

Challenges of Translating Cultural Terms in Jumla: A Nurse Story

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Abstract

This paper seeks to explore the challenges in translating culture-specific terms in Jumla: A Nurse Story, the English rendition of Radha Poudel's acclaimed Nepali narrative Khalanga Ma Hamala. The study critically examines how the translator has dealt with culturally loaded words, ecological references, social customs, material objects, and administrative terminology in the context of Jumla, a remote district in Nepal. Drawing on key translation theories by Peter Newmark, Juliane House, and Clifford E. Landers, the paper analyzes various translation techniques such as adaptation, deletion, neutralization, interpolation, and functional equivalence, and their effects on meaning, tone, and cultural authenticity. The translated text is examined for fidelity to the original's emotional intensity, cultural embeddedness, and narrative flow. Particular attention is given to problematic translations, such as the misrepresentation or omission of Nepali ecological and religious terms. They often dilute the source text's richness. The paper concludes that while the translation successfully bridges linguistic gaps, it also compromises cultural integrity in certain areas

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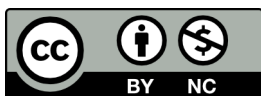
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which is relevant for translators, cultural theorists, and scholars working on Nepali literature in translation. It aims to contribute to the growing body of research on literary translation and cross-cultural communication, especially from minoritized languages to English.

Keywords: Cultural translation, Nepali literature, functional equivalence, meaning, translation strategies.

Introduction

Translation, particularly in multilingual and multicultural societies like Nepal, plays a vital role in bridging linguistic gaps and promoting intercultural communication. Yet, the task of translating literature is far more complex than mere word substitution. It involves conveying not only the linguistic content but also the cultural essence of the source text. Bassnett (2002, p. 21) states that translation is “a cultural as well as linguistic practice,” emphasizing the challenges that arise when dealing with texts grounded in specific sociocultural contexts. These challenges are particularly evident in the English translation of Radha Poudel’s *Khalanga Ma Hamala* (2013) (referred to as *KMH* hereafter), published as *Jumla: A Nurse Story* (2013) (referred to as *JNS* hereafter), which recounts the author’s lived experiences during the Maoist insurgency in the remote district of Jumla, Nepal.

The original Nepali narrative, *KMH*, is deeply rooted in the socio-political, ecological, and cultural landscape of Jumla. The text uses local idioms, rituals, ecology-related expressions, and culturally embedded terms that are often untranslatable into English without losing nuance. Words such as *riththa* (traditional herbal soap), *ghaiyaa* (a variety of rice), *bhaitika* (a ceremonial festival between siblings), and *ghumto* (a shawl used in rituals or for modesty) carry meanings that go beyond their literal function. These cultural markers present difficulties in translation, as equivalent terms may not exist in the target language or may fail to evoke the same cultural resonance. Nida (1964) distinguishes between formal and dynamic equivalence to address this issue. While formal equivalence aims for word-for-word translation, dynamic equivalence seeks to evoke a similar response in the target audience. In *JNS*, the translator attempts to balance both approaches, but certain cultural elements remain lost or misrepresented.

Bhattarai (2000, p. 44), one of Nepal’s leading translation theorists, asserts that “translation is a rewriting process deeply connected with the ideology and culture

of both source and target languages.” He warns against excessive domestication of texts, which risks erasing the original’s cultural identity. In the translation of *KMH*, some terms have been replaced with generic equivalents in English where *saal* (a native hardwood tree) becomes “pine,” and *mukhagni* (a sacred funeral rite) is translated without contextual clarification. These changes shift the ecological and ritualistic meanings embedded in the original, thereby reducing the narrative’s authenticity and ethnographic significance.

