali (Newari) culture, the terms indicate to two powerful deities of Bhaktapur. In the source language text the words have been used to indicate the different Newari cultural contexts but they have no cultural and contextual meaning in target language or English speaking culture. So the translator has used the expression two deities *Bhairab* and *Bhadrakal* to make the cultural meaning clear of the terms in translated version.

19. *SLT: brida m nis ris yera bold boldai eauti aw sn m nchhe n cdai era usko b to chhakchhe. usko n ch mahil l **kheko** jasto dekhinchha.*

*TLT: A women comes dancing and stands in front of the anger elder the style of her dancing is like that of a **lakhe** dancer.*

The deeply rooted cultural term *Lakhe* is one of the Nepali religious cultural terms which has also been borrowed in translated version of the drama. In Nepali culture the term *lakhe* indicates to a person who dances

in any religious and cultural ceremonies with different dress, mask and long artificial hair. The expression in which the term *l khe* has been used is *usko n ch l kheko jasto dekhinchha (sl)/the style of her dancing is like that of lakhe(tl)*. Here, the term has been used in monologue of a character explaining the dancing of female person. In this context the female person who is dancing has been compared with a lakhe because she is also dancing like a lakhe with different dress and mask.

20. **SLT:** *he K li! tyo aktiko abhadra prayog ho.*

TLT: *Oh, Kali! This is the wrong use of power.*

The deeply rooted Nepali cultural term used in *Bruised Evening* *K li* is a religious cultural term which indicates the Goddess of power in Nepali culture and it has been used in the drama to indicate to the Goddess of Bhaktapur called Bhadrakali. The translator has used the same word in translated version also. The term *K li* produced by a character Bhairab, has been used in the context of conversation between Bhairab and Bhadrakali. Bhairab has used the word *K li* in the context of addressing Bhadrakali trying to convince not to do the activities against the human being.

21. **SLT:** *H mro jitla ham utsabko rupm man une chhaun, tyo h mro bijaya.j tr hunechha.*

TLT: *We shall overcome and celebrate that mood in festival that will be our victory **procession**.*

Jatra is one of the deeply rooted Nepali cultural words. It refers to the large number of people celebrating any religious ceremony. It is one a religious cultural term which has been translated literally into *festival* and *procession* in different contexts in translated version of *Bruised Evening*.

The term has been used frequently in the drama by different characters in different contexts to indicate to the mass of people in the celebration of human victory against the bad activities of two deities Bhairab and Bhadrakali.

22. *SLT: y m nis ra ma bhayera taumadh cokm timro mandhir prati th garnechaun, timro unmatta awat r sabaile hernechhan.*

TLT: These men shall make your temple at Taumadhi square. Everybody shall see your ferocious incarnation.

Awatar is a Nepali religious cultural term which has been translated as incarnation in translated version of *Chiriyeka Sanjharu*. The term *awatar* means the birth of God in earth as a human being in Nepali culture. The expression, used in the drama in which the term *awatar* has been used is: *timro unmat awat r sabaile hernechhan*. Here, the term pronounced by Bhadrakali has been pronounced in the context of explaining the human activities or celebration of human victory against the power of Bhairab and Bhadrakali. Thus, the term indicates to the reestablishment of Bhairab as a great God of Bhaktapur even after the human victory.

23. *SLT: mal gubh juharule bhanek chan, Bhadrakali k pati Bhairab dewat ko thulo aham badeko cha.*

TLT: The gubhajus have said to me, Bhadrakali's husband deity, the Bhairab, has become very arrogant.

Gubhaju is a deeply rooted Newari religious cultural term which means the main priest of Newari cultural community. *Gubhaju* is a person who leads to the mass of people in the time of worshiping to the God and Goddess using the special mantra in religious ceremony in Newari

culture. The translator has translated the term *guvaju* in Tantric Priest in translated version but the word Tantric Priest may not give actual cultural flavour in English speaking culture. It has been used many times in the drama to indicate the main priest of religious activities after the human victory against the power of Bhairab and Bhadrakali in Bhaktapur. Here, the term Guvaju has been used by Bhadrakali addressing to the priest of religious festival in the time of giving actual information and suggestion about the God Bhairab.

