

A LINGUISTIC STUDY OF LIMBU MUNDHUM

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Mohan Kumar Tumbahang

TU Reg. No.36-002439

Ph. D. Reg. No. 23/2065 Shravan

Tribhuvan University

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LETTER OF RECOMMENDATION

We certify that the dissertation '**A Linguistic Study of Limbu Mundhum**' was prepared by **Mr. Mohan Kumar Tambahang** under our guidance. We, hereby, recommend this dissertation for final evaluation by the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuvan University in fulfillment of the requirements for the degree of doctor of philosophy in linguistics.

Dissertation Committee

Supervisor

Prof. Dr. Madhav Prasad Pokharel
Tribhuvan University

Expert

Prof. Dr. Dan Raj Regmi
Tribhuvan University

Date: 2070/04/01

DECLARATION

I, hereby, declare to the best of my knowledge that the matters in my dissertation are original and no part has been copied from any previous work. The ideas or information derived from any related sources have been duly acknowledged and referenced accordingly. The result obtained through the linguistic analyses has not been presented or submitted to any speech program or publication whether in its spoken or written form. I would, therefore, like to assure that the responsibility fully lies on me against my declaration. The errors that might have been crept into my writing are entirely my own. Positive as well as constructive suggestions in connection to the dissertation are ever welcomed and appreciated.

Mohan Kumar Tumbahang

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ABSTRACT

The Limbu is one of the dominant languages of the Tibeto-Burman language family. Though the native speakers of the Limbu designate themselves as the *Yakthungba*, and their language *Yakthungba Pan*, they are referred to as the ethnonym 'Limbu'. The Limbu natives belong to the Kirant confederation. Their ancestral and original stronghold spans from the Arun River in Nepal to the kingdom of Sikkim in the east. The Limbu have their own script called Sirijanga. There are many books written in this language. Their faith is enshrined in the ever green grass (*dubo*) whose botanical name is *cynodactylon* and the rock (*dhungo*). The population of the Limbu according to the Census (2011 AD) is 367,300 and the number of the native speakers is 343,603 which are 1.46% and 1.29% respectively of the national total population (26,394,504).

The religious scripture of the Limbu natives is called the Mundhum. There is a considerable difference between the language variety used in the ordinary speech and the language variety employed in the Mundhum. So, the apparent problem that lies in the Mundhum is why this Mundhum variety is commonly thought to be a very obscure and distinctly different from the ordinary speech variety. Likewise, the next problem is not being accessible to the average native speaker. This Mundhum variety is extremely limited to the handful of people especially the Limbu priests. This obviously indicates the danger of extinction in the foreseeable future. Now, the challenge is how this language variety can be preserved.

In order to address and deal with the aforementioned problems, some specific objectives have been duly set. The main general objective is to analyze the linguistic features of the Mundhum language. To be more specific, the Mundhum language is necessary to be analyzed from its different linguistic levels i.e. phonological, morphological, semantic, syntactic, sociolinguistic and stylistic or even the pragmatic level through ethnographies of communication. These all levels are important to have a reasonable knowledge of certain language variety however the pragmatic level is more important to derive the contextual meaning of text or discourse. So in order to deal with this aspect better, the theory- ethnographies of communication has been considered and discussed.

Keeping the set objectives in the mind, first of all, the popular and important Mundhum text (*Yapmi Pongma Mundhum* 'The Origin of Man') was recorded through 'Audacity' computer software. After the completion of edition, the edited material was transported to 'Elan' software. This software is for annotation in different needed versions like phonemic transcription, English translation and Nepali transliteration as well as translation. In this way, the 'Audacity Sound Record' was annotated in two different 'Tiers'. Thereafter, the annotated version was transported to the 'Tool Box' software. In this software, the interlinearized process was held.

Every morpheme was separately interlinearized with the text. The text has been presented in five different 'Tiers'. Basically, I used this software for minute analysis of the morphemic break. In the process of interlinearizing the text, two different functions were held simultaneously that was, morphemic break and glossary.

The first chapter gives a brief sketch of problematic area of the study, the objectives of the study, the significance of the study, delimitations, literature review, research methodology applied and outline of the study. Likewise, the second chapter deals with the Limbu language, the native people, number of native speakers and the dialectal variations. The third unit discusses socio-cultural aspects in which it focuses the Mundhum, its types, the diverse roles of the Mundhum, in Limbu community, its present relevance and so forth. It also discusses about special contexts through the ethnographic perspectives and above all, it deals with the attitude of the Limbu natives towards the Mundhum.

The fourth chapter is devoted to the phonology of the Limbu in which it discusses on the sound system and its application in the Mundhum. Likewise, the fifth chapter deals with morphological make-up both in ordinary communicative form and the Mundhum language. As a matter of fact, the Limbu language is complex pronominalized agglutinating language. In this regard, the verb conjugation presents a tough challenge to the linguists. So, it has been dealt with much care in the process of analysis. After that, the Mundhum morphology is another aspect of complexity especially created by the massive use of archaic, obsolete diction and distinctly different affixation.

The sixth chapter precisely discusses the syntactic structure of Limbu Mundhm. The seventh chapter is primarily about looking the Mundhum from the literary perspective. In it, what literary features are found in the Mundhum language is the main concern here. Likewise, the discussion of the Mundhum has been done in terms of stylistic as well as archetypal point of view. The final unit is the eighth one which deals with the summary and conclusion of the study.

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LIST OF ABBREVIATIONS

1	first person
2	second person
3	third people
A	agent
ABS	absolute case marker
AD	<i>anno domini</i> , in the year of the Lord
ADH	adhortative
ADJ	adjective
ADV	adverb
AP	active participle
APP	appositive
ASS	assertive
AUX	auxiliary
BAL	balancing
BC	before Christ
COM	comitative
COMP	comparative
CON	conditional
CONJ	Conjunction
CTR	contrary
DEB	debitive
d	dual
DEM	demonstrative
DEPR	deprehensative
e	exclusive
EMPH	emphatic particle or emphatic verbal suffix
ERG	ergative case marker
EXIG	auxiliary of exigency
F	feminine
FOC	focus

GEN	genitive
i	inclusive
IMP	imperative
INF	infinitive
INQ	inquiry
INST	instrumental
INT	intrative
IPF	imperfective
IRR	irrealis
LNK	linking
LOC	locative
M	masculine
MED	meditative
MLV	Mundum language variety
MON	monitory
n	noun
NEG	negative (non-nexal negation)
NOM	nominalizer
NOT	nexal negation
npG	negative perfect gerund
NPT	non-past
ns	non-singular
OLV	ordinary language variety
ONOM	onomatopoeia
OPT	optative
p	plural
PCLE	particle
P	patient
PAS	passive
px	prefix
pfG	perfective gerund
PP	passive particle

prG	present gerund
PT	past tense
PUR	purposive
Q	question
REF	reflexive
REP	reported
RES	resultative
RHM	rhyiming
S	subject
s	singular
sfx	suffix, suffixal slot
SUB	subordination
SUS	aspectivizer of sustained action
SVO	subject verb object
TOP	topic marker, topicalizer
VDC	village development committee
VI	verb intransitive
viz.	<i>videlicet</i> , namely
VOC	vocative
VS	Vikram Sambat
vs.	<i>versus</i> opposite
VT	verb transitive
∅	zero
*	reconstructed or unattested form
//	phonemic transcription
<>	morpheme/allomorph
<	derives from
→	direction of transitive relationship
↔	relational

CHAPTER ONE

INTRODUCTION

1.1 Background

Nepal is the nation of ethnic, cultural, religious as well as linguistic diversity. Among the ethnic groups, as Grierson (1909, p. 283) states “the Limbus are one of the principal nationalities of eastern Nepal.” They inhabit in the hilly region popularly known as *Pallo Kirant* or *Far Kirant*. But “they designate themselves by the name *Yak-thung-ba* and their language by the name *Yak-thung-ba Pa:n*” (Das, 1896). According to van Driem (1987, p. 50) the term ‘Limbu’ is Nepali ethnonym and the homeland in eastern Nepal is known in Nepali ‘*Limbuwan*’. He expresses his suspect over Campbell’s (1840, p. 595) reference that the term Limbu to be Gurkha corruption of the autonym ‘Ekthoomba’. According to Weidert & Subba (1985, p. 1) “Limbu must be considered the dominant and most important language of the Kiranti group of the Tibeto-Burman languages in terms of numbers of speakers and in terms of the vastness of geographical distributions.” Regarding the Limbu language, Ebert (1997, p. 11) states “it has a considerable number of speakers and a writing system of its own. The script is known as ‘*Sirijanga*’ and it has a number of books on various disciplines.”

