

# CHAPTER ONE

## INTRODUCTION

### 1.1 General Background

Translation is as old as human civilization. The activity of translating began along with the existence of language as a means of communication. As the world developed simultaneously with the existence and development of many languages, this multilingual nature of the world created the existence of translation as an obligatory phenomenon. The development of language and culture varies from one community to another. As a result, there existed an incompensable gap between the communities. And, translation became only the way to break the cultural, linguistic, contextual and psychological barriers between (the People of) such communities. However, translation studies as a discipline, is new and emerging.

According to Bhattarai (2000: 1), it was Andre Lefevere who proposed the designation of translation studies for the first time in 1978 to replace the terms like Translation theory used in general contemporary Translatology in Canada, Translatologia in Spain and so on. It underwent different changes in course of time and is constantly undergoing until recently.

Translation is not only a bilingual activity but is also bicultural one. It refers to both process and product. That is, it is a process of rendering the message of one language into another as well as the result of this rendering itself. It is found that there is no one and exact definition of

translation. Many scholars have defined it in different ways. Defining translation is theoretically difficult in a sense that (it) is often influenced and shaped by linguistic theory, philosophical tenets, literary convention, types of texts, medium involved in translation etc. One and only definition of translation is quite impossible because translation has such a wider coverage that no discipline and areas remain untouched with translation.

Generally, it is the rendering of a text into another language. To quote Bhattarai (2000: 1), it is a linguistic activity for Nida (1964) and Catford (1965). Steiner (1975) and Toury (1987) defined it as cultural and philosophical endeavour where as it is a literary activity for Savory (1957). It is an art, a science and a skill for respective scholars, however, for Newmark (1988: 6), it is first a science and than a skill, third an art and fourth a matter of taste. This shows that defining translation in a single word is incomplete and even inappropriate. It refers to both the process and result of rendering a source text into a target text linguistically or semiotically (or both).

According to Tytler (1790), "a good translation is one in which the merit of the original work is so completely transfused into another language as to be as distinctly apprehended and a strongly felt by a native of the country to which that language belongs as it is by those who speak the language of the original work." Translation developed gradually from this pre-linguistic period. It is started to view translation as an instrument filling in the gaps in meaning in a universal language. It was the period of the birth of literal translation (cited in Newmark; 1981: 4).

Translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics. Meaning is crucial in translation. A translator translates the message of the text into another language. Newmark (1981: 5) writes referring back to Peirce (1934) that the meaning of a sign consists of all the effects that may conceivably have practical bearings on a particular interpretant, and which will vary in accordance with the interpretant. Later, logic and philosophy have a bearing on the grammatical and lexical aspects of translation respectively. A study of logic is viewed to assist the translator to assess the truth-values underlying in the text the translator is translating. Philosophy becomes a fundamental issue in translation theory. The view 'the Meaning of a word is its use in the language' became more pertinent to translation which was concerned with contextual use, than to language as a system.

Newmark (1981: 7) defined translation as a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language. According to him (1988: 6), translation is all the science, skill, an art and the matter of taste.

Translation theory covers a wide range of pursuits, attempts always to be useful to assist the individual translator both by stimulating to write better and to suggest points of agreement on common translation problems. Translation is an obligatory phenomenon of the present day world. Bhattarai (2000: 13), referring back to Wilss (1982: 18), states that now we are on the threshold of a planetary era in which local and regional conflicts will be suppressed and the dynamics of global adaptation and civilizing cosmopolitanisms will begin to be the predominant driving

force which will be accelerated through translation. For him, the twentieth century employed translation extensively as a most powerful and indispensable vehicle for disseminating knowledge and information. Translation is so important that we are in the position of translate or die. But the history of translation is based on and dominated by literary translation.

Literary translation is the reflection of artistic reality of the original. Bhattarai (2000: 5) writes referring back to Gachechiladze (1967: 89) that it is an approximate reflection of the artistic reality of the original. It is regarded as the highest, oldest and most difficult form of translation. Thus, it needs a pragmatic skill to translate a text. A literature is both the combination of language and culture. This multidimensional (bilingual as well as bicultural) property of a literary text creates difficulty while translating. The translator should reflect both language and culture honestly in his/her translation. That is, it is a transcreation of new literature.

### **1.1.1 Why Translation ?**

Translation is only the vehicle to accelerate the multilingual world. It is so important that man would be left in the darkness divided in the tower of babel-in absence of translation. Translation has helped to bring cohesion in our multilingual and multicultural society. It plays a crucial role to establish world literature that it is the only way to break the linguistic barriers, bringing together what lies beyond time and space.

Translation is indispensable and is obligatory means of communication. It is also a technique of learning foreign language, which allows an exercise

of learner's intelligence to develop his competence. Bhattarai (2000: 11) writes referring back to Narshimhaiah and Srinath (1985: V) focusing on the importance of translation as the world came to know of the Vedas and Upanishads and Gita outside the charmed circle of the Brahmins in South Asia through translation. The world had to live without Buddha's Dhammapada, Panini's Grammar, Manu's Dharmasastra, Bharatha or Anandavardhan to speak only of the great galaxy of Indian glory.

Translation is not simply an act of imitation or substitution, it is also means of innovation, innovation in the receiver language. That is why, the translators must meet the challenges in the context of the world being narrowed with every decade passing by. Translation helps to impart knowledge about a varied world of literature which further helps to understand multiple culture. Translation has narrowed down the world in such a way that the world cannot even be imagined in absence of it.

Translation, an emerging discipline in its own, is so crucial that human life is impossible and wrothless in absence of it. No translation means no understanding of the world at all. It is the translation which has made the world a global home. It has made familiar different cultures among the multilinguals which further has helped to establish peace and harmony, a sense of closeness, beauty and fraternity as well as has developed as a sense of love and affection among the people (communities) of different linguistic and cultural background.

### **1.1.2 Cultural Translation**

It is very difficult to decide whether translation is a cultural activity. But, scholars agree that culture is one of the major aspect of translation. Many

translators and scholars have tried to redefine translation from cultural perspective. According to the supporters of cultural translation, translation is not only a finite linguistic activity but is an ongoing cultural one. Cultural contact presupposes translation. This shows that we don't only translate a language but translate the culture. Translation can be studied along with speech acts in socio-cultural setting.

A language is a part of the culture in which it is belonged to. In another word, a language is shaped and determined by the culture. Because of this, a translator will be translating a culture while translating a text. Translating culture along with language is a part of a translator's job. However, it creates a greater problem and becomes a matter of high tension. Translating culture is difficult because of the lack of equivalence in the target culture. Translation of cultural terms from a literary text is difficult also because of the gap of meaning that it creates while translating.

Culture creates a gap between two worlds and makes a translator's job infinitely complex or even virtually impossible. However, it is possible to translate culture from one language to another, of course, with restraint care, adjustment and even some loss. There lie two major problems in translating cultural language: definition of culture in precise terms and non-existence of cultural overlap between the source word and the target word.

According to Newmark (1988: 95), most cultural words are easy to detect, since they are associated with a particular language and cannot be literally translated, but many cultural customs are described in ordinary

language where literal translation would distort the meaning and a translation may include an appropriate descriptive-functional equivalent.

Newmark (ibid.), adapting Nida, categorizes cultural words into five distinctive types and says the classification as in the narrow sense. His classification is as follows:-

- ) Ecology.
- ) Material culture.
- ) Social culture.
- ) Organizations, customs, activities, procedures, concepts etc.
- ) Gestures and habit.

Ecology consists of the geographical features having cultural values. For Newmark (1988: 96), geographical features can normally be distinguished from other cultural terms in that they are usually value-free, politically and commercially. Nevertheless, their diffusion depends on the importance of their country of origin as well as their degree of specificity (to a particular culture). Flora, fauna, winds, hills, seasons, lakes, rivers, specific places and plants etc. can be taken as examples. Though they are ecological, they are specific to particular culture.

Material culture includes food, clothes, houses and town, ornaments, transport and so on. According to Newmark (ibid), food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedure. Cloth is another element of material culture sufficiently explained for TL general readers if the generic noun or classifier is added. Many language communities have a typical house which for general purposes remain untranslated. In

the same way, town, ornaments and transportation are also local and specific to a particular culture.

Social culture includes social customs, activities, concepts, work and leisure, political, administrative and artistic organizations, traditions, social norms and values, kinship and the form of address, sculptures, paintings, carvings and so on. The terms associated with social culture are specific to particular cultural periphery. Religious culture is also a part of social culture.

The political and administrative organizations, concepts, procedures, some religious customs, artistic terms, historical facts, international terms in use, socio-political activities etc. are the another category in which cultural specification exists. The terms related to and associated with these areas are specific to particular culture and there exists translation difficulty in the lack of equivalence between SL and TL culture.

The gestures, postures and habits have special meaning to a particular speech community. This is why, a meaning in a culture is different than that of in the other. It shows that there lies a distinction between description and function in the gestural/postural use of language as well as in expression of the habits.

Translation of culture is one of a hard attempt to a translator. As two cultures are not the same, there lies translation problem due to the cultural gap between the SL and TL text. A culture is a way of life and its manifestations peculiar to one speech community. Thus, a translator has to bear in mind both the motivation and the cultural specialist as well as the linguistic level of the readership. It is true that, the more specific a



language becomes for natural phenomena, the more it becomes embedded in cultural features, and therefore creates translation problems.

Translation of culture is difficult and problematic, however, not impossible. Cultural equivalence does not mean the exact translation but is a partial-equivalent where the sense of SL culture is translated into TL. There are different techniques of translating cultural words which helps to overcome the translational problems related to culture.

### **1.1.3 Techniques of Translation of Cultural Words**

Culture is specific to a particular speech community. Cultural words are the inherent property of the community where they are used. Culture is specific to certain linguistic periphery but is translatable. That is, cultural message is also transferable, although no two cultures are same. Adopting from Ivir (1987) and Newmark (1988) an attempt has been made to express briefly, the ways of translating cultural words so as to make the rendering possible.

**Borrowing / Transliteration:-** It is a translation process in which the source language word (word unit) is transferred into target language. The same word is borrowed in TL through a systematic procedure. It is used only if the equivalent term is absent in the target language. eg.: Coat-Kot.

**Naturalization:-** This procedure succeeds transference and adapts the SL word first to the normal pronunciation, than to the normal morphology of the TL. eg.:- ghyū (Nepali)-ghee (Hindi).

**Literal Translation:-** It is one to one translation as a translator translates one word to one word or a group of words to group of words seeking the close correspondence in terms of both lexis and grammar. It is an unidiomatic weapon to fill the translation gap. eg.: black board - kālopāt i.

**Recognized Translation:-** It is the technique depended upon the knowledge of a translator. The translator substitutes the SLT with a recognized word in TLT. This technique is especially used in translating well recognized administrative texts. For example: Faculty of Education- śikchā śāstra saṅkāya.

**Addition:-** Some addition in translating cultural text requires to make the translated text informative as well as readable. It is needed to make the readers understand the actual message of the text easily and with pleasure as well as to suit the text in the target culture. Cultural words need explanation so as to make the meaning vivid to its readers. Thus, some addition is common in translating. eg.:- gundruk-gundruk, a dry vegetable.

**Deletion/Omission:-** If the information of the text can be transferred without the presence of a particular word, the word is generally deleted in translation. This technique can also be used in absence of equivalence. eg.:-

SL (Eng): Scratch the shaded area *with a coin*.

TL (Nep): Kālo masīle chopeko bhāglāi kornuhos.

**Substitution:-** SL items are substituted by equivalent TL items to overcome the translation gap. This technique is used mainly for those cultural concepts which overlap to each other having similar sense. eg.:-

SL (Hindi) - diwālī

TL (Nepali) - tihār

**Sense Translation:-** Translator sometimes translates only the sense of cultural word to transfer the meaning in TL. If the SL structure is complex, words used in a text are redundant and their translation misleads the meaning, it is better just to translate the sense (meaning). eg.:- kick the bucket-marnu.

**Blending:-** This technique is used to naturalize the translation in the target language. A part of a SL word is combined with a part of TL word in the target text while translating. For example: gobar-gas.

**Reduction:-** The text is reduced in translation if the words used in SL are seen redundant to translate in TL. For example:-

SL (Nep): Mero āphnai bubāko bhāi, pyāro kākā

TL (Egn): My dear uncle.

**Elaboration:-** It is used in translating implicit cultural elements. The TL structures are expanded so as to clarify the meaning contained in a limited words in SL. For example:-

SL (Nep): Oh ! sītāle seto kapadā lagāyekī

TL (Eng): Sorry, Sita is in white dress as her husband died.

**Definition:-** Defining something is reducing unknown and unshared to the known and shared. It helps to make the text linguistically transparent.

eg.: tupī (Nep) - the holy hair in the centre of head, generally longer than that of the other (Eng).

**Gloss/Notes:-** This technique enables the translator to provide additional information within the text as footnotes or at the end of the chapter (or of book).

**Lexical Creation:-** Translator can coin new lexical items in the target language to suit the meaning. It is the least significant technique as it greatly taxes the translator's ingenuity and the receiver's power of comprehension. For example: Internet - antarjāl, website-jālchetra

**Componential Analysis:-** Componential analysis in translation is used to produce a close approximation of meaning adding one or two TL sense components to the corresponding TL word. The basic process is to compare a SL word with a TL word which has a similar meaning, but is not an obvious one-to-one equivalent, by demonstrating the common or different sense components. For example: he is a kano, a one eyed.

**Functional Equivalence:-** It is a technique of decultering the cultural word. A culture free TL word is used to replace a SL word so as to generalize or neutralize it while maintaining functional equivalence. eg.:- Dharhara-the tower.

**Pragmatic Equivalence:-** In context of cultural translation, a SL word is sometimes, replaced by a TL word which is semantically quite different from the SL but provides closer rendering. In such a situation, translator has established the pragmatic equivalence. For example:-

SL (Nep): ū ta sarpa ho.

TL (Eng): He is an enemy.

**Cultural Equivalence:-** It is true that cultural equivalence may have greater pragmatic impact than culturally neutral terms. Cultural equivalence is an approximate translation technique where a SL cultural word is replaced by a TL cultural word. For example:- Dashain-Christmas.

**Descriptive Equivalence:-** If no equivalence is established, a translator can use the descriptive equivalence technique to overcome the gap in translation of cultural words. It is explanation of translation of cultural words in translation. For example:-

SL (Nep): ū brāhman bhayekole sammanit cha.

TL (Eng): He is Brahman (the highest caste in Hindu caste hierarchy who usually works as priests) and is respectable.

**Compensation:-** If all the other techniques can not account for a particular rendering of a cultural text, compensation is used in translation to bridge the cultural gap. This technique is used when the loss of meaning, sound effect, metaphor or pragmatic effect in one part of a sentence or a text is compensated in another part or in a contiguous unit. It helps to establish the equivalence as a whole.

**Couplet-triplet-quadruplets:-** This is a technique in combination. Couplets, triplets, quadruplets combine two, three or four different techniques respectively for dealing a single problem. For example:-

SL (Nep): ritto d█oko dekhnu paryo.

TL (Eng): Seeing an empty basket (a sign of unfortune)

#### **1.1.4 Evaluation of Translation**

Translation has to be faithful to the original, i.e. the original flavour of the text should not be misinterpreted while translating a text. For this, translator's job will be maintaining the equivalence of meaning. Back translation, performance testing, knowledge testing, self evaluation etc. are some of the ways of evaluating a translation. According to Bhattarai (2000), House (1994: 4700) proposes anecdotal approach, response based approach and text based approach within which any translation can be evaluated in terms of good or bad. If the translation is good it will be faithful to the original by preserving the spirit of the source text. At the same time it provides pleasure and delight of the original to the readers of translation. In addition to these techniques, multiple translation is one of the powerful means of evaluating a translation. It is defined as more than two versions of the same text into a single target language. A source text is translated by more than two translators in the same or in different time within a single target language. Multiple translation provides insights and various possibilities in translation as it validates an infinite number of renderings. The multiple versions of the same source text contain a common core, on the basis of which each of them can be evaluated as well.

Multiple translation provides a strong basis of translation evaluation in which the choice of techniques is highly influence by the position of lexical items in the text and the intensity of cultural spirit, flavour and value of that word. However, there found no observable pattern in the use of translation technique in multiple translation. The more attention should be paid in translating the cultural words central to the comprehension of

the text, lack of which can cause the loss of cultural message. The existence of cultural gap between polytheistic Nepali culture and monotheistic English culture is natural. The cultural gap in translation can be minimized by applying appropriate translation techniques depending upon the nature and the type of words to be translated. The higher the frequency of occurrence of certain translation technique, the more it is effective to render the message, in general. But it would not always be true.

The ability of bridging linguistic, extra linguistic and cultural gap shows how able a translator is to translate any text. Among them, bridging the cultural gap is one of the greatest challenge for a translator. It is because of mainly two causes. Firstly, the absence of culturally overlapping words between the source and target language culture. Secondly, it is the problem in defining culture on precise term. On the one hand, there is the greatest challenge for a translator to bridge the source and target culture, on the other hand, s/he should preserve the original flavour of the source text. In such circumstances, translation studies play an important role in finding out the effective techniques of translating cultural terms.

'Kartabya' is one of a famous stories written by late Guru Prasad Mainali in 2026 B.S. Written within a pure Nepali cultural context, the story, even very short, consists of (84) Eighty four cultural bound words from the Nepali language. Though, he wrote only eleven stories in his life, all of them bear high prestige and popularity. His stories reflect the reality of contemporary society from very low level of the society to the high and elite groups. Present study is based on his story 'Kartabya' and its multiple versions in English. It is tried to analyze the technique employed in

translating cultural words as well as their frequency of occurrence in multiple versions.

### **1.1.5 Introduction of the Story**

The story 'Kartabya' is written by a famous Nepali social-story writer late Guru Prasad Mainali during 2020s. It is written purely in the socio-cultural context of the Nepali village life. Though very short, the story has captured the cultural scenario of the then society. The story 'Kartabya' is collected in the Naso, the collection of his eleven stories and published by Ambika Prasad Mainali in 2026.

### **1.1.6 Introduction of the Translaors**

Mr. Punya Prasad Mainali (32), in residence of Ilam-3 Golbasti is the lecturer of Mangalbare Multiple Campus, Ilam. He is an M.Ed. in English Language Education with elective translation studies.

Mr. Raj Kumar Baral (24), in residence of Jeetpur-4, Ilam is the Lecturer of Central Department of English, T.U., Kirtipur. He further teaches English at Sita Ram Higher Secondary School, Sitapaila, Kathmandu and Capitol Hill Academy, Teku, Kathmandu. He is the English-Nepali translator of Nepal Develoment Initiative and the forum of Development Journalists Kathmandu, Nepal.

Mr. Shyam Prasad Marsaini (27), in residence of Simlar - 7, Butwal is the Lecturer of English Language at Kathmandu Shiksha Campus and Koteshwor Multiple Campus, Kathmandu. He has achieved Master's Degree in English Language Education from T.U., Kirtipur.



Miss Sushila Rijal (24), in residence of Sulubung-3, Ilam is the student of Master's Degree in English. She was the editor assistance of 'Chinari-2064', a yearly booklet of Ilameli Student's Forum, T.U., Kirtipur.

Mr. Tika Mainali (27), in residence of Bharapa, Panchthar is the Principal and the Lecturer of English Language at Charkhola Higher Secondary School, Ilam. He is an M.Ed. in English Language with elective translation studies.

Mr. Yubaraj Kafley (26), in residence of Panchthar, Nagi is the student of Master's Degree in English Language with elective translation studies, M.R.M. Campus, Tahachal, Kathmandu. He also had taught English language for more than three years at school level in Nepal.

## **1.2 Literature Review**

In the context of translation between English and Nepali, significant number of texts have been translated. However, not a great deal of studies have been carried out regarding the evaluation of translation. Even among such studies only one study has been carried out in multiple translation as a technique of evaluation of translation.

Bhattarai (1995) has made an attempt to define translation studies in general, in his Ph.D. thesis and has found that the interest in and awareness towards bi-directional, horizontal translation is the growing need for literary translation. He also remarks that language-pair related studies are extremely important in order to minimize translation problems. According to him, imperfect translation is due to non other than misinterpretation of the source text.

Adhikari (2003) has carried out an investigation to find out the techniques and linguistic problems of translation of technical words used in science text book for grade nine. His study shows that the problem lies in translation when a target language text lacks an equivalent term that is present in the source text. He found that literal translation, hybrid formation, paraphrasing, borrowing and lexical creation are the common techniques used in translating technical terms.

Sharma (2004), in his M.Ed. thesis entitled "An Evaluation of Translation: A Study on the Textbook of Social Studies for Grade Ten" found out that the translated text does not necessarily have an absolute formal correspondence with the source text but maintains the semantic equivalence. He further notes that the mistranslation of source text indicates the lack of knowledge and seriousness of translator while rendering the original text.

Singh (2004) has carried out a research to find out the techniques and gaps in translation of cultural terms. His investigation shows that literal translation is the one most widely used procedure in translating a text, whether technical or not. The study also shows that, due to the lack of cultural equivalence and lack of conceptual accuracy, there exists a number of gaps in translation of cultural terms.

Wagle (2004) in his M.Ed. thesis "A Study on Multiple Translation of Munamadan from Cultural Perspective" has made an attempt to analyze multiple versions of Munamadan and found out eighteen different techniques that are used by the translators while translating cultural words and word-groups. He concluded that literary translation is one of the most widely used technique in translation.

Adhikari (2007), has carried out a research on "Techniques and Gaps in Translation of Cultural Terms: A Case of Social Studies Textbook for Grade X" and found eleven different techniques employed in translating cultural words. He has further found out that literal translation is the most widely used technique of translating cultural terms and deletion is the least one.

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

Panthi (2007) in his thesis entitled "A Study on the Techniques and Gaps in Translation of Cultural Terms: A Case of the Novel Shirishko Phool" has tried to find out five different categories of cultural terms. According to him, eight different techniques are used in translating culture. Among them, literal translation is the most widely used technique and definition is the least one.

Present study is different from these studies as it has tried to analyze six translated versions of the same source text, all fresh and purposive translation. It focuses around the techniques employed in translating cultural terms in multiple translation. It further attempts to find out the frequency of different techniques that are used while translating cultural words in a literary text.

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

The proposed study had the following objectives:

- (i) To find out the techniques employed in translating cultural words in multiple English versions of the story 'Kartabya'.
- (ii) To find out the frequency of different techniques in translating cultural words.
- (iii) To suggest some pedagogical implications for improvement.

### **1.4 Significance of the Study**

The study is significant for the prospective researchers who intend to carryout researches in translation, especially in multiple translation. The findings of the study will be helpful in translating bounded cultural terms of Nepali into English which further helps to compensate the cultural gaps in translation. It will also be useful for the English textbook writers and the English teachers who have to deal with Nepali culture in English in Nepal. The study will also be useful for the professional translators who are involved in translating Nepali cultural texts into English and vice-versa. The students of translation studies and socio-linguistics, Nepali speakers of English, journalists and the writers who use English in cross-cultural contexts will find the study significantly useful. It will also be beneficial for all the people who are directly (or indirectly) involved in translation as it is expected to give some insights on cultural aspects of translation especially in cross-cultural context.

## **CHAPTER TWO**

### **METHODOLOGY**

For the fulfilment of above mentioned objectives, the researcher adopted the following methodological strategies.

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

The researcher made use of both primary and secondary sources of data. The sources of information that the investigator used were as below.

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

The English (translated) version of the story 'Kartabya' were used as the primary sources of information for this study. The translated English versions of the story which were used for the study are by six different translators, all of which are still unpublished. The text is translated by: (i) Punya Pd. Mainali (2007) (ii) Tika Mainali (2007) (iii) Shyam Pd. Marasini (2007) (iv) Raj Kumar Baral (2007) (v) Yubaraj Kafley (2007), and (vi) Sushila Rijal (2007).

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

The original version of the story was used as the secondary source of the data. The Nepali version is the one authored by Guru Prasad Mainali and published by Ambika Prasad Mainali (2026). For the facilitation of the study, the researcher consulted different books, journals, articles, theses and the dictionaries related to the research area. Some of such secondary sources were Adhikari (2003), Bhattarai (1995), Bhattarai (1997),

Newmark (1981), Newmark (1988), Pradhan (2004), Singh (2003), Wagle (2004), Adhikari (2007), Bhandari (2007) and Panthi (2007).

## **2.2 Sampling Procedure**

The researcher requested the six translators to translate the story into English. Accessibility was the basis of selection of the translators. The researcher intensively studied the original and the translated versions to find out cultural words/word groups and their equivalent translation in English.

## **2.3 Tools for Data Collection**

Observation was the one and only tool for the collection of the information. The researcher deeply studied both the original (SL) and the translated (TL) versions of the story 'Kartabya' to fulfill the necessities of the facts.

## **2.4 Process of Data Collection**

The researcher went through the stepwise procedure to gather the required data in conducting this study. First of all, he requested the six translators to translate the Nepali version of the story. He then, collected the original and the translated versions and made a brief survey of them. Going through the original version deeply, the researcher collected all the culturally bound words/word groups and transliterated each of them. The bases for the selection of words were his subjective judgment. He went through all the six translated versions to find out their equivalent translation. The indicated words/word groups were noted down against the transliteration. The researcher also found out the techniques of their

translation along with their transliteration. Then, the researcher classified the cultural words into types and calculated the frequency of different techniques used for each type in all the versions. After analyzing them, he evaluated the translation in terms of transfer of meaning, comprehensibility, transfer of cultural message, source text correlation, faithfulness to the original, omission of the source text and so on along with certain levels of scale. Technique-wise, version-wise and overall description was made after interpreting and evaluating the data. Finally, the researcher tried to compare the result of anecdotal evaluation and statistical description in brief as far as possible.

## **2.5 Limitations of the Study**

The study had the following limitations:

- (i) The study was limited to the cultural words found in the story 'Kartabya' only.
- (ii) It was limited to the study of the equivalent translated cultural words in the six English versions only.
- (iii) It was also limited to the techniques employed in translating cultural words only.
- (iv) The study was further limited to the application of the anecdotal and statistical approaches of evaluating translation only.

## **CHAPTER THREE**

### **ANALYSIS AND INTERPRETATION OF THE DATA**

Based on the original (Nepali) and translated (English) versions of the story this chapter deals with the analysis and interpretation of the data. It includes the transliteration of cultural words, their equivalent TL translation in all six versions, the techniques implemented in translating text as well as the brief anecdotal evaluation. The frequency of different translation techniques along with the evaluation of translation in terms of the number of words have been analyzed so as to find out the technique-wise and version-wise result. The relationship between cultural categories and translation techniques have been shown. Finally, a comparison of anecdotal evaluation and statistical description is made to discover the result of the study.

#### **3.1 Words of Study in Cultural Categories**

All the eighty-four words which are culturally bound in source language are categorized into the following cultural categories.

##### **3.1.1 Ecology**

āḡan, dāobātāo, pādhero, jiunī

##### **3.1.2 Material Culture**

lawedā, dhoti, patāukā, cyādar, pagarī, dosallā, thām, dalān



### 3.1.3 Social Culture

sutkerī, bihā, bartun, kiryā, kāj-kalyān, jantā, pinda-pānī, bariyā, baran, daśai, tihār, ekādaśī, bhāgwat, saptāh purān, cād, bād, pujāpāt, toran, yagya, cāuka-cāduwā, man, d, ap, bedī, dhwājā patkā, tilak, candan, rekhī, purwaᅅga, r, cā-mantra, māngaldhuᅅ, tāmdān, anmāunu, dhanwantari, gharāniyā, nasanāta, is, tamitra, gandharwa, kut, umba, pan, d, it, purohit, jeth, o, jet, hābābu, samdhī, buhārī, dulahī, dulāh, bhāuju, kāncha, asattī, pājī, jorīpārī, lāgad, ā, kānā, khoran, d, ā, duniyā, ar-lahanā, jhārā-khetālā, adhiyā, mānā, murī, maujā, cautāro, phalaicā

### 3.1.4 Organizations, Customs, Activities, Procedures, Concepts etc.

jimidāri, mukhiyā, talukdār, grāmpitā, pradhān-paᅅca, sāhubirtāwāl, d, it, th, a-bicārī, hocī -arghelī, bakpatra, bakitam, likhitam

## 3.2 The Six English Versions of the Story

All the six English versions of the story are yet unpublished and are translated just to fulfill the researcher's academic need. The translated texts are comprehensive in their verse. For the facilitation of this study, the translated versions are ordered alphabetically and numbered as Punya Prasad Mainali (First version; henceforth V<sub>1</sub>), Raj Kumar Baral (V<sub>2</sub>), Shyam Prasad Marasini (V<sub>3</sub>), Sushila Rijal (V<sub>4</sub>), Tika Mainali (V<sub>5</sub>) and Yubaraj Kafley (V<sub>6</sub>).