Translation theorists like Newmark (1998) and House (2015) offer valuable frameworks to assess these decisions. Newmark classifies procedures such as adaptation, cultural equivalence, and functional equivalence as tools for cultural transfer. House’s distinction between overt and covert translation helps us understand whether a translation should signal its foreign origin or strive for cultural naturalness in the target language. The translation of *KMH* reflects a hybrid approach; some terms are retained in their original form (e.g., *Bhaitika*), while others are either omitted or domesticated. This inconsistency weakens the narrative flow and creates a gap between the original author’s intention and the reader’s reception.

Moreover, the translation reflects broader issues of representation and linguistic hierarchy. English, often seen as a language of power and access, becomes the medium through which marginalized stories are shared globally. Yet, this access can come at the cost of authenticity. As Bassnett (2002, p. 89) warns, “translation has the power to construct and distort cultural identity.” The translation of *KMH*, a story centered on a woman’s resilience amid conflict, not only bridges linguistic boundaries but also represents a marginalized voice. Therefore, the translator’s choices carry ethical weight. Lander (2001) advocates for using tools like footnotes, glossaries, and para-texts to preserve cultural elements without overburdening the reader. These tools, however, are mostly absent in *JNS*, leading to several lost cultural cues. The paper also surveys representative examples from the translated text to analyze how cultural, ecological, and ceremonial terms are handled. It critiques specific word choices and omissions and discusses how alternative strategies could have enhanced the cultural fidelity of the translation. In doing so, it draws attention to the need for more culturally sensitive translation practices in Nepal’s literary context. While the translation makes the text accessible to non-Nepali readers, it also raises concerns about how voices from rural and indigenous communities are mediated through global languages.

Ultimately, this study contributes to the field of translation studies by offering a focused analysis of the translation challenges in a Nepali conflict narrative. By applying theoretical tools from Nida, Bassnett, Bhattarai, Newmark, House, and Landers, the paper aims to understand how *JNS* negotiates meaning between languages and cultures. It argues that literary translation is not a neutral act but one deeply tied to questions of voice, power, and cultural memory. The findings are expected to inform the future translations of Nepali literature and highlight the need for strategies that prioritize both linguistic accuracy and cultural integrity.

Methods and Procedures

This paper is grounded in the theoretical insights of various translation scholars and seeks to analyze the cultural word translation in *JNS*, using a qualitative and comparative textual approach. The methods employed combine critical textual analysis with a theoretical framework derived from the works of Newmark, House, Landers, Nida, Bassnett, and Bhattarai which involves close reading of both the source text (*KMH*) and the target text (*JNS*), identifying cultural terms and examining how they are rendered in the translation. It is organized into the key components as below:

The foundation of this study lies in George Steiner's historical categorization of translation into four periods, ranging from Cicero to modern structural linguistics. These developments help in understanding how translation theories have evolved, especially concerning cultural word translation. Steiner emphasizes the progression from empirical approaches to hermeneutic and linguistic-communicative frameworks (Bassnett, 2002, pp. 39-41). Translation has long served utilitarian and aesthetic purposes, from enabling religious dissemination to serving political, philosophical, and literary needs. Bhattarai (2000) stresses that translation enriches intercultural understanding and democratizes knowledge. Translation, as Nida (1964) maintains, must bridge cultural and linguistic gaps using either formal equivalence (faithful to form and content) or dynamic equivalence (aimed at the reader's response).

Knowledge of foreign language is very essential for translation as it tends to differ from each other. Many translators try to express according to their personal judgment and ability. A translator very often misses the real sense when he is not learned (Basstnett, 2002, p. 15). Arnold (1992) questions the both concept of translation: one opines that reader should find the text as the same as original. It must be as if that he is reading the same original text whereas in another hand it is

defined as to retain every peculiarity of the original, so far as he is able. He opines translation should not compared with the original; but it should be judged whether it produces more or less the same effect on readers as original Moreover, Bacon (1992) writes it is impossible to preserve the distinctive features of one language into another language since even idiomatic expressions in the same language tend to differ among its speakers.

Vives (1992) states that texts written with only sense in the mind should be translated freely and the translator should be allowed to omit what does not add to the sense, or to add what improves it. It is impossible to express the figure of speech and patterns characteristic of one language in another even less so when we are idiomatic.

