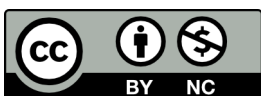


Techniques of Cultural Translation: An Analysis of Mountain Painted with Turmeric

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Abstract

This article analyzes the techniques employed in translating culturally specific terms from the Nepali novel Basain into its English translation, Mountain Painted with Turmeric. The research identifies the strategies adopted by the translator to mediate between source text and target text focusing on the translation of culture specific words. Through textual analysis of ecological, material, social, organizational, and gestural terms, the article examines the application of various translation procedures including transference, neutralization, functional equivalence, adaptation, and deletion. It has analyzed the terms with purposive sampling in data collection and has thematic analysis. The findings reveal that the employed techniques occasionally distort the original meaning in the translated text. Moreover, the study emphasizes the inherent challenges in cultural translation and emphasizes the necessity for nuanced, context-sensitive approaches to preserve the integrity of sociocultural meaning in translation.

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Introduction

This paper is based on translation of Lil Bahadur Chettri's Nepali novel *Basain* into English by Michael J. Hutt titled *Mountain Painted with Turmeric*. It posits a significant place in description of country life highly dense with cultural terms. It emphasizes the effort done by low class people who are suppressed by economically sound people. It stressed on socio-cultural aspects of eastern hill. The novel is rich in peculiar cultural practices, tradition and world views setting that make it a fabulous text for examining the techniques used in minimizing the complexities of literary translation. The study posits itself within the challenges that hike when such culturally rich work is translated into a target language. It highlights on how the translator navigates the representation of these peculiar cultural terms for English speaking audience. The researcher's main engagement with the topic during his higher study provided the foundational understanding and scholarly motivation for additional investigation of culture specific terms in the specific text. Digging up that groundwork, the research aims to examine the techniques and strategic tools used in translation process of cultural terms form original Nepali text into English. It analyzes the basic techniques applied in translating different cultural vocabulary and observes the effectiveness of these techniques applied in preserving original meaning of the source text. The proper translation of source language meaning in target language text proves the exceptionally challenging as cultural divergent differs in the context of distinct language. Apter (2013), highlights the challenges of a translator, "leave certain term untranslated of their cultural specificity" (p. 38). The study consequently examines how cultural fidelity is maintained or compromised when Nepali cultural terms are translated into English. Translation institutes a linguistic activity in its foundation. The utility of translation goes above linguistic replacement. Parajuli (2021) intellectualizes translation as a semiotic practice with its extensive development of linguistic items including phonemes, morphemes and semiotic structures. Having different linguistic dimensions, translation of cultural terms posits remarkable challenges in the process of translation. Munday (2004) stresses that translation does not only represent a linguistic activities but also has a compromise with several worldviews, practices and historical importance of different terminologies. In real sense, the translation practices of cultural terms

embeds with noticeable barriers or obstruction leads to mistranslation on absence of proper equivalence between Source Language (SL) text and Target Language (TL) text. In fact, the translation of culture specific words undergoes with remarkable barriers or hindrance, resulting mistranslation or absence of proper equivalence between SL text and TL text. The translated text provides a captivating case for examining how cultural meanings are transferred, adapted, or lost in the translation process. As Newmark (1988) observes culture encompasses “the way of life and its manifestations peculiar to a community” (p. 94), rendering its translation a delicate and inherently complex endeavor. He opines that culture is directly associated with the different way of living. It intersects between peculiarity to generality. It moves from the personal experience to general acceptance of society.

Statement of the Problem

Language is associated with cultural practices. The linguistic components differ when they are embedded with culture. The translation is not only the process of transferring words from one language to another. It even transfers the culture, values, beliefs and ways of living. Culture terms generally holds the meaning embedded in particular society and often lack proper equivalent words in TL text. As a result, the translators face challenges in finding the essence of SL text for making it understandable in TL readers.

Lil Bahadur Chhetri's *Basain* posits culturally rich terms which portrays the social live customs, traditions and every day experience of people living in eastern hill of Nepal. It is rich in numerous culture-specific terms related to ecological material, social, organizational and gestural terms. While translating these terms in English, there is possibility that the meanings, cultural association and contextual relevance may be altered, or changed.