24. **SLT:** *san garnele ki mirtyuko k ra rokna saknu paryo ki ta utsabko n mma yub kharul k lkomukhm **homidina** chhadnu paryo.*

TLT: *It is a duty of the ruler to find the source of such death and stop the young people from **throwing** themselves into the flame.*

Homnu is one of the Nepali religious cultural terms, which has been translated literally in translated version of the drama. In Nepali language speaking cultural, the term indicates to the process of putting something (mixture of ghee, paddy, rice, sesame, etc) into the burning fire especially in any religious activities. The expression in which the term *homnu* has been used is: *yub l k lko mukhm homidina chhodnu paryo*. Here, it has been used contextually to indicate to the wedding ceremony. The wedding ceremony has been compared with the process of putting something in burning fire because every bridegroom who gets marriage with Mayaju, has been killed in night and the princess becomes widow in every morning. So, the shopkeeper has use the term in the context of demanding to stop such type of cruel process.

E. Conceptual Cultural Terms:

The list of Conceptual cultural terms used in the drama Bruised Evening and their contextual analysis are as follows:

SL	TL
Chhamnu	Feel
Maya	Attachment
Mirtyu	Existence
Sakinchhan	Meltaway
Durdasha	Tragedy
Bidambana	Irony

25. *SLT: sabaile fu ful chh maun, pahile jastai chhaun ki chhainaun heraun.*

TLT: Let us feel ourselves to make sure that we are as we were before.

The term, used in the drama, *chamnu* is a conceptual cultural term which has been translated literally into Feel instead of touch in translated version. The expression produced by elder (a character) in which the term has been used is: *sabaile fu ful chh mau (sl) /Let us feel(tl)*. Here, the term *chamau* has been produced in the context to confirm/make sure that whether they all are there now or not as they were before because everytime when they go to Lyashangkhel for the cremation of Mayaju's one night husband, one of them is lost there. So, in this situation the elder is asking all of them to confirm whether they are there or not.

26. *SLT: ma ja bessr royeko thiye, mala jindag ko ati nai m y l geko thiyo, tesaile yo antim kriy pachhi ma chhaina.*

TLT: I have wept so biterly early this morning. I have felt so attached to life then! That is why perpahs I am not there after these funeral rites.

The SL expression in the drama '*Malai jindagiko ati nai Maya lageko thiyo*' pronounced by third man has been translated as I had felt so attached to life then! in translated version. Here, the source language term '*maya*' is a social conceptual term which has been translated into attached instead of love in translated version. In the expression the term *maya* (attached)

has been produced by third man (a character) in the context of explaining about himself when he was feeling that he was lost there in Lyashangkhal, place of Bhaktapur for the cremation of dead body.

27. **SLT:** *h m mara l bhayek le devidentale h mro mirtyum th n tak khelchhan, tara marnu h mro h r hoina.*

TLT: *The deities like to play with our **existence** because we are mortal beings, but death is not our ruin.*

The term *Mirtyu* used in the drama *Chiriyeka Sanjharu* is a conceptual cultural term and it has been translated literally into existence in translated version. The expression of source language *h m marans l vayek le devident h mro mirtyum th n tak khelchhan* has been translated into the deities like to play with our existence because we are mortal being. Here, the term *mirtyu/existence* has been used in the context of explaining the great problem of human being because of the cruel activities of deities. In this context the SLT *mirtyu* indicates to the human existence and death. So the translator has used the term existence instead of death to make the contextual meaning clear in translated version.

28. **SLT:** *t kina sakinchhan? kasaile bhane, mero ar rm chha t nko mirtyu.*

TLT: *And why they **melt away**? Some say their death is in my body.*

The term, used in the drama *Chiriyeka Sanjharu (Bruised Evening)*, *Sakinchhan* is a conceptual cultural term which has been translated into meltaway in translated version. The contextual expression in which the term has been used is: *Ti kina sakinchhan? Kasaile vane mero sharirma chha tinko mirtyu*. Here, the term *sakinu* indicates to the death of every new groom. In this drama, the term has been used by a character

Mayaju(bride) when she is talking to herself about the abnormal situation and mysterious event of a bride and death of every new groom.