Batteux (1992) opines translation as not only the translation of the language structure but also translation of the thought of the writer. The problem of the translation is to render the things, thoughts, expressions, stylistic features, the general tone of the work and particular tones of particular tones of the text. He says the translator should follow all the stylistic feature presented in the original. A translator has to preserve the order for the idea. One has to preserve the periods as periods consists of number of the thoughts. One must preserve all the conjunctions. They are like linked that join the parts. Their position and their meaning should not be changed. All the adverbs must be placed. Symmetrical periods must be rendered symmetrically or in some equivalent manner. Approximately the same number of the words to make sure their brilliance should render brilliance is preserved in translation. A translator should preserve the figures of thoughts as they are the same in all minds. Figures of such as metaphors, repetitions, combinations of the words and phrases can usually be replaced by equivalence in the other language. The translation proverbs should be kept in consideration as there are the proverbs which almost have same meaning in different languages. A translator needs to consider the realistic approaches in proverbs translation otherwise it would be a cheap literal translation.

Humboldt (1992) has talked about untranslatability of text when they have peculiar nature. Languages are different in some aspect as they are found in different socio-cultural set up. No word in one language is completely equivalent to a word in another language. Lander (2001) views that translation does not have problems in vocabulary only, it does have problems in cultural artifacts, as they are not found in target culture. The greater the cultural distance between source culture and target culture, the more the translator needs to feel the gaps. Das (2009) writes language

is culture oriented and therefore, there are problems in translating certain culture-based words into another language with a different culture. Equivalence of words in two or more language is hard to come by. Socio- cultural matrix plays a vital role in checking the nuances of the words in both language.

The translation of anything means to create new thoughts from a foreign source culture into target culture. The act of translation is a consciousness of diversity in equality. Translation helps for communication and work as an instrument of developing a world culture. Gentzler (2010) states: the world shrinks together like an ageing orange and all peoples in all culture are more closed together it may be that the crucial sentence for our remaining years on the earth may be very simply “TRANSLATE OR DIE” (cited in Bhattarai, 2000, p. 13). Thus, the translation has made the world very narrow and congested that non-literature and culture are their own as it used to be in primitive age. It has changed the private ethnic based culture and literature into public and people can no more exist if he/she unable to get the steam of translation.

The study utilizes several procedures and models outlined by translation theorists:

Newmark’s Translation Methods: Newmark (1998) introduces two key emphases: Source Language (SL) oriented and Target Language (TL) oriented methods. He outlines eight types of translation under these emphases, including literal translation, semantic translation, communicative translation, and adaptation.

Translation Procedures (Newmark): These include transference, cultural equivalence, functional equivalence, descriptive equivalence, synonymy, modulation, and omission. This study applies these procedures to examine how cultural terms (e.g., ritual practices, local ecology, social customs) have been rendered from Nepali to English.

Juliane House’s Functional Model: House (2015) proposes overt and covert translation as models for cultural translation. Overt translation retains cultural distance and aims for cultural transfer. Covert translation recreates the communicative function of the original and minimizes cultural difference. Her concept of cultural filters is used in this study to evaluate translation decisions.

Landers’ Cultural Tools: Landers (2001) introduces three tools for coping with cultural gaps: footnotes, interpolation, and omission. These tools are assessed in the translated text to determine whether and how they are used effectively.

Comparative Analysis: The translated version is compared to the original to identify shifts in meaning, cultural context, and tone.

Theoretical Application: Each translation decision is categorized according to theoretical procedures (e.g., whether a term was adapted, omitted, footnoted, or replaced).

This research is qualitative in nature and focuses only on cultural word translation in *JNS*. It does not evaluate the entire narrative or themes, nor does it assess reader reception. Rather, it aims to critically evaluate translation decisions that affect the representation of Nepali culture in English as well as some of the possible translation suggestions for the same. The study is limited to textual evidence and theoretical analysis.