Though Michael Hutt's English translation *Mountain Painted with Turmeric* has played a remarkable contribution in introducing Nepali literature to the global readers, there is not sufficient research on how Nepali cultural terms are transferred and what techniques have been used in translation process. Existing literature on the novel generally focus on linguistic equivalence or other issues on translation, while the strategies employed to transfer the culturally embedded meaning in the text remain insufficiently explored. Additionally, it is not clear about the techniques used in culture-specific terms. This lack of systematic analysis creates the a gap in understanding what sorts of techniques used to negotiate between Nepali and English

in literary translation.

In this regard, the present study seeks to investigate the techniques used in transferring cultural terms from *Basain* into *Mountain Painted with Turmeric*. It aims to contribute the boarder sense of techniaue used in transferring cultural terms.

Research Objectives

- The article aims to identify and categorize the techniques used in translation of culture specific terms from *Basain* into its English translation as *Mountain Painted with Turmeric*.
- The specific purpose of the research is to identify the techniques used in translation process of cultural terms and categorize the different techniques used by the translator in transferring Nepali cultural terms into English

Literature Review

The theoretical aspect of research is highly connected with different translators theorists, and critics. The scholars' definition regarding culture and translation have been reviewed to explore the different terminologies and ideas. The thorough reading and in-depth analysis of article and book helps to foreground the research.

Culture and Definition

Culture is a rigorous traditional practices done by people in different historical and cultural setting in relation to time and space. There are several different factors to set the culture. It is highly dense with time, space ethnicity and geo-political scenario. It is concerned with a basic dimension of human existence which is directly connected with customs, traditions and ways of living. Spenser-Oatey and Kadar (2021) define culture as an “ambiguous set of ideologies which can shared basic assumption of meaning of the people’s behaviors” (p. 4). They view culture functions and exists with the shared interpretive framework that guides how individuals find meaning from their social behaviors. As it highlights the assumption, the shared assumption may be the same in different spatio-temporal setting or geo-political scenario. Hence, it posits the difference in different locality. Likewise, Newmark (1988) defines culture as “the way of life and its manifestation that are peculiar to a community that uses peculiar language as its means of expression” (p. 94). His definition indicates interconnectedness in between specific culture and linguistic expression. As language covers with cultural practices, it differs along with

differences in practices, leads towards challenges in transferring process lacking the replacement of equivalent cultural terms in different cultural settings of languages.

Ayruch (2020) conceptualizes culture as a “toolkit of symbols” (p.1), enables and focuses on shared individual and collective activities. As he emphasizes expression linked with symbolic aspects, there would be the chance to differ in finding the equivalence as attributed symbols are identically different to catch the same essence of the words and their meanings. Hence, the deeper understanding is a requirement to cope with the cultural terms from one language into another. The one approach of translation is not liable to transfer the meaning of SL text into TL text. The translators need to manage several approaches to translate the cultural specific terms. Similarly, culture is defined as “learned and innate” (Hofstede. 2020, p.15) He emphasizes culture as the process of acquiring rather than biologically determined. As we know, learning process cannot be fixed with single approach. It goes with several aspects and dimensions. One approach may not fit to another. Innate learning also differs from person to person. In the case of cultural understanding the innate process also differs. Therefore, the procedures of cultural translation would not be the same in different cultural setting embedded with different linguistic background. The translators need to consider the differences in translating process. Hence, single strategy cannot handle text in different languages. The empirical perspective on culture demands the experience based findings that necessarily differ across communities, suggesting the inherent difficulties of translating cultural terms in different linguistic domain. House (2010) opines culture as ‘anthropological sense’ (p. 36), emphasizes shared learning and collective human behaviors that remains contextual and situational. As it is deeply connected with humanistic sense, it has the chances to differ in different context and content. Additionally, culture is defined as “a network of knowledge” (Chiu and Hong, 2019, p. 2). They connect culture with feelings and emotions that shape the intellectual understanding. Likewise, Goodenough (1964) proposes influential formulation of culture. He asserts the culture is not a material phenomenon. It is a form of things that people have in mind or institutional aspect perceiving, relating and otherwise interpreting them (p. 36). Culture, therefore, fundamentally concerns meaning making in relation to human behaviors and practices. It is inseparably connected with human behaviors that differ across communities. As linguistic behavior differs across languages, cultural translation inevitably encounters substantial difficulties.