29. *SLT: harek ante tima j nda ek jan harayo, kasto **durda** aba h mile Bhadrak l ko mandir ban idene bhayek chhaun.*

*TLT: Each time we have lost one member of the funeral team. What a **tragedy!** According to the agreement we'll make a temple for Bhadrakali.*

Durda is one of the Nepali conceptual cultural terms and the translator has translated literally into tragedy in target language in translated version. The term *durda* indicates to the bad situation because of any sad events which happen unexpectedly in against of our happiness or favor. The term *durda* has been produced by a character elder in the context of expressing the sad reality of disappeared persons when they have been lost in the funeral procession or cremation of one night grooms of Mayaju. The translator has used the term *durda* to indicate the mysterious and sad activities created in Bhaktapur.

30. *SLT: dherai yub haru m rne du sarpa mero jiub tai niskand rahechhan, kasto **bidamban** !*

*TLT: My body was the snakes' home. What an **irony!***

The term *Bidamban* , used in the drama *Chiriyeka Sanjharu* is one of the conceptual cultural terms of Nepali language. It has been translated literally in Irony in translated version. The expression produced by Mayaju in which the term *bidamban* has been used is: kasto *bidamban* katha sakiyo. Here, the term has been used in the context of explaining about the bad reality of Mayaju, death of every bridegroom and about the snakes. The term indicates to the unusual activities of first night of their marriage where they were suffering from unknown power and now the

traveller has got success to save his own life after marriage with the help of sword and a book.

CHAPTER-FOUR

FINDING AND RECOMENDATIONS

This chapter deals with the findings and the pedagogical implications of the study. The findings and suggestions have been given in two separate sub-headings as below:

4.1 Findings

The major findings of the study have been given below:

1. Thirty cases were selected from the play *Bruised Evenings* and were grouped under five categories in terms of their related meaning features as ecological, material, socio cultural, conceptual and religious cultural terms.
2. In thirty cultural terms, five words such as: *dharti, sansar, yuddhabhumi, nag and nagini and martya* were analyzed under ecological cultural terms. Among the ecological cultural terms some words were found to have been used and translated contextually on the basis of Nepali culture but but the target language reader can not get the actual and contextual meaning. For e.g. *Sansar* (SLT) – *Creation* (TLT).
3. Among the thirty cultural terms five source language words such as: *kumlo, asharphi, khopy sikar, pagoda* were translated as *sack, goldcoin, bower, prey and pagoda* repectively and analyzed under material cultural terms. The terms *kumlo, khopi and pagoda* were used to indicate bag, room and ancient style of temple and have been translated into *sack, bower and pagoda* without any explanation in translated version. So, the term can not reflect the actual contextual meaning to the target reader.

4. In thirty cultural terms, seven terms such as; *bidhawa, dulahi, kuvalo, karma, bar, bhatkeka and kalkomukh* were kept under social cultural terms. In Nepali version, the term *kuvalo and karma* were used to indicate to the bad condition of people and priencess and have been translated into ill and karma in translated version. But the target language reader can not get actual condition that the terms are indicating.
5. The terms *Bhairav, gubhaju, lakhe, kali, jatra, abatar and homnu* were analyzed under religious cultural terms. Some of them such as *gubhaju, lakhe, kali* have been borrowed in translated version to indicate priest, person with mask and cultural dress and goddess in Nepali culture. So, the reader may understand the meaning only in Nepali cultural context.
6. The terms *chhamnu, maya, mirtu, sakinchhan, durdasha and bidambana* were categorized under conceptual cultural terms. In the drama they were used to indicate the different religious condition and activities of the people of Bhaktapur and have been translated as feel, attachment, existence, melt away, tragedy and irony respectively in translated version. So, the reader can get the meaning only if they have Nepali cultural knowledge.

4.2 Recommendations

On the basis of the finding, some recommendations are presented in the following ways:

1. Translation is a bilingual activity. So the translator needs bi-lingual and bi-cultural knowledge to get good translation.

2. While translating the cultural terms, he/she should use techniques depending upon the context and the culture.
3. Before translating the source language text into target language text the translator should study the source and target language cultures and should consult with experts.
3. If there is possible of exact equivalent terms in TL, the translator should not substitute them with near equivalent generic words. If it is necessary to substitute the terms the translator should use/provide the footnote of these cultural words.
4. The translator should be more careful in selecting the equivalent terms in TL to avoid the mistranslation.
5. The intentional or cultural contextual meaning of some of the cultural terms may not get exactly without the cultural knowledge or reference. So it would be better to give the short explanations of the cultural words as footnotes in translated version.
6. In any literary creation the writer should be so careful in selecting the cultural terms which have multi meaning on the basis of context where we use them.