### 3.3 Transliteration, Technique Identification and Anecdotal Evaluation

This sub-chapter shows the transliteration of cultural words from Nepali to the English language and their equivalences in six English versions. It further shows what different techniques have been employed in translating those words along with a short anecdotal evaluation.

#### 1. :gan

V<sub>1</sub>: yard (LT)

V<sub>2</sub>: yard (LT)

V<sub>3</sub>: court yard (FE)

V<sub>4</sub>: yard (LT)

V<sub>5</sub>: yard (LT)

V<sub>6</sub>: court yard (FE)

Though translated literally, V<sub>1</sub>, V<sub>2</sub>, V<sub>4</sub> and V<sub>5</sub> are exact and faithful to the original. V<sub>3</sub> and V<sub>6</sub> are also good as they convey the meaning of the original word, functionally.

#### 2. d□obāt□o

V<sub>1</sub>: .....(Del.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: cross-road (Cul.E)

V<sub>4</sub>: cross-road (Cul.E)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: junction (FE)

The translators fail to convey the cultural meaning in V<sub>1</sub>, V<sub>2</sub> and V<sub>5</sub>. The V<sub>3</sub> and V<sub>4</sub> are appropriate enough to transfer the message but V<sub>6</sub> is not clear.

### **3.    jiun**

V<sub>1</sub>: life state (Cul.E)

V<sub>2</sub>: tenement land (ST)

V<sub>3</sub>: jiuni, the life-estate (CA)

V<sub>4</sub>: life estate (Cul.E)

V<sub>5</sub>: tenement land (ST)

V<sub>6</sub>: supporting tenement (PE)

All these versions conveyed the real intention of the author. However, V<sub>3</sub> clarifies the meaning more vividly along with the cultural message. V<sub>1</sub> and V<sub>4</sub> are good. Although having the cultural sense, V<sub>2</sub> and V<sub>5</sub> are not vivid enough to convey exact information than the V<sub>6</sub> which has pragmatic sense.

### **4.    pãdhero**

V<sub>1</sub>: water tap area (PE)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: well (ST)

V<sub>4</sub>: public-tap (Cul.E)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: spring (LT)

Pandhero is a small well of water especially in hilly region. This fact is missed in all the translated versions but four of them (except V<sub>2</sub> and V<sub>5</sub>) have tried their best to transfer the sense in one or another way.

## 5. lawed

V<sub>1</sub>: gown (FE)

V<sub>2</sub>: overcoat (Cul.E)

V<sub>3</sub>: cloak (Cul.E)

V<sub>4</sub>: labeda (Tr.)

V<sub>5</sub>: overcoat (Cul.E)

V<sub>6</sub>: labeda (Tr.)

Laweda is a typical cultural word denoting a type of clothe called 'daura' which is for mail. It has its own cultural value. In this sense, none of the translations above convey the intention of the ST to its target renders.

## 6. dhoti

V<sub>1</sub>: dhoti (Tr.)

V<sub>2</sub>: dhoti (Tr.)

V<sub>3</sub>: dhoti (Tr.)

V<sub>4</sub>: dhoti (Tr.)

V<sub>5</sub>: dhoti (Def.)—dhoti, a long piece of cloth worn by men  
around the waist with lower part passed  
between two legs.

V<sub>6</sub>: dhoti (Tr.)

All the versions (except V<sub>5</sub>) are unintelligible to the target readers. The definition provided in V<sub>5</sub> explains the meaning of that very word to some extent.

**7. patuk**

V<sub>1</sub>: patuka, belt of cloths (CA)

V<sub>2</sub>: a cloth around the girdle (El.)

V<sub>3</sub>: waist-band (FE)

V<sub>4</sub>: patuka (Tr.)

V<sub>5</sub>: a cloth around the girdle (El.)

V<sub>6</sub>: patuka (Tr.)

Patuka is a typical Nepali-belt of clothe. In this sense, V<sub>1</sub>, V<sub>2</sub> and V<sub>5</sub> are effective enough to convey the message in the target language. V<sub>3</sub> is not so clear. V<sub>4</sub> and V<sub>6</sub> are not good in a sense that they cannot provide the sense of meaning to the target readers.

**8. cy dar**

V<sub>1</sub>: muffler (LT)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: cloak (ST)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: chyadar (Tr.)

The transference of meaning in the 6<sup>th</sup> version is unintelligible to its target readers. V<sub>1</sub> is not effective whereas V<sub>4</sub> conveys the sense of source language to some extent.

## **9. pagar**

V<sub>1</sub>: crown (Cul.E)

V<sub>2</sub>: crown (Cul.E)

V<sub>3</sub>: turban (LT)

V<sub>4</sub>: crown (Cul.E)

V<sub>5</sub>: crown (Cul.E)

V<sub>6</sub>: turban (LT)

Pagari is the head-band of a long piece of cloth. In this sense V<sub>3</sub> and V<sub>6</sub> are more vivid to convey the cultural message to the readers of target text. Rest of the versions are culturally equivalent to the target text but lack the original cultural flavour of the meaning.

## **10. dosall**

V<sub>1</sub>: shawl (LT)

V<sub>2</sub>: shawl (LT)

V<sub>3</sub>: cotton shawl (Cul.E)

V<sub>4</sub>: shawl (LT)

V<sub>5</sub>: shawl (LT)

V<sub>6</sub>: dosalla (Tr.)

The 6<sup>th</sup> version does not satisfy its target readers. V<sub>3</sub> tries to match the meaning but not as exactly as possible. Rest of the four versions lack the cultural flavour of meaning, but convey the sense of the intention of SL author.

**11. th m**

V<sub>1</sub>: piller (FE)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: piller (FE)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: piller (FE)

Tham is a wooden piller of the house. The translation of 'thām' as piller does not exactly transfer the message of the source text but satisfies its readers with sense meanings.

**12. dal n**

V<sub>1</sub>: .....(Del.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: dalan (Tr.)

V<sub>4</sub>: .....(Del.)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: .....(Del.)

Dalan, the beam of typical wooden Nepali house is a bound cultural term. V<sub>3</sub>'s translation is bad as it fails to get target readers informed. The use of deletion technique is a sign of bad translation.

### **13. sutker**

V<sub>1</sub>: .....(Del.)

V<sub>2</sub>: newly mother (Cul.E)

V<sub>3</sub>: woman with child birth (ST)

V<sub>4</sub>: .....(Del.)

V<sub>5</sub>: newly mother (Cul.E)

V<sub>6</sub>: recently born baby's mother (Def)

V<sub>2</sub> and V<sub>5</sub> are good enough to transfer the message of LT. Though intelligible, V<sub>6</sub> is not so common and better. V<sub>3</sub> does not exactly render the intention of SL author. Rest of the two are the examples of bad translation.

### **14. bih**

V<sub>1</sub>: marriage (LT)

V<sub>2</sub>: weeding (Cul.E)

V<sub>3</sub>: marriage (LT)

V<sub>4</sub>: marriage (LT)

V<sub>5</sub>: marriages ceremony (FE)

V<sub>6</sub>: wedding (Cul.E)

Only the V<sub>5</sub> reflects the real intention of the SL text and the author. V<sub>1</sub>, V<sub>3</sub> and V<sub>4</sub> are good as they are one to one correspondence to the SL. The V<sub>2</sub> and V<sub>6</sub> have tried to accommodate the meaning in target language culture.



**15. bartun**

V<sub>1</sub>: .....(Del.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: .....(Del.)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: .....(Del.)

The divine sense of SL term retains the meaning of 'bratabandha', a cultural ceremony of Hindu boys. Perhaps, due to the cultural distance, the translators translated the term badly in target language.

**16. kiry**

V<sub>1</sub>: funeral rites (ST)

V<sub>2</sub>: funeral rites (ST)

V<sub>3</sub>: funeral works (ST)

V<sub>4</sub>: funeral ceremony (FE)

V<sub>5</sub>: obsequies (LT)

V<sub>6</sub>: obsequies (LT)

Versions 5 and 6 are faithful to the original and convey the intention of the SL author. Though having the sense of meaning, rest of the versions are poor.

**17. k j-kalyān**

V<sub>1</sub>: ritual activities (Com.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: ritual works (Com.)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: ceremonial rituals (ST)

Despite V<sub>2</sub>, V<sub>3</sub> and V<sub>5</sub>, all the rest try hard to convey the SL message with cultural flavour of meaning, but are not good enough to cope with the real meaning.

**18. janta**

V<sub>1</sub>: marriage procession (Cul.E)

V<sub>2</sub>: Procession (FE)

V<sub>3</sub>: janta, the marriage procession (CA)

V<sub>4</sub>: marriage procession (Cul.E)

V<sub>5</sub>: marriage procession (Cul.E)

V<sub>6</sub>: janta, the marriage procession (CA)

The ultimate intention of the SL terminology is to refer to the marriage procession. Therefore, the five TL versions (except-V<sub>2</sub>) convey the message in one or another way. But V<sub>2</sub> is poor and does not capture the intention of the text.

**19. pind a-p n**

V<sub>1</sub>: funeral cake (Cul.E)

V<sub>2</sub>: funeral observe (FE)

V<sub>3</sub>: .....(Del.)

- V<sub>4</sub>: pindas (R)
- V<sub>5</sub>: funeral observe (FE)
- V<sub>6</sub>: funeral (Com.)

The V<sub>3</sub> is bad and V<sub>4</sub> does not transfer its meaning to TL readers. The intention of SL term is somehow captured by V<sub>2</sub> and V<sub>5</sub>. V<sub>6</sub> is too poor to make a cultural sense. However, being culturally equivalent, V<sub>1</sub> does not respect the original cultural flavor of the meaning.

**20. bariy :t**

- V<sub>1</sub>: persons for marriage journey (Def.)
- V<sub>2</sub>: persons for marriage procession (Def.)
- V<sub>3</sub>: people for procession (ST)
- V<sub>4</sub>: persons for marriage procession (Def.)
- V<sub>5</sub>: procession (ST)
- V<sub>6</sub>: marriage processionists (Cul.E)

Although being elaborated differently V<sub>1</sub>, V<sub>2</sub>, V<sub>4</sub> and V<sub>6</sub> convey the intention of SL word. V<sub>3</sub> is rather vague and open enough not to provide the limited sense of meaning. V<sub>5</sub> can be taken as an example of bad translation and beyond the intended meaning.

**21. baran□**

- V<sub>1</sub>: barani (initiative process of Hindu marriage) (DE)
- V<sub>2</sub>: .....(Del.)
- V<sub>3</sub>: warani (Tr.)
- V<sub>4</sub>: .....(Del.)
- V<sub>5</sub>: .....(Del.)
- V<sub>6</sub>: barani (Tr.)

Deletion makes a great loss of meaning. V<sub>3</sub> and V<sub>6</sub> are not good as they tell nothing to their target readers culturally. V<sub>1</sub> is good due to the supporting description and is intelligible and comprehensive to the readers.

**22. da ai:1**

V<sub>1</sub>: dashain (Tr.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: dashain (Tr.)

V<sub>5</sub>: dashain (Tr.)

V<sub>6</sub>: dashain (Tr.)

Dashain is the greatest Hindu holy festival. In this sense, V<sub>2</sub> and V<sub>3</sub> are bad. Rest of the versions are poor enough not to tell anything about the cultural flavour of meaning to their target language readers.

**23. tih r**

V<sub>1</sub>: tihar (Tr.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: tihar (Tr.)

V<sub>5</sub>: tihar (Tr.)

V<sub>6</sub>: tihar (Tr.)

Tihar, a typical Hindu ceremony celebrated for five days, neither conveys its original meaning to the TL readers by transliteration and deletion nor explains any sense of meaning in translation.

## 24. ek da

V<sub>1</sub>: ekadashi, the 11<sup>th</sup> day of lunar fortnight (CA)

V<sub>2</sub>: ekadashi fasting (Ad)

V<sub>3</sub>: edkadashi (Tr.)

V<sub>4</sub>: ekadashi fasting (Ad.)

V<sub>5</sub>: ekadashi fasting (Ad.)

V<sub>6</sub>: ekadashi (Tr.)

Hindu people, in each 11<sup>th</sup> day of both lunar and solar fortnight, worship god Vishnu with fasting and call the day-ekadashi. The sense of holiness is lost in V<sub>3</sub> and V<sub>6</sub>. V<sub>1</sub> is inappropriate, though comprehensive. V<sub>2</sub> and V<sub>4</sub> tries to capture the holiness but no versions are good enough to render the exact meaning with original cultural flavour.

## 25. bh gwat

V<sub>1</sub>: bhagawat, holy book of hindus (CA)

V<sub>2</sub>: bhagawat (Tr.)

V<sub>3</sub>: bhagawat, a religious holy book (CA)

V<sub>4</sub>: bhagawat (Tr.)

V<sub>5</sub>: bhagawati, hindu religions' book (CA)

V<sub>6</sub>: bhagawat (Tr.)

The transliteration of SL terminology in V<sub>2</sub>, V<sub>4</sub> and V<sub>6</sub> is not good as they tell no meaning to the TL readers. Rest of the three versions seem to be perfect in this sense.

## 26. saptāh purān

V<sub>1</sub>: puran (R)

V<sub>2</sub>: story of bhagawat for a week (El.)

V<sub>3</sub>: weekly mythology (LT)

V<sub>4</sub>: saptaha puran (Tr.)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: weekly purana (Bl.)

There is a lack of the culture of organizing a ceremony of reciting Hindu mythological story for a week in the TL world. Thus, though interpreted differently, all the versions are less helpful to make the TLT comprehensive.

**27. cād bād**

V<sub>1</sub>: festivals (LT)

V<sub>2</sub>: festivals (LT)

V<sub>3</sub>: festivals (LT)

V<sub>4</sub>: festivals (LT)

V<sub>5</sub>: festivals (LT)

V<sub>6</sub>: festivals (LT)

Literal translation is perfect so as to transfer the intended meaning of the original SL word.

**28. pujāpāth**

V<sub>1</sub>: praying (Cul.E)

V<sub>2</sub>: worshiping (Cul.E)

V<sub>3</sub>: ritual pray (FE)

V<sub>4</sub>: .....(Del.)

V<sub>5</sub>: worshipping (Cul.E)

V<sub>6</sub>: sacred activities (FE)

Although interpreted differently all the versions (despite V<sub>4</sub>) are acceptable. The translated versions are not so exact but can produce some pragmatic effect upon the readers.

**29. toran**

V<sub>1</sub>: long festons of flower (FE)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: festons of flags and flowers (FE)

V<sub>4</sub>: festons of colorful papers (FE)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: festons of flags and flowers (FE)

Toran is a holy rope of kusha (a holy straw) along with different colorful piece of clothes and flowers which is tied around the house. Though the sense is interpreted, the translation fails to interpret the exact meaning in TL. V<sub>2</sub> and V<sub>5</sub> deceive the target readers and are bad.

**30. yagya**

V<sub>1</sub>: oblation (LT)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: oblation (LT)

V<sub>4</sub>: oblation (LT)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: oblation (LT)

However, being translated literally V<sub>1</sub>, V<sub>3</sub>, V<sub>4</sub> and V<sub>6</sub> are successful to preserve the spirit of the original to some extent. Rest of the two are bad as they tell nothing.

**31. cauka-cāduw**

V<sub>1</sub>: .....(Del.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: chauka-chandua (Tr.)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: .....(Del.)

Chauka-chanduwa is a typical Hindu religious term whose equivalence in any form in TL is rather impossible. In this sense, deletion of the term in TL is acceptable, though not good. V<sub>4</sub> tries to respect its target readers in an unintelligible way.

**32. man□d□ap**

V<sub>1</sub>: stage (LT)

V<sub>2</sub>: marriage booth (mandap) (DE)

V<sub>3</sub>: mandap (worshipping place) (DE)

V<sub>4</sub>: mandap (Tr.)

V<sub>5</sub>: marriage booth (FE)

V<sub>6</sub>: mandap (Tr.)

Literal translation is perfect but lacks the cultural flavour of meaning. Transliteration does no more than cheating the target readers. Rest of the three versions try to convey the message in one or another way but they do not satisfy enough.

**33. bed**

V<sub>1</sub>: fir -pit (Cul.E)

V<sub>2</sub>: platform (FE)



- V<sub>3</sub>: altar (LT)
- V<sub>4</sub>: altar (LT)
- V<sub>5</sub>: platform (FE)
- V<sub>6</sub>: bedi (Tr.)

V<sub>1</sub> presents the image in TL but it does not depict it as a holy place. V<sub>3</sub> and V<sub>4</sub> are too near to the original sense and can be regarded as good. V<sub>2</sub> and V<sub>5</sub> maintain only the functional equivalence and leave cultural gap. Transliteration provides no sense to TL readers.

### **34. dhw j patk**

- V<sub>1</sub>: .....(Del.)
- V<sub>2</sub>: cuttings of religious cloths (Cul.E)
- V<sub>3</sub>: .....(Del.)
- V<sub>4</sub>: colorful pieces of cloths (Cul.E)
- V<sub>5</sub>: differnt religous clothes (Cul.E)
- V<sub>6</sub>: .....(Del.)

The author intends to tell the holy cloths having cultural and religious significance and V<sub>5</sub> is not so good. V<sub>2</sub> and V<sub>4</sub> are faithful to the cultural beauty rather than the sense. Deletion in translation is no good to adopt.

### **35. tilak**

- V<sub>1</sub>: paste of color on forehead (El.)
- V<sub>2</sub>: sparking mark (Cul.E)
- V<sub>3</sub>: tilak (Tr.)
- V<sub>4</sub>: .....(Del.)
- V<sub>5</sub>: mark (ST)
- V<sub>6</sub>: tilak (Tr.)

The elaborated TL meaning in V<sub>1</sub> is more vivid and comprehensive. V<sub>2</sub> and V<sub>5</sub> give least importance to their target readers. Translation does not convey the meaning to the readers of translated text. Deletion is very bad.

**36. candan**

V<sub>1</sub>: the paste of sandal wood (El.)

V<sub>2</sub>: sandal paste (FE)

V<sub>3</sub>: paste of sandal wood (El.)

V<sub>4</sub>: chandan (Tr.)

V<sub>5</sub>: sandal paste (FE)

V<sub>6</sub>: chandan (Tr.)

Chandan has religious importance. V<sub>1</sub> and V<sub>3</sub> are good as they convey the meaning with some sense of SL culture. V<sub>2</sub> and V<sub>5</sub> are acceptable but the V<sub>4</sub> and V<sub>6</sub> do not render information to their renders.

**37. rekh**

V<sub>1</sub>: holy line of flour (El.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: line of rice flour (El.)

V<sub>4</sub>: holy line (PE)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: lining with flour (Cul.E)

Cultural gap in English-Nepali cross-cultural translation is due to the polytheistic and monotheistic nature of Nepalese and English culture respectively. No translation given above are able to render the message with cultural spirit of SLT.

**38. purwa ga**

V<sub>1</sub>: pre-activities (LT)

V<sub>2</sub>: pre-performance (LT)

V<sub>3</sub>: pre-rituals (LT)

V<sub>4</sub>: .....(Del.)

V<sub>5</sub>: pre-performance (LT)

V<sub>6</sub>: pre-activity of marriage (Def.)

Literal translation is perfect to render the sense-surface of the source world. However, it lacks the cultural value. The fourth version is worst one as it is a sign of bad translation.

**39. r̥c -mantra**

V<sub>1</sub>: sacred verse (LT)

V<sub>2</sub>: mantras (R)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: vedic mantra (Cul.E)

V<sub>5</sub>: mantras (R)

V<sub>6</sub>: vedic hymn (FE)

The V<sub>3</sub> does careless the importance of the SL item. V<sub>2</sub> and V<sub>5</sub> are worth worse and give nothing to the target readers. V<sub>1</sub> is more faithful and comprehensive. V<sub>4</sub> and V<sub>6</sub> are culturally attached with target language to some extent.

**40. māṅgaldhun**

V<sub>1</sub>: .....(Del.)

V<sub>2</sub>: melodious music (FE)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: mangaldhun (Tr.)

V<sub>5</sub>: auspicious music (LT)

V<sub>6</sub>: mangaldhun (Tr.)

Deletion loses its heavy connotation whereas transliteration has conveyed nothing to its readers. Literal translation is good having some sense of cultural message. The V<sub>2</sub> is unwieldy but correct. It lacks the cultural spirit.

#### **41. t md n**

V<sub>1</sub>: tandam (vehicle used in Hindus' marital procession)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: palanquin (FE)

V<sub>4</sub>: sedan (LT)

V<sub>5</sub>: littre (LT)

V<sub>6</sub>: littre (LT)

Literally translated V<sub>5</sub> and V<sub>6</sub> are good as they convey the near real message. V<sub>4</sub> is more than what it actually should be. V<sub>3</sub> tries to establish functional equivalence but lacks cultural value. V<sub>1</sub> is comprehensive, if not enough.

#### **42. anm unu**

V<sub>1</sub>: farewell (Cul.E)

V<sub>2</sub>: farewell (Cul.E)

V<sub>3</sub>: farewell (Cul.E)

V<sub>4</sub>: farewell (Cul.E)

V<sub>5</sub>: farewell (Cul.E)

V<sub>6</sub>: farewell (Cul.E)

All the renderings are faithful and comprehensive enough to convey the meaning of SL word. But the translation fails to render the cultural image.

**43. dhanwantari**

V<sub>1</sub>: affluent (ST)

V<sub>2</sub>: the god of the village (El.)

V<sub>3</sub>: the god of villagers (El.)

V<sub>4</sub>: the bright sun of the village (Com.)

V<sub>5</sub>: god of the village (El.)

V<sub>6</sub>: dhanwantari (Tr.)

Dhanwantari is the ayurvedic doctor (Baidhya) believed in Hindu methodology. In this regard, no translations are good to interpret the real meaning. The V<sub>6</sub> is comparatively near, however, not good and intelligible in TL. All the others are mistranslated perhaps, due to the lack of SL knowledge.

**44. ghar niy :1**

V<sub>1</sub>: reputed family (FE)

V<sub>2</sub>: prosperous family (FE)

V<sub>3</sub>: rich family (FE)

V<sub>4</sub>: good family (PE)

V<sub>5</sub>: rich family (FE)

V<sub>6</sub>: wealthy (FE)

V<sub>2</sub>, V<sub>3</sub> and V<sub>5</sub> render the intention of the SL term functionally. V<sub>4</sub> is good pragmatically but lacks cultural flavour. V<sub>6</sub> is poor but comprehensive. The V<sub>1</sub> carries functional sense and can be regarded as an acceptable translation.

**45. nasan ta**

V<sub>1</sub>: relatives (LT)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: .....(Del.)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: relatives (LT)

The first and sixth versions are good as they reflect the sense of original meaning in translation. Rest of all are bad and tell nothing to their readers.

**46. is□t□amitra**

V<sub>1</sub>: friends (LT)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: .....(Del.)

V<sub>5</sub>: guests (FE)

V<sub>6</sub>: guest (FE)

The intention of the source word is to denote the close-friends. in this sense, V<sub>1</sub> is comprehensive if not perfect. V<sub>5</sub> and V<sub>6</sub> mistranslated the terminology and rest of all are the examples of bad translation.

**47. gandharwa**

V<sub>1</sub>: demigod (Cul.F)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: .....(Del.)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: gandharwa, celestial musician (CA)

The componential analysis more vividly explains the meaning in target language along with the cultural sense of meaning. The V<sub>1</sub>, though culturally equivalent, does not preserve its original spirit in renderings. Deletion is bad and thus, worst to use.

#### 48. kutumba

V<sub>1</sub>: an alien (FE)

V<sub>2</sub>: rich family (ST)

V<sub>3</sub>: kuntumba (Tr.)

V<sub>4</sub>: good lineage (Cul.E)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: kutumba (Tr.)

No translations are able to respect the cultural context of SL in their renderings. The V<sub>4</sub> is somehow nearer to the original. V<sub>1</sub> is poor and V<sub>2</sub> is mistranslated. V<sub>3</sub>, V<sub>4</sub> and V<sub>6</sub> are not good.

#### 49. pandit

V<sub>1</sub>: scholar (FE)

V<sub>2</sub>: a snaskrit scholar (Def.)

V<sub>3</sub>: priest (LT)

V<sub>4</sub>: priest, a snskrit scholar (CA)

V<sub>5</sub>: a sanskrit sholar (Def.)

V<sub>6</sub>: pandit (Tr.)

A Pandit has religious and cultural value than a scholar and is rather learned than the priest. V<sub>2</sub> and V<sub>5</sub> are comprehensive enough. V<sub>6</sub> tells

nothing to the TL readers. The fourth version is unnecessary analysis with mistranslated sense of meaning.

**50. purohit**

V<sub>1</sub>: priest (LT)

V<sub>2</sub>: priest (LT)

V<sub>3</sub>: priest (LT)

V<sub>4</sub>: priest (LT)

V<sub>5</sub>: priest (LT)

V<sub>6</sub>: priest (LT)

Literal translation is perfect and comprehensive to render the intended meaning of the SL word.

**51. jetho**

V<sub>1</sub>: elder (LT)

V<sub>2</sub>: the elder (LT)

V<sub>3</sub>: the elder (LT)

V<sub>4</sub>: eldest (FE)

V<sub>5</sub>: the elder (LT)

V<sub>6</sub>: elder (LT)

Since the TL text is interpreted differently, they convey the same sense in one or another way in target language. It can be said that, each version is equally good.

**52. jeth b bu**

V<sub>1</sub>: uncle (Cul.E)

V<sub>2</sub>: uncle (Cul.E)

V<sub>3</sub>: father (Com.)



V<sub>4</sub>: elder father (LT)

V<sub>5</sub>: uncle (Cul.E)

V<sub>6</sub>: great father (FE)

Though translated literally, the V<sub>4</sub> is perfect with exact manifestation of source meaning. V<sub>1</sub>, V<sub>2</sub> and V<sub>5</sub> are culturally equivalent but not intelligible. V<sub>3</sub> mistranslates the meaning and V<sub>6</sub> over generalizes it.

### **53. samdh ,**

V<sub>1</sub>: father of bridegroom (Cul.E)

V<sub>2</sub>: bridegroom's father (Cul.E)

V<sub>3</sub>: samdhi (Tr.)

V<sub>4</sub>: samdhi, the bridegroom's father (CA)

V<sub>5</sub>: bridegroom's father (Cul.E)

V<sub>6</sub>: samdhi (Tr.)

In the absence of one-word interpretation in target language, V<sub>1</sub>, V<sub>2</sub> and V<sub>5</sub> are natural with its cultural value but not enough. V<sub>3</sub> and V<sub>6</sub> are poor enough not to convey any message to the target readers. V<sub>4</sub> is more intelligible and quite appropriate in explaining the SL author's intention.

### **54. buh r**

V<sub>1</sub>: daughter-in-law (Cul.E)

V<sub>2</sub>: daughter-in-law (Cul.E)

V<sub>3</sub>: daughter-in-law (Cul.E)

V<sub>4</sub>: daughter-in-law (Cul.E)

V<sub>5</sub>: bride (LT)

V<sub>6</sub>: daughter-in-law (Cul.E)

Generally, a lady is bride only in the day of her marriage. This is why V<sub>5</sub> is an example of mistranslation. Rest of the versions are culturally equivalent to the target readers and culture and are comprehensive.