Translation of Cultural Terms

The translation of cultural terms goes beyond linguistic activities. It encompasses the translation of meaning, practice, behavior and way of living. It does not merely deal with linguistic decorum. The essential care should be taken by translators while translating cultural terms. Bielsa (2020) has viewed complexities of cultural translation as “transformation and adaptation” (p. 176), emphasizing the continuous negotiation between source and target culture. The translation of cultural terms needs rational shifting of meaning and accepting the terms does not necessarily always have adequate equivalence. So, translation process does not only relate linguistic phenomenon rather the formation of intercultural understanding which inevitably involves power dynamics of social and political context. As the interconnectedness between socio-political negotiations, it is not easy to translate cultural terms. A translator has to bear complexities in transferring process. Similarly, Bassnett (2018) opines cultural translation as “active negotiation of text and context” (p. 3). He posits translators as active agents whose socio-linguistic practices assure relation between different aspects associated with the meaning of living and cultural boundaries. It frequently dissects the text with contexts, lives with meaning and practices with beliefs. In the same line, Cronin (2021) conceptualizes cultural translation as moving from “interlingual to interrogate the intersections of language” (p. 116), emphasizing the contradictory alignment with languages. He conceptualizes cultural translation dichotomizes multilingual interplay of text, context and content.

The translator critics have believed that the culture-specific terms can have proper equivalent words in transferring the words from SL text into TL text. However, some theorists have raised their concern about practicability of cultural translation highlighting the untranslatability of typical culture specific terms. Pym (2020) posits that cultural translation sometimes “mystifies rather than clarifies” (p. 178), emphasizing the possible difficulties encountered in translating cultural terms. He postulates for rational and directive selection of target language equivalence. Sakal and Soler (2019) also raise voice on the applicability of translation in translating process of culturally embedded content. The article uses the techniques proposed by Peter Newmark, Lawrence Venuti and other translation theorists to analyze the strategies deployed in cultural word translation.

Research Methods

This study employs an English Translation of Lil Bahadur Chhetri's novel *Basain* as *Mountain Painted with Turmeric* for the analysis of techniques used in translating Nepali cultural terms. Descriptive analysis approach is used to examine the translation of culture specific terms. Nguyen and Hoa (2022) defines descriptive approaches as a method accompanied by qualitative and quantitative approaches used to give a detail description of textual meaning. However, the researcher has only employed qualitative approach. The researcher has selected a purposive sample of words found in different part of the text where some culture specific words are found. These words are used for the analysis. The words are categorized into five distinct groups, ecological, material, social, organizational and gestural terms.

It focuses on identifying techniques used in cultural word translation from source text into target text. The collected data were examined through close reading comparison and interpretive analysis to dig out how cultural meanings are preserved using different techniques of translation.

The analysis was organized under five thematic categories based on type of cultural expression found in the text. These themes emerged from data and correspond to major domain of culture embodied in narrative. The themes are ecological terms, the word related to natural environment, landscapes; material terms, terms related to physical objects; socio-cultural, expression related to social relation; organizational, words related to institutional structures and social occupation and gestural, action embedded on habit and behaviors. Each theme is analyzed in relation to its source terms and its translation. It even explores the technique used in translating process. The analysis is supported by its theoretical ground. It observes how translator balance cultural preservation and reader accessibility.

Findings and Discussion

The data collected from *Mountain Painted with Turmeric*, an English translated novel of Lil Bahadur Chhetri's *Basain*, translated by Hutt was analyzed using qualitative textual analysis.

Ecological Terms

Ecological terms refers to the words that represents natural environment, landscape, etc. They often reflect the environmental knowledge and ecological

practices embedded in culture. In literary text, ecological terms describe natural surroundings.

The ecological terms examined from Chhettri's (2074 B.S.) *Basain* include: *chuche dhungo* (p. 6), *chhahare dharo* (p. 6), *khasi* (p. 15), *naagi* (p. 17), *baabiyo* (p. 28), *bilaun* (p. 28), *manlaai birakto paarne* (p. 40), and *dudhilo khaadaina ki kaso?* (p. 41). In the translated text *Mountain Painted with Turmeric* (Chhettri, 2018), these terms appear as: "pointed rock" (p. 11), "waterfall spring" (p. 11), "khasi" (p. 28), "pasture" (p. 33), "tall grasses" (p. 51), "chilaune" (p. 51), "made her feel alone and cut off" (p. 74), and "Do the animals eat dudhilo?" (p. 76) respectively.