The Limbus original speaking area, according to Kainla (2059 VS, p. 9) “spreads from the Arun River in the west to the Tista River in the east” that includes the districts Sangkhuwasabha, Terhathum, Dhankuta, Sunsari and Morang in Koshi zone and Taplejung, Panchthar, Ilam and Jhapa districts in Mechi zone and some adjoining states of India like Sikkim, West Bengal, Assam and Meghalaya. Tumbahang (2007) holds the view that in course of time, the Limbu have migrated from their original to different places. Now they are found in Kathmandu, Lalitpur and Bhaktapur districts of mid-Nepal. Pokhrel (2050 VS) states that Limbu language is basically spoken in the area between Koshi and Mechi zones of eastern Nepal. The NPC Report (2011) refers to the total population of the Limbu is 387,300 which is 1.46% out of total population of the country. Of that number of Limbu, 343,603 are the native speakers that are 1.29% out of total nation's population.

1.2 Statement of the problem

Mundhum is found in the form of verse that exploits every possible means of linguistic form. As being poetic in nature, various linguistic forms are markedly distinct from the ordinary speech. The Mundhum language is confined to very limited persons viz. *Sambas, Yebas, Mangbas, Tummyang Sabas* and so on. It has long been existed in the form of oral recitation. Majority of the Limbu native speakers are supposed to be unaware of the linguistic version of Mundhum. For this reason, Mundhum language is about to disappear soon. Unless the concrete step is taken immediately, there would be nothing left for the Limbu native speakers except the bitter repentance. Most of these authentic persons for the Mundhum like *Sambas and Yebas* are illiterate and they are reluctant to share the ideas among the interested native people. So the urgent need is that the Mundhum language should be studied and documented as soon as possible. Only then it would be brought to light to all the native speakers as well as the other interested persons. So the problem is how to analyze the linguistic corpus of the Limbu Mundhum. The Mundhum, which is regarded as the religious scripture by the Kiranti people, has exploited obscure and archaic dictions posing difficulty to the majority of the Limbu native speakers. The language of the Mundhum is classical mostly allegorical full of rhetoric. As there is no work done regarding the linguistic analysis of the Limbu Mundhum, it entails primarily the following questions or problems which are listed as follows:

- a. What is the Mundhum and what socio-cultural values does the Limbu Mundhum have in the Limbu community?
- b. What phonological features does the Mundhum have?
- c. What is the morphological make up in the Mundhum language?
- d. Does it have the similar grammatical forms (syntactic features) with that of ordinary forms of speech?
- e. What literary as well as stylistic features does the Mundhum possess?

1.3 Objectives of the study

The general objective of the study is to analyze the linguistic corpus of the Limbu Mundhum, more especially, it aims:

- a. To introduce the Limbu language and the Mundhum language along with socio-cultural values of it.
- b. To elucidate the phonological features of the Limbu language in relation to the Mundhum language,
- c. To provide the morphological aspects of the Limbu and the Mundhum language as well,
- d. To present the syntactic structures of the Mundhum, and
- e. To discuss about the literariness as well as stylistic features of the Mundhum.

1.4 Literature review

This section presents a brief glance at the contributions made by the both native and non-native including foreign scholars to the linguistic development of the Limbu language. The historical development shows that the native scholars involved from the tenth century and the foreign linguists are found to have involved from only nineteenth century onwards. The scholars making the substantial contribution are briefly discussed in a chronological order as follows:

Sirijanga (882-925 AD) was very powerful king and spiritual leader. He was the son of Galijang Hang of 'Ma' Pangphe, Imiri Yangthangwa of Tambarkhola. During his time, the situation was quite critical because the Limbu leaders of different provinces were fighting each other for their boundaries. That continuous fight created a great upheaval in the Limbuwan. Despite the social unrest, Sirijanga could put the situation under control. He realized that such prevailing grumble was supposed to be the result of ignorance and illiteracy of the people. He was the true believer of the supreme power, which according to him, was the source of knowledge and wisdom. He revived *Yuma Religion* propagated by his predecessors. After the consolidation of his kingdom, he was interested in educating his subjects who were untouched by the rays of education and civic sense. According to Subba (2004, p. 2), "He was a great visionary who wanted to educate all his subjects and bring about literary awakening."

Being an inquisitive to knowledge, king Sirijanga visited to Lhasa in Tibet. During his stay at Lhasa he had discourses with the learned men about the way of promoting literary awareness in the Limbuwan. He had also had an opportunity to talk with the great literary figures and scholars who were there at that time from the famous

Buddhist University Nalanda. “Those scholars were Shanta Rakshit and Bimal Mitra,” Subba (2004, p. 2). After returning to Limbuwan he devised and developed the Limbu script on the line of Tibetan script (ibid, 2004). For this reason, the Limbu script is named after him and he is credited for this invention. Regarding the invention of Limbu script many linguists agree that there are many characteristics which are similar to the Tibetan script. But for this invention, Kirant Mundhum entails a different fiction in which Sirijanga was led to the mountain called *Phaktanglung* in Nepali ‘*Kumbhakarna*’ by the goddess of learning, *Saraswati* and was inspired to learn the script that was inscribed on the flat stone slate.

According to Subba, (1998) the script devised by Sirijanga fulfils the requirement in terms of words, sounds and accent. He was successful to codify a totally different script which could integrate all the grammatical and literary aspects of Limbu language. The script was believed to have been involved the long sounding letters similar to Tibetan alphabets like 'ka' 'kha' 'ta', 'pa' etc., In order to make these letters short sounded, one had to add a vowel symbol. This feature indicates that the script had its origin in Tibet or was influenced by the Tibetan script (ibid, 1998). The Sirijanga script consisted of only 21 big letters and 11 small letters (half sounding letters) then (Subba, 2004). But, the unfortunate matter is that we do not have any manuscript or record of original document so that we can observe or compare Sirijanga Hang's script with that of Teyongshi Sirijanga's (1704-1741 AD) script.

Sirijanga Hang is referred to have written many books. Of many books '*Kirant Samblo Sapla*' (Kirant Songs) is the famous one. He also ordered the scholars to study and research the ancient literature of his predecessors especially Ubahang and Mabohang. He started himself teaching inherent faith of *Yuma* Religion, which was similar to 'PON' Religion of Tibet (Charles Bell, 1928). Sirijanga Hang is, thus a matchless figure towering high above the other writers and contributors in the development of the Limbu language and literature. While considering his divine counsels and religious preaching they appear to be universal and timeless.

Teyongshi Sirijanga Singthebe (1704–1741 AD) holds the highest position just after king Sirijanga Hang (882-925). He was born in 1704 AD on the full moon day or *Mangshir Purnima* at Yangrup Thum-Sinam (Limbuwan). When he was young, he

said “I am the incarnation of king Sirijanga and I have come to discover the disappeared Limbu script of Sirijanga Hang and propagate Yuma Religion Mundhums to make it popular amongst the Limbu community.” His family members especially parents thought that he was the incarnation of King Sirijanga Hang of the 9th century. This was the reason he was called Teyongshi Sirijanga the term ‘Teyongshi’ means incarnation in Limbu. There is no mention of his actual name rather we know his father’s name as Isiri Hang Singthebe.

It was a great mystery between the periods of the first Sirijanga of 9th century to the Teyongshi Sirijanga of 17th century because there is no trace of any kind of literary activity in this enormous temporal gap of about nine hundred years. When the first Sirijanga passed away after thirty five years’ reign, there was no immediate successor to retain the same literary and linguistic spirit that nine centuries long period fully remained dark and vacuum period for the Limbu language development. There were Limbu people who were fighting for their petty interests and a kind of individualistic feelings gripped their thinking. Nobody was ready to revive and preserve their predecessors’ visions and achievements. In this way the Limbu language and literature was buried under a big heap of ashes of ignorance. Teyongshi was the man to clear up the ashes of ignorance and to find out the tiny burning coal under such ashes. He devoted himself to revive the Limbu script and religious matters which were at the verge of extinction.

As Teyongshi Sirijanga was determined to propagate the Limbu script and literacy through his heart and soul, he started teaching the pupils to learn reading and writing. He did not spend even a single moment in other matters than propagating Limbu language and literature. In the process of teaching he had eight other assistants to help him his mission. At around 1740 AD he went to Sikkim with his eight disciples especially for spreading the importance of the script and Yuma Mundhum. As his team got there, they were shocked at the knowledge that the Limbu people were indifferent to their religion, language and literature rather they were lost in learning Buddhist religion and Tibetan script. So they strove hard to convince the Limbu people to learn reading and writing the Limbus language and script. Gradually, the Limbu people were convinced with the saying by the team of preachers. In the one hand, Limbu people thought that they had got the true leadership to lead them to their

own language and religion on the other hand; the Lhamas (Buddhist monks) were infuriated with the activity of Sirijanga's team because they had prevented the Limbu people from going to Monasteries and to learn Buddhism. When the Lhamas did not see any way round to make them stop from propagating the Limbu language and religion they finally decided to finish off. According to their plot, they captured the stoic and tied to a tree trunk then hit him with poisonous arrows across his body. That was the end of the Limbu stoic Sirijanga Teyongshi.

Teyongshi Sirijanga not only risked his life but also cost it solely for the development of Limbu language and religion. Besides the development of the script, he had written text containing 'Kirant Mundhum'. The manuscript collected by B.H. Hodgson was said to have been written in different volumes by Sirijanga and his followers, which have been kept in the Indian office library, London. Obviously, this proves that Teyongshi Sirijanga has made invaluable contribution to the language and literature of the Limbus.