**55. dulah**

V<sub>1</sub>: bride (LT)

V<sub>2</sub>: bride (LT)

V<sub>3</sub>: bride (LT)

V<sub>4</sub>: bride (LT)

V<sub>5</sub>: bride (LT)

V<sub>6</sub>: bride (LT)

In this reference, literal translation is perfect enough to translate the SL meaning into TL preserving the cultural flavour.

**56. dul h**

V<sub>1</sub>: bridegroom (LT)

V<sub>2</sub>: bridegroom (LT)

V<sub>3</sub>: bridegroom (LT)

V<sub>4</sub>: bridegroom (LT)

V<sub>5</sub>: bridegroom (LT)

V<sub>6</sub>: bridegroom (LT)

All the translations are faithful to the original and therefore, convey the intended meaning of source word in its interpretation in TL.

**57. bh uj**

V<sub>1</sub>: sister-in-law (Cul.E)

V<sub>2</sub>: .....(Del.)

- V<sub>3</sub>: .....(Del.)
- V<sub>4</sub>: .....(Del.)
- V<sub>5</sub>: .....(Del.)
- V<sub>6</sub>: sister-in-law (Cul.E)

Despite of the bad translation of the V<sub>2</sub>, V<sub>3</sub>, V<sub>4</sub> and V<sub>5</sub>, the first and sixth versions have translated the meaning in a good way relating the target language culture.

**58. k nch**

- V<sub>1</sub>: younger (LT)
- V<sub>2</sub>: the youngest (LT)
- V<sub>3</sub>: younger (LT)
- V<sub>4</sub>: younger (LT)
- V<sub>5</sub>: younger (LT)
- V<sub>6</sub>: younger (LT)

The literal translation is perfect and good enough to render the intention of the source language author in the target language.

**59. asatt**

- V<sub>1</sub>: bent (FE)
- V<sub>2</sub>: the pityless.....(PE)
- V<sub>3</sub>: .....(Del.)
- V<sub>4</sub>: a wicked (FE)
- V<sub>5</sub>: the pity less.....(PE)
- V<sub>6</sub>: .....(Del.)

The Nepali language is richer in terminologies of scolding than English. Thus, no translations are perfect enough to render the spirit of SL.

Anyway, the translated versions are pragmatically good except V<sub>3</sub> and V<sub>6</sub>.

**60. p j**

V<sub>1</sub>: .....(Del.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: idiot (PE)

V<sub>4</sub>: stupid (PE)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: stupid (PE)

Paji literally refers to the colt of an ass. It is culturally used to scold someone in the SL. In this regard, V<sub>3</sub>, V<sub>4</sub> and V<sub>6</sub> are good as they pragmatically render the sense of SL word.

**61. jor p r**

V<sub>1</sub>: .....(Del.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: .....(Del.)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: .....(Del.)

All the translators have deleted the very SL terminology in its renderings. It is perhaps due to the lack of knowledge in understanding the terminology and also can be in the lack of equivalence.

**62. lāgad □**

V<sub>1</sub>: disabled (Com.)

V<sub>2</sub>: lames (LT)

V<sub>3</sub>: lames (LT)

V<sub>4</sub>: disabled (Com.)

V<sub>5</sub>: lames (LT)

V<sub>6</sub>: lames (LT)

Literal translation is perfect and complete in itself to render the meaning in translation. V<sub>1</sub> and V<sub>4</sub>, where the translator tries to compensate meaning do not give the real and intended sense.

**63. k n**

V<sub>1</sub>: disabled (Com.)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: .....(Del.)

V<sub>4</sub>: blind (ST)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: blind (ST)

Kana (Kanu) in Nepali refers to a one eyed person and therefore, all the above stated facts are misinterpreted and badly translated.

**64. khoran d**

V<sub>1</sub>: disabled (Com.)

V<sub>2</sub>: disabled (Com.)

V<sub>3</sub>: disabled (Com.)

V<sub>4</sub>: disabled (Com.)

V<sub>5</sub>: disabled (Com.)

V<sub>6</sub>: disabled (Com.)

Khoranda refers to them who are lame due to leprosy. In support of this fact, no translations have compensated the original flavour of the meaning in their renderings.

**65. duniy A**

- V<sub>1</sub>: people (LT)
- V<sub>2</sub>: villagers (FE)
- V<sub>3</sub>: people (LT)
- V<sub>4</sub>: people (LT)
- V<sub>5</sub>: people (LT)
- V<sub>6</sub>: villagers (FE)

V<sub>2</sub> and V<sub>6</sub>'s intensity is the intimacy in comparison to other versions. However, all of them are perfect and good enough to render the same message in translation.

**66. lar-lahan**

- V<sub>1</sub>: .....(Del.)
- V<sub>2</sub>: .....(Del.)
- V<sub>3</sub>: .....(Del.)
- V<sub>4</sub>: .....(Del.)
- V<sub>5</sub>: .....(Del.)
- V<sub>6</sub>: .....(Del.)

Deletion in rendering is mostly due to the lack of knowledge to cope with the very term in the source language. It is partly also due to the lack of equivalence.

**67. jh r -khet l**

- V<sub>1</sub>: from labours (LT)
- V<sub>2</sub>: poor farm-workers (Ad)
- V<sub>3</sub>: labour (R)
- V<sub>4</sub>: farm workers (LT)
- V<sub>5</sub>: .....(Del.)
- V<sub>6</sub>: farm labours (LT)

Jhara-khetala in Nepali are those who work as farm-labor of the landlord in free of wage. In support of the fact, no translation is good enough to render the exact sense meaning. The V<sub>5</sub> has cheated the readers and V<sub>3</sub> does not work well in transferring the intended information.

**68. adhiy A**

- V<sub>1</sub>: half share of crops (FE)
- V<sub>2</sub>: half (LT)
- V<sub>3</sub>: half of the share (FE)
- V<sub>4</sub>: share harvest (ST)
- V<sub>5</sub>: .....(Del.)
- V<sub>6</sub>: half-shared harvest (FE)

The typical system of sharing half of the harvested crops is unique in Nepalese culture. V<sub>1</sub>, V<sub>3</sub> and V<sub>6</sub> to some extent illustrate the SL intention. V<sub>4</sub> is a sign of mistranslation. V<sub>2</sub> is not good and effective whereas V<sub>5</sub> is a bad translation.

**69. m n ,**

- V<sub>1</sub>: .....(Del.)

- V<sub>2</sub>: .....(Del.)
- V<sub>3</sub>: .....(Del.)
- V<sub>4</sub>: .....(Del.)
- V<sub>5</sub>: .....(Del.)
- V<sub>6</sub>: mana (Tr.)

Mana is a cultural term used in measurement of quantity in Nepalese culture. It weight about a half kilograms. Non of the translated versions are good to transfer this message to their target language readers.

**70. mur**

- V<sub>1</sub>: .....(Del.)
- V<sub>2</sub>: .....(Del.)
- V<sub>3</sub>: .....(Del.)
- V<sub>4</sub>: .....(Del.)
- V<sub>5</sub>: .....(Del.)
- V<sub>6</sub>: muri (Tr.)

Muri is also a term of weigh measurement greater than mana. It contains about 80kg. This cultural information is not found in V<sub>6</sub>. Rest of the versions are the examples of bad translation as they convey nothing to their readers.

**71. mauj**

- V<sub>1</sub>: some large acre (FE)
- V<sub>2</sub>: blocks of land (PE)
- V<sub>3</sub>: .....(Del.)
- V<sub>4</sub>: huge acre (FE)
- V<sub>5</sub>: blocks (LT)



V<sub>6</sub>: .....(Del.)

Mauja is a traditional cultural bound word referring to the measurement of a huge block of land in the Terai. No translation conveys this information to their target readers. However, V<sub>1</sub>, V<sub>2</sub>, V<sub>4</sub> and V<sub>5</sub>, to some extent, render the intention of the SL author in TL.

## **72. caut ro**

V<sub>1</sub>: waiting place (ST)

V<sub>2</sub>: .....(Del.)

V<sub>3</sub>: platform (LT)

V<sub>4</sub>: falaicha (Com.)

V<sub>5</sub>: .....(Del.)

V<sub>6</sub>: platform (LT)

Chautaro is a public waiting place having cultural and religious importance. In this sense, none of them is good. V<sub>3</sub> and V<sub>6</sub> have tried to relate meaning in target culture. V<sub>4</sub> is mistranslation in TL sense. V<sub>2</sub> and V<sub>5</sub> are bad.

## **73. phalaic**

V<sub>1</sub>: bench (FE)

V<sub>2</sub>: bed (PE)

V<sub>3</sub>: phalaicha (platform like bench) (DE)

V<sub>4</sub>: bed (PE)

V<sub>5</sub>: bench (FE)

V<sub>6</sub>: falaicha (Tr.)

Since falaincha is a bench like dias for taking rest, only the V<sub>3</sub> describes the maximum intention of the SL term. V<sub>2</sub> and V<sub>4</sub> are the examples of

mistranslation. The V<sub>1</sub> and V<sub>5</sub> on the other hand, are nearer to the sense but lack the cultural property of meaning. The V<sub>6</sub> is inappropriate in TL context.

**74. jimid ri**

V<sub>1</sub>: large land (ST)

V<sub>2</sub>: lord (Com.)

V<sub>3</sub>: landlord (Com.)

V<sub>4</sub>: land (LT)

V<sub>5</sub>: land (LT)

V<sub>6</sub>: .....(Del.)

Jimidari refers to the ownership of the huge blocks of land. But no translations are loyal and faithful towards this intention. V<sub>1</sub>, V<sub>4</sub> and V<sub>5</sub> are somehow nearer to the original. Rest of the two are mistranslation.

**75. mukhiy**

V<sub>1</sub>: the headman of the village (El.)

V<sub>2</sub>: mukhiya, the chief of the village (CA)

V<sub>3</sub>: the chiefdom (LT)

V<sub>4</sub>: the chief of the village (El.)

V<sub>5</sub>: the chief of the village (El.)

V<sub>6</sub>: mukhiya (Tr.)

The cultural administrative position 'mukhiya' is limited to only the SL culture. Thus, componential analysis is a right choice to render the meaning. Elaboration is helpful to visualize the same sense in target culture to some extent. The V<sub>3</sub> is poor and not good to interpret the culture. V<sub>6</sub> can be taken as an example of bad translation.

**76. talukd r**

V<sub>1</sub>: jurisdictional person (Cul.E)

V<sub>2</sub>: jurisdictional person (Cul.E)

V<sub>3</sub>: jurisdictional person (Cul.E)

V<sub>4</sub>: .....(Del.)

V<sub>5</sub>: jurisdictional office (Cul.E)

V<sub>6</sub>: landlord (ST)

Like mukhiya, talukdar is socio-culturally attached to a position related to the field of justice. It is clear that V<sub>4</sub> is a bad translation. V<sub>6</sub> mistranslates the term in TL. The others are nearly faithful and loyal to the original, however, lack the cultural originality.

**77. gr mpit**

V<sub>1</sub>: father of village (El.)

V<sub>2</sub>: father of the village (El.)

V<sub>3</sub>: father of the village (El.)

V<sub>4</sub>: village father (LT)

V<sub>5</sub>: father of the village (El.)

V<sub>6</sub>: father of the village (El.)

All the versions are good to render the intended meaning of source text in target language. However, literal translation is not as good as the rest. But all the versions fail to preserve the original flavour of cultural spirit of the message.

**78. pradh n pa ca**

V<sub>1</sub>: chief of the VDC (PE)

V<sub>2</sub>: president (FE)

- V<sub>3</sub>: pradhan pancha (Tr.)
- V<sub>4</sub>: chief of the village (El.)
- V<sub>5</sub>: president of VDC (PE)
- V<sub>6</sub>: chairman of the village (El.)

V<sub>3</sub> is bad and unintelligible to its target readers. However, being interpreted differently, rest of the versions functionally and pragmatically convey the meaning.

**79. s hu-birt w l**

- V<sub>1</sub>: the richer (FE)
- V<sub>2</sub>: landlord and wealthy persons (LT)
- V<sub>3</sub>: money lender (R)
- V<sub>4</sub>: landlord (R)
- V<sub>5</sub>: land lord and wealthy persons (LT)
- V<sub>6</sub>: lord (R)

The V<sub>2</sub> and V<sub>5</sub> are too near to the original meaning of the SL term. The reduction in translation has reduced the sense and made meaning least vivid. The V<sub>1</sub>, though culturally detached from the SL item, is too near to the real sense being functionally equivalent

**80. d□it□th□a-bic r**

- V<sub>1</sub>: clerks of the court (LT)
- V<sub>2</sub>: government officials (ST)
- V<sub>3</sub>: officials of court (FE)
- V<sub>4</sub>: jobholders of court (FE)
- V<sub>5</sub>: officials (R)
- V<sub>6</sub>: officials (R)

As all the translators fail to find out the core meaning of SL word, no translations are better enough to render the exact information. V<sub>1</sub>, V<sub>3</sub> and V<sub>4</sub> are somehow nearer. V<sub>2</sub> is poor and V<sub>5</sub> and V<sub>6</sub> are not good in favor of the TL readers.

### **81. hoc -arghel**

V<sub>1</sub>: justices and inequities (LT)

V<sub>2</sub>: justice (R)

V<sub>3</sub>: justices (R)

V<sub>4</sub>: justices (R)

V<sub>5</sub>: justices (R)

V<sub>6</sub>: justices-injustices (LT)

The first and sixth versions are faithful, appropriate and intelligible. Reduction technique has reduced the sense of original word and made them least comprehensive. The sense of original flavour of meaning is lost in these versions.

### **82. bakpatra**

V<sub>1</sub>: commit in statement (FE)

V<sub>2</sub>: statement of witness (El.)

V<sub>3</sub>: statement of witness (El.)

V<sub>4</sub>: statement of proof (El.)

V<sub>5</sub>: concession (LT)

V<sub>6</sub>: confess (ST)

Having functionally equivalent to the target culture, V<sub>1</sub> is more accurate and comprehensive. V<sub>6</sub> is an example of mistranslation. Rest of

others are good enough to preserve the message and spirit of source of target language as well.

### **83. bakitam**

V<sub>1</sub>: spoken evidences (LT)

V<sub>2</sub>: oral proof (LT)

V<sub>3</sub>: oral proof (LT)

V<sub>4</sub>: oral proof (LT)

V<sub>5</sub>: oral proof (LT)

V<sub>6</sub>: oral confession (ST)

The sixth version mistranslates the term and means something except than the intention. Rest of other versions convey referential meaning which are important in the text as well. But V<sub>1</sub> is more intelligible than the rest.

### **84. likhitam**

V<sub>1</sub>: written evidences (LT)

V<sub>2</sub>: written evidences (LT)

V<sub>3</sub>: written document (FE)

V<sub>4</sub>: written proof (LT)

V<sub>5</sub>: written proof (LT)

V<sub>6</sub>: written confession (ST)

Although being varied in interpretation, all the versions except the sixth convey the intention of SL author in one or another way. V<sub>1</sub> and V<sub>3</sub> are more accurate and V<sub>6</sub> is mistranslation.

### **3.4 Interpretation of Anecdotal Evaluation**

The above stated anecdotal evaluation is interpreted in the following three different sub-headings:-

#### **3.4.1 Techniquewise Interpretation**

Being based on the anecdotal evaluation, this subsection deals with the strengths and weaknesses of each fifteen techniques employed in translating the cultural words of the story.

##### **3.4.1 (a) Literal Translation**

Literal translation is one of the most widely used translation techniques. It is always faithful to the original, transparent and comprehensive (1, 4, 27, 50, 51, 56). As a word forward translation, it maintains the number of words in target language as well. As a result, it helps to avoid under and over-translation (50, 55, 56). The technique is best used if the words to be translated are less colored (1, 27, 50, 51, 57, 62, 65). But, it alone, can't protect and transfer the cultural message, esp. in case of deeply rooted cultural words (10, 30, 38).

##### **3.4.1 (b) Transliteration**

Transliteration is one of the easiest techniques of translating; but less significant. It is commonly used if the word is deeply rooted culturally and has no cultural equivalence (6, 22, 23). It is faithful to keep the purity of meaning intact in its rendering (973/6, 69/6, 70/6, 53/3) but can convey the intention of both SL text and author

if it is contextually connected (26/4, 32/4). It helps to avoid over and under-translation, however it lacks comprehension and stands against the target language readers (25/2, 25/4, 25/6, 24/3). This technique always can be used if the words are culture-free. If not, it only misleads the TL readers.

### **3.4.1 (c) Cultural Equivalence**

It is an approximate translation technique in which SL cultural word is replaced by the TL cultural word (2/3, 4/4). The adaptation of TL culture makes the text comprehensive to its readers. It never becomes faithful (5/2). This technique works well if pragmatic meaning is important (17/4, 28/2). But cultural equivalence between two words are found only in rare cases. The rendering can lose the cultural meaning due to over simplification (33/1).

### **3.4.1 (d) Functional Equivalence**

If the focus of the text is something other than the culture, functional equivalence works well (40/2). It is a technique used to deculture the word. As it conveys the most general sense, the text becomes easily intelligible. But it never becomes faithful to the original (71/1, 73/5). It is undertranslation in terms of focusing meaning. This translation distorts the meaning, reduces the cultural sense (79/1) and sometimes misleads the meaning due to mutilation.



### **3.4.1(e) Descriptive Equivalence**

Descriptive equivalence is used if no equivalence between SL and TL culture is established. It helps to define the word (41/1, 32/3). It is comprehensive and faithful (73/3) but, the description provided should not be so long.

### **3.4.1 (f) Pragmatic Equivalence**

Being semantically quite different from the SL, pragmatic equivalence provides closer rendering to the renders of TLT. It relates the meaning to the context (73/4, 71/2) but ignores the faithfulness and original cultural flavor of the text (37/4, 44/4).

### **3.4.1 (g) Elaboration**

A text is elaborated in translation so as to make the rendering intelligible (7/2, 26/2). It helps to express the unsaid meaning (35/1, 36/1). It is best to use in translating implicit cultural elements (37/1) but may result overtranslation due to increase in the number of words (37/3). There can be a danger of resulting mistranslation or having unnecessary addition (43/2, 75/1).

### **3.4.1(h) Sense Translation**

Sense translation is best used if the SL structure is complex, the word used is redundant and translation of which may mislead the meaning (72/1, 74/1). It never becomes faithful. It can neither preserve the original color of the text nor becomes transparent in

TL (76/6, 63/4, 48/2). As far as possible, it is not advisable to use the technique in translating especially the culture.

### **3.4.1.(i) Compensation**

Maintaining the form, this technique can convey, the basic sense of the SL to its TL readers (64, 62/1, 43/4). It is comprehensible but unfaithful and less informative (17/4, 19/6). It is one of the poor techniques so it only establishes the equivalence as a whole.

### **3.4.1 (J) Reduction**

Reduction is the best technique to use if the SL word is redundant to translate. It deletes only the marginal elements protecting the central though (79/4, 80/6). However, being comprehensive, it is less faithful (81/2, 39/5) and it can undertranslate the message (81/5, 67/3).

### **3.4.1 (k) Componential Analysis**

It helps to produce closer approximation of meaning adding one or more sense component of the TL to the SL terminology (25/1, 25/3, 18/6). It makes the text fairly intelligible. It is more faithful to the original (18/3, 7/1). On the other hand, it may result the translation very poor (47/6, 75/2). It makes the text rather longer than the original, as a result, overtranslation may be occurred (49/4, 53/4).

### **3.4.1 (l) Definition**

Definition is a process of reducing unknown and unshared to the known and shared. It makes the text linguistically transparent (49/2, 49/5) by transmitting cultural message very effectively. It is faithful and comprehensive (20/1, 20/2, 20/4). It is especially useful in translating deeply rooted cultural words (28/6). But it makes the volume of the text rather long, as a result it may cause overtranslation (20/1).

### **3.4.1 (m) Addition**

Addition is a common technique in translation. It makes the translated text informative as well as readable (67/2). It suits the text in the TL (24/2) and transfers the cultural message with original color and pleasure (24/5). However, it is not faithful and results always the overtranslation.

### **3.4.1 (n) Blending**

As a neutral technique, blending helps to naturalize the translation in target language. It becomes equally faithful to the original as well as to the translation. But, it does not convey the taste of complete cultural color in its translation. Only the one (26/6) instance of blending is found in the text.

### **3.4.1 (o) Deletion**

As an ultimate weapon in translation deletion works, to some extent. The translated text conveys the message as a whole,

although some terms are deleted. However, it is not good to use it until its necessity becomes crucial. The more the deletion, the more lost in meaning and the more worst the translation. The translation is very poor (V<sub>2</sub>, V<sub>5</sub> and V<sub>6</sub>) where there are many deletions.

### **3.4.2 Versionwise Interpretation**

The first (Mainali's) version of the story seems accurate especially in translating the culturally bound words (3, 7, 20, 24, 41, 53) and maintains its comprehensibility and faithfulness. The translator is able to convey the sense of the original in its renderings to some extent (68, 75, 82, 84). However, some concepts are inexplicit and unintelligible (37, 43, 62, 63, 64) to its readers. Maximum deletion (2, 12, 13, 15, 31, 34, 40, 60, 61, 66, 69, 70) causes the loss of meaning so that the original cultural color of the story is not rendered in.

The second (Baral's) version provides the taste of originality as a whole. It is short and comprehensive. The degree of cultural equivalence is high and to some extent, superior to others (2, 7, 13, 19, 26, 33, 62, 75). Further, it deliberately disregards the rendering by deleting maximum cultural terminologies (2, 4, 8, 11, 12, 15, 17, 21, 22, 23, 29, 30, 31, 34, 37, 41). The deviations like poor compensation (64, 74), unmatched cultural evidences (28, 35) and poor translation (25, 43, 74, 78, 81) support to defame the quality of translation.

The third (Marasini's) version of the story is somehow faithful to the source text as it is tried to transfer the cultural message mostly by using literal translation (9, 14, 26, 27, 30, 33, 38, 50). The rendering gives the taste of original as a whole. However, the maximum (22) deletion has

contributed to undertranslate the text. Poor compensation (52, 64), unmatch cultural equivalence (10) and transliteration of the typical terminologies (6, 12, 24, 48, 78) have made the translation gaining (achieving) more loses. In another word, it is not good enough to transfer the SL culture into TL, however, is faithful.

Rijal's (V<sub>4</sub>) version is comprehensible. The readers of target text can get the real image of source text and its culture associated with. Literal translation has made the translation correlated with source text and faithful. The simple assertive structures used in text have made the rendering more intelligible to its readers. The most serious defect of the translation is the use of transliteration technique to a great deal (5, 6, 22, 23, 25, 26, 31, 36, 40). However being faithful, it fails to convey the cultural message to its target language readers (22, 23, 25, 26, 31, 36). It has also caused some loss and / or deviation of meaning in some cases (4, 11, 13, 15, 19, 29).

The fifth version (Mainali's) is quite brief in interpretation and comprehensive. Attempt has been done to transfer the cultural message meagurely (40, 59, 75, 79, 82). Although some concepts (34, 71, 73, 74) are inexplicit, it is very often accurate in transforming the intended message (16, 19, 25, 32, 36). Definition and explanation (6) has made the SL culture transparent in TL but it fails to account with the culturally equivalent terminologies (5, 34, 76) in same cases. Explanatory note has not been added, though it is seen necessary to clarify the meaning (20, 24). The rendering is not so inferior than that of the rest, however, it is not good enough to provide the original flavour of the cultural meanings

in translation (22, 23). It is poor in transmitting esp. the cultural message, if not bad.

Kafley's (sixth) version of the story has tried best to establish both structural and functional equivalence in its rendering (1, 2, 3, 11, 28, 39). It is loyal to the SL culture and is comprehensive equal to rest of the versions. Translator has tried to maintain both sense of beauty and faithfulness in rendering the text (2, 4, 16). The intention of source language author is respected in some specific cases. But, it also fails in conveying the cultural image due to maximum omissions (12, 15, 31, 34, 59) and transference (5, 6, 7, 8, 10, 22, 23, 24). Mistranslation (63, 82) has lead the text somehow differently beyond the intention of SL author. In the lack of explanatory note, some concepts (24, 29, 37, 40, 43) are not vivid enough what they actually should be.

### **3.4.3 Overall Interpretation**

The intensity of cultural flavour of the terminologies determine the choice of techniques to the translator. Unless transforming the message of cultural words central to the comprehension, the rendering becomes worthless. Faithfulness is important for comprehensibility and transferring message correlating the source text. How good a translation in terms of transfer of meaning, intelligibility, transfer of cultural message, faithfulness and source text correlation is mainly determined by how able the translator to select the appropriate techniques to translate the text.

So far as the analyzed six versions are concerned, there seems no agreement among the translator in selecting and using the techniques of

translation, except some cases (42, 55, 56, 58, 61, 64, 66). Many of them (not all) are in the same line in using the same techniques (6, 9, 23, 30, 38, 44, 62) as well as the same term (6, 10, 22, 42, 64, 77, 83). They also seem to agree in deleting deeply rooted cultural words having no sense of equivalence in target language (15, 31, 61, 66, 69, 70). They also are seen agreed in using the literal translation as the best technique of translating most of the culturally bound words (10, 27, 42, 50, 55, 56, 58). The selection and utilization of the same technique does not seem leading to the same equivalence in target language and vice-versa (20, 25, 34, 38, 51, 58). But it does not mean that there are no techniques along with the same target language renderings (42, 50, 55, 56, 64).

There is no uniformity in refraining from the threat of achieving loss and deviation of message, but, the degree of loss varies from version to version. Some addition, deletion and substitution is natural in translation. As a result, the original cultural flavour and spirit of the source text does not render into target language in the same way how a translator expects to convey. But the unnecessary addition (67) and deletion (2, 13, 30, 45, 46, 57) of cultural elements which occupy marginal position in text show the carelessness and lack of concentration and intention in transforming the message.

The  $V_1$  makes compromise between cultural message and the form. It uses literal translation as a technique of translation in high frequency (22). The  $V_2$  focuses mostly on meaning rather than the form, but uses the ultimate hammer, deletion (26) as the most frequent translation technique. As a result, the TLT is not culturally comprehensive as the original. The third version neither gets the cultural message across nor maintains the

form in a good deal. Most of the cultural words are deleted (22), however, the text is comprehensive as a whole. The V<sub>4</sub> focuses more on meaning, ignoring the form. Thus, the translation is more communicative to the TL readers. The use of literal translation (18) as a frequent translation technique helps to make the text comprehensive. The fifth version ignores the cultural spirit and uses deletion as the most frequent (26) translation technique. The V<sub>6</sub> focuses mostly on the form and centralizes its mission to protect the cultural color in translation by using maximum (23) transference, which further made the rendering very poor.

### 3.5 Analysis of Frequency of Different Techniques of Translation

The following table shows the frequencies of different techniques used in translating culturally bound words in the six English versions.

**Table No. 1: Fruequencies of Different Techniques**

Techniques	Frequencies						Total	Percent
	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>	V <sub>4</sub>	V <sub>5</sub>	V <sub>6</sub>		
Del.	12	26	22	16	26	9	111	22.02
LT	22	14	18	18	21	16	109	21.62
Cul.E	13	12	6	10	10	6	57	11.30
FE	12	8	9	7	8	11	55	10.91
Tr.	3	2	8	11	2	23	49	9.72
ST	4	4	5	3	3	6	25	4.96
El.	5	5	4	3	4	2	23	4.56
Com.	4	2	3	5	1	2	17	3.37
R	1	2	3	3	3	2	14	2.77



PE	2	3	1	4	2	2	14	2.77
CA	3	1	3	2	1	2	12	2.38
Def.	1	2	-	1	2	2	8	1.58
DE	2	1	2	-	-	-	5	0.90
Ad.	-	2	-	1	1	-	4	0.70
Bl	-	-	-	-	-	1	-	0.11
Total	84	84	84	84	84	84	504	100

The table shows that the translators of all the six English versions have used fifteen different techniques while translating the text. Deletion is found to have been used as the most frequent translation technique which in fact, does not maintain the quality of translation. The words having significant cultural message are found deleted as a result, the rendering may not tell the actual information to its readers. Literal translation, which is very much faithful to the original occupies the second position in terms of the techniques used. As a cultural text, it is found that the translators have tried to maintain cultural equivalence of the terminologies to a great deal. The fifteen different techniques have been used in translating the text, however, there is no uniformity among the translators in selecting and using the technique.

