

**Translation of Manipuri Folktales:
Shanrembi Chaisra and its Cultural Elements**

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Abstract:

The present paper is an attempt to translate Manipuri folktales Shanrembi Chaisra by B. Jayantakumar's Fungawari Singbul (2003) and to investigate cultural elements present in the folktale and to analyse in translation. The analysis is categorised based on Newmark's (1988) categories of cultural words. Therefore, as far as the study is concerned, the problems of culture such as proper names, especially personal names and use of language (forms of address and reduplication) and Meetei's way of life (house structure terms and utensils related terms) will be critically investigated. This paper represents a modest endeavour to shed light on marginalised folktales, with a focus on their translation and critical analysis.

Keywords: Cultural, Elements, Folktales, Translation.

Translation of Manipuri folktale *Shanrembi Chaisra*

1. থায়না মমাংঙৈদা নিংখৌ মনাই ফন্মাইবা অঙম্বা অমগী নুপী অনীখক লৈরম্বোইরে। নুপী অহন্দুনা য়াংখুরৈমা অদুগা অতোম্বী অদুনা শংখুরৈমা কৌবোইরে। নুপী অহল য়াংখুরৈমা শনরেশ্বী কৌবী মচানুপী অমগা মৌপ্বা অমগা পোকই, অতোম্বী শংখুরৈমনা চাইশ্রা কৌবী মচানুপী অমা পোকই। শনরেশ্বীগী মৌপ্বা অসিনা য়ান্না অঙাং ওইরিঙৈদা ফন্মাইবা অঙম্বা অসি শিদোকথ্বেদো।
2. Long ago, there was a court official who had two wives. The first wife's name was Yangkhureima and the second wife's name was Shangkhureima. The first wife had a daughter called Shanrembi and a son while the second wife Shangkhureima had a daughter called Chaishra. The court official passed away when Shanrembi's brother was very little.

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3. শংখুরৈমনক পোকচবী শনরেষীদি মশক মতৌ যান্না চঙখোবোইরে। ফজবতা নত্তনা মবুকচেল ফবা, ঈংবা তপ্পা অদুমত্তনা লৈকাইনা মাবু নুংশি, চাল্লি। শংখুরৈমগী মচানুপী চাইশ্রাদি শকথী-পাজোষীনি, মপুকসু ফত্তবদা চং ফংই। অদুনা চাইশ্রা মমা মচানা শনরেষী মমা মচাবু কল্পকপদা লৈতবোইরে।
4. Shangkhureima's daughter Shanrembi was very pretty. Not only was she pretty, but she was also a kind-hearted girl and gentle in nature because of which the people loved and favoured her. On the other hand, Shangkhurembi's daughter Chaishra was very ugly and wicked to the core. Because of this, Chaishra and her mother were very jealous of Shanrembi and her mother.
5. থায়না নিংখৌ মনাই অঙম্বা ওইদুনা অদুক নুংঙাই য়াইফরম্বা ইমুংদো অঙম্বা অদুনা শিখিবদগীদি নোংমা নোংমগী অসুম অসুম নংথরক্তুনা মমা অনীনা নোংমগী শীংজন-লোংখোন তৌদুনা মচাশিং অদুবু চাউনবা য়োক্কপোইরে। অসুক বানা হিংননবা হোৎনরিঙে মরকসিদা শনরেষী মমা মচাবু মতৌ করমতৌনা মাওহনসিগে খনবদি ইরেপ লেপতবয়েইরে।
6. Once they were rich and wealthy family, but became poorer day by day after the death of the court member. Both mothers had to work for their daily wages to bring up their children. In the midst of this hard-stricken life, Chaishra and her mother never stopped conspiring on how to harm Shanrembi and her mother
7. নোংমদি শনরেষী মমাগা চাইশ্রা মমাগা অনীদু ঙারল থিঙেন্দা লোংখোল্লুসি হায়নদুনা লোং খোনবা চংপোইরে। শনরেষী মমাদি লোং খোনবা খুদিংগী ঙা লকই। চাইশ্রাগী মমানা খোনবা খুদিংগী লিন ওইনা হেত্তা লকপোইরে। নুমিৎ তাশিল্লকপগী অদুবাইদা চাইশ্রা মমানা হায়রকপোইরে, “ইচে য়েংউ আঃ উথত্তা হৈবোং অমুনবা ময়াম পাল্লিসে চানীংদ্রা, ঐ কাখৎলগা হেক্লুগে, অদুগা থাদরক্লে ইচেনা মখাদা ওকপিয়ু, হৈবোংসি খরা হেক্লুগা য়ুমদা চৎলসি”। অসি হায়নদুনা চাইশ্রা মমাদু উথত্তা পরপ-পরপ কাখৎখে অদুগা হাওগদবা অমুন-অমুনবা খল্লগা মখাদা শনরেষী মমাগীদমত্তা থাদরকপোইরে। চাইশ্রা মমানা উথত্তগী, “ইচে হাউব্রা”, “হাউই ইনাও” অসুন্না বারী শান-শান মখোয় অনী হৈবোং হেক্লু খুল্ল চার তৌরম্বদগী চাইশ্রা মমানা মথত্তগী

হায়রকপোইরে, “ইচে হন্দক্তি খ্বাদগী হেন্না হাউবা অমা থাদরক্কে নমীৎ উইশিল্লগা নয়া কাখত্তুনা য়াউ, নয়া মনুংদা চপ চানা থারক্কে”।