Kirkpatrick (1811 Reprinted 1964) had arrived in Nepal in such period when the Limbu people of Nepal, India and Sikkim (then Sikkim was independent state) had given up studying Limbu script. He stayed in Nepal for about two months, so it was obviously a short period to conduct research. In his brief stay in Nepal, he collected information of different subjects like land policy, revenue, military issues, religious customs, and the life style of the native people; their arts, architecture, trade and commerce and so on. The information he had received of diverse matters, he could publish a book entitled '*An account of Kingdom of Nepal*' (1811). In his book, he mentioned that Limbu as one of the important languages. He has presented a word list of three different languages i.e. Nepali, Magar and Limbu in a parallel way. In that word list, the Limbu words are only 63 and they all belong to noun group. His work is important not because he has given word list of Limbu but because he was the first foreign writer to mention about Limbu language. His book is note worthy because he has introduced the Limbu language to the international forum. This description has definitely drawn the attention of the foreign scholars who were interested in the bravery of the Gurkhas and their languages.

Hamilton (1819 Reprinted 1986) published a volume entitled “*An Account of the Kingdom of the Nepal and Surrounding Territories Annexed*”. In this book, he has presented Nepal's cultural, geographical, religious and linguistic scenario of the contemporary period. He has briefly referred to some of the tribes of Nepal like ‘Khash, Newar, Muggur, Lapcha, Limbu and so on. His writing reflects that he has also followed the same track as Kirkpatrick (1811). Unlike Kirkpatrick, he is the first foreign writer to mention the matter that there was a kind of script in the valley of the Persia which was supposed to be the tribe called as ‘Saumar’ (Kirant) around four millennia BC.

Hodgson (1847) arrived in Kathmandu in 1820 as an Assistant Resident. After his arrival, he keenly searched the languages spoken in Nepal and he published that there were thirteen different languages in Nepal. He referred to that fact in the book titled ‘*Asiatic Researches*’ Vol. XVI P. 409. His writing hints at the problem of not having the common language to exchange the idea among different linguistic groups. His book indicates that only three linguistic groups viz. Newari, Limbu and Lepcha possessed their own scripts and some books written in the respective scripts. After his retirement he stayed in Darjeeling for about fifteen years. During that period, he fully devoted to study and research about the Limbu language and collected fourteen different volumes of Limbu Mundhum probably written by Sirijanga Tyeongsi and his team. Later on, he handed over those books to Indian Office Library of London.

Hodgson has written much about Limbu in his articles published in the *Journal Asiatic Society of Bengal*. He collected 713 words and showed that there were 19 different consonants and only one vowel. He was the first foreign writer to coin the words non-pronominalized and pronominalized languages in terms of the use of pronouns and their range of inclusive and exclusiveness. His effort to collect the data of different languages was solely to prove whether the languages spoken in China, India, Burma, Thailand and so on had a common root or not.

Campbell (1840-55) was professionally security personnel (superintendent of police, Darjeeling) but he was keenly interested in the study of ethnic language. He wrote especially three articles related to the Limbu language in the volumes of the *Journal* entitled 'Asiatic Society of Bengal'. Those three articles were 'Note on the Limboos

and Other Hill Tribes Hitherto Undescribed' (1840 AD Part I, Vol. IX P. 595-615), *On the Literature and Origin of Certain Hill Tribes in Sikkim* (1842 part I, Vol. XI) and *Notes on the Limboo Alphabet of the Sikkim Himalaya* (1855, part I, Vol. XXII). In the process of writing, he had received a lot of help from lieutenant Mainwaring. It is also said that Mainwaring was the person who had found out the nineteen consonants and one vowel. But the script recorded by Campbell was the oldest one available so far. His first article published in the journal in 1840 had collected 326 Limbu words with Nepali meaning in the Roman script. Even though his translation and representation of sounds are faulty, his contribution to the development of Limbu language cannot be belittled.

Senior (1908 Reprinted 1977) is considered to be the first foreign lexicographer. His book with the title '*A Vocabulary of the Limbu Language of Eastern Nepal*' consists of 3427 words. The Limbu words have been transliterated in Roman script and equivalent English meaning has been provided. He has presented a list of some useful English sentences with their meaning in Limbu through the Roman script. Mainly he presents two forms for each verb i.e. verbal noun form e.g. <-ma> as in 'pek'-ma = 'to go' and imperative form <-e> as in 'sere', 'thukte' 'pege', etc. Major Senior's Dictionary (1908) is, however, not free from some weaknesses. The covert error that has crept into the Dictionary is faulty translation of the Limbu words. In the same way, they are inappropriate transcriptions of the words which surely lead to the confusion to other linguists. To sum up, Senior has certainly made a considerable contribution to the development of the Limbu language.

Grierson (1909) is generally regarded a leading linguist of his time. He has referred to the Limbu language in the book "*Linguistic Survey of India* (Vol.III part I P. 283-304). In this short writing, he has presented a traditional type of grammar which is the milestone for the Limbu language. It is thought to be the pioneering task and the first grammar ever written on Limbu. The basis of the grammar is the Phedappe dialect however it is equally considerable all over the other dialects of Limbu because there is similarity in the basic thing in all dialects. In this precise grammar, he goes on referring to pronunciation, articles, nouns-gender, number, case adjective, numerals, pronouns, verb, voice, subject and object, verb substantive, finite verb present tense, past time, imperative, verbal noun and participle, negative verb interrogative particle

and compound verbs. If one goes through his grammar, s/he finds three lapses in it. The one is inaccurate translation. The Limbu term '*a-hipne-chi*' has been translated as 'I strike me and thee' but its actual sense is 'we, two, beat each other'. The next is inaccurate presentation of middle voice e.g. he has stated '*hip-a-sing*' for the sense 'I beat myself' but its accurate form is '*hip-sing-a*'. The third notion he has mistaken is that the prefix <ku-> has been presented as though it has its independent meaning, but it is never so, because there should be noun or pronoun preceded by the prefix <ku->. Even being such minor lapses, Grierson's contribution is of no fewer steps for the linguistic development of this ignored and uncared minority language.

Vansittart (1906) is another outstanding scholar to conduct research on the ethnic groups/tribes of Nepal. His book '*Gurkhas*' consists of thirteen different chapters. Out of the thirteen chapters, he has discussed about the Limbu in two chapters i.e. chapter 9 and 10. The 9th chapter is about the History of Limbu or he mentions this chapter as "*A Translation of Limbu History*". In this chapter he discusses about the Limbu deities, their native names and functions. Likewise he says about the origin of Limbu tribe and discusses about their position after the war against the Gurkha king Prithvi Narayan Shah (1831 VS)

The next chapter (10th) is about the Limbu culture and religion. Firstly this chapter refers to the ten divisions of Limbu tribes. Then after he proceeds on telling about religion, classes of priests marriage customs, marriage ceremony among Limbus, funeral ceremony, disposal of the dead and food. He concludes his chapter presenting a detailed table of original homes of Limbu tribes and their abodes. Although the writer does not mention any reference about the language and literature, this writing has played a crucial role to focus on the minor ethnic tribe, Limbu before and across the foreign scholars who are eager to know and study on Limbu. For this reason, the writer is of great value in making ethnic (Limbu) introduction.

Sendang (1873) after the gap of about two centuries period of the Limbu native writer like Teongsi Sirijanga, there appeared an energetic Limbu native scholar Lalshor Sendang who was born in 1840 AD in Limbuwan Aathrai, presently in Tehrathum district. From his childhood, he was inclined to religion so he was eager to be educated himself. He would secretly read books especially hidden by his father,

Hangbir Sendang. Reading books in Limbu was strictly prohibited in the Limbuwan area. He, then stealthily taught to read and write to other people in the surrounding villages. But, slowly his activity would not remain secret for a long time. As he came to realize that there was no possibility to stay safely in the villages one day, he fled away to Sikkim, Darap. He did not remain in one place for a long time. He kept on visiting different villages of Sikkim. Wherever he went, he would propagate Limbu language and script, especially his propagation was about Sirijanga's life-story and his divine counsels. Though he was old enough of eighty years, there was no trace of despair, and indifference towards the propagation Limbu language and script.

Sendang was essentially a self-educated man; he wrote '*Siwa Khahun*' and from this writing anyone could notice that he was deeply impressed by the religious sect of Kirant called *Josamani*. The writing *Siwa khahun* mainly consists of instructions about the Limbu life style and the religious codes and conducts. Undoubtedly he could play a significant role in the Limbu language development.