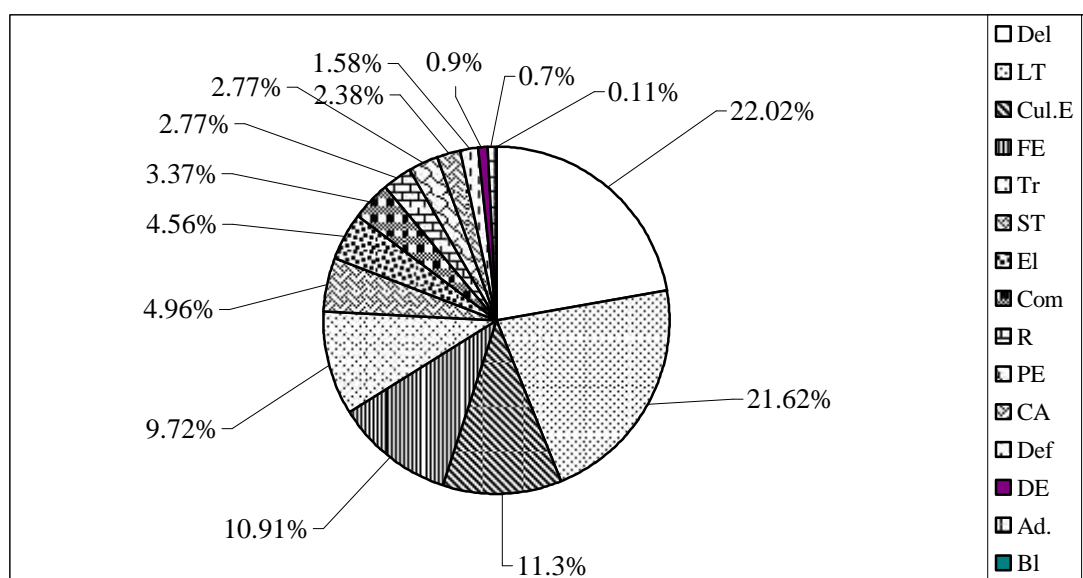
The first version has used thirteen different techniques among them literal translation is the most frequent one. The second version has added one more technique than the first one (14) and used deletion in maximum number as a translation technique. The third version has used only 12 techniques and in which the frequency of deletion is high. Version four has utilized 13 different techniques and has applied literal translation as

the most frequent one. The fifth version has also used 13 different techniques in which the frequency of deletion is higher than that of the rest. The last, sixth version, has made use of 14 techniques and has utilized transference as the frequent technique. None of the versions has used all the fifteen techniques and there is also no consistency in using the techniques of translation. However, literal translation, cultural equivalence, functional equivalence, transliteration, elaboration etc. are used as the common techniques.

In totality, deletion and literal translation have been found to be used as the most frequent (22.02% and 21.62% respectively) translation techniques and blending, the least one. Cultural equivalence (11.30%), functional equivalence (10.91%), transliteration (9.72), elaboration (4.56) sense translation (4.96%) and compensation (3.37%) have been found the common techniques used in translating cultural text.

This information can also be displayed on the following pie-chart to make it more vivid.

**Figure No. 1: A Pie-Chart**



The information displayed on chart clearly shows that literal translation, deletion, cultural equivalence, functional equivalence, transference etc. are the most frequent and common techniques of translating cultural words.

### **3.6 The Relationship between Cultural Categories and Translation Techniques**

An attempt is made here to briefly analyze the words in cultural categories along with the techniques employed in their translation..

#### **1. Ecology**

The following table shows the frequencies of translating the ecological words along with the translation techniques employed in it (See Appendix IV-1 for more detailed) .

**Table No. 2: Frequencies of Translating the Ecological Words**

Techniques	Frequencies						Total	Percent
	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>	V <sub>4</sub>	V <sub>5</sub>	V <sub>6</sub>		
LT	1	1	-	1	1	1	5	20.83
Del.	1	2	-	-	2	-	5	20.83
Tr.	-	-	-	-	-	-	-	
Cul.E	1	-	1	3	-	-	5	20.83
El.	-	-	-	-	-	-	-	
FE	-	-	1	-	-	2	3	12.50
ST	-	1	1	-	1	-	3	12.50
DE	-	-	-	-	-	-	-	
PE	1	-	-	-	-	1	2	8.33

R.	-	-	-	-	-	-	-	
Ad.	-	-	-	-	-	-	-	
CA	-	-	1	-	-	-	1	4.16
Com	-	-	-	-	-	-	-	
Bl.	-	-	-	-	-	-	-	
Def.	-	-	-	-	-	-	-	-
Total	4	4	4	4	4	4	24	100

It has only been found the four ecological terminologies in the original versions of 'Kartabya' story. Among the fifteen different techniques have been used in their translation. All the translators have used four different techniques in translation, however, literal translation and cultural equivalence translation have been used in the high frequency (20.83%). Componential Analysis (4.16%) is found the least used technique. The information displayed in table shows that the merit order of translation techniques in translating ecological cultural words are literal translation, cultural equivalence translation, deletion, sense translation, functional equivalent translation, pragmatic equivalence and componential analysis.

## 2. Material Culture

The following table shows the along with the techniques of translation used in (See Appendix-IV-2 for more detailed).

**Table No. 3: Frequencies of Translating the Words Related to Material Culture**

Techniques	Frequencies						Total	Percent
	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>	V <sub>4</sub>	V <sub>5</sub>	V <sub>6</sub>		
Tr	1	1	2	3		5	12	25.00

Del.	1	3	2	1	3	1	11	22.91
Cul.E	1	2	2	1	2	-	8	16.66
LT	2	1	1	1	1	1	7	14.58
FE	2	-	1	1	-	-	4	8.33
El.	-	1	-	-	1	1	3	6.25
ST	-	-	-	1	-	-	1	2.08
DE	-	-	-	-	-	-	-	
PE	-	-	-	-	-	-	-	
R	-	-	-	-	-	-	-	
Ad.	-	-	-	-	-	-	-	
CA	1	-	-	-	-	-	1	2.08
Com.	-	-	-	-	-	-	-	
Bl.	-	-	-	-	-	-	-	
Def.	-	-	-	-	1	-	1	2.08
Total	-	-	-	-	-	-		100

Altogether eight instances of material cultural words are found in the original versions of the story. Among the fifteen different techniques of translation, the translators are found to be used nine techniques. All the six versions have deleted the typical terminologies in a great numbers in their renderings. It is found that transference is the most widely used technique (25%). The table shows that all the translators prefer to use cultural equivalence (16.66%) and literal translation (14.58) as the common techniques. Defining, sense translation and componential analysis are the least significantly used techniques.

The first version has used six different techniques whereas the second one has used only the five. The third has used 5 techniques. Similarly, the forth, fifth and sixth versions have used 6, 5 and 4 techniques respectively

### 3. Social Culture

The following table shows the techniques used in translating the words related to the social culture along with their frequencies in each versions (See Appendix-IV-3 for more detailed).

**Table No. 4: The Techniques Used in Translating the Words Related to the Social**

Techniques	Frequencies						Total	Percent
	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>	V <sub>4</sub>	V <sub>5</sub>	V <sub>6</sub>		
Del.	10	21	20	14	21	7	93	25.50
LT	15	9	15	12	14	13	78	21.31
FE	8	7	5	5	8	8	41	11.20
Cul.E	10	9	2	6	7	6	40	10.92
Tr.	2	1	5	8	2	17	35	9.56
Com	4	1-	2	5	1	2	15	4.09
ST	3	2	3	2	2	2	14	3.82
PE	-	3	1	4	1	1	10	2.73
El.	3	2	3	-	1	-	9	2.45
CA	2	-	2	2	1	2	9	2.45
Def.	1	2	-	1	1	2	7	1.91
DE	2	1	2	-	-	-	5	1.36
R	1	1	1	1	1	-	5	1.36
Ad.	-	2	-	1	1	-	4	1.09
Bl.	-	-	-	-	-	1	1	0.2
Total	61	61	61	61	61	61	366	100

Maximum number of words (61) related to social culture are found in the original versions of the story. The translators have used fifteen techniques in translating the story. Among them, it is found that all the techniques have been used though, their ranges vary from one to another.

The second and fifth versions have used thirteen different techniques in their translation whereas the first, third and fourth have used only twelve. The last, sixth version has used only eleven techniques in translating sixty-one words of social culture. Except omission, all the translators seem prefer to use literal translation as the most frequently used technique and blending the least one.

The merit order of the techniques in terms of frequency of occurrence can be listed as below; being based on the table above.

Deletion, literal translation, functional equivalence, cultural equivalence, transliteration, compensation, sense translation, pragmatic equivalence, elaboration, componential analysis, definition, descriptive equivalence, reduction, addition and blending.

#### **4. Organizations, Customs, Activities, Procedures, Concepts etc.**

The following table shows the techniques of translating culturally bound words related to organizations, customs, activities, procedures, concepts and so on along with their frequencies in each translated versions (See Appendix-IV-4 for more detailed).

**Table No. 5: The Techniques of Translating Culturally Bound Words Related to Organizations, Customs, Activities, Procedures, Concepts**

Techniques	Frequencies						Total	Percent
	V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>	V <sub>4</sub>	V <sub>5</sub>	V <sub>6</sub>		
LT	4	3	2	4	5	1	19	28.78

El.	2	2	2	3	2	2	13	19.69
R	-	1	2	2	2	2	9	13.63
FE	2	1	2	1	-	-	6	9.09
ST	1	1	-	-	-	4	6	9.09
Cul.E	1	1	1	-	1	-	4	6.06
Del.	-	-	-	1	-	1	2	3.03
Tr.	-	-	1	-	-	1	2	3.03
PE	1	-	-	-	1	-	2	3.03
Com.	-	1	1	-	-	-	2	3.03
CA	-	1	-	-	-	-	1	1.51
DE	-	-	-	-	-	-	-	-
Ad.	-	-	-	-	-	-	-	-
Bl.	-	-	-	-	-	-	-	-
Def.	-	-	-	-	-	-	-	-
Total	11	11	11	11	11	11	66	100

Among the eleven instances of cultural words related to organizations, customs, activities, procedures, concepts etc. found in the original (Nepali) version of the story, all the translators have used different techniques to translate them. It is shown in the table that the eleven different techniques, among the fifteen have been used. Literal translation is seen the most widely used technique and the componential analysis the least one. Elaboration, functional equivalence, cultural equivalence, sense translation etc. are the commonly used techniques.

Among the fifteen different techniques of translation, V<sub>4</sub> and V<sub>5</sub> have used only the five of them. Similarly, the first and sixth versions have used six techniques whereas the third, seven and the second, eight



techniques respectively. Though, the range of techniques used in their frequencies fluctuated, the translators are in the same place to use the common techniques like-literal translation, cultural equivalence, elaboration, functional equivalence.

Though, there is no observable pattern in the use of techniques in all the six versions, all of them have favoured the literal translation. The frequencies of techniques used in translating can be ordered in terms of merit in accordance with their frequencies of occurrence as - literal translation, elaboration, reduction, functional equivalence, sense translation, cultural equivalence, pragmatic equivalence, transliteration, compensation, deletion and componential analysis.

### **3.7 Versionwise Evaluation of Translation in Terms of Number of Words**

In this subsection, an attempt has been done to evaluate the translation in terms of the number of words in the original and the translated English versions. The following table more vividly clarifies the facts about the topic.

**Table No. 6: Versionwise Evaluation**

Versions	Total no. of words	Increase or decrease of words
V <sub>0</sub>	2045	—
V <sub>1</sub>	2880	41%
V <sub>2</sub>	2378	17%
V <sub>3</sub>	2936	43%
V <sub>4</sub>	2649	29%
V <sub>5</sub>	2373	16%

V <sub>6</sub>	2694	32%
Average	2651	28%

Some addition is natural in translation. The rate of it is high esp. in translating cultural text due to the explanatory detailed. The English language makes use of maximum articles, prepositions and conjunctions in its translation from Nepali language which also helps to increase the number of words.

According to the table, the six translated English versions exceed the original, Nepali version in terms of number of words. It shows that the average number of words in English version is 2651 which is 28 percent of the total. Though, the number of words increase fluctuates in a great deal, the second and fifth versions are too near to the original. The translation of these two versions can be said good if only the number of words in original and translation is taken into account.

The first version increases the number of words by 41 percent which is only 17 percent in the second one. Similarly, it raises up to 43 percent in the third and 29 percent in the fourth. It is only 16 percent in the fifth whereas 32 percent in the sixth. The rate of fluctuation of words in terms of increase in number varies drastically, however, what is common in all the versions are the increase in number of words in translation.

### **3.8 A Comparison of Anecdotal Evaluation and Statistical Description**

The result of anecdotal evaluation and statistical description is analyzed within the following two subsection:-

#### **3.8.1 Analysis of Technique-wise Results**

So far as the analyzed facts are concerned, the statistical description supports to prove the result of anecdotal evaluation in most of the cases. The techniques of translation having highest frequencies are effective enough to render the message contained in the SL in its translation. Similarly, the techniques having low frequencies of occurrence are seen less effective to transform the message. The highest the frequency of occurrence, the more effective the techniques would be. For example, literal translation, transference, cultural equivalence have highest frequencies and are effective to render the SL message in TL. But it is not always true in itself. Deletion, having highest frequencies of occurrence is the least significant technique to transfer the message contained in a text. Techniques like transliteration, having high frequencies of occurrence is not the better one than the techniques like componential analysis and definition having low frequencies. This shows that the most frequent techniques are also the viable techniques but, the statistical description in itself is not always so adequate.

#### **3.8.2 Analysis of Version-wise Results**

In comparing the results of anecdotal evaluation and statistical description, some TL versions are superior from rest of others. If we

compare the result of 3.7 with the result of 3.4.2, a partial agreement is found to be noticed. The  $V_2$  is statistically good which is supported by the result of anecdotal evaluation as well. But, the  $V_3$ , which has increased 43 percent of the ST in its rendering is better than the  $V_5$  and  $V_6$  which are only 16 and 32 percent more than the original respectively. The  $V_4$  which is statistically 29 percent more than the  $V_1$  which is 41 percent more and is less better than the  $V_4$ . The statistical description also supports the anecdotal evaluation in this sense as well. The  $V_6$  having 2694 words count is not better than the  $V_5$  which is only 2373 in words counting. The statistical evidences support the anecdotal evaluation in this regard as well. But, the  $V_5$  (2373) is not good as good as  $V_3$  (2936),  $V_1$  (2880) and  $V_4$  (2649) having more numbers of word count. The statistics do not support the anecdotal evaluation here.

As a whole, there seems partial agreement between the result of anecdotal evaluation and statistical description. However, in most of the cases the statistic is found in support of the explanation.

If we compare the translation being based on these facts, we can grade them in the rank. The  $V_2$  occupies the first position as it contains 17 percent increment having preserved the table of originality due to the application of suitable techniques in rendering. The  $V_4$  (29% increment) is ranked second as it has tried hard to preserve the cultural flavour of originally in its rendering. Further, the use of literal translation has made the text more faithful. The  $V_1$  though 41 percent increment can be ranked third as it is faithful and culturally respectful to the ST. Similarly, the  $V_3$  which has maximum (43%) increment is ranked only the fourth as deletion is used as the frequent technique to translate the cultural words.

Poor compensation and unmatch cultural equivalence also help to defame its quality. Although having just 16 percent increment, the V<sub>5</sub> occupies the fifth position as it is brief and inexplicit. it mostly ignores the cultural color. Having only 32% increment in rendering the V<sub>6</sub> is poor and occupies only the last grade among the six. Maximum (27.3%) use of transliteration and deletion (9.5%) as well as some misinterpretation have degraded the fame of the text in comparison to the others.

## **CHAPTER-FOUR**

### **FINDINGS AND RECOMMENDATIONS**

#### **4.1 Findings**

The findings of the study are listed under the following three sub-headings:

##### **4.1.1 Major Findings of the Study**

1. Fifteen different techniques of translation have been employed by the translators in translating cultural words in all the six English versions of the story.
2. The techniques used in translation, on the basis of priority order are; deletion, literal translation, cultural equivalence translation, functional equivalence, transliteration, sense translation, elaboration, compensation, reduction, pragmatic equivalence, componential analysis, definition, descriptive equivalence, addition and blending.
3. The frequency of the fifteen techniques used in translating are as below:  
Deletion —22.02%  
Literal translation—21.62%  
Cultural equivalence—11.30%  
Functional equivalence—10.91%  
Transliteration—9.72%  
Sense translation—4.96%

Elaboration—4.56%  
Compensation—3.37%  
Reduction—2.77%  
Pragmatic equivalence—2.77%  
Componential analysis—2.38%  
Definition—1.58%  
Descriptive equivalence—0.90%  
Addition—0.70%  
Blending—0.11%

4. The techniques having the highest frequencies of occurrence are found more effective in rendering the message of the source text in the target language, in general. But, this is not found applicable in all the cases and contexts.
5. The selection of technique is influenced by the cultural color of words and the position of the items in the texts.

#### **4.1.2 Technique-wise Findings of the Study**

J Deletion is found the most frequent technique, however it is less effective in transmitting the message. Omission conveys nothing to its readers, instead it becomes helpful to destroy the cohesion and coherence of the text. There may be two reasons behind its maximum use:

- (i) Lack of the co-cultural knowledge of the translator as well as lack of the intention to render the original color in translation. It is also due to carelessness of the translator and avoidance to face the difficulties.

(ii) Lack of the equivalent terminologies in target language.

- J Except deletion, literal translation is found the most frequent, faithful and adequate technique of translating cultural text. But it alone is effective only if the word is culturally less colored. Literal translation in combination with footnotes is the viable technique in translating culture which is not found to be used.
- J However being faithful to TL culture and intelligible to TL readers, cultural equivalence is only good where pragmatic meaning is focused. It fails to convey a message in case of focusing in referential meaning in the text.
- J Functional equivalence becomes comprehensible when cultural meaning is adolescent in the source text. But, it is hardly faithful to SL and reduces cultural message in its renderings.
- J Although being the most faithful technique, transliteration fails to convey the message to its targeted readers. It alone hinders comprehension. But, it becomes rather effective when it is combined with explanatory foot note.
- J Sense translation can convey the message if the word is not deeply rooted culturally. This is not faithful technique and sometimes may mislead the meaning.
- J Elaboration, maintaining form, conveys the implicit meaning of source culture, however, sometimes, leads to mistranslation and over translation.



- ) Compensation functions well only if all the other techniques fail to bridge the cultural gap. It only establishes equivalence as a whole.
- ) Reduction is effective only if the marginal elements are to be deleted by protecting the central theme of the text (word). It is not always good.
- ) Pragmatic equivalence relates the text to the context. Though it is comprehensible, there lies the danger of getting meaning deviation.
- ) If sense is more important than the word componential analysis becomes effective mostly to convey connotative meaning. But it creates over translation and fails to convey complete cultural information.
- ) Definition helps to transfer cultural message effectively but results over translation.
- ) Descriptive equivalence provides the taste of original culture intelligibly in its translation. But, longer explanations are not so good.
- ) Addition helps to understand the word to its target readers easily.
- ) Blending, as a neutral technique, does no bias to both the texts. There lies the danger of conveying only the half information.
- ) Literal translation, cultural equivalence translation, functional equivalence translation, transliteration, elaboration, componential analysis and descriptive equivalence translation are found the common and most frequent techniques of translating culture.

### **4.1.3 Findings of the Study In terms of Translated Versions**

- J All the six English versions exceed the original version in terms of the number of words-count. It is found that the number of words fluctuate greatly in multiple translation of text.
- J Only the partial agreement is found among the six English versions in terms of choice of techniques. The same technique has led the different TL rendering, in the same context, the same TL sense has been derived from different techniques as well.
- J All the versions are not free from some cultural gaps, however, the degree of loss varies version to version.
- J No translations are good and bad in themselves. Despite all other things, a translation should convey the message of original as accurately and comprehensibly as possible.
- J Multiple translation is one of a techniques of evaluating translation. In spite of a vast variation, the multiple versions convey the message of source text in its rendering as a whole.

## 4.2 Recommendations

The researcher recommends the following implications of the study which are applicable to all the concerned with translation studies.

- ) Depending upon the context and the nature of the text, a wide range of techniques can be used in translating cultural text.
- ) No techniques alone can render the appropriate TL version. So that, it is suggested to use translation techniques in combination to each other rather than in isolation.
- ) The translator should be very much aware of selecting and employing the appropriate translation techniques before translating the text.
- ) The translator should always keep in mind the strengths and weaknesses of each technique before starting the translation of any text.
- ) As far as possible, it is advisable to use literal translation technique in translating a cultural text. But, the translator should be aware of the fact that it sometimes can distort meaning or create unnatural rendering.
- ) Transliteration and omission should not be used in translation if the problems can be solved by the application of other techniques.
- ) Some addition, deletion and substitution in translation is natural and thus, is common. But, their unnecessary application can render the text something different than that of the original.

- ) Literal translation and cultural equivalence translation are found the common and appropriate techniques in translating social and material culture and it is suggested to preferably use over other techniques.
- ) Cultural gap exists in translation. But the degree of cultural loss can be minimized if the translator becomes able to select and apply effective and appropriate translation techniques.
- ) Multiple translation is one of the suitable and appropriate techniques of translation evaluation.
- ) It is not always true that the techniques having highest frequency of occurrence are more effective than the techniques having lowest frequency. Thus, the quality of translation should be judged in terms of how much it is effective in transferring the message of source text in target language rather than the frequency of occurrences.
- ) It is better to support the anecdotal evaluation by the statistical description to strongly prove the findings of the study as far as possible.

## APPENDIX - I

### कर्तव्य

गुरुप्रसाद मैनाली

लगालग नौ दिन ज्वरो आएर मुखिया गंगाधरले संसार छोडे । उनी एउटा महान् पुरुष थिए । आफ्नू विपुल सम्पत्तिलाई उनी सधैं 'जनताको थाती' भन्थे र आफुलाई त्यस सम्पत्तिको केवल एउटा सञ्चालक मात्र सम्झन्थे । गरीबहरूको चूल्होमा आगो नबलेको र सुत्केरी भोको रहेको समाचार सुन्ने वित्तिकै बोलाएर चाहिँदो अन्न-पैसा दिई पठाउँथे । कसैले तिर्ने भाका सोध्यो भने 'सके तिर्नु, नसके तिमीहरूकै हो' भन्ने जवाफ दिन्थे । उनको जीवनकालमा कसेको बिहा-वर्तुन, क्रिया-श्राद्ध, दशैं-तिहार अड्केन । गाउँका दीन-हीन गरीबहरू बिरामी परेको सुन्नासाथ ओखती-मूलो लिएर उसको भत्केका भुपडीमा पुग्थे । गाउँका गरीबहरूलाई 'मुखिया बाको जीउ छउञ्जेल हामीले अन्यायमा मर्नु पर्दैन' भन्ने दृढ विश्वास थियो । उनी आँगनमा आएर नउभिदिएसम्म मानिसहरू आफ्नू काज-कल्याण अपूर्ण सम्झन्थे । कसैले अन्याय गर्‍यो भने वरिपरि दश गाउँका दुनियाँ उनैका ढोकामा फिराद गर्न आइपुग्थे । उनको शासनकालमा कसैलाई कसैले सताउन पाएन ।

गाउँका तालुकदार भए पनि उनी 'मुखियाबा' का नाउँले प्रसिद्ध थिए । उनी गाउँतिर भरे भने गाउँका सारा केटाकेटीहरू 'मुखियाबा, मुखियाबा' भन्दै कोहोलो हात्दै आउँथे र कोही औला, कोही लबेदाको फेर, कोही उनको लट्ठी समाउँथे । केटाकेटीहरूले त्यसो गर्दा बूढा मुसुमुसु हाँसेर कसैको गाला थप्पाउँथे, कसैको चिउँडो उचालेर हाँस्ये । यस प्रकारले गाउँका युवा-वृद्धा, बाल-बनिता सबैका निमित्त उनी अपार प्रिय थिए । उनलाई ग्रामपिता भन्नु कति पनि अत्युक्ति थिएन ।

उनको देहावसानले गर्दा वरिपरि दश गाउँको अपार क्षति भो । भोका-नाइगा, दुःखी-दरिद्रीका बाबु मरे । बूढा-बूढी, लुला-लङ्गडा, काना-खोरण्डाका टेक्ने लट्ठी भाँचियो । न्यायको बती निभ्यो । अनाथ-अशक्तहरूको आशास्तम्भ ढल्यो । गाउँका 'धन्वन्तरी' अस्ताए ।

बिरामी कुन बसेका दश गाउँका दुनियाँ डाँको छोडेर रुन लागे । एउटा ठूलो आर्तनाद दिग्दिगन्तमा ब्याप्त भो । केही बेरपछि शव उठाएर खोलातिर लगे । मलामीको लर्को गाउँदेखि तल खोलासम्म पुग्यो । मानिसहरूले भने- "कसैको मरण होस् त यस प्रकारको होस् !"