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APPENDIX-I

OBSERVATION OF CHECKLIST

S.N.	Particulars	Texts
1	SLT	o f] w/tL g} hfb'sf] h:tf] /x]5 .
	Transliteration	<i>yo dhart nai j duko jasto rahechha.</i>
	TLT	<i>I guess this is a land of magic.</i>
2	SLT	o:t} 5 ;+;f/sf] rqm .
	Transliteration	<i>Yestai chha sans rko chakra.</i>
	TLT	<i>Such is the cycle of creation.</i>
3	SLT	do\h'sf] vf]kL o:tf] o'4e"ld xf] hxfF lgbf]{z o'jfx? ;kgfn] k"/} /a\luPsf] a]nf ;k{n] 8i]/ d5{g .
	Transliteration	<i>Mayaju's khop yesto yuddhabhumi ho jah n nirdo a yub haru sapan le purai rangiyeko bel sarpale dasera marchhan.</i>
	TLT	<i>Mayaju's bower is a battlefield where innocent youths lost their colourful dreams die of snakebites.</i>
4	SLT	sf7df8f}+ pkTosfaf6 lg:s]kl5 cTof; ePsf gfu / gflugLx? ;fIfL /fv]/ eG5' . Tof] 7fpFdf cflbsfn]b]vL dflg;n] ltd f ;GsL rdTsf/ ef]u]/ NofPsf 5g\ .
	Transliteration	<i>SLT: k thm ndu upaty k b ta niskepachhi aty s bhayek N g ra N gin haru s kshi r khera bhanchu, tyo th um dik ldekhi</i>

		<i>m nisle timr sanki chamatk r bhogera ly k chan.</i>
	TLT	<i>the male and female snakes the Naags and Naaginis fretting nerviously as the last stream of water drainede out of the Kathmandu lake have witnessed this.</i>
5	SLT	d :ju{ / dTo {nfO{ Ps}rf]6L o; eQmk' / gu/df hf]8]/ dfG5]n] p7fpg] cfFwL Nofpg ;lsg n d eG5' .
	Transliteration	<i>ma swarga ra martyal ekaichot yas Bhaktapur nagarm jodera m nchhele uth une ndh ly una sakina bhane la ma bhanchhu.</i>
	TLT	<i>If I cannot bring the earth and heaven in one place in this Bhaktapur town and raise a human storm, I swear.</i>
6	SLT	s]xL s' /f tkfOn] yfxf kfO/fVg' k5{ . n otf /fVgf]; s'Dnf] .
	Transliteration	<i>keh kur tap inle th h p ir khnu parchha, la yet r khnos kumlo.</i>
	TLT	<i>You should know something about it all. Keep your sack here.</i>
7	SLT	p;n] eGof], nf} oL b'O{j6f s' /f lsg]/ n}hfp ltd f c;kmL {n] of] lstfa / of] t/af/ Pp6fnfO{ kfFr c;kmL{ lbg' .
	Transliteration	<i>usle bhanyo lau y duiwat kur kinera laiij u timr asarph le. Yo kitab ra yo tarb r. eutal i</i>

		<i>p nc asarph dinu.</i>
	TLT	<i>He said, "buy these two items-this sword and this book with your Gold coins. Give five gold coins for each.</i>
8	SLT	s]xL eO;Sof] Ū t/ /fhs'df/Lsf] vf]kLaf6 s]xL va/ cfof] <
	Transliteration	<i>keh bhaisakyo! tara r jkumar ko khop b ta kehi khabar yo.</i>
	TLT	<i>Something has happened. But has any news come from the priencess's bower.</i>
9	SLT	b'nfxf vf]Hg] ls b]jtfsf lglDt gofF l;sf/ vf]Hg]<
	Transliteration	<i>dul h khaojneki debat ko nimti nay sik r khojne?</i>
	TLT	<i>Are you looking for a bridegroom or a new prey for the god, father?</i>
10	SLT	ia} k'/fgf sf7sf s'Fb]sf ;+/rgfx? / OF6fsf kvf{nsf] 'Gb/ ;+of]u . kuf]8f z}nLsf] dlGb/ clns k/ .
	Transliteration	<i>Sabai pur n k thk kundek samrachan haru ra t k parkhalko sundar samyog pagod ail ko mandir alik para.</i>
	TLT	<i>A unique combination of old wooden carvings and bricks walls. A pagoda stands at the back corner.</i>
11	SLT	lgs} o'jfx?sf] Hofg uof]