8. One day Shanrembi’s mother and Chaishra’s mother went for fishing in *ngaralthingel*². Shanrembi’s mother caught a lot of fish in every catch while Chaishra’s mother caught snakes with every catch. As dusk was approaching Chaishra’s mother said, “Sister, see, all the ripe fig on that tree, don’t you want to eat, I will climb, pluck them and drop them down while sister catches it below, let’s pluck some figs and go home”. After saying that, Chaishra’s mother hurriedly climbed the tree and plucked the ripe ones that will be delicious and dropped them down for Shanrembi’s mother. Chaishra’s mother asked from the tree, “Elder sister, is it tasty?”, “younger sister yes, it is”. Thus, they were talking and picking up the figs and eating them. Then Chaishra’s mother said from the tree, “Elder sister, this time I will drop down the most delicious one, catch it with your eyes closed and mouth open, I will drop it down perfectly in your mouth”.
9. শনরেম্বী মমাদো মমীৎ উইশিল্লগা ময়া কাথোক্তনা য়াদুনা লৈরে। তঞ্জা অসিদা চাইশ্রা মমানা, মানা ওসাই ফাখিবা তুঙ্গোন্দগী লিন ময়ামদু শনরেম্বী মমাগী মথক্তা হৈথরক্তুনা শনরেম্বী মমা লিন্না চিক্তুনা শিরেদো। অশিবা মশাদু ফুমদী মখাদা ঈন্দ্রল্লগা মচেগী ও য়াওবা তুঙ্গোন্দু পুরদুনা চাইশ্রা মমা ময়ুম যৌরক্কে।
10. Shanrembi’s mother closed her eyes and waited with her mouth open. Meanwhile, Chaishra’s mother poured all the snakes from the *tungol*³ over Shanrembi’s mother. They bit Shanrembi’s mother to death. After pushing the dead body below the *phumdi*⁴, Chaishra’s mother took her sister’s *tungol* along with the fish and reached home.
11. মমা লাকপা উবদা চাইশ্রা হরাওজৈ; শনরেম্বীনা মমা য়াওরক্তবা উবদা, “ইমাতোন ইমাদি কদায়দা লৈহৌই, কারকহৌদ্রিবরা” হংলুবদা চাইশ্রা মমানা, “নমা করাম চাউবীদি তুঙ্গোল খনবা ওইহৌরি, লেইম্নে ওবু ফাহৌরি” হায়না খুস্বোইরে। চাইশ্রাদি

² A kind of small earth dam.

³ A kind of basket made out of bamboo for keeping fish while catching it.

⁴ A kind of floating biomass.

মমানা পুরকপা ঙাদু হাউনা চারবোইরে। শনরেম্বীদি মৌপ্বানা চরা বানবদা ঙারৌ পীজনিংঙাই লৈত্রদুনা মমাতোন্দা ‘ হোরেন ইমা লাকুগা শিংগে ঙারৌ খিত্তা পিয়ু হায়রুববু তুঙ্গোন্দা পকপা ঙাখা খরা পীরকপোইরে।

12. Chaisra was happy to see her mother has returned; as Shanrembi did not see her mother, she asked, “Stepmother, where did my mother stay back, hasn’t she returned back?”. Chaishra’s mother replied, “Your greedy mother is still waiting for the *tungol* to be full, still catching fish”. Chaishra ate the fish that her mother brought deliciously. As Shanrembi did not have any *ngarou*⁵ for her brother to have with for the evening meal she asked her stepmother ‘Please give some fish, I will return after my mother returns’ to which the stepmother gave the few *ngakha*⁶ that was stuck in the *tungol*’.
13. অহিং খেঙজিল্লকুবা ফাওবা শনরেম্বী মমাদো লাক্তেদো। শনরেম্বী মচীল-মৌপ্বাদো উখোক্তেন্দা ঙারদুনা মমা লাকপা ঙাইরষদগী তুমথোকথবোইরে। শনরেম্বীগী মমঙদা মমা লাকুগা, “ইমাগী ইবেম্মা, নচীল-নৌপ্বাদি ইমা লাকপা ঙাইরিদো, ইমাদি, নমাতোন্দা হৈবোং মথক্তগী হৈবোং খাদরকপা শাশিন্দুনা লিন ময়াম হৈথরকপাদগী লিনা চীক্তুনা শিরেদো, ইমাদি লাইরলেন্দা তিল্লেদো; ইমা লাকপা য়াররোই। হয়েং নোং ঙানফুং-ঙানফুং তৌবদা লোং পায়দুনা ঐবু খোল্লো ইমা লাইজনুংদা খেঙ্গু ওন্দুনা লৈরমগে। ইমাবু ফারগা ঙ্গশাইফুদা নুমিৎ মঙানি য়োক্তুনা থম্মু। মঙানি শুবদা ইমা অমুক মী ওল্লকুনি; অদুগা ইমা ইচা ঐখোয় অহম অমুক হন্বা পানমিন্সিসি” হায়রকপা তাবদগী শনরেম্বী হিক-হিক কপ্তুনা মীকপ খংথোক থোক্লে।
14. Shanrembi’s mother did not return late at night as well. Both Shanrembi and her brother fell asleep leaning against the pillar waiting for their mother. Shanrembi’s mother came in her dream and said, “My dear daughter, you and your brother are still waiting for your mother’s return but your mother is dead, your stepmother pretended to drop figs and poured many snakes upon me from the fig tree. I was bitten by the snakes and have died; your mother is in the spirit world; your mother cannot come.