Results and Discussion

The cultural terms have peculiarity in translation. The process of translation sometimes cannot address these terms in equivalence. It can create challenges in translation process. This chapter deals with the analysis and interpretation of the data. It has included the transliteration of the SL text, their target language equivalence, and the instance of contextual analysis. After the general presentation, contextual analysis of meaning is given. The transliteration of Nepali text as well as their equivalent translation into the English language along with their contextual analysis has been dealt within this subheading. Cultural terminology presents unique obstacles for translators who must navigate between linguistic systems that often lack direct correspondences, requiring careful consideration of context and meaning preservation.

The researcher has taken SL text sample in romanized forms. We cannot find all Nepali alphabet with their English equivalents. So, the researcher has used some Romanized alphabets, for vowels as: a /ə/, aa /ɑ/, i /i/, I /I/ e /e/, ai /əi/, o /o/ou /əu/. The researcher has used for consonant are: k /k/, g /g/, ng /ŋ /, ch /tʃ/, j /dʒ/, t /t/, d /d/, Th /θ/, D /ð/, n /n/, p /p/, ph /f/, b /b/, bh /v/, m /m/, y /j/, r /r/, l /l/, w /w/, s /s/, h /h/. As we know, there are not all Nepali alphabets in English alphabet. Therefore, the researcher has used some signs used in *Ekta Concise Nepali-English Dictionary* for accurate phonetic representation.

Nepali cultural terms used in KMH with their English equivalent terms used in JNS

Ecological terms

In source text *KMH*, there are some ecological cultural terms which the researcher finds as being not translated to make meaning equivalent. These translations of ecological cultural terms may not have the same meaning of the source text. The researcher also notices that there is no footnote used for the further clarification for the same. Below are some close textual analyses:

- i. *Maaiju harusanga Ghaiyaa godna melaa bharna gairaakhnu parne. (KMH 11)*

English translation: Instead, he had to work in the fields, weeding, planting rice and doing other farming jobs (*JNS 10*)

The word *ghaiyaa* has been translated as ‘rice’ in target text. It is true that *ghaiya* is a type of paddy but it requires clear explanation. The word *ghaiyaa* cannot be replaced by ‘rice’ in real sense. It requires explanation while translating. Audiences of the target language may not understand the word *ghaiyaa* as ‘rice.’ In this case, the translator has used the neutralization technique of translation here.

- ii. *Baale ekDin ti mahilaa lai riththaa dinu bhaech, haat Dhun (KMH 13)*

English translation: He met some of women at the river and gave them a bar of soap (*JNS 14*).

The word *riththaa* has been translated as ‘a bar of soap.’ There is no doubt that *riththaa* can be used as a soap. However, ‘a bar of soap’ cannot clarify the meaning of the source language. If it has been translated as *riththaa*, ‘a traditional fruit item used as soap’, it would have done better. Here again, the translator has used a technique of translation called neutralization.

- iii. *Dhaawan maarga sangai Daangsaangu tir baat bagdai auchh tilaa nadi. Ani eyaraport, Karnaali prabiDhik skul ra mahat gaaun tin tir baat bhiraalo huDai upatyakaa jasto sammaa thaauma baseko saano bazaar (KMH 31)*

English translation: Next to runway, flowed Tila river. At the junction of the airport, Karnali Technical Institute and Mahtgaun was a small bazaar (*JNS 34*).

The word *Daangsaangu* has been omitted from the translated text. Similarly, *upatyakaa jasto samma thaumaa baseko saano bazaar* has also been omitted from the target text. Such omission cannot visualize the actual picture that the writer wants to present in her writing. The translator should have considered such ecological terms in their translation. The translator does not seem to have followed the concept of Landers' omission technique.

The original text has the tree named *Saal*. The word 'pine' in translated text deviated the meaning of the original text. In Nepali language pine and *Saal* are different. The word 'pine' may not give the real sense of the word used in original text. It is completely improper translation of SL text. The words *Dhaan sukaae jastai ekai thaumaa samma paarer raakhthya* have been omitted in the TL text. In fact, it deals with socio-cultural practice of Nepali culture. Such omission can have impact in the meaning conveyed by the writer.