		/fhfn] c7f]6 u/] d 5f]/Lsf] hLjgdf ljwjfsf] Ps If0f klg cfpg lbg]5}g .
	Transliteration	<i>nikai yub haruko jy n gayo r j le athot gare ma chhor ko j banm bidhaw ko ek kshan pani una dinechhaina.</i>
	TLT	<i>Several youths lost their lives in the king's resolve not to let his daughter become a widow even for a moment.</i>
12	SLT	b'nxL / ljwjfsf] bf];fFwdf d}n] lx8]sf] lgs} lbg eof] .
	Transliteration	<i>dulah ra bidhaw ko dosh ndm maile hideko nikai din bhayo</i>
	TLT	<i>I walk over this twilight zone of my life where a bride and widow cross each other.</i>
13	SLT	dflg; pT;j ubf{ si}sf] s'enf] ug{ rfxFb}gg\ . oi pT;jdf eb sfnL /ydf a;]/ xfd f] lht x]g]{15g\ .
	Transliteration	<i>m nis utsab gard kasaiko kubhalo garna ch h dainan, yes utsabm Bhadrak l rathm basera h mro jit hernechhin.</i>
	TLT	<i>We don't wish anybody ill when we take out jatra. Goddess Bhadrakali will see our victory from a chariot.</i>
14	SLT	d ltd f] o:tf] sd { x]g{ cfpg] 5}g .

	Transliteration	<i>Ma timro yeato karma herna une chhaina.</i>
	TLT	<i>I shall not come to see this karma of yours.</i>
15	SLT	lsg / 5f]/L < ljjfx t e}xfN5 lg û dflg;x? of]Uo a/ vf]Hg lx8]sf 5g\ .
	Transliteration	<i>kina chhor ? biw ha ta bhaih lchha ni! m nisharu yogya bar khojna hindek chhan.</i>
	TLT	<i>Why are you so worried child? Marriage is a natural process. It happens. I have sent people to find a suitable groom in and around the city.</i>
16	SLT	d}n] x/]s ;fFem 8/ / ;kgf clg k ld afls]/ d]/f] vf]kLdf k:g] o'jfx?sf cg'xf/df ltgsf cfFvfdf d]/f eTs]sf ;kgf b]v]sL 5' .
	Transliteration	<i>maile harek s njh dar ra sapan ani prem bokera mer khop m pasne yub haruk anuharm , tink kh m mer vatkek sapan dekhek chhu.</i>
	TLT	<i>I have seen broken dreams in the faces and eyes of the men who enter each evening into my bower carrying light bags of dreams and fears, loves and hopes.</i>
17	SLT	zf;g ug]{n] ls d[To'sf] sf/Of /f]Sg ;Sg'k¥of] ls t pT;jsf] gfddf o'jfx?nfO{ sfnsf] d'vdf xf]ldlbg 5f]8\g' k¥of] .

	Transliteration	<i>san garnele ki mirtyuko k ran rokna saknu paryo ki ta utsabko n mm yub harul k lkomukhm homidina chhadnu paryo.</i>
	TLT	<i>It is a duty of the ruler to find the source of such death and stop the young people from throwing themselves into the flame.</i>
18	SLT	Tof] ; ^a \uLt clns 6f9f x'Fb}uPk15 e}/j / eb sfnL g[To k :t't ub}{ lgl:sG5g . of] g[Tosf] cfwf/ zf:qLo 5 .
	Transliteration	<i>Tyo sang t alik t d hudaigayepachhi Bhairab ra Bhadrak l nritya prastut gardai niskinchhan, tyo nritya ko dh r str ya chha.</i>
	TLT	<i>As the music becomes distant two deities Bhairab and Bhadrakali come dancing in a classical style.</i>
19	SLT	j[4 dflgi l;/ifP/ af]Nbf af]Nb} Pp6L :jf:gLdfG5] gFRb} cfP/ p;sf] af6f] 5]S5] . p;sf] gfr dlxnf nfv] sf] h:tf] b]lvG5 .
	Transliteration	<i>briddha m nis ris yera bold boldai eauti aw sn m nchhe n chdai era usko b to chhakchhe. usko n ch mahil l kheko jasto dekhinchha.</i>
	TLT	<i>A women comes dancing and stands in front of the anger elder the style of her dancing is</i>