⁵ Roasted fish.

⁶ An indigenous small fish, it has been listed as endangered.

Tomorrow in the early dawn, come with a *long*⁷ to get me, your mother will be there in the water as a turtle. Catch me and put me in an earthen pot for five days. On the fifth day your mother will turn back into humans; and the three of us mother and child will be together again.” Upon hearing what has been told Shanrembi broke down crying and suddenly woke up from her dream.

15. মমঙদা মমানা হায়রম্বা মতুংইনা শনরেম্বী লোং অমা পুরদুনা মমানা তাল্লম্বা মফম অদুদা লোং খোল্লুরে। অসুম খোল্লকপদা ওখা অমা লক্কে; শনরেম্বীনা কল্পদুনা, “হা ওখা মৈঙাংবী নঙবু খোনবা নত্তেকো পলেম ইমাবু খোনবনি” হায়রগা থাদোকখে। মথংদা ওমু অমা অমুক লক্কেবদা, “হা ওমু মীৎশুকপা, নঙবু খোনবা নত্তেকো পলেম ইমাবু খোনবনি” হায়রগা অমুক থাদোকপিখে। ফনা কুইনা খোল্লবদা থেঙ্গু অদুদি লকপা কৌবা লৈখিড্রবোইরে। শনরেম্বী তেংখাদুনা কল্পকই, “হা পলেম অপোকপী পলেম নঙবু কৈদনো, বারেদকো নচাদি”। অসুনা মপী চদুম তাদুনা তেংথারগা অমুক হনা লোংবু খোল্লকপবু হন্দক মুক্তি থেঙ্গু অদু লক্কেবোইরে। শনরেম্বী হরাওজরে থেঙ্গু অদু পুদুনা ময়ুমদা হল্পক্কাগা যোকচরে।

16. As has been told by her mother in her dream, Shanrembi carried a *long* and started fishing where her mother told her to. She caught a *ngakha* after some time. Shanrembi cried and said, “Ha *ngakha* (small fish) with the red tail, I am not fishing for you but for my mother”. Saying thus, she released the *ngakha*. Next when she caught a *ngamu*⁸, she said, “Ha *ngamu* with the curved eyebrows, I am not fishing for you but for my mother”, after saying that, she released it again. Even after fishing for a long time, the turtle could not be caught. Shanrembi cried out loudly calling, “Ha mother, birth mother, where are you? Your child is tired.” She cried out loudly with teardrops and started fishing again. But this time she caught the turtle. Shanrembi was happy, she carried the turtle and returned home and took care of it.

17. অসুম থোকউ হায়দুনা, মচে শনরেম্বীনা ঈশাইফুদা য়োক্কাগা থেঙ্গু অদু চাইশ্রানা উখবোইরে। অদুনা মমাদা, ইমা থেঙ্গু চাগে, ইচে শনরেম্বীনা ঈশাইফুদা য়োক্কাগা থেঙ্গু চাগে” হায়দুনা নিংঙাই তৌরেদো। মমাতোনা, “হায় শনরেম্বী নঙনা ঈশাইফুদা

⁷ A bowl-shape bamboo basket used by the Meeteis as a fishing basket

⁸Snakehead (fish).

যোন্ধিবা থেঙ্গুদু ইচানা চাগেইএ। ফুৎলগা পীজৌ” হায়রকপদগী শনরেম্বী কপ্পা কপ্পা মৈ হৌগতুনা ঈশাইফুদু মৈথক্তা থোংগৎলবোইরে। ঔইহাক লৈরগা ঈশাইফু মনুংদগী থেঙ্গুনা, “শনরেম্বী, ইমাদি খুজেং যৌরেদো” হায়রকপদা শনরেম্বীনা খংশং শংতোকই। চাইশ্রানা মমাদা তাকপদগী মমানা চঙলক্লগা মৈল্হমা মকোক্তা চুশিল্লি। শনরেম্বী কপ্পা কপ্পা মৈ অমুক ইনশিল্লি। ঔইহাক লৈরগা ঈশাইফু মনুংদগী থেঙ্গুনা, “শনরেম্বী, ইমাদি খ্বাং যৌরেদো”। শনরেম্বী কপ্পা কপ্পা মৈ অমুক শংতোকই। চাইশ্রা মমানা মৈল্হমা মকোক্তা হেক চুবী। শনরেম্বীনা মৈ অমুক ইনশিল্লি। মনুংদগী থেঙ্গুনা, “শনরেম্বী, ইমাদি থবাক যৌরেদো” হায়রকপদা শনরেম্বীনা, “পলেম, নচাদি লোইরেদো হা ইমা নঙবু, নমু তাইবঙমী ওইনা ইমা ইচা উনৌ তল্লমদ্রবোইদকো;” হায়দুনা মৈ অমুক শংতোকই। চাইশ্রানা মৈল্হমা মচেগী মকোক্তা চুশিল্লি। মৈ অমুক ইনশিল্লি। অসুমা থেঙ্গু অদু ফুতোক্লগা চাইশ্রা মমা মচানা চাথোক্লে। শনরেম্বী মমাদি নমু তাইবঙমী ওইনা মালেমসিদা অমুক হন্না উখিদ্দে।