The term *chuche dhungo* (p. 6) is rendered as "pointed rock" (p. 11). The translator employs neutralization, which Newmark (1988) defines as "adaptation of SL word to the normal morphology of TL" (p. 82). While *chuche* finds approximate morphological correspondence in "pointed", the rendering of *dhungo* as "rock" may not fully capture the same morphological relationship, suggesting functional equivalence as an additional operative technique. The use of such word can help the English readers to get the meaning of the words. It is just like she is cooking vegetable as for Nepali readers who can understand what she is doing despite the fact that the word cooking does not possess the cooking process of vegetable in English speaking domain. I, the researcher, believe that the use of neutralization helped the target readers to understand the meaning of source text.

The phrase *chhahare dharo* (p. 6) is translated as "waterfall spring" (p. 11) through functional equivalence. House (2022) explains that functional equivalence "triggers the same functional effect in the target culture as the source text did in the source culture" (p. 8). The term *chhahare* denotes a waterfall-fed spring, and the English rendering captures this meaning, producing comparable cultural resonant. The word *khasi* (p. 15) is retained as "khasi" (p. 28) in the target text, exemplifying retention. Trivedi (2007) describes retention as preserving "original terms to assert cultural identity" (p. 113). Apter (2013) alternatively characterizes such practice as non-translation, "leaving certain terms untranslated to highlight their cultural specificity" (p. 58). This technique preserves the original cultural meaning intact in the translated text.

The term *naagi* (p. 17) becomes "pasture" (p.33) through neutralization. Newmark (1988) defines neutralization as adapting "SL word to normal morphology

of the TL” (p. 82). Although *naagi* specifically denotes hillside grazing land while “pasture” encompasses any grazing area, the rendering conveys approximate meaning while sacrificing precise cultural specificity.

Baabiyo (p. 28) is translated as “tall grasses” (p. 51), again employing neutralization. While this rendering conveys literal sense, it cannot fully capture the cultural connotations embedded in the original Nepali term. Nevertheless, readers may grasp the essential meaning intended in the source text.

The phrase *manlaai birakto paarne* (p. 40) becomes “made her feel alone and cut off” (p. 74) through literal translation. Newmark (1988) characterizes literal translation as “word to word... sentence to sentence... , preserving grammatical and pragmatic components” to maintain meaning between source and target texts (pp. 68-69).

Finally, *dudhilo khaadaina ki kaso?* (p. 41) is rendered as “do the animals eat dudhilo?” (p. 76), employing domestication. Venuti (1995) describes domestication as “reduction of SL text to TL text [through] translator’s invisibility” (p. 20), rendering the foreign text accessible to target readers.

The comparative analysis of ecological terminology in Chhettri’s *Basain* (2074 B.S.) and its English translation, *Mountain Painted with Turmeric* (2018), reveals a strategic and pluralistic approach to translation. The translator navigates the inherent challenges of rendering culturally specific lexicons not through adherence to a single methodology, but through a context-sensitive application of multiple techniques, each carrying distinct implications for the preservation of cultural meaning and reader accessibility.

The translation demonstrates a predominant use of functional equivalence and neutralization to get the ecological features to the target audience. The translation of *chhahare dharo* as ‘water fall’ serves as an example of functional equivalence. House (2022), successfully renders the source text’s denotative meaning and its environmental character within the target culture. Likewise, the translation of *naagi* as ‘pasture’ and *baabiyo* as ‘tall grass’ exemplify neutralization. These choices facilitate immediate cognitive domain of target readers. They require a semantic reduction. The terms lose their topographic specificity. The word *naagi* denotes the hillside pasture. The word *baabiyo* a particular grass has subsumed under generalization thereby diminishes the text’s ecological particularity.

Conversely, the translation of the term *khasi* operates as a deliberate strategy of cultural retention. The refusal of rendering the term, the text enhances a site of cultural preservation, establishes the notion of irreducible cultural specificity. It establishes the notion of acknowledging the limits of linguistic substitution in translation. The translation of *manalaai birakta paarne* as ‘made her feel alone and cut off’ indicates the efficacy of literal translation. The naturalization of the term preserves the semantic core.