Phalgu Nanda Lingden was born in 1942 VS (1885AD) in Ilam district, Chukchinamba village. His real name was Nara Dhoj. Also he was nick-named as Phalam Sing by the village women because he had worn iron bangles on his arms and ankles during his childhood. When he got young, he joined in the Indian army. But he did not remain there for a long time because his nature would not allow him to be there so far. Then he quitted away from the army and on his way home he happened to meet the sage of 'Joshmani sect' and stayed there for some time. As he was departing from the sage (hermit), he also received new name as 'Phalgunanda'. When he came back from India, he started teaching the Limbu fellows about the script and manner of life. His preaching especially about the Limbu script and Mundhum could not go unhindered because the rulers were firm about one nation, one language policy. Once he was arrested and taken to Kathmandu on the charge of preaching the Limbu people about their language and religion.

Lingden is basically known as a social reformer. He had a bitter experience about the life and custom the Limbu people were leading. The Limbu community was, in his sense, sinking down in the vale of evil practice and culture. The majority people were illiterate and living the underdog life because of their wrong manners. The utter

poverty had engulfed the whole community. So the sage saw no practical route out of such degraded life standard except the immediate steps of reformation. He delivered speech on the way of reformation in different places. He sang Mundhum which would tell about the right path the Limbu people were supposed to follow. One of the reformations he had set was to avoid the excessive use of alcoholic drinks and meat in every Limbu ritual. He thought that such practice was the root cause of all evils that prevailed in the community. In order to decide right and wrong one has to possess the knowledge. Unless and until a man has knowledge, s/he would never be able to find out right and wrong.

Lingden established *mang-him* (temples) with the sole aim of preserving language, culture and religion of the Limbus. Books especially related to Limbu rituals were written along with the establishment of the *mang-him* (temples). Lingden and his disciples wrote about half dozen books on such rituals.

Kandangwa (2010 VS) is one of the noteworthy names to the development of the Limbu language and literature. He published four books on the Limbu language and he wrote many articles and published them in different papers, magazines and journals. He published the book '*Kiranti Kheda*' in 2010 VS and also he is regarded as the first Limbu story writer which was published in 2018 VS. His first story entitled '*Karobar*' 'transaction' is considered as the original writing in the native language which is successful to represent the typical cultural issue of the Limbu community. Undoubtedly he possessed multi dimensional personality since he was basically known as politician and held many positions i.e. assistant minister, chief of the zonal administration, president of District *Panchayat* Committee, etc. But most Limbu people know him as a great contributor to the development of Limbu language and literature.

Rana Dhoj Nembang was born on 4th Mangsir 1974 VS in Imbung, Panchthar. He had keen interest in reading that is why he was able to receive education in both Limbu and Nepali without joining formal classes. As he gained the basic knowledge of Nepali and Limbu languages, he devoted his whole life in the service of the Limbu language and literature. Later on, he proved to be a versatile writer as he wrote books of diverse subjects e.g. grammar, history, astronomy, poems and so on. Unfortunately

his writing manuscripts fell on others hands, for that reason, his real worth has not been calculated well in the field of literature. It is Rana Dhoj Nembang who is named immediately after Sirijanga Teyongsi only because his numerous writings were scattered at different countries like Nepal, Bhutan, Sikkim, Burma and Britain. His available books are ten in number. Most of his books are concerned with Limbu Mundhum for instance *Sammang Chyang*, *Mundhum Khaik*, *Choit Mundhum*, *Chasok Sewang Pokma*, etc.

Sprigg (1959) is the initiator of the study of language from the linguistic point of view. He published a book entitled '*Limbu Books*' in Kiranti script in 1959. Similarly his thesis on '*Phonological Formulae for the Verb in Limbu as a Contribution to Tibeto-Burman Comparison*' was published under the compilation of C.E. Daneal in 1966. His thesis states that a linguist, who involves in the task of comparison of different phonological property, surely faces difficulties due to the difference in the phonetic forms of the particular lexical items in accordance with difference in junction and verb root present in the Tibetan and the Limbu. The purpose of the thesis is to show the proof from Limbu that prosodic analysis can establish a single formula, a lexical item, surmount the difficulties arising out of multiplicity of phonemic forms for that item reflecting phonetic diversity from one context to another, or difference of root, or both and thus simplifies the task of a comparist in the Tibeto-Burman field. "This is the first meticulous attempt at classifying the Limbu verbs on the basis of morphological properties" (Weidert & Subba, 1985, p. 12).

Khadga Bahadur Nembang was born in Pauwa, Panchthar in 1914. He published lyrical epic-fragment entitled '*Kirant Mikhan Samlo*' in 1955. His main focus rests on the critical condition of the Limbu community especially caused by the prevailing illiteracy and malpractices in the Limbu culture and customs. He devoted his life raising the awareness in Limbu community by means of lyrical composition.

Chemjong (1904–1976 AD) is one of the greatest scholars in the field of Limbu language and literature. The fact is that the Limbu language would not have developed in this form, in the absence of his contribution. Every Limbu native must owe to him for the unprecedented contribution Chemjong has made. The compilation work of *Limbu Mundhum* has got its own special significance in the history of Limbu

language development. '*Kirant Mundhum*' alternatively known as '*Kirant ko Beda*' (1961 AD) is, undoubtedly the first book comprising the most essential aspects of the Limbu Mundhum. This book (*Kirant Mundhum*) consists of three different parts. The first part involves the mythological references which are concerned with the origin of universe, human being, sin, anger, jealousy, etc. The second part has ethical values, codes, mores, instructions, and ways of performing different rites and rituals. Similarly, the third and last part deals with philosophical preaching and the problems entailed and faced during the propagation of the Limbu Mundhum. About this '*Kirant Mundhum*' the author writes in the preface as "This Mundhum has not been written by listening others incantations or self-imagination rather it has been transliterated into Devanagari script and translated into Nepali language directly from the thirty-six hand long (approximately fifty feet) rolled paper written in the Sirijanga script."

Apart from the book '*Kirant Mundhum*', he wrote different eight books on various subject matters. These all books are of great worth in the Limbu language and literature and these books have been successful to lift him high towering above than other contemporary and later writers. His rest books viz. *Kirant itihans*, *Kirant history of literature*, *Kiranti dantya katha*, *Kirant Mundhum Khahun*, *History and culture of Kirant people* (English publication), *The summary of Kirant philosophy*, *Kirant byakaran* and *Short history of Bijayapur during Kiranti Regime* are all equally important in their own aspect. They all are really successful to reveal the depth of the subject matter. They hint at the clear-cut path and impart the insights into the respective disciplines.

Chemjong was devoted to the upliftment and propagate the language, literature and the Mundhum of the Limbu Kirant. He was a true devotee of the Mundhum in terms of speech, mind as well as action. He was not merely a versatile writer but also an energetic activist of his time who mobilized the Limbu community for the development of the Limbu language and literature feeling the responsibility of being a member of the Yakthung Chumlung in 1925 AD in Kalimpong India. In that organization, Chemjong was nominated as the general secretary and it was a milestone in the history of Limbu language and literary development. Mainly, the book *Kirant-Mundhum* provides a basis for the Kiranti Limbu natives about the knowledge of the Mundhum and also a ground for Linguistic study of the Limbu Mundhum.

Shafer (1966) is widely referred name in terms of the Tibeto-Burman language study. He is regarded as the initiator of the typological study of different languages. He is also credited much for the comparative study of all Tibeto-Burman languages. His contribution to typological study of Tibeto-Burman languages after the establishment of linguistic survey of India acquainted students of these languages with their common features.

Kainla (1973) is the pen name of Til Bikram Nembang, who is a successful writer in both Nepali and Limbu language literature. He is known only from the year 1973 as a writer of the Limbu language especially the compilation of *Limbu-Nepali-shabda sangraha* (1973) which contains 1500 words but it is still unpublished. Limbu-Nepali-English Dictionary edited by him and published by Royal Nepal Academy has twelve thousand head words along with derivatives and it has forty thousand words altogether. This Dictionary is the largest one ever written in the Limbu language. The entry words are first written in Sirijanga script then transliterated in Nepali and English transcription. The meaning or the explanation has been given both in Nepali and English. The Dictionary also introduces the historical background and linguistic features based on different linguists' studies before the real entry begins. This introductory portion has significance for the researchers who are really keen interested in the study of Limbu language. After all, the dictionary stands upon the foundation of Iman Sing Chemjong's 'Limbu-English Dictionary' which was published in 1961.

Besides the issue of lexicography, Bairagi Kainla is also seen as a successful writer in the field of Limbu grammar. He has written the Limbu grammar following the theories of modern linguistics. In this unpublished grammar, he recounts the history of Limbu alphabets and deals with Limbu phonology by contrasting in the minimal pair in the identical phonetic contexts and complementary distribution. He presents distinctive features of both vowels and consonants. He classifies the vowel sounds on the basis of lips positions, height of the tongue, and movement of the tongue and the length of the time in the process of utterance. In the same way, he classifies the consonant sounds in terms of place of articulation, manner of articulation, aspiration, voicing and breathy, murmur and voiced sound. He attempts the distribution of both

vowels and consonants in initial, middle and final positions. Consonant cluster vowel sequences and diphthongs are listed in the grammar. The concept of close and open syllables is listed along with the syllabic structures like mono, di-, tri- and multi syllabic words in Limbu.