18. As if it was fated to be, Chaishra saw the turtle that was kept in the *Ishaiphu*⁹ by her sister Shanrembi. So, she cried to her, “mother I want to eat turtle, I want to eat the turtle that is kept by sister Shanrembi in the earthen pot”. When her stepmother said, “Hey Shanrembi, my daughter wants to eat the turtle that u kept in the earthen pot. Boil it and let her eat” Shanrembi started the fire crying and put the earthen pot on the fire. After sometime when the turtle inside the pot cried, “Shanrembi, your mother has reached the knees” Shanrembi suddenly pulled the fire out. When Chaishra informed about this to her mother her mother came and brazed the head with the burnt torch. Shanrembi fed the fire again, crying. After sometime when the turtle from inside the pot cried, “Shanrembi, it has reached your mother’s waist, Shanrembi pulled out the fire crying. Chaishra’s mother beat her head with the burnt torch. Shanrembi fed the fire again. When the turtle inside cried, “Shanrembi, it has reached your mother’s chest” then Shanrembi cried, “Mother, your child is finished oh! mother, mother and daughter are not destined to meet as human” and pulled out the fire again. Then Chaishra beat her sister’s head with the burning torch. She fed the

⁹ An earthen pot. The place where it is kept occupies a sacred space in Meetei’s house.

fire again. Thus, the Chaisra's mother daughter pair ate the boiled turtle. Shanrembi's mother could not be seen again as a human being in this world.

19. চহী কয়ামুক হৌখরে; শনরেষী চাইশ্রা অনীদো লৈশাবী মপুঙ ফারক্লে; থাজ য়োঞ্জবা মতম ওইরক্লে। নোংমা নুমিত্তা শনরেষী চাইশ্রা মচীল মনাওনা পুন অমগা সনাবুন অমগা পায়রদুনা ঈশিং শোকপা লাকপোইরে। তাঞ্জা অসিদা নিংথৌ মচাগা মন্ত্রি মচাগা অনীসু শগোল অমমম তোংলদুনা ঈশিং শোকফম হিদিন অদু তন্না লাকএদো। পুন পায়বী শনরেষীগী মশক-মতৌ চঙখোনবদু উবদা নিংথৌ মচাগী মপুকনিং খোয়দারবোইরে। হায়রকই, “সনাবুন পুরী পামদে, চেগায়পুন পুরী পামই”। চাইশ্রাদো মথায় নুংঙাইব্রবোইরে। মথংগী নুমিত্তা মমাগী থৌশিন্দগী চাইশ্রানা পুন শনরেষীনা সনাবুন পুরদুনা ঈশিং শোকপা লাকএদো। অদুগী নুমিত্তুদসু নিংথৌ মচা, মন্ত্রি মচা অনীদো অমুক হন্না লাকতুনা মথোয় মরী ঈশিং শোকফম হিদিন্দা থেংনরে। নিংথৌ মচানা, “চেগায়পুন পুরী পামদে, সনাবুনপুরী পামই” হায়রগা শনরেষীবু শগোল মথন্তা চিংখংলগা কোনুং তন্না থৌদুনা পুথ্লে।

20. Later, after many years, both Shanrembi and Chaishra became full grown young women; it was the time to be betrothed. One day Shanrembi and Chaishra carried *poon*¹⁰ and a *sanapoon*¹¹ to fetch water. At the same time, a prince and a minister's son happen to be riding on their horses and were approaching towards the bank. The prince fell in love when he saw the beauty of Shanrembi who was carrying the *poon*. He said, “I don't like who is carrying *sanapoon*, I like the one who is carrying *chegaipoon*¹²”. Chaishra felt unhappy. The next day, on the suggestion of her mother, Chaisra carried the *poon* and Shanrembi carried the *sanapoon* while coming to fetch water. Even on that day the prince and the minister's son also came again and the four of them met at the river bank where they fetch water. The prince said, “I don't like the one who is carrying *chegaipoon*, I like the one who is carrying *sanapoon*” and pulled up Shanrembi on horseback and galloped towards the palace carrying her.

¹⁰ Water pot.

¹¹ Water pot made of metal especially brass.

¹² An earthen pot.