गंगाधरका दुई छोरा थिए- जेठा मुरलीधर र कान्छा श्रीधर । मुरलीधर पण्डित थिए । सबैरै न्वाउँथे, आधा दिनसम्म पूजापाठ गर्थे । उनी आफ्नू धर्म र संस्कृतिका उपर असीम श्रद्धा राख्थे । आफ्ना पिताका भैं उनी पनि अरूलाई सताउनु महापाप सम्झन्थे । मानिसहरू उनलाई जिल्लाका टाढा-टाढा ठाउँमा बोलाएर सप्ताह पुराण सुन्थे । उनी वास्तवमा एउटा सच्चा ब्राह्मण थिए । धोतीमाथि लामू लवेदा, लेवदामाथि सेतो पटुका, शिरमा मखमलको रातो टोपी, काँधमा च्यादर, ललाटमा चन्दन, उनी सधैं यही परिधानमा हिँड्थे । जिल्लामा 'मुरली पण्डित' का नामले विख्यात थिए । आइमाईहरूको गृहकलहले गर्दा उनी बाबुसँग अघि नै छुट्टिएर बेग्लै बसेका थिए । उनका दुईजना छोरी मात्र थिए; छोरा थिएनन् ।

यता भाई श्रीधर चाहिँ राजनैतिक पार्टीका सदस्य र ग्रामपञ्चायतका प्रधानपञ्च थिए । दशौं श्रेणीसम्म अंग्रेजी पढेका थिए । धोके सुरुवाल र कुर्ता लाउँथे । जुँगा, दारी खौरेर लामू बुलबुल पालेका थिए । कहिलेकाहीँ बुलबुलको अग्रभाग निधारतिर भन्थ्यो भने टाउको भड्कारेर पछाडितिर सार्थे । आधा अंग्रेजी, चौथाई संस्कृत, चौथाई नेपाली मिसाएर कुरा गर्थे । त्यसो हुनाले उनले गरेका कुरा अशिक्षित ग्रामीण जनताहरू चौथाई मात्र बुझ्दथे । पूजापाठ गर्नु, टीकाचन्दन लगाउनु दासत्वको चिन्ह हो भन्थे । वीरगञ्जको अधिवेशनमा जाँदा गोखरपुरमा 'केलनरको होटेलभित्र पसेर केके केके खाए' भनी उनका साथीहरू भन्थे । उनी आफूलाई जिल्लाभरिको प्रमुख प्रगतिवादी सम्झन्थे । हातमा चन्दा बूक लिएर चन्दा माग्दै हिँड्थे । त्रासले भनू कि आशाले भनू जिल्लाका साना-ठूला सबै मानिसहरूमा उनको निकै धाक थियो । जिल्ला-गाउँका मानिसहरू उनबाट अर्थोकमा भन्दा धनीहरूको अधियाँ वाली कब्जा गर्ने,

साहू बित्तावालहरूको लर-लहना, भारा-खेताला हड्कने काममा विशेष सहायता पाउँथे । जिल्लामा उनी 'शर्माजी' का नाउँले प्रख्यात थिए ।

छोराहरू भिन्न हुँदा 'पिपले' भन्ने सयमुरी खेत बूढाले आफ्नो जीउनी राखेका थिए। पुरानु पानी लाग्ने, खोलो-पैतेको डर नभएको, माना-मुरी फल्ने, डोल परेको साह्रै असल खेत थियो ।

क्रिया सिद्धिएका केही दिनपछि बाबुको जिउनी खेतको विषयमा मुरलीधर र श्रीधरका बीच विवाद उठ्यो । 'बाबुसँग बसेकाले ऐन-सवालले एकलौटी हुने' भन्ने श्रीधरको र मर्ने बेलामा 'मेरा दुवै छोरा बराबर हुन्, आधा-आधा बाँडेर खानू' भनी बाबुले भनेर जानुभएकोले आधामा मेरो पनि हक लाग्ने भन्ने मुरलीधरको भनाइ थियो ।

पैतालीस दिनको काम सिद्धिएका भोलिपल्ट जिउनी खेतको निर्णयका निमित्त मुरलीधरले गाउँका मानिसहरूलाई बोलाए । जुन आँगनमा दश गाउँका दुनियाँको होची-अर्घेली, न्याय-अन्यायको निरुपाण हुन्थ्यो, आज त्यही आँगनमा उनै न्यायाधीशका दुई सन्तानको निसाफ गर्न गाउँका मानिसहरू भेला भए। मानिसहरूको दुई मत भो । उमेर पुगेका बूढा-पाकाले मुरलीधरको पक्ष लिए, श्रीधरका प्रभावमा परेका नयाँ ठिटाहरूले चाहिँ श्रीधरको । सम्पत्तिका धनी बाबुले नै 'दुवै छोराले आधा-आधा खानू' भनेर गएपछि त्यस महान् आत्माको अन्तिम आज्ञा श्रीधरले मान्नेपछि भन्ने निर्णय बूढा-पाकाले गरे, 'आधा-आधा खानू भन्ने लिखत पण्डित बाजेले देखाउन नसकेपछि, बाबु जुन छोरासँग बसेका हुन्, ऐन कानूनले जिउनी उसै छोराको एकलौटी हुन्छ' भन्ने फैसला ठिटाहरूले गरे । बूढापाकाले धर्मको न्याय गरे, ठिटाहरूले ऐनको । भोज सम्भेर गाउँका सारा कुकुरहरू पनि त्यहीँ जम्मा भएका थिए । परस्पर ठूलो विवाद भो । हुल्लडबाज नयाँ ठिटाहरूका अगाडि बूढा-पाकाहरूको केही जोर चलेन । आखिर न्यायको केही टुङ्गो नलागी सभा विसर्जित भो । भेला भएका ठिटाहरू बूढा-पाकाहरूलाई छेड् हानेर घरतिर गए । बूढा-पाकाहरू पनि लाखा पाखा लागे ।

ग्रामसभा विसर्जित भएको अलि दिनपछि बाबुका अन्तिम आज्ञाको आधार लिएर मुरलीधरले अदालतमा नालिस दिए । धूमधामसँग मुद्दा चल्यो, गाउँका बूढा-पाका, तरुण-तन्नेरी साराले वकपत्र गर्नुपर्थ्यो । साक्षी बस्दा पनि गाउँ दुई भागमा विभक्त भयो । 'मर्ने बेलामा दुवै छोराले आधा-आधा बाँडेर खानू भनी बूढाले भनेको हामीले प्रत्यक्ष देखे-सुनेका हौं, भनी बूढा-पाकाले वकपत्र गरे, ठिटाहरूले चाहिँ 'होइन' भने । होइन भन्नेकै संख्या वर्ता भो ।

जनक्रान्तिदेखि यता श्रीधरले अड्डाखानामा पनि आफ्नो रोव-रवाफ प्रशस्त जमाइराखेका थिए । भनेजस्तो भएन भने बजारमा ढुवाङ् फुकेर पर्चा बाँड्दै हिँड्थे । त्यसो हुनाले अदालतका डिट्टा-विचारीहरू श्रीधरसँग अलि भस्कन्थे । उसमाथि अदालतमा मामिलाको निरुपाण हुँदा वकितमलाई भन्दा लिखितमलाई वर्ता महत्व दिने रीति छ । हरेक विवादमा ऐन कानूनकै आधार लिइन्छ । कानून श्रीधरका पक्षमा थियो । अन्त्यमा डिट्टा-विचारीले कानूनको आज्ञा पालन गरे । जिउनी श्रीधरले पाए, मुरलीधरको हार भो ।

यता केही महीनादेखि श्रीधर विरामी छन् । उनलाई तपनी ज्वरो आइरहन्छ, खोकी लाग्छ, छाती दुख्छ भन्छन् । वेथा आहार-विहारको दोषबाट भएको भन्थे । शरीर सुकेर हाडछाला मात्र बाँकी थियो ।

यस्तै बेलामा कुटुम्बले छोरा शशीधरलाई छोरी दिन आए । कुटुम्ब धनी-मानी थिए । जिल्लामा उनको ठूलो ख्याति थियो । मधेशतिर तीन-चार मौजा जिमिदारी छ भन्थे । सन्तानमा केवल यिनै एउटी छोरीमात्र हुन् भन्ने सुनिन्थ्यो । शशिधर भरखर पन्द्र लागेको थियो, आदशु विद्यालयको दशौँ कक्षामा पढ्थ्यो । ठिटो राम्रो र बहूतै मेघावी थियो । छोराको यति सानै उमेरमा विहा गर्न त श्रीधरको मन थिएन । तर, एउटी छोरी मात्र भएका धनी कुटुम्बले घरै आएर छोरी दिँदा उनी बडो असमञ्जसमा परे । उता आइमाईहरूले पनि विहा गर्नेपछि भनेर करकर गर्न थाले । उनले आइमाईको हठलाई नाइँनास्ति गर्न सकेनन् । कामकुरो छिनियो; खूब मन फुकाएर विहाका मालसर्जाम तयार गर्न थाले ।

वैशाखको महीना थियो । मुरलीधर न्वाएर पूजा-कोठामा पसेका मात्रै थिए, श्रीधरका घरमा बाजा बज्ज लागेको सुनेर भयालबाट हेर्न लागे । आँगनमा चौका-चँदुवा गरेको, चारैतिर तोरण टाँगिएको, मण्डप ध्वजापताकाले सिंगारिराखेको, निम्तामा आएका नसनाताहरू राम्रा-राम्रो लुगा लगाएर बाहिर-भित्र गरिरहेका, अरू इष्ट-मित्रहरू चाहिँ दलान, फलैचा, बैठकमा डम्मा-डम्मी भएर बसेका, मण्डपमा यज्ञ-

सामग्रीहरू फिजिराखेका, पुरोहित बेदी अगाडि बसेर यज्ञ-विधि गर्न लागेका, बडो अपूर्व शोभा देखिन्थ्यो । एक छिन पछि सकी-नसकी मण्डपमा आएर श्रीधरले पूर्वाङ्गको कर्म गर्न लागे ।

तर घर-गृहस्थीको यति ठूलो चाड-उत्सवमा दुई कान्तामाथि घर भएका आफ्ना सहोदर दाज्यू-भाउज्यूलाई श्रीधरले बोलाएनन् । अरूलाई नभए पनि दाज्यूका दुईजना छोरीलाई त अवश्य डाक्नुपर्थ्यो । तिनीहरूलाई पनि डाकेनन् ।

मुरलीधरको मन एक तमासको भो । घोरिएर आकाशपट्टि हेर्न लागे । अतीतका अनेक स्मृतिहरू उनका सामुन्ने साकार भएर आए । एकपटक स्वर्गीय पिताको तेजस्वी अनुहारको पनि सम्झना भो । केही बेरपछि बर्र आँसु भारेर आफ्नू नित्य कर्म गर्न थाले ।

अपरान्तरि दुलाहा अन्माउन थाले । मुरलीधर आफ्नू पूजा-कोठाको भ्यालमा उभिएर हेरिरहेका थिए । एक छिनपछि बाजावालहरू मङ्गलधुन बजाउँदै अधि अधि हिँडे । त्यसपछि दुलाहाको ताम्दान चल्थो । शशिधर बिहाका राम्रा-राम्रा पोशाक लिएर ताम्दानमाथि बसेको थियो । शिरमा जरीवाल गुलाफी पगरी, काँधमा रातो दोसल्ला, गलामा फूलको माला, निधारमा पहेंलो ठाडो तिलक, कानमा उज्ज्वल टप लगाएको गन्धर्वजस्तो देखिन्थ्यो । शशिधरलाई दुलाहाको रूपमा ताम्दानमा बसेको देखेर हर्षले मुरलीधरको गहभरी आँसु भो; मनमनमा भने- “कुलको जेठो सन्तान, मेरो पिण्ड-पानीको दाता !”

मुरलीधरले सबै वरियातीलाई एकएक गरेर हेरे । बूढो-पाको एउटा थिएन, सबै अल्लारे मात्रै सबैका हात-हातमा चुरोट थियो; बेफुङ्गसँग धुँवा उडाइरहेका थिए । श्रीधरचाहिँ फलैचामा ओछ्यान लिएर पल्टिरहेको थियो ।

मुरलीधरले मनमनमा भने “खोलामा बाको कत्रो नाउँ छ । आज पनि घर-घरमा बाकै यश र कीर्तिको चर्चा हुन्छ । उसमाथि त्यस्ता घरानियाँ कुटुम्बका दैलामा वरियाँत जानु छ । यी ठिटाहरू चुरोट फुक्न र पाङ्गनपुच्छरको उटपटाङ् गफ चुट्न बाहेक अर्थक जान्दैनन् । बाबुचाहिँ ओछ्यानमा लम्पसार परिरहेछ । यिनले बाबु-बाजेको नाउँ, इज्जत पखाल्न आँटे । अब आँखा चिम्लेर बस्नु भएन” भनेर मुरलीधर आफ्ना कोठामा पसे । अनि लुगा-सुगा लिएर उनले जहानसँग भने- “कमला ! मेरो दोसल्ला भिकिदेऊ ।” पतिलाई लुगा-सुगा लिएर हिँड्न तम्तयार भएको देखेर कमलाले सोधिन्- “यस्तो टण्टलापुर घाममा कता हिँड्न लाग्नु भाको, नि ?”

“जन्त”

“जन्त ? नबोलाईकन त कुकुर पनि नजाओस् !”

“ठीक भन्यौ ! कुकुर अज्ञानी पशु हुनाले बोलाएपछि मात्र जान्छ; मानिस चाहिँ ज्ञानवान् हुनाले बखत-मौका विचार गरेर आफैँ पनि जानुपर्छ ।”

“अँ, नबोलाईकन पनि जानुपर्छ ! दाज्यूलाई बाबुले मर्ने बेलामा दिएको खेत पनि खोसेर खाने त्यस्ता असत्तीको .....

“भो, म त मारे पनि जान दिन्न । उनलाई दाज्यू-भाउज्यू नचाहिएपछि हामीले मात्रै किन अँगालो हाल्दै हिँड्ने ?” सबैभन्दा जेठो सन्तानको बिहे, उसमाथि त्यत्रा घरानियाँ कुटुम्बको आँगनमा वरियाँत लैजानु छ । बाबुचाहिँ फलैचामा ओछ्यान लिएर लडिरहेछ । जन्तीमा बूढो-पाको एउटै छैन । खालि ओठ निचोर्दा दुध भर्ने अल्लारे ठिटा मात्र छन् । घर-गृहस्थीको यति ठूलो काममा घरको एक भाइ पनि नगए जोरीपारीले के भन्लान् ? स्वर्गमा बसेका पितृहरूले के भनिठान्लान् ? तिमी अर्काकी घरबाट आएकी छोरी हो कमला ! कुलको मान मर्यादा भनेको कत्रो हो त्यो तिमीलाई थाहा छैन । जन्ती बेसीमा पुगिसके, चाँडो दोसल्ला भिकिदेऊ ।

कमलाले भर्कदै बाकसबाट दोसल्ला भिकेर दिइन् । दोसल्ला काँधमा हालेर लट्टी देकदै मुरलीधर जन्त हिँडे । उनलाई यस्तो टण्टलापुर घाममा एकलै ओत्तलो लागेको देखेर गाउँका मानिसहरू अचम्म मानेर मुखा-मुख गर्न लागे ।

वरियात खोलापारि पुगिसकेको थियो । मुरलीधर पनि पछि-पछि गए । भ्रमक साँभ परेपछि दुलहीका घरमा पुगेर सुटुक्क फलैचामा बसे । मुरलीधर पुग्दा दुलहीका बाबु वरणी गर्न लागेका रहेछन् । मानिसको घुइँचोमा उनलाई कसैले चिनेनन् ।

वरणी सिद्धिएको केही बेरपछि यज्ञ-मण्डपको कार्य आरम्भ भो । पुरोहित वेदीमा रेखी हाल्न थाले । भित्रबाट यज्ञ सामग्रीहरू आउन लागे । यज्ञ सम्पन्न भएपछि दुलाहा-दुलहीलाई बस्न पुग्ने गरी आसन

ओछ्याएर दुलाहालाई राखे । एक छिनपछि छोरी बाकेर घरभित्रबाट दुलहीका बाबु निस्के र छोरीलाई दुलाहाका बायाँतर्फ बसाए । दुलही बसेपछि लाज मानेजस्तो गरेर शशिधर अलि पर सच्यो । शशिधरले लाज मानेको देखेर मुरलीधर फलैचामा मुसुमुसु हाँस्न लागे ।

दुलहा-दुलही यज्ञमा बसेपछि दुलहीका बाबुले यताउती हेरेर भने- “खै, सम्धी पाल्नु भएको छैन ? अब मण्डपमा आएर बसिदिनुभए हुन्थ्यो ।”

दुलहीका पिताले बोलाएको सुनेर फलैचाबाट मुरलीधरले भने- “ज्यू, म यहीं छु, आउन लागें ।”

मुरलीधर उठेर मण्डपमा गए । चिनेका मानिसहरूले ढोगिदिए । जेठा बाबुलाई अचानक आफूनेर उभिएको देखेर शशिधरले पनि ढोगिदियो । मुरलीधरले छोरालाई “नानी, चिरञ्जीवी भए” भनेर आशिष दिए र उसका पछाडिपट्टि बसी उसलाई आफ्नो काखनेर ताने ।

बाबुको स्थानमा मुरलीधर बस्न गएको देखेर वरियाँतमा आएका ठिटाहरू परस्पर कानेखुशी गर्न लागे ।

मुरलीधर जिल्लाभरिका विख्यात पण्डित थिए । उनलाई कन्यापक्षका धेरै मानिसहरू चिन्दथे । श्रीधर र मुरलीधरले जीउनीको विषयमा वर्ष दिनसम्म मुद्दा लडेको पनि धेरैजनालाई थाहा थियो । कन्या पक्षका बूढा-पाकाहरूले भने- “त्यस्ता महापुरुषका सन्तानले आफ्नू कर्तव्य किन छोड्दथे । तब पो मानिसहरू कुल-घरान भन्दछन् ।”

विवाह-विधि आरम्भ भो । पुरोहितले ऋचा-मंत्रहरू उच्चारण गर्दा अशुद्ध भएका ठाउँमा मुरलीधर सच्याइदिन्थे । शशीधरचाहिँ जेठा बाबुका छातीमा अडेस लागेर आनन्दसँग बसेको थियो । मुरलीधर बखत-बखतमा गर्नुपर्ने कर्महरू छोरालाई सिकाइदिन्थे । एवम् प्रकारले विवाह-विधि समाप्त भो ।

भोलिपल्ट दिउँसो दुलही अन्माइदिए । मुरलीधरले निहुरेर बुहारीको मुख हेरे; बुहारी महालक्ष्मी जस्ती रहिछन् । छोरा बुहारीको रूप देखेर, मुरलीधर गद्गद् भए । अनि दुलही दुलाहाको डोली अगाडि लाएर मुरलीधर घरतिर फर्के ।

साँझ पर्ने बेलामा वरियाँत गाउँनेर पुग्यो । पंथेरामाथिको चौतारामा रमिता हेर्ने मानिसको घुँडुचो थियो । वरियाँत दोबाटोनेर पुगेपछि “लौ, घर लगेर भित्र्याऊ”, भनेर मुरलीधर आफ्ना घरतिर गए ।

दुलही भित्र्याएपछि दाज्यू विहेमा गएको, सबै कर्म-विधिहरू आफ्नू कुल-परम्पराअनुसार राम्रो प्रकारसँग सम्पन्न भएको खबर श्रीधरले सुनेर गहभरि आँसु पारेर ठिटाहरूसँगै सोधे- “दाज्यूलाई खान-पिन त राम्ररी गरायौ के ?”

“आज एकादशी भनेर पण्डित बाजेले केही खानुभएन, भोकै आउनुभयो ।”

विहे सिद्धिएको एक महिना पछिको कुरो हो । एकदिन बिहान मुरलीधर आफ्नू नित्यकर्म सिध्याएर फलैचामा बसेर भागवत हेर्न लागेका थिए, त्यस्तैमा शशिधरले विस्तार-विस्तार आएर मुरलीधरलाई ढोगिदियो र दलानको थाममा टाँसिएर भन्यो- “ठूलाबा ! जीउनीको पिपले खेतमा हजूरलाई जताबाट मनपछ्छ नापेर आधा खेत कमाउनुहोस् अरे, बाले भनेर पठाउनुभाको ?”

शशिधरका कुरा सुनेर मुरलीधरले उसका मुखतिर हेरेर मुसुमुसु हाँस्दै भने- “जिउनीको आधा खेत मैले कमाए तिमीहरू के खान्छौ नि बा ?”

शशीधर केही उत्तर नदिएर छिटोछिटो आफ्ना घरतिर गयो । कमला चाहिँ दैलाको आडमा उभिएर बाबु-छोराको कुरा सुनिरहेकी थिइन् ।

शशिधरले खेत कमाउने कुरो सुनाएर गएको चौध-पन्ध्र दिनपछि एकदिन मुरलीधर फलैचामा बसेर नस सुँध्दै विद्यार्थीहरूलाई रघुवंशको पाठ घोकाउँदै गर्न लागेका थिए । त्यस्तैमा श्रीधरकी सानी छोरी रमाले रुञ्चे मुख लाएर भनी- “ठूलाबा ! बालाई व्यथाले चापयो, हजूरलाई बोलाउन पठाउनुभाको ।”

छोरीको कुरा सुन्ने बित्तिकै पढाउन छाडेर रमाको हात समाउँदै मुरलीधर भाइका घरतिर गए । श्रीधर खाटमा कोल्टे परेर सुतिरहेका रहेछन् । दाज्यूलाई देखेर बडो कष्टसँग उठेर गहभरि आँसु पारेर



ढोगिदिए । भाइका आँखामा आँसु छचल्करहेको देखेर मुरलीधरको पनि गहभरि आँसु भो । चार वर्षपछिको यो दुई दाज्यू-भाइको पुनर्मिलन सारै दुःखलाग्दो देखियो ।

मुरलीधरको गहभरि आँसु भएको देखेर उनको गोडा समाउँदै श्रीधरले रुच्चे स्वरले भने- “दाज्यू ! अस्तिदेखि दम बढ्न थाल्यो । मलाई अब धेरै दिन बाचुँलाजस्तो लाग्दैन । मैले जीवनमा हजूरका प्रति धेरै अत्याचार गरेको छु । यस अज्ञानीको सबै अपराध क्षमा गरेर यी नाबालख छोरा-छोरीको शरण लिइदिनुहोला !”

भाइका कुरा सुनेर मुरलीधरले बर्र आँसु झारे । मुरलीधर रोएको देखेर श्रीधरका जहान, छोरा-छोरी पनि रुन लागे । एक छिनपछि मुरलीधरले भाइका निधार, छाती, हात, गोडा सबै अङ्ग छामे । उनको शारीरिक गति देखेर मुरलीधरको हृदयमा दुःखको कोलाहल मच्चियो । केहीबेरपछि छातीमा भक्कानु पारेर आँसु झार्दै भने- “बिसेक हुन्छ वा ! हरेस नखाऊ ! बाले आफ्नू जीवनमा अनन्य पुण्य गर्नुभएको छ । उहाँको त्यस महान् तपस्याका प्रभावले हाम्रो अनिष्ट कदापि हुनेछैन । बरु, अब यहाँको वैद्यको भर गरेर बस्न भएन । तिमिलाई देशतिर औषधी गराउन लैजान्छु ।”

यति भनेर भाइका पथ-परेजको व्यवस्था मिलाएर केही बेरपछि मुरलीधर आफ्नू घरतिर गए । यो घटना भएको छ-सात दिनपछि भाइलाई लिएर औषधी गराउन मुरलीधर देशतिर हिँडे भन्ने सुनियो ।

## Appendix -II

### Duty

Punya Prasad Mainali  
Mangalbare Multiple Campus, Ilam

Gangadhar, the headman of the village died of regular fever for nine days. He was an eminent person. He used to take his copious wealth as the people's stake and realized himself as the coordinator of that wealth. He used to donate his property after receiving the notice of starvation and delivery cases. It was not obligatory task to pay his money back if it was impossible and often he used to say that his property was also of the other people. During his lifespan no weddings, funeral rites, and festivals of people were cancelled. When the poor people got illness, he suddenly used to manage the treatment facility himself in the Poor's huts. Poor people were confident in getting legal supports against the tyranny during Gangadharian period. The festivals of people were tasteless without the attendance of him. All the suffered used to meet him for charging accusation for legal treatment. Other suffered no peoples during his period.

Although being jurisdictional person of village, he was famous by his nickname, "Mukhiya Ba". While visiting the village, his stick, fingers and the edge of the gown were caught by the children with the shouting of Mukhiya Ba. He used to smile by showing his love as caressing and hugging them. In this way, he was very popular among youths, children and elderly people. It was not hyperbole to ascribe him as the father of village.

The village endured an incompensatory loss at the death of Gangadhar. The guardian of poor and deprived people, Gangadhar, died. The support for older and disabled people declined. The legal enlighten declined. The expectation of disabled people became unreasonable. The affluent died forever.

All the watchers for sick 'Mukhiyaba' started to weep badly and the sorrowful environment got higher reverberation. After sometime the dead body was taken to the river and a longer line of mourners of funeral covered from the village to the river. people wished that the death should be as that of him.

The two sons of Gngadhar were Muralidhar, the elder and younger being Shreedhar. Muralidhar was a scholar. He uses to take a bath early in the morning and uses to pray for a long time. He uses to respect his religion, he uses to realize suffering as a severe sin. People used to invite for the puran in Hindu religion. In reality, he seemed to be as a real Brahmin. A long gown over Dhoti, tying white Patuka ,belt of clothes, red velvet cap on head, muffler on

shoulder, the paste of sandal wood on forehead was his casual appearance. He was famous by the name of "Scholar Murali" in the district. Because of the women's quarreling, his settlement had been separated from his father. He had no sons except two daughters.

The younger brother, Shredhar, was a member of a political party and chief of the village development committee. He had achieved the knowledge of English language and ten class of formal education . He uses to wear pyjamas and t-shirt. He had removed the moustache and beard but had grown long hair. Sometimes, he uses to shake his head while covering the forehead by his long hair. His speech was the mixture of half English, one fourth Nepali and one fourth of sanskrit, so that only the one fourth part of his speech is understood by the remote villagers. To take Tika (the mark make on forehead paste of sandal wood) and praying is the sign of domination according to him. His friends accused him that he had taken toxicatable things in the total of kelamar at Gorakhpur while attending the conference at Birjunj. He uses to realize himself as the most progressives person of the district. He used to collect subsidy by keeping the receipt books. Because of whether expectation or fear his dominance was over all types of people. He helped the people in the distinct specially in grasping the half share of crops, preventing in paying back the loans and deterring the farm laboures of the riches. He was famous by the name of 'Sharmajee' in the district.

Gngadhar had taken the farm named 'Pipale' for his life estate while separating his sons settlement. The land was facilitated by good irrigation, it was fertile and was no probability of landslide as it was well shaped.

After the completion of the funeral rites, Muralidhar and Shreedhar started the strife about the land of their father's life estate. Shreedhar claimed, the land by putting forward his logic had settled down with his father and taken care of him and Muralidhar claimed that their father had taken them equal and they had to divide the land.

Muralidhar invited the villagers for the sake of decision of the land after the forty-five days of funeral rites. The people were gathered for the judgment of the two sons of their late judge in that compound where several justices and inequities of the folk had been ascertained. The elderly people were in favor of Muralidhar and the youths who were impressed by Shredhar were in favor of him. Elderly people put forward the logic that the land would be divided because the command of the glorious soul of Gangadhar should be respected but Muralidhar was unable to show the evidences for that support and youths declared that the land should be belonged to Shreedhar because of the settlement with father. Elderly people advocated from the religious point of view and youths from the view point of law. Several dogs of the village were gathered hopping that there was feast. Elderly people got falacy against the fray of youths. The asssembly ended without conclusion of justice. All the youths

returned to their homes by raging and launching satires. Elderly people also returned back.

Muralidhar registered the lawsuit in the court some days after the village assembly committed. The case had been started and the youths and the elderly people had to commit in statement. The village was divided into two groups for witness. The statement of the elderly people was that Gangadhar had commanded about the division of the land into two halves. But, the youths refused the saying. The number of disagreed was higher.

From the time of people revolution, Shreedhar had been developing his dominance in the court too. If he was not satisfied, he could distribute pamphlets in the market so that the clerks of the court were suspected to him. It is always fact that written evidences are more important than that of spoken ones while ascertaining the cases. In every debate, the law and acts are significant. The legal support was infavour of Shreedhar. At last, the court followed the law. Then the land of life estate was of Shreedhar. Muralidhar was defeated

Shreedhar was being sick for some months. It was said that he had been suffered from fever, cough and chest pain severely. It was claimed that the sickness was because of the irregular movements and victuals. The body was very skinny.

At the same time, an alien proposed the nuptial relationship between his daughter and Sashidhar, the son of Shreedhar. The alien was very rich and prestigious in the district. He had earned some large acre of land in three or four places in terai area. It was heard that he had only one daughter. Sashidhar's age was just 15 and he was studying in Adarsh school in class ten. He was handsome and intelligent.

Shreedhar wasn't interested to the marriage of his son because of the younger age but because of the propose of advanced family he sank in dilemma. On the other hand, women also forced for wedding and Shreedhar became unable to refuse them. They decided to establish the matrimonial relationship and started the preparation without hesitation.

It was may month. When Muralidhar had just entered into the worshipping room, he suddenly peered down the Shreedhars house after listening the musical sounds. Long festons of flower were hung up, the stage was decorated, and fire pit with charpoy was ready at the yard, thee was the movement of invited relatives with attractive dressing, other guests were sitting down gathering at the portico, on the benches and in sitting room. The commodities for oblation were ready and priest was ready for oblation. It seemed to be unparallel and attractive situation. After some while, Shreedhar started the pre-activities of wedding, hardly.

But, Shreedhar did not invite his elder brother and sister in law even in that holy occasion although being in closed geographical distance. It would be better to invite the daughters of their elder brother but they did not do so, too.

Muralidhar became surprised and started to think deeply. Different memories of the past occurred again. He remembered the majestic figure of his father once. After some while his eyes were tearful and started his casual work.