His article, entitled '*Limbu bhasha ra kosh nirman*' introduces the geographical areas of Limbu settlement, the size of population, culture and population. The article highlights the language variety, dialects, the tradition of writing in the Limbu script, the history of writing dictionary. Finally, the article mentions the names of different individuals who have contributed to the development of Limbu language and literature (Journal of Limbu Culture and Literature 1998).

The obvious matter is that Bairagi Kainla is the person who has compiled and edited a large scale of the Mundhum. His contribution to the Limbu language began in the year 2030 VS with the compilation of 'Limbu-Nepali Shabda Sangraha' containing 1500 words but still unpublished. Then he translated Subba Rana Dhoj Nembang's lyrical poem entitled *Kirant mikhan samlo* '*Kirant Awakening Song*' in 2038 VS. In the years 2047 VS he compiled 'The hymns of *satyahanma* sect and instructions of Mahaguru Phalgunanda' (*mahaguru phalgu nanda ka upadesh-haru tatha satyahanma panth-ka bhajanmala*). The following year, 2048 VS he compiled a book called *Limbu jatima kokha puja* (The worshipping of the womb). The myth of jealousy and anger (*ershya ra anghi dahi ko aakhyan*) appeared in 2051 VS and in the same year he published the other book '*pretatma ko aakhyan ra anusthan* (the legend of dead spirit and its ritualistic performance). The next year 2052 VS he published a book with the title '*mocha marne aakhyan ra anusthan* (The mundhum of killing evil spirit 'moch' and its ritualistic performance). The other book '*Tangsing takma mundhum aakhyan ra anusthan* (The Mundhum of unifying kinship, legend and its ritualistic performance) appeared in the same year 2052 VS and *chait mundhum* (the description of the creation) in 2060 VS.

Kainla, in this way appears to be a versatile writer. He has penned near about a dozen books of different issues on Limbu Mundhum. Especially the last five publications are entirely devoted to the Limbu Mundhum. Each volume consists of three different aspects i.e. introduction, main text and glossary. The introductory part deals with the

background of the subject matter, meaning, purpose, methods or ways of ritualistic performance etc. The next part is about the main part or the presentation of main text. The main text has been presented in the Sirijanga script (Kirant Lipi) then its transliteration in Devnagari and finally the translated version of the Limbu into Nepali. For this reason, the main text is readable even for the non-Limbu native speakers. The last part of book consists of appendix which is for clarification of the main text. In this part, the glossary is the important thing because it includes hundreds of cultural terms that are especially used in the Mundhum recitation.

(Birahi) Kainla (1975) in the context of Limbu language and literature is the writer often heard but much confusing with the other writer 'Bairagi Kainla'. These both pen names (names only used in literary or other writings) have similarities in terms of sound, meaning, order of birth and the 'clan' too. They are of the same Limbu clan i.e. 'Nembang' and both are Kainla, one is 'Bairagi' and the other is 'Birahi' and both are successful writers. The difference lies between them is that Bairagi is Nepali whereas Birahi belongs to Nepali speaking Indian.

Birahi Kainla is another vigorous writer worthy to be remembered. He has penned in different four languages i.e. Nepali (four books), Hindi (one book) English (one book) and Limbu (three books). Of the four books in Nepali language, '*Limbu bhasha ra sahitya ko samchhipta parichaya* (A brief introduction to Limbu language and literature) is one of the important books. It really gives the insight into the progress, the Limbu language and literature has made upto this time. Out of three books written in the Limbu (Sirijanga Lipi) script, *kesami namsami* (an epic fragment) is important creation on the part of the writer.

Allen (1978) is undoubtedly a noteworthy name in connection with the stylistic interpretation of the Kiranti ritual language. His article entitled '*sewala puja bintila puja: notes on Thulung ritual language*' is most probably the first scientific study the Kirant ritual language. His paper mainly highlights on the structure of the ritual language of Thulung Rai. He primarily points out the liturgical language of Thulung which is marked by the characteristic of paired expressions. He terms such paired expressions as binomials and each part of binominal 'limb'. His research paper is essentially a pioneering work on the Kirant ritual language ever written from the

scientific point of view. It can provide helpful guidelines for the objective analysis of the ritual text of the Limbu Mundhum too. Basically he is noted for anthropologist yet he has written three articles related to linguistics especially on Thulung language. From the year 1992 to 2000, he has written twenty different articles and books. Out of the twenty, one book *Sketch of Thulung grammar, with three texts and glossary* (1975), three articles like 'Byansi kinship terminology: a study in symmetry (1975), Sherpa kinship terminology in diachronic perspective (1976) and Sewala puja bintila puja: notes on Thulung ritual language' (1978) are related to linguistic study. His recently published book *Miyapma: traditional narratives of the Thulung Rai* (2012) is mostly written on anthropological perspective.

Of all the writings, the article 'Sewala puja bintila puja: notes on Thulung ritual language' (1978) is of the great focus and importance for this writing. The structure 'Sewala puja bintila puja' is very much analogical to the Mundhum structure. This title is thus hinting at the ritualistic expression because the word 'sewala' is functioning as apposed/modifying word of the headword 'bintila' and like the Limbu Mundhum, the word 'puja' is identical verb.

Subba and Subba (1980) both belong to the same Limbu clan Muringla are the successful writers of the Limbu language and literature. Though these two writers do not belong to the same generation because of the vast difference of the age, i.e. P.S. Subba (Muringla) was born in 1923 AD where as B.B. Subba (Muringla) was born in 1947 AD, they appear jointly in most of the publications. This does not necessarily mean that they have not written separately. P.S. Subba has earned his name as a novelist in Limbu literature whereas B.B. Subba is identified as a text book writer. The later is also a famous singer.

Weidert (1983) is a recurring name in the study of Limbu language and literature. He is referred to in the linguistic aspect rather than literary field. His article entitled '*Verb class morphology of Limbu re-constructability problems in evolutionary morphology*' mainly deals with two aspects. The first aspect is about the internal reconstruction of Limbu verb class morphology with systematic grouping of verb stem, verb paradigm sample list for verb classes, internal construction and reconstructed proto-Limbu verb morphology. The next is about reconstructability aspects of Limbu verb class suffixes.

Weidert and Subba (1985) published a book jointly with the title '*Concise Limbu grammar and dictionary*' in 1985. This book consists of four parts. The first part customarily includes introduction, orthographical and typographical conventions, phonetics and phonology, morphology, the syntactico-semantic analysis of Limbu verbs, the morphology and syntax of modal pronominal adjectives and adverb and ergativity and transitivity. The second part consists of nominal and verbal paradigms. The third part is about *Concise Limbu-English dictionary* and the fourth part deals with the glossary or the word list of Limbu.

The first part-introductory portion describes that the Limbu language is one of the dominant and most important language of the Kiranti group of Tibeto-Burman languages in terms of number of speakers and the vastness of geographical distribution and is considered it to be different in many respects from all other Kiranti languages in terms of linguistic structures i.e. the existence of the phonemic glottal stops, fully developed noun and verb declension system. The morphological division into two different classes which are termed active and middle, the use of three numbers and the difference between exclusive and inclusive forms with in the first person dual and plural among both the personal pronouns and finite verb forms, the presence of transitive agreement and so forth. The writers have managed the four dialectal variations in the Limbu language. The dialectal variants are Panchthare (comprising Yanggroke Limbu) Phedappe Limbu, Chhathare Limbu and Taplejungge or Mewakhole Limbu. They have mentioned that the Panchthare dialect is approaching Lingua franca and the Chhathare is markedly different from other dialects because no other speakers except Chhathare can understand and speak the Chhathare dialect. For this reason, Tumbahang (2007) also regards the Chhathare as a different language in his doctoral dissertation. They have clearly indicated different lexical items on the basis of gender (sex) with in the Panchthare dialect. They have shown their contrastive opinions against the writings of Limbu's language by Grierson Vol. II part I first edition 1909 pp. 283-304 and also they have pointed out the weaknesses of '*A vocabulary of the Limbu language of eastern Nepal*' by H.W.R. Senior. But they have appreciated R.K. Sprigg's book "*Phonological formulae for the verb in Limbu as a contribution to Tibeto Burman comparison*" saying that it is a

meticulous attempt at classifying the Limbu verb on the basis of morphological properties.

Part two contains nominal and verb paradigms. Nominal paradigm consists of five simple cases, a syncretised form for the functions of ergative, instrumental and genitive cases and absolutive, vocative unspecified comitative, deponent genitive locative, deponent genitive ablative, independent genitive comparative instrumental, independent genitive comparative absolutive, and so on. The declensions of three nouns, pronouns, denominal adjectives and infinitives are presented in the nominal paradigm. The verb paradigm presents active, passive causative, transitive, intransitive, imperative, interrogative, possessive, etc.

The third part consists of concise Limbu-Nepali-English Dictionary which has presented the entry words of Limbu in International Phonetic Alphabet (IPA), grammatical description in italics, its meaning in English and the varieties of lexical words with pronunciation in IPA transcription. Some of the words are given in Nepali so as to make the meaning clear. The fourth and last part has glossary that includes entry words in IPA transcription.