21. যুমদা লৈহৌরিবা মৌপ্ৰা কায়নবদা অবাবা হায়বদু ওইখ্ৰে। অদুক নুংঙাইবা, অবাৎ-অপা লৈতবা কোনুংদুদা লৈবদা মৈথক্তা ফম্বগা চপ মান্নবোইরে। কপ্প-কপ্প চাদ-থক্তা নুমিৎ কয়ানিকমুক লেল্লক্লে। মতুংদা মৌপ্ৰা অদু পুরকতুনা কোনুংদা থল্লম্বদগীদি শনরেম্বী অবাবা কোকচখি। খরা লৈরগা নিংখৌগী মচাদা লুহোংদুনা লৈমা শীজ কাখি। মতমগী খোঙলৈ মতুং ইন্না মচা নুপা নীংখিজরবা অমসু ফংজখি।
22. She was stricken with grief over the pain of separation from her little brother who was at home. Staying in that very pleasant place where there was no shortage but she felt like seating on the fire. She cried without eating anything for a period of time. Later on, when her brother was brought and kept in the palace, Shanrembi was free of sadness. After a short period of time, she was married to the prince and became the queen. With the passage of time, she gave birth to a beautiful baby boy.
23. কল্পক কঞ্জাওনবী চাইশ্ৰা মমা মচাদি শনরেম্বী করম্না মাঙহনসিগে খনবদা তুম্বা চাবা চঙখিদ্ৰবোইরে। মতুংদা লৌশিং অমা পুথোকতুনা শনরেম্বীৰু ময়ুমদা চাক কৌরে। শনরেম্বীনা চাক চাবা লৌইরবা মতুংদা চাইশ্ৰানা, “ইচে, নঙগী ফিরোল, লীক-কোন ময়ামদু ঐ অমুক্তা শেংকে ফজব্ৰা য়েংগে” হায়দুনা লৌরগা লৌইনা শেংচিন-শিজিল্লবোইরে। ঙাইহাক শিহল্লবা মতুংদা শনরেম্বীনা, “কদায় ইবেম্মা, থেঙলে ইচে চংলগে লীক-কোনগা ফিরোলগদু পিরো” হায়বদা চাইশ্ৰানা শাউজিল্লদুনা “নঙগী ফিরোনগাসি ঙাইহাক ফাওবা শেংপা য়াপোন্তে, লৌজরোসে হায়দুনা লৌথোক্লে কাংঘদা লৌইনা হুঞ্জিনখে। শনরেম্বীনা কুম্বুরগা কাংঘদা চঙদুনা লৌথোক্লে তৌরিঙৈদা চাইশ্ৰা মমানা লোকলোক শৌবা ঙ্গশিংনা শনরেম্বীগী মথক্তা হৈজিল্লদুনা হাত্তোক্লে লীক-কোন ফিরোলগা ময়ুমদা লৌথোক্লে চাইশ্ৰাবু শেংচিন-শিজিনহল্লে। অদুগা শনরেম্বী শারগা কোনুংদা হলহনখে। নিংখৌসু চিংন-চিংন করিসু হায়বা ওমদনা লৈরে। অসুম্না চাইশ্ৰানা শনরেম্বী শাদুনা মতম খরা কোনুংদা লৈমা-শীজ ওইদুনা লৈখিবোইরে।
24. All the while, the jealous Chaisra and the mother duo could not sleep conspiring how to destroy the life of Shanrembi. Later they thought of a wicked plan and invited Shanrembi for a meal at home. After Shanrembi finished having her meal, Chaisra said, “Sister, I want to wear your clothes, all your ornaments and see whether it is beautiful” and she took it and wore it. After letting her wear for some time,

Shanrembi asked for them saying, “where is it younger sister? It is getting late; your elder sister must leave. Give me the ornaments and clothes.” Chaishra pretended to be angry and said, “Can’t even wear your clothes for some time, take it” having said that she took it off and threw it under the bed. While Shanrembi knelt and went under the bed and was trying to take it out, Chaishra’s mother poured the boiling water over Shanrembi and killed her after which she took out the clothes and ornaments and let Chaishra wear it. And she pretended to be Shanrembi and returned to the palace.

25. নোংমগী নুমিত্তা নিংখৌগী মনাই পাঙল শজীকক্লোয়না শজীক ফাল্লিঙৈদা লমখনু
অমনা মঙোন্দা ওনশিল্লগা খোংলকপোইরে-

“হা নিংখৌ তুকাউবা

ইচা নিংখৌ শিগনি

ফীগে ইয়োং তৎকনি

হা পাঙল শজীক

নবুংঙোদা তমজরু

নঙনা অদুম তমদ্রবা

শাগোল শামু শিহনগে

কুক্ৰু কু কু খাঙমৈতৎ-।

26. One fine day when the grass cutter, a servant of the king, was cutting grass, a wild pigeon turned towards him and started cooing-

“Ha king who forgets his wife

My son the king will die

The silk thread of the woven cloth will break

Ha grass cutter

Tell your master

If you don't tell

Will untie the horse's rope and make elephant to die

Kukru ku¹³ khangmeitat.

27. শজীকক্লোয়না বাফম অসি নিংখৌদা হঙ্গৎলুরে। নিংখৌসু নোংমা মাগী মমঙদা উখিবা লমখু অদু নীংশিংলকুবোইরে। লমখুনুনা খোংলিবা মফম অদু চতুনা চেঙ খুবম অমা পায়রগা হায়রকপোইরে-

চেক্লা চাদী নুংশিবী

লমখুনু ও!চেকনুংশি

ইশানৌগী থবায়না ওনবা চেক

চেক্লা নঙনা লাকুবদি

নশাবী ঐ গী খুবামদ

চেক্লা নঙবু তোংলোরাউ

সেঃ সেঃ নবুক থনা চারোলাউ!

28. The grass cutter informed the king about the matter. The king too, remembered the wild pigeon he saw in his dream. He went to the place where he heard the cooing of the wild pigeon holding a palm full of rice and said –

The bird who loves its kid

O! wild pigeon, lovely bird

The bird who turned from the soul of my beloved

Dear bird if u have come

On the palm of your beloved

Bird come and sit

¹³ Onomatopoeia of cooing sound



Here here, eat to your stomach full!