In the afternoon, the bridegroom was to be set out for departure for marriage procession. Muralidhar was looking through the window from the worshipping room. After that, the band party went ahead playing the instruments and tamdan of the bridegroom was started to move. Sashidhar was sitting down on the tamdan wearing attractive clothes. The rosy crown on head, red muffler on shoulder, wreath of flower on neck, yellow vertical tialk (yellow paste of color) on forehead, and glittering pendent of ear made him as like as demigod. By looking at Sashidhar sitting on the tamdan, Muralidhar wept pleasantly and contemplated, "the senior progeny of the dynasty, my agent for funeral cake."

Muralidhar looked at all the persons for marriage journey one by one. There was nobody elder. All of them were fray boys who were smoking very badly. Shreedhar was lying down in bed. Muralidhar internally thought- "Father was so popular. The contributinal and reputational image of him is still considered in this area. The marriage destination is highly reputed family. These boys do not know other than the meaningless talks and smoking. The father of bridegroom is lying down in the bed. They are going to collapse the prestige of our dynasty. I should do something now." Muralidhar entered into the room, dressed up and asked Kamala "Where is my shirt? Kamala said "Where are you going to now in this sunny day? "

"Marriage procession."-replied Muralidhar.

Marriage procession! Said Kamala "May the dogs also not go without invitation."

"you are right! the dog is a thoughtless animal so that it goes after calling; man is thoughtful and should go without invitation depending upon the situations." replied Muralidhar. "Yes, without invitation of the bent who dismissed the land ....." replied Kamala.

"May them take, they will take it at last. It seems to be better if they take it after my death, but they have taken it in my life span. They should bare the virtue and sin."

"I don't let you go, even if you will murder me. They don't need us then why to lift up them" said Kamala.

"I am not going for lifting him up! The prestige of our dynasty is going to be collapsed. The marriage of the first progeny of dynasty, again the mission

is to the highly reputed family. Father is lying down in the bed. There is no single elderly person in marital journey. Only the fray boys are there. If I don't go on this occasion, how opponents will calculate us? What will say the forefathers? You don't know the importance of dynasty of this family, Kamala ! The journey for wedding has already been reached near the foothill, give my shawl gently." Muralidhar replied.

Kamala passed the shawl snapping from the box. Muralidhar walked for the journey of wedding procession having the stick after placing the shawl on his shoulder. Villagers started their side talk after seeing Muralidhar walking down singly in that sunny day.

The group had already been reached to the other side of the river. Muralidhar followed them. Muralidhar sat down on the bench secretly at the brides home in the dusk. When Muralidhar reached there, the father of bride had been ready for Barani (Initiative process of marital activities of Hindu culture) nobody recognized him because of crowd.

After the completion of the Barani, the process of oblation started. The priest started to indicate the oblation sector with holy line of flour. All the material for oblation were carried from inside. After the oblation, the bridegroom was provided to sit down making room for bride sufficiently. After some while, the father of bride came out by carrying her on his piggy back let her to sit at the left of the bridegroom. After the appearance of the bride, Sashidhar seemed to be shy and tried to be a little far from her on the same seat. Muralidhar smiled when he saw the moment.

The father of bride looked everywhere and asked- "is the father of bridegroom appeared? It would be better to take seat at pavilion." Muralidhar replied, "yes, I am here and coming soon." Muralidhar reached at the pavilion. The people who knew him greeted. After seeing the Muralidhar remaining near, Sashidhar also greeted him gently and Muralidhar wished him- "may you live longer." And sat on the back of Shashidhar by placing him on his lap.

The boys presented in wedding started to whisper after seeing the Muralidhar in place of Shreedhar. Muralidhar was a very famous scholar in the district. Many people from the brides side were familiar with him. They were noticed about the case of the land between two brothers. People from the brides' side said, "how the generation of such superman can forget his responsibility; so, people ascribe the great dynasty."

It was the starting of matrimonial procession. The priest started to articulate the sacred verse. Muralidhar guided him about the tasks to be done occasionally. In this way, the marriage processions was completed.

In the afternoon on the next day, the bride was ready for farewell for leaving her home. Muralidhar looked at the face of the daughter-in-law by bending down, she was as like as nymph. Looking at the beauty of son and

daughter in law, he became happy. In addition, Muralidhar returned back following the palanquin of them.

It was nearly dusk, the journey of marriage reached near the village. There was a crowd of viewer at the waiting place at the upper side of the water tap area. When the group was near the crossroad, Murlaidhar said "take inside the bride in home" and he went his home.

After the entrance of the bride, Shreedhar noticed that all the methods and activities of ceremony were properly done according to the cultural system because of Muralidhar. After listening this notion, Shreedhar made his eyes tearful and asked, "Did you manage for elder brother properly?" They replied "He came back hungrily as the day is the Ekadashi, the eleventh day of lunar fortnight."

After the completion of the marriage , early in the morning, Muralidhar had just started to study the Bhagawat, holy book of Hindu religion after the casual activities. At the same time, Shashidhar came near to him silently and bended down himself for greeting Muralidhar and took support of the pillars and said "Father is saying that you can take the land by dividing into two halves according to the choice of your direction." After listening it, Muralidhar smiled at him and replied, "What will you take if I take the half of the life estate?"

Shashidhar returned back to his house without answering Muralidhar. Kamala was listening their conversation standing at the door. After two weeks from the Shashidhar's saying about the land, Muralidhar was sniffing the menthol and just had started to cause to crame his students the 'Raghu Dynasty'. At that time the younger daughter of Shreedhar, Rama, remained closer and said sadly, "Father is seriously ill and he has sent me here for calling you uncle!"

Just after hearing the message, he went to Shreedhar's house. Shreedhar was lying on the bed with one side of his body. Shreedhar greeted his elder brother with tearful eyes. By seeing the brother weeping, Muralidhar's eyes were also tearful. The reunion of two brothers after four years seemed to be very sorrowful.

After seeing the tearful eyes, Shreedhar caught the legs of his brother and said in a weeping voice, "Before some days, I am being suffered by asthma badly, and realizing that my life is no longer enough. I have done lots of conspiracies to you. Please pardon me and take care of all my small children."

Muralidhar swept after hearing Shreedhar's opening and all the members of that family also started to cry. After some while, Muralidhar checked up the forehead, chest, feet and every parts of the body. By realizing the physical movement of him, Murlidhar became heartily sad. Muralidhar sadly said "You

will be recovered. Father have performed holy functions. Because of his glorious penance our harm is impossible."

It is not better to depend on local physician. I will take you to the city for treatment."

After saying this, Muralidhar managed all the controls over him and went home after some time. After one week, it was heard that Muralidhar went abroad with his brother for the treatment of him.



## **Duty**

**Raj Kumar Baral**

**Central Department of English, T.U.**

Mukhiya Gangadhar, the chief of the village died of continuous fever of nine days. He was really a great personality. He always said his abundant property was the property of the villagers and he was only the coordinator. If he was informed about any shortage of food for poor and newly mother, immediately they were supplied needed money and grains. If he was asked the date to refund the debt his answer was 'return it if you could or else think that it's yours'. In his lifespan, no weddings, funeral rites and any festivals were disturbed or cancelled due to financial shortage. When he was noticed about sickness of helpless poor he used to manage the treatment facility himself in the old huts of them. They were confident enough in getting legal supports during Gangadharian period. The festivals were felt to be incomplete in his absence. All the sufferers from the nearby villages used to knock his door for legal treatment. No one was suffered by anybody during his rule.

Although he was jurisdictional person of the village, he was famous by the name of Mukhiya Ba. When the children saw him walking through the village, they used to follow him by calling Mukhiya Ba! Mukhiya Ba! and seemed eager to touch him, to catch his fingers, stick, clothes. He used to pat on their cheek with broad smile of full of love and laugh putting their chins up, in return. Because of these reasons he was a great figure among the children and elders. He could be termed as the 'father of the village'.

His death was a great loss for the people of the nearby villages. The father of poor, hungers was died, the stick of older, lambs, and disables was broken. The light of the justice went off. The source of hope for the helpless had fallen. The god of the village was no more alive.

The villagers started to weep, the surrounding was full of painful cry. After a while they took the dead body downwards the river. The funeral procession was to long. They said "This is the idle death." They wished that the death should be as that of him.

Gangadhar had two sons; Muralidhar, the elder brother and Shreedhar, the younger brother. Muralidhar was a sanskrit scholar. Early in the every morning he had a cold bath and would be busy on half-day worship. He was devoted to the religion and culture. To suffer others was a great sin, he thought

as his father. He was called for reciting the story of Bhagawat for a week from great distances of district. He, in reality, was a true Brahmin. He was always dressed in a dhoti and overcoat with a cloth around the griddle, red velvet Nepali cap shawl on the shoulders and sandal paste on his forehead. He was renowned by the name of Murali Pandit. His family had been living separately from his parents because of women quarrel. He had got only two daughters.

Shreedhar, his younger brother was a member of a political party and president of village development committee. He had studied English up to grade ten. He used to wear pant-shirt. He had long hair with clean shave-face. He often used to swing his head to take his long hair back. He frequently mixed up English, Sanskrit and Nepali while speaking. So the illiterate could hardly understand quarter of his speech. He thought putting *tika* on forehead, worshiping god, were sign of slavery. He was blamed of eating some religiously forbidden thing in a hotel in Gorakhpur while going to Birgunj session of his party. He defined himself as the most progressive man of the district. He used to collect donations to party. Either of fear or of expectation, most of the villagers were afraid of him. He was well-known for helping the poor farm workers by capturing the property of the landlord and wealthy persons. He was famous in the district by the name of *Sharma Ji*.

The most fertile land *Pipale* was kept as a tenement land for his oldage financial support by Gangadhar, while sons were living separate with their family. *Pipale* was well irrigation and out of fear from landslide and flood.

After some days of funeral rites, Muralidhar and Shreedhar disputed on the ownership of *Pipale* the tenement land of Gangadhar. Shreedhar claimed that the land was only of him because he had settled down with his father and had taken care of him. On the other hand, Muralidhar claimed of fifty percent ownership, quoting their father's words for equal distribution of land for the both.

On the following day after the forty-fifth day of Gangadhar's funeral rites, Muralidhar called the villagers to decide the ownership of the land. They were gathered in the yard to provide the justice to the two sons of the judge, where once everyone was provided justice. The gathering advocated two views-the older advocated in favor of Muralidhar quoting the last words of Gangadhar and religion. But the younger strongly opposed them and advocated in favor of Shreedhar's ownership taking support of law, as he served father till last breath and Muralidhar had no any evidence to give proof of his claim. A group of dogs were present there assuming that it was a party. The two party

disputed badly. The older become helpless to face in front of younger. They all retained with no decisions.

The case became a big issue, only some days had gone after Muralidhar appealed in the court quoting his fathers' last words. All the villagers were called as witness; the older supported Muralidhar, that they had heard Gangadhar, to divide the land but the number of young opponents go against it.

After the people's revolution there was a good impression of Shreedhar in the government offices. He could go for public announcement against them if he was not satisfied about the decision. So the officials were frightened of him. Moreover, the court gives priority to the written proof rather than oral one. Ultimately, the court decided on behalf of Shreedhar's and therefore he got the ownership of the land.

Shreedhar had been badly suffering from fever coughs and chest paining for some months. It was because of food poison. He had become very weak and thin.

Meanwhile, Shashidhar was proposed for marriage from a rich family. The girl's father was rich and famous in the district. He was the lord of three-four blocks of land in terai.

It was heard that she was only the daughter of the rich family. shashidhar, the fifteen years ten graded boy of Adarsha School, was also quite handsome and talented. Shreedhar was not interested to get married his young son. However, fell in dilemma since the proposal was from a prosperous family, moreover he could not deny the insistence from the women for the marriage. The marriage was confirmed and they started preparation with happy mind.

It was Baishak. When Muralidhar entered his worshipping room, he heard the band at Shreedhar,'s yard and gave a glance through the window. The yard of his brother was well decorated with beautiful cuttings of different religious clothes. The surrounding was full of well dressed guests. The marriage booth (Mandap) was full of things for religious sacrifice. he Brahmin priests were ready to perform marriage rituals at the platform After a while Shreedhar arrived to forward the pre-performance in a great difficulty.

But, in that ceremony Muralidhar and his family, even the two small daughters were not invited in such a great family celebrations by his brother though they were very near to him.

Muralidhar felt quite uneasy and stared to the sky. Each past memory came into his mind one after another of the same the bright image of his father took a space in his mind. He let some drops of tear fell and continued his regular worship.

The people bid farewell to procession. Muralidhar was studying all those things from his worshiping room .The band led the procession with melodious music. Shashidhar was dressed like an angel with rosy crown, on his head, red shawl, beautiful garland, earring and sparkling yellow mark on his forehead. Tear fell from the eyes of Muralidhar looking Sashidhar, the eldest son of his family and his only funeral observer in bridegroom forms.

Muralidhar watched the people of marriage procession very carefully but saw only the youngers with cigarettes but no any elder was seen. Shreedhar was lying on his bed.

Muralidhar thought "our father's name is written in golden letter. People are talking about his great job in every house. Moreover, the procession is going to a prestigious family and the father of bridegroom is lying. I should not be blind; they are going to spoil our prestige. They can do no more than nonsense talk." Then he entered in his dressing room and called his wife to ask for his shawl. "Where are you going my dear in such a sunny day?" She questioned seeing her husband getting ready to go out.

"Procession"

"Procession!" even a dog does not go without a call". "You are right, the dog doesn't go without call in the absence of sense but we, human, should make sensible decision in a right time."

"No, should we go without invitation who grabbed the land given to you ; the pity less....."

"Leave it, its' all theirs after all but they are quite hurried anyway it their matters"

"Stop it, I don't let you go at any cost. If we are waste why do you embrace them?"

"I am not going to care him Kamala. See, generation's long prestige of family is being swept. Family is going to such prosperous family, his father is in bed. No adult and elder are going, all are young boys. Absence of both of us will be very negative for our ancestry in such a great celebration of family at our relatives think? What our heavenly ancestor think? You are from another

Family, Kamala you do not know the value of family prestige. The procession has crossed the distance give my shawl fast."

Kamala angrily took out the shawl from box and gave to Muralidhar. Muralidhar followed the procession with stick and shawl on his shoulders. The villagers were surprised to see him going alone in such sunny day.

The procession had already crossed the river. Muralidhar reached bride's house late evening following them and sat quietly on a bench. The bride's father was receiving the bridegroom with ceremonial performance. No one recognized Muralidhar in the crowd.

After a while, the marriage ritual started in the marriage booth. After a short religious sacrifice, seats were managed for bride and bridegroom. In a while the bride's father carried her to the booth and placed on the right of bridegroom. The presence of bride made Sashidhar shy, so he moved some inches away. Muralidhar smiled at Sashidhar's shyness. The bridegroom's father was invited in the booth, by the bride's father after the new couple took that seat.

Muralidhar went to the Mandap. He was saluted by many of the villagers. Shashidhar was surprised to see his uncle there, he saluted him. Muralidhar wished him long life. The younger were taking with a great surprise to see Muralidhar there.

Muralidhar was renowned Sanskrit scholar in district. Many relatives from bride side were known to him and they were also well known about the family dispute.

"They, the offspring of that great personality, can not go beyond their duty, so they belong to noble family," said the old villagers.

The marriage ceremony started, the priest recited the mantras. They were helped in confusion by Muralidhar. Sashidhar was also enjoying activities with a strong back support of his uncle, Muralidhar. In the same way the performance got ended.

Next day, people bid farewell to the bride with the procession. Muralidhar excitingly cheated a glance of bride's face, her extreme beauty was not less than goddess Laxmi. It was a heartfelt pleasure for Muralidhar.

Muralidhar followed the procession led by the letter of the new couple's home.

When they arrived home with bride, Shreedhar got information all those things done by Muralidhar as a bridegroom's father in his absence and questioned about many thing. The younger replied that he had denied anything as it was his Ekadashi fasting day.

It was incident after a month of the marriage. Muralidhar was reading Bhagawat after his daily rituals in the early morning, Shashidhar appeared, and greeted him and said, "Uncle, daddy has requested you to take any half of 'Piple' in your choice."

He smiled to hear Shashidhar and replied, "How do you live, If I take the half ?"

Shashidhar returned home with no words. Kamala was hearing all their talk at the door.

After fortnight of the incident, Muralidhar was sniffing and drilling Ragubansha to his students on the yard. Suddenly niece Rama arrived in pale face and said, "Uncle, daddy is getting serious so he has sent me to call you."

Muralidhar stopped the class and walked to Shreedhar holding Rama's hand. Shreedhar was lying in bed. In Muralidhar's arrival he got off with a great difficulty and greeted him. They both got tear in their eyes. It was a very miserable re-union of two brothers after four years.

Shreedhar made a plea on Muralidhar and requested every details of his conditions and no more hope of life. He appealed him to forgive + all the injustice he had done over Muralidhar and to take care of the babies and his family after him.

Muralidhar wept with a flow of tear. All the family members wept in a moment. Muralidhar touched on Shreedhar's forehead, chest and different body parts. It was heart breaking condition; he was in serious condition. Muralidhar hardly controled himself and try to convince Shreedhar that he would soon be recovered. He mentioned that they should never face any misfortune since their fathers had done a great job for human being. He also assured around him that he would take him to hospital.

After managing everything for Shreedhar, Muralidhar returned home. After a week it was heard that Muralidhar set out with his brother Shreedhar to the hospital for his treatment.

## Duty

**Shyam Prasad Marasaini**  
**Koteshwor Multiple Campus, Kathmandu**

The Chieftain, Gangadhar, passed away after suffering from a severe fever for nine days who was a great person. He used to say that he was just a director of the property but the property of his was peoples' mortgage. He used to give required money and grains when he heard poor people had no food grains and woman with child birth remains hunger. When some body asked for the return date, he used to say if you can, return it if not, that is yours. During his life-time nobody had to remain without conducting any rituals, funeral works and festivals due to lack of money and other required things. He used to reach with medicine, herbs and drugs when he heard poor villagers are suffering from sickness in their huts. Poor villagers in the village had the belief that until chieftain is alive; we need not suffer with any injustice. When he was not present in anybody's house, they believed that the rituals and festivals are incomplete. When somebody injustice to the villagers, the people of the surrounding village would come to his door for complaint. Nobody could suffer to anybody during his regime.

Though he was jurisdictional of the village, he was popular with the name of 'Mukhiya Ba'. When he was walking around the village, the children of the village used to say *Mukhiya Ba! Mukhiya Ba!* and used to hold his fingers, stick, surrounding of the antler clothes etc and go along with him. He used to laugh when children does so and used to pat on the cheek and raise chin and look with mild smile. He was much lover and dear to all children, youths, and adults of the village. It was not worthless to say him 'Father of the village'.

It was a great loss of the village and surrounding villages the demise of Gangadhar. Father of hungers, bared, poor and needy died. The supporter of old people, lambs and disabled was lost. The light of justice is extinguished. The pillar of hope for disabled and homeless, orphaned fell down. The god of villagers was set. People staying for taking care of him from villages started crying with loud voices. A great panorama of diffuse was all over. After some time the corpse was taken towards the river. People in the funeral procession are seen from village to the river. People said- *if some would die then he would in this way.*

Gangadhar had two sons- Muralidhar is the elder and Shreedhar is the younger. Muralidhar is the priest and he would bath early in the morning and sit for the ritual pray for half a day. He respects his culture and religion a lot. He would think troubling other is a sinful act as his father. People from

distance of the district call him and listen weekly mythology. He was a true Brahmin. He used to put on cloak outside of dhoti, white waist-band outside the cloak red cap of muslin on head, a cotton shawl on his shoulder, paste of sandal-wood on forehead. He was popular with the name 'Muralidhar Pandit' in the district. He was living separately early with his father due to the quarrel of his wife. He had only two daughters but no sons.

Shreedhar was a member of political party and was a *Pradhan Panch*. He had studied English up to grade ten. He put on loose *kurta salwar*. He had a long hair with fair beard and moustache. He sometimes used to clear his forehead covered with hair by jerking towards back. He used to mix up half English, one forth Nepali and one forth Sanskrit in his language while talking. So, the common people of the rural area could understand only one forth of his talking. Praying to god and putting tika was taken as the symbol of slavery to him. His friend used to say him that he had eaten many things in Gorakhpur while he was going to Birjung in mass Assembly. He thought himself a main progressive leader of the district. He used to walk with donation book collecting donation. All people of the district used to get help in getting the crops and in attacking investment and labour of money lender. He was much popular with the name of '*Sharma Ji*' all around the district.

While sons were separated, father Gangadher had kept '*Pipale*' field as his *Jiuni*, the *life-estate* where a good deal (*sayamuri*) of crops would grow. The field was very good with good irrigation system, round and protected over stream and landslide. After some days of the completion of funeral work there was a clash between Muralidhar and Shreedhar about the father's *Jiuni* field. Shreedhar claimed that father was staying with him and according to law and order the field is of him but Muralidhar said that while father was away, he had said to distribute the *Jiuni* equally to both the sons. So, I should get half of the *Jiuni*.

After next day of the completion of the work of funerals forty-five days, Muralidhar called villagers for the decision of the *Jiuni* field. Villagers gathered in the justices house for solving the problem of his sons about *Jiuni* where people of ten villages used to gather for the decision from Gangadhar i.e. Chieftdom. People stood in two sides. Old and Maturated people supported to Muralidhar where as young and teenagers supported to Shreedhar. Old and maturated people claimed that according to father's wish the *Jiuni* must be separated equally and Muralidhar should get half of it but Young people supporting Shreedhar, said that when pandit baje could not show the written document of equal distribution according to law, *Jiuni* has no claim of others and it is the property with whom father was staying. Old and maturated people did according to the faith and religion but the young according to law and



order. All the dogs of the villages were also gathered there thinking that feast is going on. There was a serious clash. Old and matured people could do nothing in front of young. The meeting was over with out any decision. The young people went towards their house stirring to old people. Other went towards their destination.

After the few days of the meeting, Muralidhar complained in the court taking his father's final order. There was a great lawsuit. All young, older, matured people of the village have to statement of witness. The village again divided into two sections while giving the statement of witness. Old and matured people gave statement that they had heard that while chiefdom was away, he had said his both sons are equal and would take the Jiuni equally but young people denied. There was more number of denying. Shreedhar had pomposity in the courts after the peoples' revolution. He would distribute pamphlet if the decision was not in his favour. So, all the worker and officials of the court were conscious with him. There is a trend in the court to give emphasis to the written document rather than to the oral one. In each and every clash, the law and order emphasizes on the written document to decide. Law was in support of Shreedhar. Finally, the workers of the court followed the law. Shreedhar got the Jiuni and Muralidhar lost.

Shreedhar is sick for few months. He said that he had mild fever, cough and pain in chest. He said that sickness was due to food grains. The body was thin and lean with bones and skin only. During this time, Kutumba came with the offer of marriage with his son Sashidhar. They were rich and prestigious. They had prestige in the district all round and also was said a landlord of madesh. They had only a daughter as their off-springs. Sashidhar was just in fifteen and was studying in grade ten at Adharsha School. He was very good and intelligent. Shreedhar had no interest to get his sons marriage at this early age. He was in dilemma because a rich man had come with the offer of marriage in his house. The women also compelled to get marriage and he could not deny to the women. The decision was made and the preparation for marriage was made with ample effort.

It's month of April. No sooner had Muralidhar entered the worshiping room after bath, he heard the sound of bands and looked outside through window. Not only an alter was prepared there in court yard but also it was decorated by festoon of flags and flowers. Guests and relatives invited were roaming all round in colourful cloths. Some of them are sitting in *Dalan*, phalaicha (platform like bench) and in living room. The things needed to worship were all around the mandap (worshiping place) and priest was going to perform ritual. The situation was very clompy. After some times Shreedhar came out very difficultly and started doing pre-rituals needed before marriage.

But his own brother who lived near his house was not invited in this great ceremony of the family. Though two daughter of Muralidhar should be invited but it did not happen. Muralidhar was surprised and started to pander. All the past events came in his mind one after another being refreshed. He remembered his father's energetic face and wept. And then, he started doing his daily religious rites. In the afternoon, he was looking outside through the window; he saw bridegroom was going to be fare welled. The bridegroom was nobody, the elder son of his own family who looked very nice in the dress of bridegroom, pink turban on head, red shawl on shoulder, flower garland on his neck, yellow tilak on his forehead and bright ear pendent on his ear. Because of this, his happiness left no boundary. Muralidhar saw all the guests of marriage party one by one. No body was experienced adult. Almost all of them were young and inexperienced or like children. Most of them were smoking. Shreedhar was taking rest in Phalaicha.

Muralidhar thought "There is a great reputation of our father and family. All of them talk about the work of our father, his credit and his fame. He is going to marry daughter of reputed family but I don't think they could save our fame. Nobody involved in this marriage know how to react expect smoking and joking for all the matter. His father (Shreedhar) is in bed. He could not go with them. They may bad stamp our name and fame. So I should not be quiet." Then he entered the room became ready and said his wife – "Kamala! Give me my shawl." Kamala looked at her husband and asked him "Where are you going in this mid noon?" He replied- "Janta the marriage procession."

"Janta! Even dogs don't go any where with out invitation."

"Yes! Dogs are animals. They don't know whether to go anywhere without invitation is good or bad, but we have enough knowledge to make good decisions. So, we have to go ourselves even without invitation if the situation demands.

"If you should go without invitation who had taken your field given by your father when he was about to pass away..."

"Leave it, It was their, they should take it after our death but they did it little bit earlier. It is their whether they took today or tomorrow but god will see whether they are doing right."

"But... No, I couldn't let you go if they don't need us why to embrace them?"

"I'm not going to embrace that idiot. I am just going to save the reputation of my family. There is nobody to do this job. His father is not well

enough to go with them. He is lying in bed and other all are young and like children. They know nothing. You are daughter of another family. You don't know name and fame of this family. And he is going to get marry a daughter of a very reputed family. So it is my responsibility to save the name and fame of my generation. Please give me my shawl. I must leave now. They are being very far."

Kamala took out his shawl from the box and gave in an irritating mood. Muralidhar set on marriage procession taking his walking stick. All the villagers became surprised and looked face to face when they saw Muralidhar going down hills in a glaring sun.

The procession had already crossed the river. Muralidhar also followed it. After they had reached the bride's home in the late evening, he sat sneakingly on the bench. By the time Muralidhar reached there, the bride's father was worshipping the bridegroom. Nobody recognized Muralidhar in a crowd. After completing the *warani*, the work of *yagya-mandap* started. The priest started to make the line of rice flour in alter. The people brought religious instruments from inside. After mandap was finished both bridegroom and bride were kept together in a place. Sashidhar, the bridegroom was feeling shy to sit near the bride. When Muralidhar saw the bridegroom feeling shy, he was smiling. After the couple sat on *mandop*, the father of bride said, "Hasn't sandhi come yet? If yes, I request to come and sit in the sacrifice.

When Muralidhar heard the call of his bridegroom's father, he said from the bench, "Yes, I'm here. I'm coming..."

Muralidhar went towards the oblation. Everyone, who knew paid homage to Muralidhar. Sashidhar also paid homage when he saw his uncle standing beside him. Muralidhar blessed his son saying, "*Nani, bless you*" and kept him on his lap. The youngest teens of the procession made secret canvassing when they saw Muralidhar sitting in the father's place. Muralidhar was a renowned priest of the district. He was known by many people of bride's side. Many people were well known about the one year lawsuit which was between Shreedhar and Muralidhar about *Jiuni*. Old people of bride's side expressed "It is obvious for the off-springs of great people to perform the responsibilities. It is therefore people say descent.

The marriage ceremony started. Muralidhar corrected incase priest made mistakes in uttering the spell. Sashidhar was resting on the chest of his father happily. Muralidhar instructed and helped his son in performing the tasks in oblation. In this way, the marriage ceremony was over.

Next day, they made a farewell to the bridegroom. Muralidhar looked the face of daughter in law who was like Mahalaxmi. He was spellbound to see both son and daughter in law. Muralidhar followed the palanquin of bridegroom and set towards the house. The procession arrived at the village in the evening. Upside the well on the platform were the people gathering to see the procession and bride. When the procession reached the crossroad, Muralidhar suggested them to take the bride inside the house of bridegroom and went towards his house.