Michailovsky (1985) is worth-mentioning name especially on two counts. The first thing is his article on *Tibeto-Burman dental suffixes: Evidence from Limbu*. His article states that /-t/ and /-s/ are the productive suffixes of the verb roots of the Tibeto-Burman language family. According to his article, the Limbu verb roots are formed on the basis of two verb stems and phonologically, their syllable may be open, may end in glottal stop, or may have one of the clause finals/ p, t, k, b, d, g, m, n, y/

The next creditable thing he has done is that he carried out field research especially on Maiwa khole dialect of Limbu. During his field study he collected different types of words and compiled a dictionary (2002). His dictionary 'Limbu-English Dictionary of Mewa Khole Dialect' particularly covers the colloquial spoken language and it has two aspects, first, it provides data on the peculiarities of Maiwa Khola dialect of Limbu; secondly it illustrates relatively strong or restrictive approach to Limbu phonology, which tries to define precisely the contexts in which various traits such as voicing, gemination, vowel length and glottalization need to be taken into account.

From the structural point of view, the dictionary consists of three parts. In this the introductory part deals with transcription of Limbu words in specified letters, and discusses the features of both vowel and consonant sounds of Limbu. The second part is about the main text that is the Limbu-English Dictionary. Similarly, the third section consists of the index.

van Driem (1987) is another name constantly referred to the most of writing related to the Tibeto-Burman languages, especially the Limbu language after the latter decades of twentieth century. He wrote a comprehensive grammar of Limbu (1987) and a number of articles related to the Limbu language before and after the year of Grammar's publication. So, it has been undeniable fact that his contribution to the development of Limbu language is very great. To mention about his work '*A grammar of Limbu* (1987)' it has divided into three sections. The first section generally introduces to the Limbu language, its native speakers, population geographical areas, etc. In the introduction he states that the Limbus designated themselves by the name *Yakthumba* and their language by the name *Yakthumba pan* or *Yakthungpan* yet he could not find any native speaker to be able to tell about the origin of the word '*Yakthungba*'. He is found in the same opinion as Weidert and Subba (1985) in the case of dialectal variants of the Limbu language. The overall reading of his grammar's introductory portion reveals that his grammar is based on the Phedappe dialect.

The second part of his grammar is the main text which includes ten different chapters full of analytical overview of the related issues. The first chapter deals with sounds system of the Limbu language that is phonetics and phonology. He also divides the sounds into two groups as native and loan phonemes. The full inventory of the Limbu phonemes comprises 18 native consonant phonemes and 11 loan consonant phonemes. Similarly there are 13 vowel phonemes. The Limbu word as a phonological unit is described by two features such as Hiatus and syllable structure type. The second chapter discusses about nominal morphology that includes adjectives, pronouns and nouns. It also states case such absolutive, ergative, instrumental, genitive, vocative, comitative meditative, elative, allative, intrative and the comparative and superlative markers.

The third chapter is about seven verbs in Limbu, which cover different senses of English 'to be'. They are '*wama*' existential 'to be', '*hopma*' negative existential 'to be', '*yakma*' locational 'to be', '*patma*' adhesive to be, '*chokma*' attributive to be, '*pongma*' – inchoative 'to be' and identity operation <-e> 'am'. The fourth chapter gives the morphemic analysis of simplicia in which fourteen affixal slots for the affixation markers encoding agreement with actant are analysed. In the same way the fifth chapter presents aspects and aspectivisers. Under aspects perfective and imperfective aspects and imperious future are discussed. Likewise, the aspectiviser comprises terminative, dimittive, cadent or dejective, relinquitive, resultative, impendent, sustained action, dative, ponentmechrithnatous, probative, totalizing and inceptive preservative and miscellaneous aspectivizers.

Chapter six is about mode which deals with optative, conditional, and irrealis modi as well as interrogative mode. Chapter seven consists of gerunds and periphrastic tenses. The three kinds of gerunds are present, perfect and negative perfect which occur adverbially and along with the auxiliaries to form periphrastic tenses. Chapter eight reveals a number of indicative constructions such as hortative, imperative nominalizer suffix <-pa>, active participle and its negative, the passive participle, supine, the passivizer <-tetma>, the impersonal inclusive and the polite inclusive. The ninth chapter is for subordination, narration and certain causal modifiers. Finally, chapter ten deals with causative and ergative.

The third part of the text is related to appendices that includes a corpus of text, verbal paradigm, a Limbu-English glossary and the Kiranti script. The texts are concerned with culinary, daily life, myths and legends, fables and parables and anecdotes and riddles. The verb paradigm involves regular and irregular verbs, regular apophony of intransitive verb and irregular apophony of intransitive verbs. Limbu-English glossary has been prepared basing on the phedappe dialect which has followed the rules of modern linguistic theory. It contains 2300 words transcribed according to IPA chart along with their meaning in English. Various stem forms have been recorded and words have been used in sentences to make the meaning clear. Word-order has been maintained according to the IPA. The ending of the third part entails the presentation of Kiranti script with its brief history beginning from Sirijanga through Iman Sing Chemjong to the time of writing this book. '

Limbu (2049 VS) is really a note-worthy person in the sense that he being a retired pensioner of British Army and man with no formal education, ventured to write books on the Limbu language and literature. For this, he deserves a deep appreciation. His books are *Nepali-Angreji shabdakosh* (Nepali-English Dictionary) and *susumetle kubokma kusamma* (The origin of evil spirit). His dictionary resumes with the introduction of kirant alphabet. He has revealed only eight vowels including two diphthongs. He presents thirty five consonant letters imitating Nepali orthography. It seems that allophones have also been presented as phonemes. The latter book '*susumetle kubokma kusamma*' includes mythical form of origin of the devil called '*moch*' and ways to subdue it. It also plainly expresses the ritualistic approaches of dead body, funeral marches, etc.

Subba (1995) earned popularity when he wrote '*The culture and religion of Limbus*' in 1995. This book was outcome of field research under the project '*A study on the culture and religion of Limbu*' supported and financed by the Niwano Peace Foundation Japan. This book contains fifteen chapters. The first chapter deals with ethnographic area, purpose and methodology of the study. The second chapter is concerned with the historical background of Limbu on their cultural context and focuses on their present situation. The third chapter throws light on the literary status and script of the Limbu language. The fourth chapter is about the customs, tradition and festivals of Limbu. This chapter further discusses the practices and norms that govern the social relationship about which the Mundhums are rare and vague.

The fifth chapter considers the aesthetic aspect of the Limbu folk-lore especially focusing on the various perspectives of folklore including music, song, musical instruments, dance, drama, arts, folk-tales and so on. This chapter tries to present precisely about the extensive hidden treasure of folklore. The sixth chapter is devoted to the roles, cultural significance, and functional importance of traditional religious practitioners, healers, and misfortune preventers locally known as *Phedangba, Samba, Yeba, Yema, Onshi, Mangba and Khedumang Mundhum*. The seventh chapter is about the ceremonies preceding the birth with background and justification. The eighth chapter deals with the ritual of purification of birth and naming of the infant. The ninth chapter is to describe the *Mangena* ritual which is performed by all Limbu for

their safety, well-being and progress by recollecting the history of their ancestors and paying homage to them.

The tenth chapter focuses on the rituals of the marriage ceremony, myth behind the marriage, customs and tradition of marriage and recent practices. The eleventh chapter deals with the rituals of *Nahangma* to be performed by household chief for the well being and prosperity of his family including himself. The twelfth chapter is about '*Tongsing*' ritual, the most important ritual of the Limbu which has the Mundhums of Cosmology, eschatology and various aspects of human life along with several myths, legends and analects held during the period of three nights and almost five days. The thirteenth chapter is to discuss about the various rites and rituals related to death ceremonies with the background of Mundhum and interpretation of post life situation based on it. The fourteenth chapter presents the supernatural powers and spirituality that are supposed to be believed by the Limbu. It states various types of spiritualities or supernatural ranging from almighty gods, divinities, ancestral spirits to human souls based on the concepts of Mundhums and current practices. Here, religious concepts and philosophical speculations have also been discussed. The final chapter or the fifteenth chapter sheds light on the Limbu heritage, the issue of conservation and retrogradation factor of cultural mutation, ethnic awareness, social distance and integration and responses to the cultural issues.

The fifteenth chapter is only the final portion of the main text but the book entails appendices and as other authors Subba has also presented different things under the appendices. For instance, appendix I consists of Kirant alphabets, II has the name of *Yebas* and their origin and III has *sawa yehang* (the ancestor). The final portion of this part (appendix) is about index including phonetic symbols and word list with respective page numbers to be found in the book.

Pokhrel (1999) introduces Limbu language as agglutinative, suffix prominent, complex pronominalized language with distinct active and middle contrast unlike Nepali language in his article '*Middle voice and grammaticalization of reflexive morpheme in Limbu*'. His remark about Limbu is that all the Limbu intransitive verbs are middle and most of the transitive verbs are active. He points out that <-a> is a

third person singular intransitive suffix and <-u> is a third person singular transitive suffix. <-a> is identified as middle and <-u> is an active.