29. লমখুনা ইরেন্না পাইথরক্তুনা নিংথৌগী খুবাক্তা তোংলগা চেঙ চাররে। নিংথৌনা, মমঙদা তাক্সা মঙতাক ‘লমখুনা দুমিৎ মঙনি চুপ্পা য়োক্তুনা থল্লম্বোইরে। মসিদা চাইশ্রানা চিংনরদুনা পোন্দগী লমখুনা অদু ফারগা চগেম পোমথোক্লে। নিংথৌনা চগেম অপোম্বদু চাগে হায়না তৌবদা চিংনরদুনা চাইশ্রাদা হংলকপদা, ‘পোন্দগী য়োকপা লমখুনা দুনি’ খঙবদগী নিংথৌ অদু শাউবগী ওমখৈ লৈত্রবোইরে। চাদনা অদুম মনীং থোঙদা হৈদোকখ্বেদো। খরা লৈরগদি মফমদুদা হৈজাং পাম্বী অমা হৌগৎলক্কীরে।

30. The wild pigeon calmly flies over and sits on the palm of the king and eats the rice. The king, as he has been told in the dream, so, he ‘raised the wild pigeon for five days.’ Then Chaishra started feeling suspicious and caught the wild pigeon from the cage and made porridge out of it. When the king tried to eat the *chagempomba*¹⁴, he felt suspicious and asked Chaishra the dish, the king came to know that it was the pigeon that was raised in the cage. His rage knew no bounds without eating, he threw it outside the backdoor. After a period of time, a *heijang*¹⁵ plant sprang up in that spot.

31. হৈজাং পাম্বী অদু চাউরদুনা হৈ অমা পাল্লবোইরে। নিংথৌগী মমঙদা নোংমা শনরেশীনা লাক্তুনা, ‘হৈজাং অসি মপুঙ ফারবা মতমদা হেঞ্জোক্লেগা দুমিৎ মঙনি চুপ্পা চেঙফুদা হাপ্তনা থম্বীয়ু, ঐহাক নমু তাইবঙ মী অমুক ওঞ্জরক্লে। হায়রবদা নিংথৌনা হৈজাং অদু মী চঙদনবা খাজিন-খোৎচিন্দুনা চেকশিন্না থল্লবোইরে। মসি উবদা চাইশ্রাদি চিংনবনা লোইরে।

32. The *heijang* plant grew big and bore a fruit. In the dream of the king Shanarembi came one day and told her, “when this *heijang* becomes mature enough, pluck it and keep it inside the *chengphu*¹⁶ for five days, I will turn into human again.” The king

¹⁴ Traditional dish made with green leaves, herbs, fermented soya bean and bit of broken rice.

¹⁵ An indigenous citrus fruit. It is one of the most important fruits used in religious offering such as in *Tarpon* (offerings to the ancestors in the month of September or October).

¹⁶ Rice keeping pot.

surrounded the *heijang* with fences to keep people away from the it and kept it carefully. Seeing this Chaishra got very suspicious.

33. নোংমদী, পাওল শজীকক্লোয়না হৈ চানীংই হায়দুনা কোনুংদা অসুম খীরকপদা চাইশ্রানা, “মনীংদা হৈজাং অমা পাল্লিবদো হেঙ্কুগা চারু” হায়বদগী শজীকক্লোয়না হেঙ্কুগা ময়ুমদা পুখে। খোক্তুনা চাগে তৌবদগী অথুবা থবক অমা লাক্তুনা কোনা চারগে হায়দুনা চেওফুদা থমখিবদগী নুমিৎ মরিনি শুবগী নুংখিন্দা নীংশিংলক্তুনা লৌথোক্লুগা থাও থিবদা খঙদ্রেদো। থাও অমুক লৈরম্মে হৈ অমুক থিবা খঙদ্রে। শজীকক্লোয়দো শাউরদুনা ‘চাদ চাজররোইগে’ হায়দুনা অদুম লৈথোকখিবদুনা মঙানি শুবা নুমিৎত্তা হৈজাংদুদগী শনরেশী ওল্লবোইরে। পাউ অসি শজীকক্লোয়না কোনুংদা চেল্লগা নিংখৌদা তল্লুরে। নিংখৌনা চত্তুনা শনরেশীবু লৌরুরগা কোনুংদা থম্মে। অদুগা মপুকচেল ফত্রবী চাইশ্রাবুনা মরালগীদমক্তা খুদক্তা অঙাং ওলহনখবোইরে।

34. One day, when the grass cutter felt like eating a fruit and was searching around the palace for it, Chaishra said, “there is a *heijang* fruit in the backyard, pluck it and eat it”. The grass cutter plucked it and took it home. When he tried to peel it and eat it, some urgent work came up, he kept it in the rice keeping pot to eat later. In the afternoon of the fourth day, he remembered and took it out and searched for a knife but couldn’t find it. When he got the knife, he could not find the fruit. Feeling frustrated, the grass cutter said that he’ll never eat this fruit’. On the fifth day, the *heijang* fruit turned into Shanrembi. The grass cutter went to the palace and gave this news to the king. The king went and took Shanrembi and kept her in the palace. As for the wicked Chaishra, she was killed at once for her crimes.

35. অসুন্না অবাবা খুদোংখীবা কয়া থেংনরবা মতুংদা শনরেশী অমুক হন্না নিংখৌগা লৈমিন্দুনা, লৈম-শীজকা ওইদুনা নুংঙাইনা পানখিবোইরে।

36. Thus, after facing many hardships and danger, Shanrembi once again lived together with the king as his queen and lived happily ever after.