After getting bride into the house, Shreedhar came to know about the presence and help of his brother for the success of the marriage according to the fame of the family, He asked to the young teenagers "Did you arrange to have for brother?" with rolling tears in his eyes. They replied that *Pandit Baje* didn't take anything saying that today is *Ekadashi* and came back without food.

One morning, after a month of the marriage, Shashidhar came to Muralidhar's home when Muralidhar was busy in reading '*Bhagwat*' (a religious holy book) and greeted slowly and said that he could get the half of the *pipale* land from where he liked. After his saying Muralidhar looked at him with mild smile and said if he got the land then what would they eat. Sashidhar did not say anything and rushed towards his house. Mean while Kamala was standing beside them near the door and gave ear to their talking. After 14-15 days of their talking suddenly Rama (daughter of Shreedhar) appeared there when Muralidhar was making his students practice of Raghuvansha and said that her father was serious and she also told that he was invited there by Shreedhar. As soon as he got report of the seriousness of the health of his brother, he went there taking the finger of Rama. When he reached there, he found that Shreedhar was lying on the bed. Shreedhar hardly got up from the bed and gave a respect to his brother with tears in his eyes. When Muralidhar saw tears in the eyes of his brother, he also got tears in his eyes. The reunion of two brothers after four years was very much pitiable to be seen.

When Shreedhar saw tears of his brother, he touched the leg of Muralidhar and said that he was attacked by asthma and had no more days. He said that he had done nothing good for him through out his life. He had also appealed for excuse and requested to take care of his kids.

The saying of Shreedhar made Muralidhar tears in his eyes and other members also began to cry when they saw Muralidhar with full of tears. He observed his brother's forehead, chest, hand and leg then found that every organs of the body was not so well. Muralidhar became restless seeing the physical condition of his brother. After some time Muralidhar consolidated his brother saying that their father had done nothing wrong to others so it would be

ok. He decided that it would be better not to believe further over *Baidha* and go to city for further treatment. He took him to the city for better treatment with full management after seven days of their meeting.

## The Duty

Sushila Rijal  
Sulubung, Ilam

The chief of the village, Gangadhar left the world after the 9 days of continuous fever. He was a great masculine personality. He thought his tremendous property is the heritage of people and himself a mere regulators of it. He used to summon and provide the necessary needs and money to them who couldn't lit the fire in oven for the survival. If somebody asked the date of returning, he would say, "pay it back if you are capable of it and if you can't, its yours. During his lifetime, nobody was destituted from celebrating his baptism, marriage, funeral ceremony, Dashain and Tihar. He visited decrepit huts of poor people when he was informed that they fell ill. "Until the chief is alive, we don't have to be suffered by injustices." It was the great belief of village. People would think their welfare-festival imperfect and incomplete until and unless the chief is standing on their yard. People around the villages would knock his door if they got no justice. Nobody distress anybody during this regime.

When he visited the village, the children of the village, would come to him by saying Mukhiya Ba ! Mukhiya Ba!" Some would catch his fingers, some his stick and some his cloak. The response of the old man than would to smile by patting softly on their cheeks or by putting their chin. This way, he was the beloved of all young, old,-infants. No doubt to call him "village father." His sudden demise was great loss in the surrounding village. The father of starved and poor died. The support of aged, disabled, blind, broke down. The flame of the justice went away. The pillar of hope of the orphans fell down. The bright sun of the village set. People nearby him wept bitterly.

The dead body was carried towards the river and funeral procession reached up to the river from home. People said, "This is the way one should die."

Gangadhar had two sons. Muralidhar was the elder and Shreedhar, the younger one. Muralidhar was priest, a Sanskrit scholar by profession. He used to take bath early and pray till the noon. He respected his culture and religion very much. Similar to his father, he believed that it is great sin to distress others. People from the far village used to invite him for the "Saptaha Purana." In fact he was a true Brahmin. Long Labeda with Dhoti, white Patuka around waist, red velvet cap, cloak on the shoulder and Chandan on forehead was his

usual dress. Muralidhar Pandit was the vibrant name in the district. He lived departedly from his father due to domestic quarrel of women. He had two daughters but no sons. His brother Shreedhar was a member of political party and the chief of the village. He had studied English upto grade ten. He wore baggy pant and shirt, had long ponytail with shaved face. He used to suddenly shake his head to get the fair back that would fell upto his forehead. His language used to be half English, one fourth Sanskrit and one fourth Nepali. That's why only one fourth of his language was understood by uneducated village people. To worship, to put Tika and Chandan etc were symbol of slavery for him. There was a rumor among his friends that 'he ate the culturally prohibited food entering into the Keller's Hotel, on the way to Birgunj's seminar at Gorakhpur. He supposed himself the most progressive person of the district. He used to ask for the carity among people. Either by fearer by hope, he had command on every kind of people all over the district. The people of village district were now benefited from him in capturing share harvest, mortgage of landlords to preoccupy the farm workers than the rest deeds. He was most famous in the state by the name of "Sharma Ji".

During the separation of the two sons, the old man had kept a piece of fertile land namely 'Pipale' as his life estate. It was old, irrigable, safe from flood and landslide, fertile, good land. Debate aroused regarding the life-estate of father, between Shreedhar and Murlidhar, immediately after the funeral ceremony of father. Shreedhar claimed that the estate belongs only him. Since father had been with him throughout the life and Muralidhar claimed with the point that father's last words were "Both of my sons are equal. So both have equals right in it". Immediately after celebrating the 45th memory day, Muralidhar summoned the counted peoples of the village for the decision over life-estate. It was ironies for the two sons of a renounced judge of the village have to gather the villagers for the fair judgment of their own, in the same yard where the late father severally had advocated the true justices. Mass divided into two opinions. The matured people were in the favor of Muralidhar and the youngsters under the influence of Shreedhar, supported him. The mass on the side of Muralidhar opined that the order of the great soul of the owner of huge property should be respected as he wished for the equal ownership of both sons.

Since Pandit was unable to present the wish-paper of dead father the youngsters claimed that legally, the estate belongs to the son with whom father had lived, i.e. Shreedhar. The matured mass spoke on behalf of religion and the youngsters advocated law. The huge mass of the village made the dogs think of the feast. Controversy aroused. The aged mass could do nothing in front of the vigilant youngsters hardly, the gathering dismissed without any conclusion. The youngsters returned with the bitter satire to the next mass. They too went to the respective destinies.

After a passage of time, just after the village meeting, Muralidhar accepting the last words of the late father, reposted to the court. The case went

heavily all the youngers and aged had to present their statements in the court. The whole village divided into two parts due to the statements. The aged group stated, "we lively" have seen and heard that old man's words to the ownership of the both and young opposed it. There was the majority of the opponents.

Shreedhar had great influence in court after the public revolution. The jobholders of court were somewhat under control of Shreedhar. There is the trend to announce and pamphlet if there wasn't anything against his favour. Additionally, written is given more priority than the oral one how is taken far the resolution of any controversies law was in favour of Shreedhar. Lastly, the jobholders of court supported the order of law. Shreedhar got the life-estate. Muralidhar lost.

On the other side, Shreedhar is ill since few days. He is suffered from severe fever, cough and throat problem. Suffering was said due to the unusual food and drink.

During the same period, marriage propose came for Sashidhar from a good lineage. They had good fame with a huge acre of land ownership in Terai. She was the only daughter. Shashidhar was the 15 years old student of 10th grade at Adarsha School. He was gentle and laborious guy. Shreedhar wasn't much interested in his young son's marriage. But, he was in dilemma when good marriage propose from good family came for the son. The maids too forced in favour of the proposal. He couldn't reject their suggestion. Proposal was accepted. Management of marriage moved hugely.

It was the month of Baisakh. As soon as Muralidhar entered the worshipping-room, music was heard in Shreedhar's house. So, Muralidhar looked out of the window. Chauka Chandua was in the yard, festoons of colorful papers hanged around, Mandap decorated by colorful pieces of clothes, invited relatives were moving in their beautiful dresses. Some others were sitting on the balcony, living room. Mandap was covered with worshipping-materials. The priest was sitting in front of altar.

However, Shreedhar didn't invite his brother and sister in law in that domestic ceremony. He must invite the two daughters, if not other. But didn't invite them too. Muralidhar filled with strong feeling. He contemplated by looking up in the sky. The memories of past came alive. He once remembered the heavenly face of his father. He filled himself with tears and returned to his usual works.

The bridegroom was farewell to bride in the afternoon. Muralidhar was viewing through the window of the praying room. After a while, the musical band proceeded along with Mangal Dhun. After it, sedan of bridegroom moved. Sashidhar had been sitting in the sedan being decorated with the beautiful dresses of bridegroom. He had the embroidered pink crown on head, shawl in shoulders. However, garland around the neck with shiny ear-rings

which resembled of prince. Muralidhar's eyes were filled up with tears with this sight that Shashidhar was in the sedan of bridegroom. He silently spoke, "Eldest of the dynasty, the offerer of pindas. "Muralidhar observed each participants on the marriage procession individually. None of them was the matured one, all were immature youngsters with the cigarette in their hand. Shreedhar was lying down on the shelter of the tree. Muralidhar spoke silently, "There is great fame of father even in the funeral till today, the name and fame of the father is the matter of talk. Additionally, the marriage is going to be held with such the lineage. The young people know nothing except the nonsense gossips and careless smoking. Father is deadly lying down in bed. They are about to ruin the prestige and fame of the forefather. It's not the time to be indifferent." Muralidhar entered to his room. He got ready and said to his wife, "Kamala, let me have my shawl." Seeing the husband ready for way out, Kamala asked,- "Where are you heading under the scorching sun?"

"Marriage procession"

"Marriage procession? Let not even the dog go without invitation."

"Right dog is ignorant animal. Thus goes only after invitation. Man is knowledgeable and should go according to the demanded of condition and situation demand of."

"Without invitation? Such a wicked who seized the land of brother that is given by their father during death."!

"Let them have. Lastly these are my own successor. Better have after the death the return of it goes to themselves."

"Better die than to let you go. It's all in vain to embrace them since they don't need us'

"I am not going to embrace that stupid Kamala! Here, the respect and prestige of the forefather is going to be ruined. The marriage of the eldest of the lineage, furthermore, relation is such a noble family. The father is lying down. Not a single matured person is in the ceremony. Just the young and immature teenagers. What would the viewers of the surrounding say if a single man of the family too is absent in such a domestic ceremony? How would the ancestors comment from the heaven? You are the outsider, Kamala. You are unaware of prestige's of lineage. Mass has reached to the valley floor. Let have my shawl immediately.

Kamala, angrily put out the shawl and gone. Muralidhar went for the marriage ceremony with the supporting stick. All the villagers exchange the glances in surprise when he headed the south in the scorching sun.

Mass of the marriage ceremony was already across the river. Muralidhar followed them. The priest started making lines in alter ritually. People brought



the oblation materials from home. After the oblation was over, dias was made ready and bridegroom was kept in. After a while, bride's father appeared holding the bride and kept the daughter in left side of bridegroom. In the arrival of bride, Sashidhar felt a short of shyness and moved a bit away. Muralidhar started smiling in the shyness of Shashidhar.

After the bride and bridegroom's seat in the oblation ceremony, bride's father looked around and said, 'Is not there the arrival of Samdhi, the bridegroom's father? It would be better to be seated in alter now.'

Muralidhar respected in bride's fathers calling, "Surely I am here, about to come."

Muralidhar went on altar. The known persons greeted him. In the sudden surprising arrival of the elder father, Shashidhar too greeted. Muralidhar blessed "Do have a long life", stayed behind him and pulled him to lap.

The guys of marriage ceremony whispered in Muralidhar's positioning as father.

Muralidhar was the renounced priest of the district. He was known with many of the bride's side. Most of them were aware of their whole years case fight on the life-estate. The aged people on girls side said, "how could the offspring of such a noble person leave their duty? That's why people call good-lienage."

Marriage process started. Muralidhar corrected the vedic mantra in the mistake of the priest's pronunciation. Shashidhar was smartly leaning on the chest of elder father. Muralidhar frequently taught the son about the deeds. Marriage process was over in this way.

The next afternoon, bride was farewell. Muralidhar stopped and viewed bride 's face. Bride was like Mahalaxmi. In the couple of son and daughter in law, Muralidhar felt delighted. Forwarding bride and bridegroom's palanquin ahead, Muralidhar returned home.

Mass of the marriage ceremony reached near village by the evening. There was huge crowd in Falaincha above the public tap. As the mass had reached near the crossroad, Muralidhar returned to his home saying, "ok, make the bride enter home, ritually."

As Shreedhar knew about the good news of brother's involvement in marriage and the proper ending of the marriage acceding to the cultural and dynastical rituals, he asked the young guys with the tearful eyes, " Did you serve brother properly ? "

"He didn't take anything saying as it was Ekadashi fasting,- they replied."

It's the event after the months of marriage, Muralidhar was about to go through Bhagawat, after his daily deeds of marking. Shashidhar slowly came to Muralidhar, greeted and leaned to pillar, "Elder father, father has told me to inform you that you can use the half of the land Pepale from any side you want to have."

Muralidhar smiled at the words of Shashidhar and replied, "If I consumed half of the fertile land, how do you survive, my child?"

Shashidhar rapidly returned without any response. Kamala was noticed the conversation of father and son from the door.

Around two weeks after Shashidhar's information about land, Muralidhar was shifting and dictating lessons of 'Raghubansa' to the students. Meanwhile, the youngest daughter of Shreedhar, Rama, came in weeping and said, "Elder father, father is seriously attacked by disease. He has called you."

Muralidhar immediately rushed to Shreedhar's house as heard the words of the daughter. Shreedhar got up with great effort and greeted the brother. Muralidhar's eyes were also filled with tear. The reconciliation of the two brothers after four years was so pathetic.

Shreedhar couldn't bear the tear in the eyes of Muralidhar and spoke in low voice, "Brother suffering from asthma since few days, I don't think I could live longer. I have done lots of injustice upon you. I request you to excuse all the crimes of the ignorant and keep these infant under you."

Muralidhar could not control the tears in his brother's words. The family and children too wept with Muralidhar's weeping. After a while, Muralidhar observed the forehead, throat, hands, feet and all. The physical condition was really poor which really broke Muralidhar's heart, he spoke with great pain in heart "you will get improved dear. Don't get frustrated. Father had great merits in life. The effect of such meditation would never let go worst in us. Now, it is better to take you to the country than to depend in local medicine."

After saying it, he managed something for brother and headed towards home.

About a week after this event, it is heard that he went to the capital for the treatment of the brother.

## Duty

Tika Mainali  
Charkhola H.S.S., Ilam

The chief of the village Gangadhar left the world after nine days long high fever. He was really a good personality. He always said his ample property was the property of the villagers and he was only the coordinator. If he noticed about any shortage of food for poorer and newly mother, immediately they were provided needed money and grains. If he was asked the date to return the debt his answer was- 'return it if you could or else think that it's yours'. No one's marriage ceremony, death performance, obsequies, Dashain, Tihar or any festival were disturb, due to financial shortage in his lifespan. If he heard about sickness of helpless poorer he used to hurry to the old huts with a pack of medicine. They all had a complete faith of justice till the chief's life. Any celebration of festival were felt to be incomplete in his absence. People from tens of nearby villages used to knock his door for justice. No one was suffered injustice during his ruling.

Though he was jurisdictional officer, he was well-known by the name of Mukhiya Ba. When he walked through the village, the children used to cry Mukhiya Ba, Mukhiya Ba and run to touch him to catch his fingers, stick, clothes in turn he used to pat on their cheeks with broad smile full of love and laugh putting their chins up. For such reasons, he was a great figure among the children and older. He could deserve the fame of father of the village.

His death was a great loss for the tens of the nearby villages. The father of poorer, hungers was died, the stick of older, lambs, and disables was broken. The light of the justice went off. The source of hope for the helpless had fellen. The god of the village was no more alive.

The caretaker from villages started to cry. The sphere was full of painful cry. After a while, they took the dead body downwards the river. The funeral procession was too long. They said "This is the idle death".

Gangadhar had two sons; Muralidhar, the elder brother and Shreedhar, the younger. Muralidhar was a sanskrit scholar. Early in the every morning, he has a cold both and half an hour worship. He is devoted to the religion and culture. Suffering after is a great sin for him as his father behind. He is called for reciting the story of Bhagawat (Hindu religions' book) for a week from great distances of district. He, in reality, is a true Brahmin. He always dresses in a dhoti-a long piece of cloth worn by mentild around the waist with lower part passed between to legs

an overcoat with a cloth around the griddle, red velvet Nepali cap, shawl on the shoulders and sandal paste on his forehead. He is renowned by the name of Murali Pandit. His family has been living separately from his parents because of women quarrel. He has only two daughters.

His brother Shreedhar is a member of a political party and president of village development committee. He has studied English up to grade ten. He uses to wear pant-shirt. He has long hair with clear shaved face. He often uses to swing his head to take his long hair back. He frequently mixed up English, Sanskrit and Nepali while talking, so the illiterate could hardly understand quarter of his speech. Putting any substance (tika) on forehead, worshipping god etc. were sign of slavery for him. He was blamed of eating some religiously forbidden thing in a hotel in Gorakhpur while going to Birgunj session of his party. He himself defined as a modern person of the district. He used to collect donations to party. Most of people are afraid of him and some of them have some hope and expectation. He was well known for helping the poorer to capture the property of the landlord and wealthy persons. He was famous in the district with the name of Sharma Ji.

The best fertile land 'Pipale' was kept as a tenement land for his oldage financial support by Gangadhar, while sons were living separate with their family. Pipale was well irrigation and act of safer from landslide and flood.

After some days of death performance, Muralidhar and Shreedhar disputed on the ownership of Pipale, the tenement land of Gangadhar . Shreedhar claimed his only ownership as he had served father in his last days, quating the law. On the other side, Muralidhar claimed fifty-fifty percent ownership, quating their father's words for equal distribution of land for the both.

After the forty-five days of funeral ceremony, Muralidhar called the villagers to decide the ownership of the land. The yard was full of villagers for the justice of two sons of the judge, where once justice granted for everyone. The gathering advocated two views-the older advocated for Muralidhar quating the last words of Gangadhar and religion. However, the younger strongly opposed them and advocated for Shreedhar's ownership quoting law, as he served father till last breath. Muralidhar had no any written document to give proof of his claim. A mass of dogs was seen there assuming that it was a party. The two party dispted badly. The older become helpless to face the younger. They all retained with no decisions.

Only some days had gone after the gathering Muralidhar appealed in the court quating his father's lasts order (wards). The case became a big issue. All the villagers were called for concession. The older confessed for Muralidhar, that they had hard Gangadhar, to divide the land but the number of young opponents was more.

There was a good impression of Shreedhar in the government offices after the people's revolution. He could go for public announcement against them if he was not satisfied about the decision, so the officials were frightened of him. It was not only the reason, the court gives priority to the written proof

rather than oral one. Ultimately, the court decided for Shreedhar as per law and order. Shreedhar got the ownership of the land.

Shreedhar had been badly suffering from fever coughs and chest pain for some months. It was because of food poison. He had become very weak and thin.

At the same time, Shashidhar proposed for marriage from a rich family girl. The girl's father was rich and well known in the district. He was the lord of three four blocks of land in terai.

It was heard that she was only the offspring of the rich family. Shashidhar was only fifteen years ten graded boy of Adarsh school. He was quite handsome and talented. Shreedhar was not interested, his young son to get married. But, he got in dilemma since the proposal was from a prosperous family; also he could not deny the insistence from the women for the marriage. The marriage was confirmed and they started preparation with pleased mind.

It was April (Baishak). When Muralidhar entered his worshiping room, he heard the band at Shreedhar,'s yard and gave a glance from the window. It was well decorated with beautiful cuttings and different religious clothes. The surrounding was full of well dressed guests. The marriage booth (Mandap) was full of things for religious sacrifice. The Brahmin priests who were ready to perform marriage rituals at the platform had become an unparalleled attractions. After a while, Shreedhar arrived with great difficulty to forward the pre-performance.

But, Muralidhar and his family even the two small daughters were not invited in such a great family celebrations by his brother, though they were very near to him.

Muralidhar felt quite uneasy. He visualized each past memories one after another. At the same time the bright image of his father took a space in his mind.

The marriage procession fare welled in the late afternoon. Muralidhar was studying all those things from his worshiping room .The bands lead the procession with an auspicious music. Shashidhar was adorned like a heavenly angel in rosy crown, red shawl, beautiful garland, earring and sparkling yellow mark on his forehead. Muralidhar teared witnessing Shashidhar, the eldest son of his family and his only funeral observer in bridegroom letter.

Muralidhar watched the procession very carefully but could find only the younger with cigarettes; no any older was seen. Shreedhar was laying on his bed.

Muralidhar thought- "Till today, our father's name is written in golden letter. People are talking about his great job in every house. Furthermore, the procession is going to a prosperous and prestigious family. The bridegroom's father is lying. I should not be blind; they are going to spoil our prestige. They can just talk nonsense and not more than that. "And, he entered his dressing

room and called his wife Kamala to bring his shawl." Where are you going dear in such a sunny day?" She questioned seeing her husband in a nearby position to out.

"Marriage Procession"

"Marriage Procession!" even a dog does not go without a call". "You are right, the dog doesn't go without call in the absence of sense but we, human, should make sensible decision in a right time."

"Yes, I should go now.

"No, should we go without invitation! He graved the land given to you; ...he... the pity less..."

"Leave it, it's all their after me, he was quite hurried, anyway it's their matters"

"Stop it, I don't let you go at any cost. If we are waste for him, why do you care them?"

"I am not going to care him, Kamala! Generation's long prestige of family is going to be swept. The eldest son of our family is going to in such prosperous and prestigious family, his father is in bed. No adults and older are going; all are young boys. Absence of both of us will be very nonsense in such a great celebration of family. What our relatives think? What our heavenly ancestors think? You are from another family Kamala! You do not know the value of family prestige. The procession has crossed the distance. Give my shawl fast."

Kamala angrily took out the shawl from box and gave to Muralidhar. Muralidhar followed the procession with stick and shawl on his shoulders. The villagers were surprisingly talking to each other seeing him going alone in such a sunny day.

The marriage procession had already crossed the river. Muralidhar reached bride's house late evening following them and sat quietly on a bench. The bride's father was receiving the bridegroom with ceremonial performance. No one recognized Muralidhar in the crowd.

After a while, the marriage ritual started in the marriage booth. After a short religious sacrifice, seats were managed for bride and bridegroom. In a while, the bride's father carried her to the booth and placed on the right of bridegroom. The presence of bride made Sashidhar shy, he moved some inches away. Muralidhar smiled at Sashidhar's shyness.

The bridegroom's father was invited in the booth, by the bride's father after the new couple took the seat.

Muralidhar went to the booth. He was saluted by many of the villagers. Sashidhar was surprised to see his uncle there, he saluted him. Muralidhar wished him long life. The younger were taking with a great surprise to see Muralidhar there in the position of Sashidhar's father.

Muralidhar was renowned Sanskrit scholar in the district. Many relatives from bride side were known to him and they are also well known about the bad family dispute.

"They, the generation of that figure, can not go beyond their duty. So they belong to noble family."- Said the old villagers.

The marriage ceremony started. The priest recited the mantras. He got helped in confusion by Muralidhar. Sasidhar was also enjoying activities with a strong back support of his uncle, Muralidhar. In the same way, the performance got ended.

Next day, the bride was fare welled with the procession. Muralidhar excitingly cheated a glance of bride's face. Her extreme beauty was not less then goddess Laxmi. It was a heartfelt pleasure for him.

Muralidhar followed the procession led by the letter of the new couple, homewards.

When they arrived home with bride, Shreedhar got information that all those things were done by Muralidhar as a bridegroom's father in his absence and questioned the younger whether he was served well. But, they replied that he had denied anything as it was his Ekadashi fasting.

It was the incident after a month of the marriage. Muralidhar was reading Bhagawat after his daily rituals in the early morning. Shashidhar appeared and greeted him. He said- "Uncle, daddy has requested you to take any half of Pipale in your choice."

Muralidhar smiled hearing Shashidhr and replied, "How do you live if I take the half?"

Shashidhar returned home with no words. Kamala was witnessing all their talk from the door.

After a fortnight of the incident, Muralidhar was sniffing and drilling Raghubansha to his students on the yard. Suddenly, niece Rama arrived in pale face. She said- "Uncle daddy is getting serious so he sent me to call you."

Muralidhar stopped the class and walked to Shreedhar holding Rama's hand. Shreedhar was lying in bed. In Muralidhar's arrival, he got of with a great difficulty and greeted him. They both got tear eyes. It was a very miserable re-union of two brothers after four years.

Shreedhar made a plea on Muralidhar's feet and requested every details of his conditions and no more hope of life. He appealed him to forgive for all the injustice he had done over Muralidhar and to take care of the babies and his family after him.

Muralidhar blast up with a flow of tear. All the family wept. In a moment, Muralidhar felt on Shreedhar forehead, chest and different body parts. It was heart breaking condition i.e. Shreedhar was to weak to live. Muralidhar hardly control himself and try to convince Shreedhar that he would soon recovered. He mention that they should never face any misfortune since their

father had done a great job for human being. He also assured him that he would take him to hospital.

After managing everything for Shreedhar, Muralidhar returned home. After a week, it was heard that Muralidhar took Shreedhar to the hospital abroad for his treatment.

## **Duty**

-Yubraj Kafley  
Nagi, Panchthar

Being suffered from fever continuously for nine days, Mukhiya Gangdhar kicked the bucket. He was a great personality. He would always say his mammoth property 'people's postponement' and thought himself only conductor of that property. On hearing the news of poor' hearth, died up and recently born baby's mother, he would call them and give necessary food and money as soon as possible. If anybody asked the ultimate date of payments he would reply-"whenever you can or else its all yours." During his life, nobody's wedding ceremony obsequies, Dashain, Tihar, death performance was disturbed. Soon he heard the news of illness of the poor destitute he would reach their dismantled hut with medicine. The poor villagers were in the belief that "Till Mukhiya Ba is here, we should not face any type of torture". Unless he stood in their courtyard, they thought their feast-festivals were incomplete. If anybody tortured the poor throughout ten villages, they would approach his door for justice. During his regime, nobody could suffer anyone.

Though an area's landlord, he was famous as Mukhiya Ba the revenue agent. If he stepped down the village, entire kids would come simultaneously saying Mukhiya Ba! Mukhiya Ba!, and some would catch his finger, some the corner of his labeda and some would catch his stick while he smiled and patted some kids' check, lifted some kids chin and laughed. Thus, he was unbound beloved for all; the youths, the adults, the old or kids. It would be no exaggeration to call him father of the villages.

His death caused an infinite loss through out the ten villages. Starved-nude distressed-destitute missed their father. The old, the disabled, the lambs, the blind, and the dumb all their stick was broken. The candle of justice extinguished. The pillar of belief for the orphans and disabled fell off. The Dhanwantari of the village was set. The public of around ten villages looking after the patient started to cry. After sometime, they lifted the corpse and look towards the river. The row of the funeral percussionists filled the way from the village throughout the river. People said someone's' death should be such a death like his death.



Gangadhar had two sons-elder Muralidhar and younger Sridhar. Muralidhar was a Pandit. He would get up early, take bath and perform ceremonial rituals. He had a great respect over his religion and culture.. Like his father, he thought it was a great sin to suffer other. People would perform weekly purana calling him from different places of the district. He was really a sacred or real Brahmin. Long Labeda over the Dhoti, white Patuka over the Labeda, red velvet on head, a Chyadar an the shoulder, Chandan on the forehead would always worn as his dress. He had been parted from his father due to the quarreling of wife and females. He had only two daughters, not a single son.