It is also better to mention Pokharel's one of earlier articles entitled "*Nepal ko bhasha ma Limbu bhasha*" presented in the seminar "*Limbu Language and Literature*" organized by Royal Nepal Academy (1993). In this article, he mentions the salient features of Limbu language which differentiate it from other languages in one hand and bring closer with other language family in the other hand.

Gaenzle (2000) has devoted a considerable amount of his time in the study of ritualistic language particularly one of the Rai's clans-Mewahang. He has written a book with the title '*Origins and migration, kinship, mythology and ethnic identity among Mewahang Rai of east Nepal*' (2000). In his book, he has presented a detailed study on the Mewahang Rai in which he has the settlement area, history, culture, language religion, custom, mythology, etc. In other words, his book reflects the entire life situation of the Mewahang Rai. His two articles viz. '*Ancestral voices: oral ritual texts and their social contexts among the Mewahang Rai in the east Nepal* (2002) and '*worshipping the king god: A preliminary analysis of ritual language in the invocation of Raj Deu* (2005)' are based on pragmatic interpretation of the Kiranti ritual language. His articles are really promising and extensive work in terms of the treatment of the ritual language. The former article tries to reveal that the Mewahang Rai employ the distinct code while performing certain ritual. The language used in the ritualistic performance is essentially different from that of the everyday communication. Only the priest is supposed to have the authority to invoke and convoke the ancestral spirits and he is only the person to understand the ancestral voices. Likewise the later article is about how the Chhintang Rai priest converses with the Raj Deu, the king god. This article surfaces various aspects the ritual performance of the Raj Deu like the narrative tradition, way of worshipping, the technique of invocation and the ritual language used during the invocation.

Subba (Pandhak) (2001) has gained his identity as voluminous writer. By profession and education he is basically specialist in agricultural science yet his most of the books are related to the Limbu language and literature. Surprisingly, he is inclined to the abstract notion i.e. the Limbu religion. In his two-decade long writing career, he

wrote nearly one and half dozen of books. Out of these, one dozen of books deal with Limbu language and religion. It would be injustice to him to mention the date '2001' as if he had started writing only, onward that date because he had written quite earlier than that. His book concerning with the Limbu language and religion was written in 1998 with the title *'The philosophy and teachings of Yuma samyo'* At least six books are directly related to the Limbu Mundhum. *Yakthung re tendham mekchim Mundhum* (1998), *Yakthung re phungsok timma Mundhum* (1998), *Sumsemba yagrangsing – tongsing took Mundhum* (2001), *Mujoklung khajoklung Mundhum* (2003), *Semering Mundhum part II* (2004), and *Concept of life after life and funeral practices in Yuma samya tradition* (2004). The above referred Mundhums are of different aspects of ceremonial events and rituals. The Mundhum and its aspect differ from one particular ritual to another. For example, the first mentioned Mundhum "*Yakthung re tendham mekchim Mundhum* (1998) is related to the ceremonial proceedings during the marriage ceremony. Marriage is considered to be one of the important events of life, so it has been held in accordance with certain rituals. The rest five Mundhums are for different ritualistic proceedings.

He has also come up with other books especially taking the subject of philosophy and Limbu language. His book, for example, "*The philosophy and teaching of yuma samyo* (1998) is basically dealing with philosophical notion associated to the Kirant (according to him 'Yuma samyo') religion. He argues that any religion is fairly and firmly grounded on certain philosophical bases and Kirant religion has definitely possessed these philosophical criteria. His other book *'History and Ddevelopment of Limboo language'* (2002) is essentially devoted to the Limbu language. By observing the books he has written, it is fair to say that he has made a great deal of contribution to the Limbu language, literature and religion as well.

Idingo's (2001) M.A. thesis entitled *'Pragmatic study of Limbu Mundhum-A referential system in Limbu oral text'* is perhaps the first attempt to derive the meaning through semantic as well as pragmatic approaches. In his thesis, he analyses Limbu oral literature or text from the linguistic point of view along with referential system within pragmatic framework and describes how oral tradition of Limbu literature has been textualized. He puts forward three different criteria for analyzing such as a language pronominalization, context-dependent language and specific politeness

principle. The same term '*adangbe*' he states, functions discharging various levels of honorification depending on the nature and contextual appropriateness. His thesis embodies five different chapters centering upon the pragmatics for getting across the intended meaning of the Limbu Mundhum. The thesis writer has used Mundhum as a domain of analysis applying the tools given in the third chapter and finds out that oral Mundhum texts have been highly developed, complex and pragmatically, context depended system of textuality with dynamic addressees who may include both persons and supernatural beings. His another concluding statement is that Mundhum lacks interactive attitudes of seemingly producers and the receivers and every aspect of narration and ritual practices of Mundhum is dictated by a set tradition.

Meyangbo (2005) appeared with a book entitled '*Yakthung Mundhum*' in 2005 AD. His book is mainly a collection of Limbu Mundhum of two different major events. That is why; he has divided the book into two cantos. The first canto consists of the title *Tingding nahen Mundhum* 'The myth of envy and jealousy'. Under this canto, Meyangbo tells about the necessary articles for performing the ritual. Then he goes on telling how to call upon '*gurus*' both mortal and supernatural beings. After invoking the gurus to help the *Phedangba*, he starts reciting about the origins of different things like earth, year, knowledge, creation gods, divinities, deities, mountain, hill, sky, stars, plants, animals, insects, etc. The Mundhum refers to the origin of envy and jealousy, the life and other major events of life and finally the canto sums up with remedy of getting rid of evil spirits or misfortune.

The second canto is about the ways of consolidating the relational ties among the kinship, of awakening the life vital force within us, of warding off the evils; of washing off the curses, of making the spirit (soul) entered into the life and the way of blocking the path of death. In other words, this canto can be interpreted as the sincere attempt to maintain peace, progress and prosperity through the solemn relationship with man to man and man to supernatural being. Though the latter attempts to write Mundhums do not seem to be newer ones because most of these versions have been referred to in Iman Sing Chemjong's compilation '*Kirant Mundhum*' (*Kirant ko Beda*), the writers have presented them in detailed manner and also a newer perspective. Meyangbo cannot be the exception in this regard.

Meyangbo has presented this Mundhum into transliterated version in Devnagari script. After completing the two cantos of Mundhum, he has also presented the translation into Nepali. This translated version has really its worth as it makes the non-Limbu native speakers understand easily. To sum up, it can be said that it has got its own originality since it minutely refers to the ways of performing particular rituals which are not found in Imang Sing Chemjong's book. For example *Kirant Mundhum* by Chemjong does not specify the necessary items for the performance of certain rituals nor does it refer to the process of summoning *gurus* and so forth.

Tambahang's (2007) doctoral dissertation entitled '*A descriptive grammar of the Chhathare Limbu*' (2007) was submitted to the faculty of Humanities and Social Sciences in fulfillment of the requirements for the Degree of the Doctor of Philosophy in Linguistics, Central Department Kirtipur, Kathmandu. His dissertation is the first to deal with especially the Chhathare Limbu ever written before. His research work is successful to reveal the grammatical aspects in the light of modern linguistic theory. The dissertation encapsulates the basic levels of language i.e. phonology, morphology, syntax and even the discourse level.

The initial portion or the introductory part describes about the Limbu language, the number of speakers, the size of population, geographical area the dialectal variants, etc. Then the next part deals with the main issue that the researcher intends to put forward. Though he mentions the four types of Limbu dialects as other linguists like George van Driem and Alfons Weidert he seems to be drawing a clear demarcation line to set off Chhathare dialect as separate language from other dialects as Phedappe, Taplejungge and Panchthare. In order to justify his opinion or even claim, he has illustrated examples from the sound level to syntax level which clearly mark the difference between the Chhathare from the rest dialects. He notes "In these dialects there is a vowel contrast, which is not there in the Chhathare dialect. Similarly, half open unrounded front vowel /E/ occurs only as an allophone of the half-close unrounded front vowel /e/ in the dialect as opposed to its phonemic status in other dialects. He further argues that voiceless aspirated alveolar /t^{sh}/ and voiceless aspirated fricative /s/ are different phonemes in the Chhathare dialect because the contrast in the initial position whereas in other dialects they are treated as allophones. Likewise the phonemes /l/ and /r/ contrast in the initial position the Chhathare but do

not contrast in other dialects. /ŋ/ never occurs in the initial position in the Chhathare dialect but for other it occurs as /ŋa/ - 'fish'.

In the course of drawing the line of contrast, the dissertation states that there are differences in terms of sound sequences as /-pt-/ and /-kt-/ occur in other dialects but instead of these Chhathare has sequence like /-pp-/ and /-kk-/. The thesis puts down the contrastive features in terms of morphological, conjugational, lexical and syntactic levels with sufficient illustrations. The final part is about the findings and appendices which are larded with some discursal text at the index. Thus the thesis is rounded off. At the first glance of the dissertation title and his attempt to prove the Chhathare as a separate language seems quite ordinary or rather uncared but it could be a giant leap or an ambitious historical step, if he is able to prove his hypothesis with the reasonable and convincing justifications in the days to come. It will set the mile stone in the field of Chhathare Limbu language.