Cultural elements in the above folktale.**Personal Names:**

	Source Language	Target Language
1	Yangkhureima	Yangkhuriema
2	Shangkhureima	Shangkhureima
3	Shandrembi	Shandrembi
4	Chaisra	Chaisra

Alford (1988:51) says that personal names represent individual identity in two ways. They inform the society who the individual is, and they tell the individual who he or she is or is expected to be¹⁷. In Meetei also personal name indexes a great deal of information about the culture; values, cultural practices, ethnic and religious background, environment, languages, etc. In the above table, SL (1) and (2) do not have meaning in the SL whereas SL (3) and (4) are insects which stick at the backside of a green plant leaf. SL (3) is gold in colour whereas SL (4) is black in colour. Therefore, SL (3) is characterised as beautiful, calm and good natured while SL (4) is characterised as ugly and notorious. In Meetei philosophy, the name is so closely associated with the person himself that it is believed that a good name will bring good fortune to the person who bears it. (Moirangthem 1993:173).

Form of Address:

	Source language	Target language
1	<i>Machanupi</i> (sl.1)	Daughter (sl.2)
2	<i>Iche</i> (sl.7)	Elder sister (sl.8)

¹⁷ Russell, Nongthombam. "Meithei Personal names", LANGUAGE IN INDIA. Volume 7: 12 December 2007.

3	<i>Inao</i> (sl.7)	Younger sister (sl.8)
4	<i>Leimashija</i> (sl.21)	Queen (sl. 22)
5	<i>Nabungo</i> (sl.25)	Superior or master (sl.26)
6	<i>Ishanou</i> (sl.28)	Beloved for female (sl.29)
7	<i>Nashabi</i> (sl.28)	Beloved for male (sl.29)

Meetei has a unique form of address in the above table demonstrates the forms of address present in the selected Manipuri folktale for the analysis. Most of the people avoid using name while addressing someone. For an example *Iche*, which is used to refer to a woman who is elder to the addressee and *Ibema* if the older person address to a younger female. It is not mandatory to be blood relation. Whereas for male *Ibungo* to the younger ones and *Tada* for the older male. SL (1), (2) and (3) has been translated with TL equivalence. Meetei royal titles for the queens are address according to their positions such as *Meetei Leima/Leimashija* for head queen; 2nd queen – *Apambi Ahal*; 3rd queen – *Leimakhubi*; 4th queen – *Leimakhubi Ahal*; 5th queen – *Leimakhubi Naha*. However, SL (4) has been translated as queen, as in the tale there is no mention of other wife rather than her. So, while translation first or second wife has not been mentioned. SL (5), has been translated as master to fit the context and SL (6) and (7) has been translated with TL equivalence as “beloved”.

Reduplication:

	Source Language	Target Language
1	<i>Nongma-nongmagi</i> (sl.5)	Day by day (sl.6)
2	<i>Parap-parap</i> (sl.7)	Hurriedly (sl.8)
3	<i>Nachil-noupwa</i> (sl.13)	Siblings/brother and sister (14)
4	<i>Ingba-tapa</i> (sl.3)	Calm and good natured (sl.4)
5	<i>Nganfung-nganfung</i> (sl.13)	Dawn (sl.14)

6	<i>Thaja-yonjaba</i> (sl.19)	Betrothed (sl.21)
7	<i>Awat-apa</i> (sl.21)	Shortage (sl.22)
8	<i>Kapna-kapna</i> (sl.17)	while crying (sl.18)
9	<i>Chada-thaktana</i> (sl.21)	Without eating anything (sl.22)
10	<i>Kalak-kanjao</i> (sl.23)	Jealousy (sl.24)
11	<i>Lik-kon</i> (sl.23)	Jewellery (sl.24)
12	<i>Setchin-sijinle</i> (sl.23)	Wear (sl.24)
13	<i>Chingna-chingna</i> (sl.23)	Suspicious (sl. 24)

The above table shows the reduplication mentioned in the folktale *Shanrembi Chaisra*. SL (1) has been translated with its literal meaning, SL (2) is used to refer to being fast or haste and it has been translated with the adverb ‘hurry’. SL (3) is used to refer to siblings as in a collective noun and has been translated with its literal meaning. SL (4) is used to refer to someone’s behaviour and nature, so it has been translated with its functional equivalent, TL (4). SL (5) is the repetition of the word ‘dawn’. It has been translated without repeating the word with its literal meaning and the word ‘early’ has been added. The literal meaning of SL (6) would be selling or giving away. But it is used to say when a girl reaches a marriageable age and is to be betrothed and has been translated with equivalent word in English. SL (7) has to be used together as they do not have individual meaning and it has been rendered with its equivalent word ‘shortage’. SL (8) has been translated with its literal meaning TL (8). SL (9) has been translated with its literal meaning. SL (10) is used for jealousy and the word *kanjao* could not be used separately as it does not have an individual meaning. SL (11) is used to refer to ornaments as a collective. But when these two words are used individually, then *kon* means utensils and *lik* means necklace or jewellery. SL (12) refers to getting dressed up but it has been translated as wear to convey the meaning of the context. SL (13) is used to refer to the degree of doubt or suspicion. Therefore, it has been translated with the adjective ‘suspicious.’