In terms of ecological cultural words analysis, the researcher has taken four sentences from translated text. The translator is found to have used neutralization and omission techniques. The researcher also finds some improper equivalence used in translation. The words used for naturalization are: *Ghaiyaa, riththa*. They have also used omission technique. Landers (2001) has explained the three basic tools to cope with the challenges of translation. These tools are helpful to translate the cultural words. A translator can use these terms to translate the cultural terms. He suggests for footnotes, interpolation, and omission in such cases. Footnotes can be used to explain the terms that a translator does not find proper equivalent terms. Target readers can get the meaning of the words as it explains the terms of source text in translated text. Interpolation refers to addition of parenthetical word. However, a translator should be conscious enough to use it as it need not be longer. Finally, he talks about omission. It means deletion of the words. It means an unconditional surrender of the translator. A translator can omit some words if such words do not create a drastic difference of meaning of the source text in translated text.

Material cultural terms

JNS has some material cultural terms. These terms have created problems in meaning conveyed by the original text, *KMH*. The material cultural terms of both source and target text are analyzed.

- i. *Jahaa raksi yati sahaj chha, churot nahune kurai bhaena. Churitai bahnera nakhaye pani sulpaa khub khaahinchha. Mahilaa pani yasakaa ammali chan. Gaunmai bnaeko kankad raakher chilim taannu samaanya bhai haalyo (KMH 37)*

English Translation: Where alcohol consumption was so common, tobacco was as well, though not necessarily cigarettes. They spoke *sulpa* - a mixture of tobacco and cannabis products, in which many women were addicted. It was quite common to smoke *chillum* made from local tobacco (JNS 40).

These words are translated properly; however, the word *churot* is translated as ‘tobacco’. Tobacco does not give the same sense of *churot*. In general practice, tobacco is consumed whereas cigarettes are smoked. It sounds improper translation of the word. Adaptation of original word *supla* with explanation has proved that translator has used interpolation technique of translation.

- ii. *Harek din aagako muslo jasto khabar*

udthyo- khalangaa bajaarmaa maaobaadile aakraman garxan re. Gharai pichchhe eke k jaanaalaai maaowadile laane re. Ghaaite ladaaku osarna doko bunidai chha re (KMH 49)

English translation: Every day there were more and more rumors: Maoists are preparing to attack Khalnga bazaar, they were taking one person from each house; baskets were being made day and night to carry injured fighters (JNS 54).

The translation of *Aagoko muslo jasto khabar udthyo* as ‘more and more rumors’ cannot deliver the same level of meaning. It has great impact in the life of the people. The word preparing to attack may not have the sense of *aakraman garchhan re*. It may be relevant to translate as they are rumored to attack. The translators have used functional equivalent techniques in this translation.

- iii. *Yasto laagthyo khalngaa bajaarmaa basirheka haami sabai aagoko bhungro maathi chau...harek laai bhetdaa haamro man basantako phul jasto phakrinthyo, eh yo ta ajhai jibitai rahechh (KMH 49)*

English translation: It felt as if all people in Khalanga Bazaar were walking on the hot coals... meeting up with people we knew made us happy like a flower blooming in spring. Oh, he is alive! Thank god! (JNS 54-55)

The word *aagako bhungro* has the similar meaning as 'hot coal'. There is no doubt that it has the communicable meaning of the word. However, it can be translated as 'walking on glowing fire.' The translators have tried to neutralize it with functional equivalence in translation. It seems translator has failed to understand the notion of deletion. Lander (2010) views that the deletion technique can be used only when the deleted words do not laps the entire meaning of the SL text. The deletion of entire sentence can create the laps of the meaning and TL readers cannot get the actual meaning of the SL text.