		<i>like that of a lakhe dancer.</i>
20	SLT	x] sflns] Ū Tof] zlQmsf] ceb k of]u xf] .
	Transliteration	<i>he K li! tyo aktiko abhadra prayog ho.</i>
	TLT	<i>Oh, Kali! This is the wrong use of power.</i>
21	SLT	xfd f] lhtnfO{ xfdL pT;jsf] ?kdf dgfpg] 5f}+ . Tof] xfd f] ljho hfqf x'g]5 .
	Transliteration	<i>H mro jitla ham utsabko rupm man une chhaun, tyo h mro bijaya j tr hunechha.</i>
	TLT	<i>We shall overcome and celebrate that mood in festival that will be our victory procession.</i>
22	SLT	oL dflg; / d eP/ tf}dwL rf]sdf ltd f] dlGb/ k lti7f ug]{5f}+ . ltd f] pGdQ cjtf/ ;a}n] x]g]{5g\ .
	Transliteration	<i>y m nis ra ma bhayera taumadh chokm timro mandhir prati th garnechhaun, timro unmatta awat r sabaile hernechhan.</i>
	TLT	<i>These men shall mke your temple at Taumadhi square. Everybody shall see your ferocious incarnation.</i>
23	SLT	dnfO{ u'efh' x?n] eg]sf 5g\ eb sfnLsf klg e}/j b]jtfsf] 7"nf] cxd a9]sf] 5 .
	Transliteration	<i>mal gubh juharule bhanek chhan, Bhadrak l k pati Bhairab dewat ko thulo</i>

		<i>aham badeko chha.</i>
	TLT	<i>The Gubhajus have said to me, Bhadrakali's husband deity, the Bhairab, has become very arrogant.</i>
24	SLT	zfi;g ugn]{n] ls d[To'sf] sf/Of /f]Sg ;Sg'k%of] ls t pT;jsf] gfddf o'jfx?nfO{ sfnsf] d'vdf xf]ldlbg 5f]8\g' k%of] .
	Transliteration	<i>san garnele ki mirtyuko k ra rokna saknu paryo ki ta utsabko n mma yub kharulai k lkomukhm homidina chhadnu paryo.</i>
	TLT	<i>It is a duty of the ruler to find the source of such death and stop the young people from throwing themselves into the flame</i>
25	SLT	;a]n] cfkm"-cfkm"nfO{ 5fdff }+ . klxn] h:tf] 5f}+ ls 5}gf}+ . af]Ng t z/L/ yxfx geP klg af]lnG5 .
	Transliteration	<i>sabaile fu ful ch mau, pahile jastai chaun ki chainaun heraun.</i>
	TLT	<i>Let us Feel ourselves to make sure that we are as we were before.</i>
26	SLT	d cfh a]:;/L /f]Psf] lyPF . dnfo{ lhGbuLsf] clt g} dfof nfu]sf] lyof] . To;}n] of] clGtd lqmfkl5 d 5}g .
	Transliteration	<i>ma ja bessr royeko thiye, mala jindag ko</i>

		<i>ati nai m y l geko thiyo, tesaile yo antim kriy pachi ma chhaina.</i>
	TLT	<i>I has wept so biterly early this morning. I has felt so Attached to life then! That is why perpahs I am not there after these funeral rites.</i>
27	SLT	xfdL d/0fzLn ePsf n] b]jL b]ptf xfd f] d[To'dfyL gf6s v]N5g\ . t/ dg' { xfd f] xf/ xf]Og . ;a}n] a'%g' .
	Transliteration	<i>h m mara l bhayek le debideutale h mro mirtyum th n tak khelchhan, tara marnu h mro h r hoina.</i>
	TLT	<i>The deities like to play with our existence because we are mortal beings, but death is not our ruin.</i>
28	SLT	tL lsg ; lsG5g\ < ;s}n] eg] d]/f] z/L/df 5 ltgsf] d[To' .
	Transliteration	<i>t kina sakinchhan? kasaile bhane, mero ar rm chha t nko mirtyu.</i>
	TLT	<i>And why they melt away? Some say their death is in my body.</i>
29	SLT	x/]s cGT o]li6df hfFbf Ps hgf x/fof] . s:tf] b'b{zf û ca xfdLn] eb sf nLsf] dlGb/ agfOlbg] ePsf 5f}+ .
	Transliteration	<i>harek ante tima j da ek jan harayo, kasto</i>