Food Items:

	Source Language	Target Language
1	<i>Heibong</i> (sl. 7)	Fig 9 (sl.8)
2	<i>Ngarou</i> (sl.11)	<i>Ngarou</i> (sl.12)
3	<i>Ngakha</i> (sl. 15)	<i>Ngakha</i> (sl.16)
4	<i>Lemlei</i> (sl. 11)	Fish (sl.12)
5	<i>Ngamu</i> (sl. 15)	<i>Ngamu</i> (sl.16)
6	<i>Chagempomba</i> (sl. 30)	<i>Chagempomba</i> (sl.31)
7	<i>Heijang</i> (sl. 30)	<i>Heijang</i> (sl.31)

SL (1) is translated with its literal meaning. SL (2) is roasted fish that could be eaten with rice as a side dish. It has not been translated into English as the importance of this particular food in Meetei culture would not remain the same if it is rendered into English. SL (3) and (4) have not been translated into English. It has been kept as it was given in the SL and a description is given in the footnotes instead. SL (6) is problematic in translation due to the cultural nuance attached with the curry. It is cooked with a variety of green leaves such as mustard leaves, potato leaves, etc. and green herbs along with *hawaijar* (fermented soya bean) which is the main ingredient. A bit of rice and some dried fish are also added while making this particular curry. However, some community use pork or other meat. SL (7) is a fruit which is used as one of the most important fruit related with religious offerings in Meetei culture. Therefore, it has not been translated into English to acknowledge the importance.

House and structure related terms:

	Source Language	Target Language

1	<i>Ukhongten</i> (sl.13)	Pillar (sl.14)
2	<i>Maning</i> (sl.30)	Backyard (sl.31)

The Meetei community has specific house model, which become a sign of the community's identity. The members of a family establish a behavioural pattern in relation to spatial norms. As a result, selecting a site for their home and constructing their home are both religious practices. Interior and exterior architectural spaces, closed and accessible, private and public, are both developed.¹⁸ Meetei *yumjao* is constructed facing east direction as it is believed that it will bring good fortunes and health. It is believed that the house is constructed imitating the human body. The base of a house is made up of different pillars which are horizontal and vertical poles. The roof is supported by bamboo poles and has a gable shape. The *humdang* (rafter poles) are arranged in odd numbers. Meetei Yumjao has separate rooms *Sanamahi* (family diety), *Phamen ka* (father's room), *piba ka* (son's room, *ningol ka* (daughter's room), *chakhum* (kitchen), *Mangol* (porch), *phamen* (elders' resting place) and *leimarel ka* (mother's room). SL (1) and SL (2) have been translated with the English equivalent term 'pillar' and 'backyard' respectively. If we discuss on the architecture of the Meetei *Yumjao* would be unending.

Household Utensils:

	Source language	Target language
1	<i>Ishaiphu</i> (sl.13)	Earthen pot (sl.14)
2	<i>Poon</i> (sl.19)	Water pot (sl.20)
3	<i>Chegaipoon</i> (sl.19)	Earthen water pot (sl.20)
4	<i>Sanapoon</i> (sl.19)	Brass pot (sl.20)
5	<i>Chengphu</i> (sl.32)	<i>Chengphu</i> (sl.33)

¹⁸ Yu Fu, Tuan, *Space and Place: The Perspective of Experience*, London: University of Minnesota, 2001, pp.101-104.

Poon and *Chegaipoon* have been mentioned in *Shanrembi Chaisra*. *Poon* is a pot made of mud and *Sanapoon* is made of brass. It shows the different status of the carrier but both are used to fetch water. *Ishaiphu*- It is also an earthen pot but this pot cannot be used daily for fetching water. It is kept filled with water in the kitchen or near *Lainingthou Sanamahi* (local deity which is worshipped in every Meetei's house). *Chengphu*- Its function is for keeping rice but during the translation it has not been translated as it occupies a significant role in every Meetei's house. It is believed to be sacred. There are various beliefs regarding *Chengphu*. One cannot keep it empty or while taking out rice one should put back three handfuls of rice.

In *Shanrembi Chaisra*, there are lots of illustrations on customs and beliefs which are followed in the Meetei society. There was a custom in the Meetei society to have two wives especially among the rich or those who held high positions including the King himself. For instance, in *Shanrembi Chaisra* it is evident that the court officials had two wives. In addition to this, there was a custom of getting married for the second time after their wives deceased. In Meetei society, there is a strong belief about the number of days to perform something good or new. It is very important in Meetei society that while counting numbers, it should be in odd numbers. It is believed that odd numbers are auspicious and bring prosperity. For instance, when Shanrembi mother instructed her to, 'catch me and put me in an earthen pot for five days' and in the king's dream also he has been told in the dream, 'to raise the wild pigeon for five days.

In the earlier times, abduction of a woman was a common practice in the Meetei society, which could be evident in *Shanrembi Chaisra* when the King's son abducts Shanrembi. In the early period, males used to go out and work, they used to go for days to earn money or to gather wood in the hills. Whereas women used to work at home or in the neighbourhood such as looming, fishing, etc. For instance, Chungkheirema and Yangkhureima in *Shanrembi Chaisra* go to catch fish to run their family.

The main objective of the paper was an attempt to present the culture of Manipur to the readers with some of the available cultural elements in the selected folktale as it is not possible to discuss all in details for instance Meetei *Yumjao* structure as it a vast area. Therefore, Lawrence Venuti's foreignisation was used to solve the problems. Title of the

folktale has not been translated instead has been given inside a bracket. So, the SL will be retained and easier for the readers to understand. Personal names have been rendered by means of foreignisation. In order to retain the Manipuri cultural terms, they have been kept in italics and footnotes and explanations are provided. Foreignisation strategy was preferred for the study because I wanted to keep the main core of the contexts during translation and to extend the promotion of the culture. In addition, this strategy would help readers to understand that the folktale is set in a different culture.

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