The researcher has taken three sample sentences of the text to study material cultural translation and found different techniques used in translation to get the original meaning of the text. The techniques used are: adaptation, interpolation, functional equivalence, neutralization, etc. We can also find some words that are translated with improper equivalence. The words which are translated with functional equivalence are: *aagoko bhungro*, *aagako muslo jasto khabar* Udthyo, *aagoko jhilkale*, etc. These words are translated with functional equivalence. *Aagoko muslo jasto* has been translated as 'more and more rumours.' It is a functional equivalence in translation. 'Hot coal' for *aagako bhungro*, 'the flash' for *agako jhilkaa* are translation with functional equivalence only. Such equivalences help to get the meaning of SL text TL. The functional equivalence helps the translator to get the meaning of the text. it enhances the originality of the meaning as it goes near of the SL text in TL.

Such improper equivalence of the word may create problems in meaning conveyed. Similarly, some words and line are deleted in TL text. Such deletion of the text creates the problems in meaning conveyed by SL text. TL readers cannot get the clear meaning of the text. The words and lines which are deleted are: *haandi*, *Ketaaketi chhadaa asaartaak nayaa ghaas waa makai khaaekaa bhaisile twaartwaar gardai chhereko dekheko thiye. Yaanhaa aakaas baat jamin ra jamin baat aakaas tir taakera tystai twaar twaar aawaaj nikaaldai goli haanne ra pharkaaune bha. iraheko chha*. The entire of SL text has been deleted. The writer has presented her emotions that connected with her childhood memories as she finds herself in the middle of the firing. The translators have not paid attention on it. It has created laps in the meaning of the text.

Social cultural terms:

JNS involves translation of social cultural terms. The translation of these terms has created some challenges in meaning conveyed by original text *KMH*.

- i. *Haami nepaali bhagyawaad ra rudhiwaaDaka dirga rogi hau (KMH 35)*

Translators have omitted the social realism of Nepali society that the writer presents in socio-cultural terms in original text. The meaning of line that portrays the ground reality of the Nepalese society needs to be translated. It has helped to present the social life of not only *Khalangaa* but also entire Nepal.

- ii. *Biraami hudaa uniharu aspataalalaaai kam dhaami jhaakri ra phukphaakamaa badhtaa bhar parchhan. Malaai sab vandaa haaso laageko ta, garbhawati mahilaa le kholaa naagna hunna re bigaar garchha re (KMH 35)*

English Translation: During sickness, the people's first inclination was to turn to shamans than the hospital. The weirdest thing I came across was the belief that a pregnant woman should not cross the river because that would make the god angry. (JNS 38)

The translator has created proper equivalent of original text in translated text. The addition technique has been used here. The translator has added the word god in their translation though there are no such words in SL text.

- iii. *Purus haru dauraa suruwaal istakot ra sart pyantanai lagauchhan. Mahila hru samnyataya cholo blauj ra dhoti lagauchan. Tarai tir barkha yamama ghum ode jasto pachhyaura orda rahechhan. Dhula ra mannu parne manchhe aye bhane tyahi pachhyaura siudotir bat akha samma tanne chaln rahechha. Yslai ghumcho bhanido rahechh.(KMH 34)*

English Translation: Men generally wear *daura surwal*- traditional shirt and pants- with jacket. Most of the women wore cholo-blouse-and sari. A shawl was on their heads. Women used to wear their shawls like the people in Tarai wearing 'ghum' during rainy season. If there were some elderly people or people they looked up to, they would put the shawl down to their eyes and respect. This was called *ghumcho*. (JNS 37-38)

The translators have used adaptation technique in translation. The words of SL text are used as the same in TL text. The words which are translated with adaptaion techniques are: *mukhaagni*, *bhaaitikaa*, *diyo*, *bhaauju dauraa suruwaal*, *ghumcho*, etc. It would have been better if they have used footnote to explain such words. The TL readers can understand terms easily.