Material Cultural Terms

Material cultural terms refers to physical objects, tools, ornaments, clothing, etc. that are the part of everyday life. These words reflect the material practices. It needs descriptive rendering, neutralization or adaptation because the object may not exist in the target culture making direct lexical equivalence difficult.

The material cultural term *theki* (p. 1) is omitted entirely from the target text. Baker (2018) defines omission as removal of “redundant or untranslatable” elements (p. 40), employed when translators encounter terms defying adequate rendering. Pym (2010) similarly characterizes omission as “elimination of cultural references” (p. 94) necessitated by translational constraints. The word *theki* is a typical term of Nepali culture that may not have proper lexical equivalence in target language. So, the translator has omitted the word in translation. *Khaabo* (p. 2) is translated as “post” (p. 4) through functional equivalence. Newmark (1988) explains functional equivalence as terms carrying “different meaning but fulfilling the same function” (p. 83). House (2023) adds that functional equivalence involves “cognitive frames sidelining ethical responsibility” (p. 88), suggesting potential trade-offs in this approach.

Kholma (p. 4) undergoes deletion in translation. Laviosa (2021) defines deletion as “syntactic simplification and leveling out of idiosyncratic source text” (p. 77), employed to streamline target text readability.

Bulaaki (p. 7) becomes “little ring on nostril” (p. 12), utilizing neutralization. Díaz-Cintas (2020) characterizes such neutralization as “a strategic flattening of cultural specificities to fit” target reader expectations (p. 45). Similarly, *pwaanlo* (p. 7) is translated as “coral” (p. 12), again employing neutralization. *Haat* (p. 17) is rendered as “foot” (p. 33), representing a neutralization that may reflect contextual interpretation rather than strict lexical correspondence. *Koteraa* (p. 23) becomes “stall” (p. 47), though this rendering may constitute functionally inadequate translation.

Nord (2018) critically examines such instances as “functionally inadequate” (p. 28), failing to achieve appropriate equivalence. *Osyieko dhoda* (p. 25) is translated as “fresh maize stalks” (p. 47), potentially representing improper translation that loses cultural specificity. *Siru* (p. 29) becomes “grass” (p. 51) through neutralization, exemplifying Díaz-Cintas’s (2020) “strategic flattening of cultural specificities” (p. 45). *PanchapaaTro* (p. 7) becomes “religious implements” (p. 13), exemplifying generalization. Jiménez-Crespo (2023) defines generalization as “a necessary optimization for cognitive load and usability across diverse user bases” (p. 212), sacrificing specificity for accessibility.

The translation of material cultural terms reveals remarkable deletion of cultural terms using omission, deletion, neutralization and functional equivalence. The complete omission of *theki* and *kholmaa* exemplify the how translator omits the words as the part of lacking the technicality of laps in the meaning. It eliminates the cultural references. Functional equivalence reduces *khaabo* as ‘post’. It preserves the structural function while lacks the cultural connotation of craft, tradition and specific cultural practice. Neutralization operates more descriptive when the word *bulaaki* translated as ‘little ring on nostril’, but loses the cultural aspects. The translation of *pwaalo* and *siru* maintain the shapes but flattens the cultural significance. Inadequate translation of terms falsifies the readers. *Koteraa* as ‘stall’ lacks addressing the real cultural aspect of source text in translated text. The translation of *osiyeko dhoda* as ‘fresh maize stalks’, inverts the source term’s core meaning. It renders the fatal error in translation process.

Socio-cultural Terms

Socio-cultural terms denote the expression that represents social relation, customs, rituals, religious practices, caste-based interactions within community. These terms are deeply emended in social norms and cultural values, often carrying the meanings that extend beyond the literal definitions. Transferring these terms require careful negotiation between cultures.

The term *chhuwaachhuT* (p. 3) is translated as “touchability” (p. 4), which may constitute improper translation. Nord (2018) categorizes such rendering as “functionally inadequate” (p. 28), failing to capture the complex socioreligious connotations of untouchability practices. *Nanda* (p. 9) is rendered as “husband’s sister” (p. 19) through adaptation. Desjardins (2023) characterizes adaptation as “replacing SL culture elements with functionally similar TL culture equivalent

maintaining narrative coherence” (p. 12), enabling target readers to comprehend kinship relationships. *jaaTo* (p. 11) undergoes omission. Pokorn and Chibej (2023) view such deletion as removing elements “deemed non-essential to plot development” (p. 232), prioritizing narrative flow over complete cultural rendering. *Teej* and *Sorah shraddha* (p. 12) are retained as “Teej” and “Sorah shraddha” (p. 22) through adaptation, preserving these culturally specific festival names. *Rote ping* (p. 22) becomes “swing” (p. 37) through neutralization, exemplifying Díaz-Cintas’s (2020) flattening of cultural specificities.