		<i>durda</i> aba h mile Bhadrak l ko mandir ban idene bhayek chhau.
	TLT	<i>Each time we have lost one member of the funeral team. What a Tragedy! According to the agreement we'll make a temple for Bhadrakali.</i>
30	SLT	w /} o'jfx? dfg]{ b'O{ ;k{ d]/f] lhpaf6} lg:sbf/x]5g\ . s:tf] la8Dagf .
	Transliteration	<i>dherai yub haru m rne du sarpa mero jiub tai niskand rahechhan, kasto bidamban !</i>
	TLT	<i>My body was the snakes' home. What an irony!</i>

APPENDIX-II

NEPALI ALPHABETS AND DIACRITIC MARKS

ORDER OF ALPHABET

अ	a	घ	gh	द	d
आ	ā	ङ	ṅ	ध	dh
इ	i	च	c	न	n
ई	ī	छ	ch	प	p
उ	u	ज	j	फ	ph
ऊ	ū	झ	jh	ब	b
ऋ	r̄	ञ	ñ	भ	bh
ए	e	ट	ṭ	म	m
ऐ	ai	ठ	ṭh	य	y
ओ	o	ड	ḍ	र	r
औ	au	ढ	ḍh	ल	l
ः	m̄ or ṃ	ण	ṇ	व	w or v
:	h̄	र	r̄	श	ś
क्	k	ह	ṛh	ष	ṣ
ख	kh	त्	t	स	s
ग	g	थ	th	ह	h

APPENDIX-III

NEPALI CULTURAL TERMS

SLT	TLT
Dharti	Land
Sansar	Creation
Bhairab ra Bhadrakali	Bhairab and Bhadrakali
Jatra	Processio
Kali	Kali
Karma	Karma
Nag ra Nagini	Naag and Naagini
Chhamau	Feel
Maya	Attachment
Lakhe	Lakhe
Mirtu	Existence
Pagoda	Pagoda
Durdasha	Tragedi
Khopi	Bower
Bidhawa	Widow
Dulahi	Bride
Bhatkeka	Broken
Bar	Groom
Sikar	Prey
Yuddabhumi	Battlefield

Kumlo	Sack
Asarphi	Gold coin
Kalkomukh	Flame
Bidambana	Irony
Kubhalo	Ill
Abatar	Incarnation
Homnu	Throw
Guvaju	Tantricpriest
Martyg	Earth
Sakinchhan	Melt away

APPENDIX–IV

CATEGORIZATION OF CULTURAL TERMS

A. Ecological Cultural Terms:

SLT	TLT
Dharti	Land
Sansar	Creation
Yuddhabhumi	Battlefield
Nag ra Nagini	Naag and Nagini
Martya	Earth

B. Material Cultural Terms:

SLT	TLT
Kumlo	Sack
Asarphi	Goldcoin
Khopi	Bower
Sikar	Prey
Pagoda	Pagoda

C. Social Cultural Term:

SLT	TLT
Bidhawa	Widow
Dulahi	Bride
Kuvalo	Ill
Karma	Karma
Bar	Groom
Bhatkeka	Broken
Kalkomukh	Flame

D. Religious Cultural Terms:

SLT	TLT
Bhairab ra Bhadrakali	Bhairab and Bhadrakal
Gubhaju	Gubhaju
Lakhe	Lakhe
Kali	Kali
Jatra	Festival/Procession
Abatar	Incarnation
Homnu	Throw

E. Conceptual Cultural Terms:

SL	TL
Chhamnu	Feel
Maya	Attachment
Mirtyu	Existence
Sakinchhan	Meltaway
Durdasha	Tragedy
Bidambana	Irony