The words that are neutralized by translators are as follows: *Dhoti*, *choyaale machakkaa paarer kasekaa thienau*, etc. the translators have used word sari for Dhoti. It refers to neutralize the word as *dhoti* has been translated with functional equivalence. Similarly, unbound word is used for *machakkaa paarer kasekaa thienau*. The neutralization technique of translation helps to translate the cultural words with neutral meaning in both SL and TL.

The translator also uses interpolation technique in translation. They have explained a term they adopted *daura surwal*- traditional shirt and pants. The explanation of adapted term is known as interpolation technique. In the same line we can find improper translation too. The word *istakot* has been translated as jacket. The word jacket cannot give the sensual meaning of the SL word.

Political and administrative words

The SLT uses a number of political and administrative words in the narrative which also involve translation issues as discussed below:

- i. *Jumlaamaa ekaadh bikaase sansthaa baahek mahilaa diwas manaaune jimmaa mahilaa bikaas saakhaako maatrai ho (KMH 2)*

English translation: Primary responsibility for organizing the celebration of International Women's Day in Jumla rested with the Women's Development Branch where I worked (*JNS 2*)

The word *ekhaad bikaase sansthaa baahek* word has been omitted in translation. Translation process cannot represent the spirit of the original text as it loses the meaning of organizational word. Instead, it can be translated as: 'Except few developmental organizations at Jumla, the primary responsibility of organizing the celebration of International Women's Day rested with the Women's Development Branch where I worked.'

- ii. *SimiTTa mahilaa bikaas saakhaa adhikaari Umaa Kaarkisanga aaphno DubiDhaa*

baande. Nimitta pramuk pani nahudaa jasali jimbewaari Diinchha uslaal simiTTa bhanininchha (KMH 4).

English translation: I shared my dilemma with the acting Women's Development Officer, Uma Karki (*JNS 4*)

The word *simiTTa* has been translated as ‘acting’. In SL text, it has been explained, as an acting officer who works even the acting officer is absent. Therefore, acting officer for *simiTTa* is not proper equivalent for contextual matter. It needs to be translated as ‘pro-acting officer’ instead. Here, the naturalization technique has been used.

- iii. *Surakshaa khataraa badhdai gaepachhi haamro jasto sansThaa ra kuTaniTik bibhaagaharule ekikriT surakshaa niTi apanaana thaale (KMH 53)*

As the security situation deteriorated, organization like ours and diplomatic missions started to implement security plan (*JNS 58*).

The organizational word *ekikriT* is missing in translated text. The translation cannot have the same meaning of the original text. It should be translated as ‘unified security plan’ instead.

- iv. *Din bhari Talimamaa naaane, ekai choti belukaa aayera haajir garne, ani bhaTTa bujne chalan rahechh (KMH 55).*

English Translation: There had been a culture of not attending the training but coming in at the end just to sign the attendance records and claim remuneration (*JNS 62*).

- v. *“Paryaa chhaina Tyasto kaam garna” unhaa Ta ekai choti janginu bhayo (KMH 57).*

English translation: “You don’t have to work like that “she said, her anger increasing (*JNS 64*).

Here, the word *janginu* needs to be translated as ‘bursting with anger.’ The translator has used literal translation technique.

- vi. *Suruma anchalyaaDhis kaaryalayamaa sahayogiko kaam Thal nubho re. Pahile Dekhi khaane ra pakaaune sokh. Tyahi rahaDa basdaa bhaanse hunu bhaye chha (KMH 10)*

English translation: He started to help in the zonal administrator’s office. He was a connoisseur of good food and so it was there that my father became a cook (*JNS 10*).

- vii. *BhauTik kaarabaahima parine darale raajanaiTik neTaa raat thulaa byaapaari praaya Jumla basna chhodi sakekaa Thiye (KMH 44)*

English translation: Due to their fear of Maoists, the political leaders and big merchants had already moved away (JNS 48).