The translator has used a range of techniques like omission, adaptation, generalization and retention, neutralization and functional equivalence in translating process of socio-cultural terms. They each have distinct applicability for representation of culture specific terms of source text in translated text. The translator has used strategic orientation in total effect in translation process. The omission of *jaaTo* evidences the word is not so remarkable in plot development. The narrative flow sustains in translation process. The word refers the social engineering. It is not significantly visible in social structure of target culture. The target readers can get the flow of the plot in relation to characterization. The organization laps in translation functions as cultural laps. Translation of *nanda* as husband’s sister exemplifies the adaptation. The replacing of source text cultural elements with similar functional word of target culture ensures the same connotation. It maintains the same narrative connotation. The translator has used adaptation techniques which provide the readers necessary comprehension to understand the kinship. It maintains the relationship despite it renders some losses in the knowledge of culture specificity.

It optimizes the cognitive load and usability in diverse uses. Though it sacrifices the culture specificity as it identifies peculiar utensil used in Nepali religiosity, the target readers can have the sense that it as items used in religious activities of source text the culture. The single generic category enables immediate comprehension of the flow of the plot in the target text. The use of generalization produces what might be termed as ritual transparency for target readers.

The retention of the word such as *teej* and *shorah Shraddha* represents a remarkable departure and demands neutralization. The word denoting festival preserve in original form as cultural markers. It takes the target readers into culture specific terrain. It advocates certain words demand reduction. It invites the target readers to engage with unfamiliar terms through cultural cues. Translation of *rote ping* as ‘swing’ exemplifies neutralization in its more straight forward form. It is a

strategic flattening form. It is a specific traditional swing made in source culture. It directly connects the festive mood of source culture. The word swing preserves the object though it lacks its socio-cultural reference. The target readers can grasp the sense and its function despite lacking the essence of cultural specificity. It enhances the flow in the plot to dig out the meaning of source text in target text. The word touch-ability for *chhuwaachhuT* represents functionally inadequate. The production of neologism that captures the denotative meaning that embodies experience of caste-based untouchability fails to grasp the essence of the meaning and lacks to convey the cultural reality.

Organizational Cultural Terms

Organizational cultural terms denote institutional structures, economic relations, administrative practices and social systems within a culture. The words are associated with governance, labor arrangements agreements taxations land use or military organization. These words represent organizational framework which society regulates social and economic activities. It undergoes with neutralization techniques or functional equivalence to make them comprehensible.

Armal (p. 5) is translated as “fine” (p. 10) through neutralization (Díaz-Cintas, 2020, p. 45). *Tamaasuk* (p. 4) becomes “agreement” (p. 4) through naturalization, which Newmark (1988) describes as adaptation to “normal morphology” (p. 82). *Rikute* (p. 10) is rendered as “army” (p. 18) through neutralization. *Haatko chheuma* (p. 17) becomes “on the side of the path” (p. 33), potentially representing improper translation that Nord (2018) would deem “functionally inadequate” (p. 28). *KuT* (p. 28) is translated as “rent” (p. 50), and *mol* (p. 58) as “sell” (p. 104). Both renderings constitute improper translation, failing to capture the precise economic relationships embedded in the original terms.

The translator has used neutralization, naturalization and also has inadequate translation to translate the organizational cultural terms. Translation of *armal* as ‘fine’ exemplifies neutralization. The word *armal* is not exactly represented by fine in target text. Neutralization process maintains the flow of source text in target text. It captures the operation performed. Similarly, *rikute*, as ‘army’, also has the similar notion of neutralization. The word *rikute*, has peculiar cultural specificity in source text, which cannot be replaced by term army of target text. The readers understand the flow of the plot though it lacks specificity of cultural aspects,

Likewise, the translator has used naturalization as a translation technique to translate some organizational cultural terms. The word *tamaasuk* has been translated as ‘agreement’. It employs naturalization technique in translating process. The word agreement maintains a similar functional concept of source text in target text. Despite having several techniques to meet the requirement of cultural translation, we can also observe some inadequate translation of cultural terms. The word *haatko chheuma* has been translated as ‘on the side of the path’, fails to maintain the same meaning in translation process. The word *kuT* as ‘rent’ fails the same aspect of meaning of source text into target text.