Shreedhar was a member of a political party and the Chairman of the village. He had studied English upto grade ten. He wore baggy trousers and a kurta. He had a siring moustache, a beard and a long bulbul hair. If the front part of his bulbul fell to his forehead, he would joet it back. He would talk mixing half English, quarter Sanskrit, quarter Nepali, so his talking were understood only one forth by the illiterate rural people. He said that performance ceremonial rite, putting tika-chandan etc was a sign of slavery. On the way to Brigunj conference in Gorakhpur, he ate whatever things in Kelanar's hotel-said his friends. He would think himself as the progressivist all over the district. He would carry a donation book and walked asking for donation. Either with fear or with hope, his begging prevailed in all small or big humans. People from the district or village got help specially in seizing the lords half-shared harvest, and to merchants gara-gahana, farm labour, from work. He was famous as Sharmaji in the district.

Mukhiya kept Pipale farm as a supporting tenement when his sons got apart/separated It was very good as it was old having water accessory, had no fear of flood or landslide and would harvest muri for a mana.

A controversy rose between Muralidhar and Shredhar on the topic of the very fathers' supporting tenement after some days the obsequies was over. As the settled with father Shridhar said "it would be his monopoly according to rule and regulation" and "while dying, both of my sons are equal, share half and have one each" as father said, "I am also the heir of half-said Muralidhar".

The courtyard where the guilty, justice- injustice would be ascertained of the public of the ten villages, today in the source people gathered to decide for the two off springs of the judge. People where divided into two poles. Old aged were in for of Muralidhar but the youths were influenced by Shreedhar. The old people decided that Shredhar should obey the final command of the great departed soul. Owner of the property father as he had said himself both of you have half each. But as Pandit Muralidhar could not show the written statement the youths decided with whom father had stayed, according law, rule and regulation the supporting tenement would be of the very son. The old

judged the religion, while the youths law. Entire dogs of the village had gathered as they thought a feast. There was a great controversy among one another. The old didnot have strength in front of the youths. Finally, without any decision the meeting was over. Gathered youths teased the old while they went home. The old also scattered and strewn. Based on the father final order, Muralidhar filled a case in the court after few days the meeting had been over. The case long casted very much. The old, the youths, entire villagers had to confessed. In terms of witnesses also the people divided into two poles. The old confess "we heard directly Mukhiya's saying both of you have half each while dying, while the youths stated no. The number of the youths was more.

After the people's revolution, Shreedhar had gathered enough awe in the offices. If not according to his desire he would madly seatter pamphlets in the market; so the officials would dread of Shredhar. Moreover it is the custom that written is prior to oral confession while the case is ascertained in the court. In every case law is the foundation. Law was dominated by Shreedhar. Finally, the officials obeyed the law, Shreedhar won the supporting tenement and Muralidhar was defeated.

Since few months, Shridhar is ill. He is suffered from sever fever frequently; moreover he has a cough, chest aches. He is supposed to suffer from food poison. The body had been thin.

Meanwhile, the kutumba came with the proposal of their daughter's marriage with Shreedhar's son Sashidhar. They were wealthy. They had a good reputation in the district. It was heard, she was only the offspring. Sashidhar was just 15 and was studying in Adarsh Vidhyalaya in grade 10. He was handsome and intelligent. Shridhar had no intention of wedding his son in that young age. But he was in dilemma when the noble Kutumb a with only daughter proposed at his courtyard. The women also prattled in favour of marriage. He could not ignore their persistence. He agreed, marriage was confirmed. With loyal heart, they started the arrangement for the marriage.

It was Baisakh. After bathing, Muralidhar had just entered the praying rooms. Hearing the music at Shredhar's home, he started looking through the window. The courtyard was altered, the festoon of flags and flowers were hung everywhere. The mandap was decorated with invited relatives with magnificent clothes were moving here and there.

Ther guests fully sat in inner courtyard, falaicha, sitting room. Oblation materials were spread, priest ready to do an alter in the bedi, all these were really fascinating. After sometime, Shridhar with difficulty came to the mandap and started purbanga, the pre-activity of marriage.

Shreedhar did not invite his own brother and sister in law in such a ceremony. He should have at least called the daughter. But he did not.

At afternoon, they fare welled the bridegroom Muralidhar was looking by standing at the window of his praying room. After a while, the musicians walked in the front playing the mangal dhuna. After that the litter of the groom moved. Sashidhar has sat in the litter wearing marvelous clothes. Jariwal Gulafi turban on head, red dosalla on shoulders flowers garland around the neck, yellow tilak on forehead, bright top on ear, he looked like a Gandarbha, celestial musician. Seeing Sashidhar as a groom sitting on litter, with happiness Muralidhar's eyes filled with tears. He spoke to himself, "elder offspring of kula, the actor of my funeral.

Muralidhar looked all the processionists one by one. No one was old. All were teenagers with a cigarettes in hand blowing out the cloud of smoke. Shridhar was laying in bed in the falaicha.

Muralidhar said himself, "how reputed is our father". Today in every house his contribution and reputation is discussed. Moreover, the procession to go to such a novelian kutumba. The youths know nothing except smoking and making a fuss of nonsense words. Shridhar, the father is laying on bed. These all are about to erase the ancestors reputation and dignity. Now, it is not good to stay blindly", saying these, he entered the room. After dressing up he said his wife, "Kamala give my dosalla." Seeing the husband dressed up and ready to go somewhere, Kamala asked, "Where are you about to go in such scorching sun?"

"Janta, the marriage procession".

"Janta ? Let the dog be not welcome without being invited."

"You are right ! As the dog is ignorant animal, it goes after it is invited, man should go sometimes when its necessary."

"aan going without invitation ! Dying father's words disobeying such persons' feast ceremony."

Let them have, finally they were to have after my death. They had better after the death but did while I am alive. Whatever sin greatness goes to them."

"No, I never let you go. If they don't need us, why should we go hugging them?"

I am not going to hug that stapit , Kamala. The ancestors' pride, honour is in danger. The marriage of the eldest son in the tribe further the procession is to be taken to such nobelist Kutumba, Father is laying in bed. Nobody matured is in the procession except only the teenagers. If I also did not go, what would have the public say. What would the fore father would say? Kamala, you are from the next home. You don't know what is the pride, honour of the Kula. Processionists have passed along distance, do give my dosalla fast." said Muralidhar.

Irritated Kamala took the dosalla from the box and handed him. Keeping dosalla on the shoulders, Muralidhar walked to the processions with his walking stick. People whispered each other while he stepped down the village in such scorching sun.

The procession was already across the river. Muralidhar followed it . At dark evening after arriving the brides' house, he sat in the falaicha while the brides' father was ready for the barani . Nobody recognized him in the crowd.

After the barani, the yagya in mandap began. The priest started lining with flour the bedi. Materials started to be brought. After the yagya was made up, enough place was arranged for the bride and groom and the groom was placed. After while, the bride's father brought the bride carrying and placed her at the left of the groom. After the bride sat, feeling ashamed, Shashidhar moved a bit farther while Muralidhar smiled seeing this.

After the bride and groom sat, brides father looking for a while, said, "Samdhi has not come? Now it would be better to come and sit in this mandap."

As he heard the calling Muralidhar said, well, I am here, I am coming."

Muralidhar went to the mandap. Those who knew him bowed him with respect. Suddenly, seeing by him as father, Sashidhar also bowed to him. Muralidhar blessed the son a prosperous life and sat behind him pulling him near his lap. The youths whispered to each other seeing Muralidhar in place of the father.

Muralidhar was a renowned Pandit in the district. Many people would recognize him. Most of them knew the quarreling between Muralidhar and Shridhar in regard of supporting tenement. The old said, "How would the offspring of a great fellow forget their duty. That's why people say kulgharan.

The wedding ceremony began. Muralidhar would correct the mistakes in vedic hymn made by the priest. Shridhar had sat comfortably supporting his body to his father's chest. Muralidhar frequently taught Shasidhar what he had to do. The wedding was over in such a way.

Next day, the bride was fare welled. Mulralidhar bent to see the daughter in laws's face. She was like the Maha Laxmi. He was glad to see the son and her beauty. Following the litter of bride and groom, he returned home.

It was about the dusk, the procession reached near the village. There was a crowd of people in the platform over the spring. When the procession reach near the junction, "Ok, take home and get inside." Muralidhar said and went to his home.

After the bride was taken inside, hearing that his brother had also been participated the wedding and helped in completing the ceremony according to

the Kulas tradition, Shridhars' eyes filled with tears. He asked the youths, ' Did you make him have well or not ?'

"Pandit baje did not have anything, as he said it was Ekadashi."

It was a month after the marriage was over. One morning Muralidhar after perfuming his daily rituals, was reciting Bhagawat sitting on the Falaicha. Meanwhile, Sashidhar came and bowed to him with honour and standing at the pillar of the inner courtyard, he said. "Great father, father told that from where your like, you are to use the supporting tenement Pipale farm half."

On hearing Shashidhar's words, smiling at his face Muralidhar said, " If I took half the tenement, what will you have?"

Sashidhar hurried to home without replying while Kamala was listening the conversations at the door.

After a fortnight, Sashidhar had gone reporting about the tenement, one day Muralidhar was making his students recite the text of Raghubansa, daughter of Sridhar, Rama, came with weeping face and said, "Great father , father is serious, he has called you."

Immediately, leaving to preach, catching Rama's hand, he went towards Sridhar's house. Shridhar was side sleeping. Seeing brother with full of tears, measily he bowed to him. Seeing tears in Shridhar's eyes, Muralidhar' eyes also filled with tears. The re-collation of these two brothers after four years was really heart rending.

Seeing tear filled eyes of Muralidhar, Shridhar said in tearful voice, "Brother, since few days asthma started. I can live no longer now. I have tortured a lot during my life. Forgiving all the sins done by this ignorant kins do look after and give shelter to these minors.

Tears trickled from the eyes of Muralidhar. This made all the family of Shridhar cry. After sometimes, Muralidhar felt all the organs; forehead, chest, hand, feet of his brother. Feeling his brothers physical condition, his heart rendered . After a while with grief eyes filled of tear he said, " It will be alright don't lose your heart! Our father has done solely engaged mentions action. Due to the influence of his great meditation anisths never will occurs. Now, it is not good to stay depending on the baidhya. I will take you to the town for treatment."

Making a good arrangement for his brother, after sometimes he went to his house.

After a week of this incident, it was heard that, for the treatment of his brother Muralidhar left home to the town.

### Appendix-III

#### List of Transliteration System

Nepali	English	Nepali	English	Nepali	English	Nepali	English
अ	a	:	h□	ड	d□	य	y
आ	ā	क	k	ढ	dh□	र	r
इ	i	ख	kh	ण	n□	ल	l
ई	ī	ग	g	त	t	व	w
उ	u	घ	gh	थ	th	श	ś
ऊ	ū	ड	ñ	द	d	ष	s□
ऋ	r□	च	c	ध	dh	स	s
ए	e	छ	ch	न	n	ह	h
ऐ	ai	ज	j	प	p		
ओ	o	झ	jh	फ	ph		
औ	au	ञ	n□	ब	b		
.	m	ट	t□	भ	bh		
°	~	ठ	th□	म	m		

Soruce: Turner, 1993.

## APPENDIX-IV

### Techniquewise Presentation of Data

#### A. Literal Translation (Total-109)

S.N.	SL	TL
1	āṅgan	yard
2	paṅghero	spring
3	cyādar	muffler
4	pagarī	turban
5	dosallā	shawl
6	bihā	marriage
7	kiryā	obsequies
8	saptāh purān	weekly mythology
9	cād bād	festivals
10	yagya	oblation
11	mandap	stage
12	bedī	altar
13	purwaṅga	pre-activities/pre-rituals/pre-performance
14	r cā-mantra	sacred verse
15	maṅgaldhun	ausipicious music
16	tāmdān	sedan/litre
17	nasanātā	relatives
18	is t amitra	friends
19	pan d it	priest
20	purohit	priest
21	jeth o	elder/the elder
22	jeth ābābu	elder father

23	buhārī	bride
24	dulahī	bride
25	dulāh	bridegroom
26	kānchā	younger/the younger
27	lāgadā	lambs
28	duniyāA	people
29	jhārā-khetālā	farm labors/farm worker
30	adhiyāA	half
31	maujā	blocks
32	cautāro	platform
33	jimidāri	land
34	mukhiyā	the chiefdom
35	grāmpitā	village father
36	sāhu-birtāwāl	landlord and wealthy person
37	d□it□th□ā- bicārī	clerks of the court
38	hoci-arghelī	justice and inequities/ justice-injustices
39	bakpatra	concession
40	bakitam	oral proof/evidence
41	likhitam	written proof/evidence

**B. Transliteration (Total-49)**

S.N.	SL	TL
1	lawedā	labeda
2	dhoti	dhoti
3	pat□ukā	patuka
4	cyādar	chyadar



5	dosallā	dosalla
6	dalān	dalan
7	baran□ī	barani/warani
8	daśaī	dashain
9	tihār	tihar
10	ekādaśi	ekadashi
11	bhāgwat	bhagawat
12	saptāh purān□	saptaha puran
13	caukā-cāduwā	chauka-chanduwa
14	man□d□ap	mandap
15	bedī	bedi
16	tilak	tilak
17	candan	chandan
18	māngaldhun	mangaldhun
19	dhanwantarī	dhanwantari
20	kut□umba	kutumba
21	pan□d□it	pandit
22	samdhī	samdhi
23	mānā	mana
24	murī	muri
25	phalaiAā	falaicha
26	mukhiyā	mukhiya
27	pradhān pañca	pradhan pancha

**C. Cultural Equivalence (Total-57)**

S.N.	SL	TL
1	dobāt□o	cross-road
2	jiunī	life estate
3	pādhero	public-tap

4	lawedā	overcoat/cloak
5	pagarī	crown
6	dosallā	cotton shawl
7	sutkerī	newly mother
8	bihā	marriage
9	janta	marriage procession
10	pindā-pānī	funeral cake
11	bariyā	marriage processionists
12	pujāpāth	worshipping'/praying
13	bedī	fire pit
14	tilak	sparkling mark
15	dhwājā-patkā	cuttings of religious clothes/ colorful pieces of clothes/ different religious clothes
16	rcā-mantra	vedic mantra
17	rekhī	lining with flour
18	anmāunu	farewell
19	gandharwa	demigod
20	kutumba	good lineage
21	jethābābu	uncle
22	buhāri	daughter-in-law
23	samdhī	bridgroom's father
24	bhāujū	sister-in-law
25	talukdār	jurisdictional person/jurisdictional officer/ jurisdictional

**D. Elaboration (Total-23)**

S.N.	SL	TL
1	patṅukā	a cloth around the griddle
2	saptāh purānṅ	story of Bhagawat for a week
3	tilak	paste of color on forehead
4	candan	the paste of sandal wood
5	rekhī	holy line of flour/line of rice flour
6	dhanwantarī	god of the village
7	mukhiyā	the chief of the village/the headman of the village
8	grāmpitā	father of the village
9	pradhān pañca	chief/chairman of the village
10	bakpatra	statement of witness/proof

**E. Functional Equivalence (Total-55)**

S.N.	SL	TL
1	āḂgan	court-yard
2	dṅobātṅo	junction
3	lawedā	gown
4	patṅukā	waist-band
5	tṅham	pillar
6	bihā	marriage ceremony
7	kṅiryā	funeral ceremony
8	pindṅa-pānī	funeral observer
9	pujā pāthṅ	ritual pray
10	toranṅ	sacred activities festons of flags and flowers/long festens of flowers/festons of colorful paper
11	manṅdṅap	marriage booth

12	bedī	platform
13	candan	sandal paste
14	r̥cā-mantra	vedic hymn
15	māngaldhun	melodious music
16	tāmdān	palanquin
17	gharāniyāA	reputed/prosperous/ rich/good family/wealthy
18	is̥t̥amitra	guests
19	kut̥umba	an alien
20	pan̥d̥it	scholar
21	jeth̥o	eldest
22	jeth̥ābābu	great father
23	asattī	bent/a wicked
24	duniyāA	villagers
25	adhiyāA	half share of crops/half of the share/half- share harvest
26	maujā	some large acre/huge acre
27	phalāĀchā	bench
28	pradhān pañca	president
29	sāhu-birtāwāl	the richer
30	d̥it̥t̥ha- bicārī	officials/job holders of court
31	bakpatra	commit in statement
32	likhitam	written document

**F. Descriptive Equivalence (Total-5)**

S.N.	SL	TL
1	baran̥ī	Barani (initiative process of hindu

		marriage)
2	manḍap	marriage booth (mandap) mandap (worsipping place)
3	tāmdān	tamdān (vehicle used in hindu marital procession)
4	phalaiĀ	phalaicha (platform like bench)

**G. Pragmatic Equivalence (Total-14)**

S.N.	SL	TL
1	jiunī	supporting tenement
2	pādhero	water tap area
3	rekhī	holi line
4	gharāniyā	good family
5	asattī	the pity less.....
6	pajī	idiot/stupid
7	maujā	blocks of land
8	phalāĀ	bed
9	pradhān pañca	chief/president of the VDC

**H. Sence Translation (Total-25)**

S.N.	SL	TL
1	jiunī	tenetant land
2	pādhero	well
3	cyādar	cloak
4	sutkerī	woman with child-birth
5	kiryā	funeral rites/works
6	kāj-kalyan	ceremonial rituals

7	bariyāA	procession/people of procession
8	dhanwantarī	affluent
9	kutūmba	rich family
10	kānā	blind
11	adhiyāA	share-harvest
12	cautāro	waiting place
13	jimidāri	large land
14	talukdār	landlord
15	dīttahā- bicārī	government officials
16	bakpatra	confess
17	bakitam	oral confession
18	likitam	written confession

**I. Addition (Total-4)**

S.N.	SL	TL
1	jhārā-khetālā	poor farm-workers
2	ekādaśī	ekadashi fasting

**J. Reduction (Total-14)**

S.N.	SL	TL
1	pindā-pānī	pindas
2	saptāh purān	puran
3	rcā-mantra	mantras
4	jhārā-khetālā	labour
5	sāhu-birtāwāl	money lender/lord/land lord
6	dīttahā- bicārī	officials
7	hocī -arghelī	justices

**K. Componential Analysis (Total-12)**

S.N.	SL	TL
1	jiunī	jiuni, the life-estate
2	patūukā	patuka, belt of cloths
3	janta	janta, the marriage procession
4	ekādaśī	ekadashi, the 11 <sup>th</sup> day of lunar fortnight
5	bhāgwat	Bhagawat, holybook of hindus. bhagawat, a religious holy book. Bhagawat, Hindu religions' book.
6	gandharwa	gandharwa, celestial musician
7	panḍit	priest, a snaskrit sholar
8	samdhī	samdhi, the bridegroom's father
9	mukhiyā	mukhiya, the chief of the village

**L. Compensation (Total-17)**

S.N.	SL	TL
1	kāj-kalyān	ritual activities/ritual works
2	pindā-pānī	funeral
3	dhanwantarī	the bright sun of the village
4	jetḥābābu	father
5	lāgādā	disabled
6	kānā	disabled
7	khoranḍā	disabled
8	cautāro	falaicha
9	jimidārī	lord/landlord

**M. Blending (Total-1)**

S.N.	SL	TL
1	saptāh purān	weekly puran

**N. Definition (Total-8)**

S.N.	SL	TL
1	dhoti	dhoti-a long piece of cloth worn by men around the waist with lower part passed between two legs.
2	sutkerī	recently born baby's mother
3	bariyāA	people of marriage procession. persons for marriage journey.
4	purwaᅅga	pre-activity of marriage
5	panᅅdᅅit	a sanskrit scholar

**O. Deletion (Total-111)**

S.N.	SL	TL
1	dᅅobātᅅo	-----
2	pāᅅdhero	-----
3	cyādar	-----
4	thām	-----
5	dalān	-----
6	sutkerī	-----
7	bartun	-----
8	kaj-kalyānᅅ	-----
9	pindᅅa-pānī	-----
10	baranᅅī	-----
11	daśaiA	-----
12	tihār	-----
13	saptāha purānᅅ	-----
14	pujā pāthᅅ	-----
15	toranᅅ	-----



16	yagya	-----
17	caukā-cāduwā	-----
18	dhwajā-patkā	-----
19	tilak	-----
20	rekhī	-----
21	purwanga	-----
22	r□cā-mantra	-----
23	māngaldhun	-----
24	tāmdān	-----
25	nasanātā	-----
26	is□t□amitra	-----
27	gandharwa	-----
28	kut□umba	-----
29	bhāujū	-----
30	asattī	-----
31	pajī	-----
32	jorīparī	-----
33	kānā	-----
34	lar-lahanā	-----
35	jhārā-khetālā	-----
36	adhiyāA	-----
37	mānā	-----
38	murī	-----
39	maujā	-----
40	cautaro	-----
41	jimidāri	-----
42	talukdār	-----

**Appendix-V**  
**The Relationship between Cultural Categories and**  
**Translation Techniques**

**1. Ecology**

S.N.	Ecological words	Translation techniques					
		V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>	V <sub>4</sub>	V <sub>5</sub>	V <sub>6</sub>
1.	āḅgan	LT	LT	FE	LT	LT	FE
2.	d□obāt□o	Del	Del	Cul.E	Cul.E	Del	FE
3.	pādhero	PE	Del	ST	Cul.E	Del	LT
4.	jiunī	Cul.E	ST	CA	Cul.E	ST	PE

**2. Material Culture**

S.N.	Materials (words)	Translation techniques					
		V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>	V <sub>4</sub>	V <sub>5</sub>	V <sub>6</sub>
1.	laweda	FE	Cul.E	Cul.E	Tr.	Cul.E	Tr.
2.	dhoti	Tr.	Tr.	Tr.	Tr.	Def.	Tr.
3.	pat□ukā	CA	El.	FE	Tr.	EL.	Tr.
4.	cyādar	LT	Del.	Del.	ST	Del.	Tr.
5.	pagarī	Cul.E	Cul.E	LT	Cul.E	Cul.E	LT
6.	dosallā	LT	LT	Cul.E	LT	LT	Tr.
7.	thām	FE	Del.	Del.	FE	Del.	FE
8.	dalān	Del.	Del.	Tr.	Del.	Del.	Del.

**3. Social Culture**

S.N.	Social words	Translation techniques					
		V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>	V <sub>4</sub>	V <sub>5</sub>	V <sub>6</sub>
1.	sutkerī	Del.	Cul.E	ST	Del.	Cul.E	Def.
2.	bihā	LT	Cul.E	LT	LT	FE	Cul.E
3.	bartun	Del.	Del.	Del.	Del.	Del.	Del.
4.	kiryā	ST	ST	ST	FE	LT	LT

5.	kāj-kalyān□	Com.	Del.	Del.	Com.	Del.	ST
6.	jantā	Cul.E	FE	CA	Cul.E	Cul.E	CA
7.	pinda-pānī	Cul.E	FE	Del.	R	FE	Com.
8.	bariyāA	Def.	Def.	ST	Def.	ST	Cul.E
9.	baran□ī	DE	Del.	Tr.	Del.	Del.	Tr.
10.	daśaiA	Tr.	Del.	Del.	Tr.	Tr.	Tr.
11.	tihār	Tr.	Del.	Del.	Tr.	Tr.	Tr.
12.	ekādaśī	CA	Ad.	Tr.	Ad.	Ad.	Tr.
13.	bhāgwat	CA	Tr.	CA	Tr.	CA	Tr.
14.	saptāh purān□	R	El.	LT	Tr.	Del.	Bl.
15.	cād□bād□	LT	LT	LT	LT	LT	LT
16.	pujāpāth□	Cul.E	Cul.E	FE	Del.	Cul.E	FE
17.	toran□	FE	Del.	FE	FE	Del	FE
18.	yagya	LT	Del.	LT	LT	Del.	LT
19.	cāuka-cāduwā	Del.	Del.	Del.	Tr.	Del.	Del.
20.	man□d□ap	LT	DE	DE	Tr.	FE	Tr.
21.	bedī	Cul.E	FE	LT	LT	FE	Tr.
22.	dhwājā patkā	Del.	Cul.E	Del.	Cul.E	Cul.E	Del.
23.	tilak	El.	Cul.E	Tr.	Del.	ST	Tr.
24.	candan	El.	FE	El.	Tr.	FE	Tr.
25.	rekhī	El.	Del.	FL	PE	Del.	Cul.E
26.	purwaṅga	LT	LT	LT	Del.	LT	Def.
27.	r□cā-mantra	LT	R	Del	Cul.E	R	FE
28.	māngaldhun	Del.	FE	Del.	Tr.	LT	Tr.
29.	tāmdān	DE	Del.	FE	LT	LT	LT
30.	anmāunu	Cul.E	Cul.E	Cul.E	Cul.E	Cul.E	Cul.E
31.	dhanwantari	ST	El.	El.	Com.	El.	Tr.
32.	gharāniyāA	FE	FE	FE	PE	FE	FE
33.	nasanāta	LT	Del.	Del.	Del.	Del.	LT

34.	isṭamitra	LT	Del.	Del.	Del.	FE	FE
35.	gandharwa	Cul.E	Del.	Del.	Del.	Del.	CA
36.	kutumba	FE	ST	Tr.	Cul.E	Del.	Tr.
37.	panḍit	FE	Def.	LT	CA	Def.	Tr.
38.	purohit	LT	LT	LT	LT	LT	LT
39.	jetho	LT	LT	LT	FE	LT	LT
40.	jethābābu	Cul.E	Cul.E	Com.	LT	Cul.E	FE
41.	samdhī	Cul.E	Cul.E	Tr.	CA	Cul.E	Tr.
42.	buhārī	Cul.E	Cul.E	Cul.E	Cul.E	LT	Cul.E
43.	dulahī	LT	LT	LT	LT	LT	LT
44.	dulāh	LT	LT	LT	LT	LT	LT
45.	bhāuju	Cul.E	Del	Del	Del	Del	Cul.E
46.	kānchā	LT	LT	LT	LT	LT	LT
47.	asattī	PE	PE	Del.	FE	PE	Del.
48.	pājī	Del	Del	PE	PE	Del.	PE
49.	joṛipārī	Del.	Del.	Del.	Del.	Del.	Del.
50.	lāgadā	Com	LT	LT	Com.	LT	LT
51.	kānā	Com	Del.	Del.	ST	Del.	ST
52.	khoranḍā	Com.	Com.	Com.	Com.	Com.	Com.
53.	duniyāA	LT	FE	LT	LT	LT	FE
54.	lar-lahanā	Del.	Del.	Del.	Del.	Del.	Del.
55.	jhārā-khetālā	LT	Ad.	R	LT	Del.	LT
56.	adhiyāA	FE	LT	FE	ST	Del.	FE
57.	mānā	Del.	Del.	Del.	Del.	Del.	Tr.
58.	murī	Del.	Del.	Del.	Del.	Del.	Tr.
59.	maujā	FE	PE	Del.	FE	LT	Del.
60.	cautāro	ST	Del.	LT	Com.	Del.	LT
61.	phalaicā	FE	PE	PE	PE	FE	Tr.

#### 4. Organizations, Customs, Activities, Procedures, Concepts etc.

S.N.	Words	Translation techniques					
		V <sub>1</sub>	V <sub>2</sub>	V <sub>3</sub>	V <sub>4</sub>	V <sub>5</sub>	V <sub>6</sub>
1.	jimidāri	ST	Com.	Com.	LT	LT	Del.
2.	mukhiyā	El.	CA	LT	El.	El.	Tr.
3.	talukdār	Cul.E	Cul.E	Cul.E	Del.	Cul.E	ST
4.	grāmpitā	El.	El.	El.	LT	El.	El.
5.	pradhān pañca	PE	FE	Tr.	El.	PE	El.
6.	sāhu-birtāwāl	FE	LT	R	R	LT	R
7.	dīthā-bicārī	LT	ST	FE	FE	R	R
8.	hocī -arghelī	LT	R	R	R	R	LT
9.	bakpatra	FE	El.	El.	El.	LT	ST
10.	bakitam	LT	LT	LT	LT	LT	ST
11.	likhitam	LT	LT	FE	LT	LT	ST

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