BhauTik kaarabaai refers to ‘physical punishment’. It does not mean ‘only fear of Maoist.’ However, the translator has translated the term as ‘fear of Maoist.’ It does not carry the cultural meaning of the word. It should be translated as ‘due to fear of physical torture of Maoist’ instead. The translator has used neutralization technique here.

- viii. *SaaThiharu bhanThe haami sadarmukaam chhirnu agi baatomaan kunai dhunga wa rukhako chheuchhaau aaphule chinne sankeT banaaer anumati patra lukaaera aauchhau. Ani pharkine belaa liera jaanchhau (KMH 11).*

English translation: My friends said that before entering the capital they made markings on stones or trees and hid the permission letter there. When they returned, they collected the letters on the way (JNS 52).

The capital refers to main administrative body place of the nation. It has been used in translated text for *sadarmukaam*. The word ‘capital’ is not relevant translation. It needs to be replaced with ‘district headquarters’ instead.

- ix. *Uniharule saaph hakaare (KMH 48)*

English translation: They scolded me (JNS 53)

Here, ‘scold’ in the translated text does not carry the tone of the source word *saaph hakaare*.

The SL text has several organizational cultural terms. The researcher has taken nine sample sentences to study the translation of organizational cultural terms. The translators have used deletion, naturalization, literal translation, in translating process of organizational words. The words which are deleted in TL are: *ekikriT*, *ekhaad bikaase sansthaa*. The omission of such words in TL text create laps in the meaning. The TL readers may not get the exact meaning of the SL text. These words have impact in the sentence to get the real sense of sentence. The readers cannot get the meaning. Therefore, it creates the problems in the meaning of the SL text in TL text. We can find some improper equivalence of the word in TL text. the word

simiTTa has been translated as acting. The author has clarified in SL text who is simiTTa. Similarly, the words *BhauTik kaarabaahima* have been translated as fear of Maoist. In fact, *BhauTik kaarabaahima* means physical punishment or capital punishment. The word fear of the Maoist cannot give the sensual meaning of the words. Likewise, *saDarmukaam* has been translated as capital in TL text. The word *saDarmukaam* refer to main administrative place of a district. The translators have translated it as capital. The word capital refers to main administrative place of the nation. The word capital cannot give the actual meaning of the SL text. In the same line we can find literal translation of the organizational word. *Janginu* has been translated as anger increasing. Such literal translation can give the meaning of the SL text.

Conclusion

Translation, as a fundamentally linguistic activity, involves the complex process of conveying meaning across languages while navigating the intricate relationship between language and culture. The socio-cultural practices embedded within linguistic systems create substantial challenges for translators, particularly when dealing with culture-specific terminology that lacks direct equivalents in target languages.

This study has examined the problems and techniques employed in translating cultural terms, analyzing sample sentences to identify translation strategies and their effectiveness. The findings reveal that cultural terms present significant challenges in the translation process, with translators employing various techniques to bridge linguistic and cultural gaps. The analysis of the Nepali translation demonstrated concerning patterns, including frequent deletions and insufficient attention to established translation ethics, suggesting a need for greater methodological rigor in the translation process. The research indicates that cultural terms require careful consideration and conscious decision-making from translators. Functional equivalence and descriptive equivalence emerge as essential tools for managing cultural translation challenges, while neutralization serves as a crucial technique for handling culturally-bound concepts. When direct equivalence proves impossible, adaptation techniques become necessary, though these should ideally be supplemented with explanatory footnotes. Additionally, interpolation techniques can effectively minimize translation problems by providing necessary contextual information.

While the translator in this study demonstrated effort to preserve the original meaning, the researcher has found their success to be inconsistent. This outcome reflects the inherent reality that complete equivalence between languages is rarely achievable due to fundamental differences in linguistic and cultural components. The translator's role, therefore, is not to achieve perfect equivalence but to approximate meaning as closely as possible while maintaining cultural sensitivity and textual integrity. These findings contribute to the broader understanding of translation challenges and reinforce the importance of systematic approaches to cultural translation that balance fidelity to source material with accessibility to target audiences.

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