Gestural and Habitual Terms

Gestural and habitual terms refer the culturally embedded action, behavioral expressions habits and bodily gestures that denote the meaning within everyday interactions. These terms are highly associated with practices and emotional expressions connected with particular community. In translating process, such expression have the chance for omission or paraphrased in literal translation because their meaning often rely on contextual cultural understanding.

Ekpalta (p. 2), *halsarao* (p. 14), and *chukchusk* (p. 14) are omitted entirely from the translation. *Muntinchhe* (p. 21) becomes “fall on her head” (p. 38) through literal translation (Newmark, 1988, pp. 68-69). *Swadesi bhojan* (p. 2) is rendered as “nutritious food” (p. 38), potentially representing improper translation that Nord (2018) consider “functionally inadequate” (p. 28). Finally, *kin Jhuma khattopiroma balgarchhe* (p. 39) becomes “why Jhuma had lost her taste for spicy food” (p. 71), again potentially constituting improper translation that loses the specific cultural connotations of the original.

The translator has deleted some words in translation process. The word as *ekpalta*, *halsaaro*, *chhukchhuke* from source text have been omitted in target text. Pokorn and Chibej’s (2023) framing of omission as removing elements “deemed non-essential to plot development” (p. 232) provides a partial explanation, but the clustering of three omitted terms within close proximity suggests a more systematic threshold of translatability.

The translator has used literal translation in translating process of some words. The word *muntinchhe* as ‘fall on her head’ reflects the literal translation process. It has employed the notion of Newmark(1988) who has discussed as word to

word translation. Translation of *swadeshi bhojan* as “nutritious food” lacks the same functional equivalence in translation process. Nord’s (2018) concept of “functional inadequacy” (p. 28) precisely captures what has occurred. The translation fails to achieve the communicative function required of it. A reader encountering “nutritious food” will interpret the passage within frameworks of health discourse, perhaps assuming the character is concerned with vitamins or balanced diet. The source text’s concern with cultural authenticity, with the meaning of eating food from one’s own land, remains entirely inaccessible. The functional inadequacy here is not a matter of lost connotation but of fundamentally misdirected denotation.

The translation of *kin Jhuma khattopiroma balgarchhe* (p. 39) as “why Jhuma had lost her taste for spicy food” (p. 71) presents a similar problematic case. The source phrase references *khattopiro*—a specific taste combination of sour and pungent, sour and spicy, that characterizes much South Asian cuisine. This is not merely a matter of spice level but of a particular flavor profile, a specific aesthetic of taste deeply embedded in food culture. “Lost her taste for spicy food” generalizes to a much broader category-any spicy food anywhere-while losing the specific sour-spicy combination that *khattopiro* denotes.

Conclusion

The textual analysis of cultural terms of translated text *Mountain Painted with Turmeric*, by Hutt, which has been written by Lil Bahadur Chhetri as *Basain*, reveals difficulty of translating cultural specific terms across languages. The study examines different culture specific terms based on ecological, material. Social, organizational and gestural terms to understand how a translator uses different techniques to maintain the flow and meaning in target language text. The finding presents that the translator employs a variety for translation techniques: neutralization, functional equivalence, adaptation, retention, omission, literal translation and domestication. These strategies are applied selectively depending on the demand of culture specific terms and semantic complexities for source terms. The use of techniques, such as neutralization and functional equivalence, make the flow of the text as they capture the original plot. However, the use of these techniques sometimes reduces the cultural richness and ecological specificity embedded in original text. The use of retention and literal translation sometimes preserves the significance of cultural terms. Nevertheless, the analysis also reveals cases of omission and functionally inadequate translation where cultural aspects and contextual meaning are lost or changed in the target text.

Overall, the translation reflects a strategic balance between cultural preservation and readers' accessibility. The translator has used several techniques or approaches of translation to negotiate between fidelity to the source culture and readability along with comprehensibility for the target audience. The study highlights the challenges in translating cultural terms and applicability of using different techniques in rendering culture specific terms from one language to another.

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