Subba Yalmo's, (2008) book '*Limbu bhasha ka swarup-vikas*' is to present a brief sketch of the Limbu language and its historical glimpse. She has divided the book into three different parts viz. the first part, the second and the third. The first part introduces the terms 'Kirant' 'Mundhum' with their origin and meaning. This part is wholly devoted to the description of different aspects of Kirant Mundhum. She says that Mundhum has a long tradition of recitation. It was orally transmitted from generation to generation until the writing system was invented. When the writing was invented by the king, Sirijunga, Mundhum was written in 'Kirant script' (Sirijunga Lipi) Then she talks about the dialectal forms of Limbu language. She states the kind of language used in Mundhum, its meter and melody. This part is summed up with the reference of the subject matter dealt in Mundhum and the written history of it.

The second part consists of purely grammatical aspect of the Limbu language. At first, she presents the numerical digits of Limbu. Then she moves on to introducing Limbu sound system, their alphabets, pronunciation, punctuation marks and Limbu morphemes. She states the pronominal system of Limbu, sentence structure (syntax) and finally refers to the proverbs found in Limbu language. Similarly, the part is to deal with the development of Limbu language. In this part she states that the Kirant script has come down three different stages i.e. the script found in the eighteenth

century, the first modern script (1914-1975) and the present script (1975 till today). She mentions the organizations which were/are supposed to be playing a vital role for the upliftment and development of Limbu language, literature and religion. Finally, the book refers to the list of books/ publications and the authors in a chronological order. Similarly the book consists of the list of journals, newspapers, articles, etc, in the temporal sequence.

Serma, Limbu (2009) appears with two books in the same year. The books with the titles '*Kirant ka karma samskar bidhi*' and '*Kirant ka gatha, katha ra lok kathaharu*' are to discuss on the subject Mundhum. And within this Mundhum, it has prescribed customs, codes and conducts, manners, way of life, beliefs etc. As has already been said that the latter writers were representing the notions set in '*Kirant ko Beda*' by I.S. Chemjong. What actually the newer writers have done is that they have presented the same items in a newer light, outlook and perspective. So Serma has also taken up the Mundhum of various aspects related to particular rituals.

His book '*Kirant ka karma, samskar bidhi*' has got thirteen chapters. This book mainly deals with the right actions (deeds) rituals that are supposed to be followed by the Kirant Limbu. He goes on telling about the rituals from pregnancy through marriage to death. Surprisingly, this book does not end with death rites, but it also describes some other festivals and rites like 'raising the head up' (*mangena*). From the readers point of view it seems to be lacking coherence of the text. The next book, "*Kirant ka gatha, katha ra lok kathaharu* (2009)" retells the Mundhum of how something first came in to existence. Coincident is that it too has thirteen chapters as the earlier mentioned book. Basically, it deals with the mythical aspect of Mundhum which is concerned with origin of things, events, notions etc. It feels the books are designed to the non-Limbu native since the entire discourse, except some special Limbu terms, is in Nepali language. If this trend flourishes in this way, the Sirijanga script is bound to die out. Anyway, the books really add some bricks to the monumental height that is being under constructed.

Meyanbo and Mabuhang (2009) jointly wrote and published a book with the title '*Sivak yami Mundhum*' in 2009. The title itself suggests that this book is dedicated to the description of Limbu Mundhum. While going through the book, one can easily

notice that there are three parts. As the book was prepared with the partial financial assistance of the organization (Academy of Upliftment and Development of Nationalities) it has been set on the format of research. The first part consists of the parts or elements of a research design i.e. introduction, statement of problem, objectives and so forth. The second part states the main text which introduces to the 'Mundhum' *Yebas*, their origin, their robes and garments, etc. The text has very detailed presentation as this is clear by the number of headings it has. There are twenty eight different headings. This part concerns with the origin of the *Yeba-Yema* and their status in the Limbu society and their respective responsibilities or duties.

Although, the book does not explicitly show the part three, it has given without any divisional mark. It is implied through the presentation of content list. This part basically deals with the item needed to perform the particular rituals by the *Yeba*, one of the authentic sources of Mundhum thus a Limbu priest. Moreover, this chapter also tells about the ways of preparing the items needed to the ritualistic performance. This part ends with the presentation of historically important photographs of the Limbu Mundhum. The book has been presented in the Nepali except the main text from page 18 to 70. This main text is in Limbu with the Devnagari script and its translated version is given after the main text.

Limbu (2010) in his M. Phil. Thesis entitled 'Performance in Limbu Mundhum: A Cultural Representation' tries to focus on the ritualistic performances of the Limbu Mundhum. He seems to hold the belief that the Mundhum's existence is based on its performances. He further adds that through the performances the Mundhum unveils the everyday life activities, constitutive Limbu culture, history and religion. From the performance, he says, emphasizes on the roles of the performers, participants and audience that they play for enlivening the cultural, historical and mythical properties. The thesis maintains the view that the performance opens up the fact to say how the Mundhum performance has become common aspiration and symbolic representation; how it has become the viewpoint to have a glance over the various cultural representation, psycho-behavioral natures as well as manifestation of gender power in the Kirant Limbu people and thereby the community.

The thesis obviously focuses on the performance aspect of the Limbu Mundhum. In fact, the rituals do have two aspects viz. verbal and action. Here the emphasis is laid on the action that is to say the performance but not on the verbal or the linguistic aspect. However, the thesis can be the interest of both ethno-linguists as well as the anthropologists. It is helpful from the point of view of ethnographies of communication simply because linguistic exponents cannot be interpreted well out of context. The thesis, therefore offers the ground for the pragmatic interpretation.

Angdembe's book (2012) entitled '*The Classical Limbu Language: A Grammar and Dictionary of a Kirat Mundhum*' is devoted to the Mundhum language. This book is perhaps the first attempt on the part of native writer ever written focusing on the linguistic aspect of the Limbu Mundhum. For this reason, it really deserves its value especially for the interested persons with the desire of observing its linguistic make-up. This book consists of four chapters which begin with the introduction to the Limbu Mundhum, kind and characteristic features of language, prosodic feature and figures of speech used in it. The second chapter discusses about the grammatical aspect of the Mundhum which includes phonology, morphology and then the ritual syntax. Likewise, the third chapter deals with linguistic archaeology of the ritual language. And the last (fourth) chapter presents the dictionary of the Limbu Mundhum terms. The terms have been presented in two ways: one is in the alphabetical order of appositive word and the next is in the alphabetical order of the headwords.

The book has come out with the linguistic matters which are believed to address a long felt desire for the idea of the Mundhum. However, the book has raised some issues which are not logical and convincing as well. The book claims that many terms used in the Mundhum language are devoid of meaning. I deny that most of the Mundhum terms (lexicons) are meaningless and absurd. The comment of being meaningless results from the lack of in-depth knowledge and keen insight into the language. No absurd terms are employed in anywhere. Presumably the contexts, objects or phenomena must have been vastly changed over the millennia. So some terms can be encountered with no special reference and context. In this way, somebody may pass on loose and light comment over such obsolete or archaic dictions. The objects and contexts for which certain terms were used in the remotest

past can no more be used and exist in the particular time period. The reality is that when the term loses its context and referent, it definitely feels to be the meaningless and absurd. Hence the collocation of certain terms should not be interpreted merely from the decorative purpose but there must be the pragmatic value. Likewise, the next thing the book raises is that the word preceding the headword has been termed as appositive. But such words occurring before the headword are by no means the appositive; rather they are modifiers or apposed words. In fact the appositive words are those which can replace the other word without hurting the sense of the sentence. But this situation is not found there.

1.5 Justification of the study

No substantial work has been done on the language of Limbu Mundhum so far. Therefore, this work will be the first attempt in looking the Mundhum language from the aspect of analytical point of view. It will acquaint the native speakers with the different linguistic level viz. phonology, morphology, syntax and stylistics. It would help document an undescribed feature of the Mundhum language before it has been lost. It would be equally as an authentic record for the future purpose and would provide some insights to the researchers. This research work is expected to provide the glimpse of prehistoric cultural pattern along with the contemporary social structure, topology and geographical facts through the ritual texts. It helps to understand the Limbu narrative discourse and with this to decipher documented Mundhum. It could prove to be an immense source for the preparation of Limbu Grammar and dictionary with the help of the vast treasure of Limbu vocabulary. This can readily offer the means to be familiarized with the most classical, formal and ornate form of the Limbu language. It would be equally helpful for the syllabus, course book, teaching materials especially for designing the curriculum of local level mother tongue education.

1.6 Research methodology

First of all, I visited different dialects speaking areas like Chhathar, Panchthar, Phedap and Taplejung in order to have the idea of the Limbu Mundhum. I also wanted to know whether the language of Mundhum is influenced by the dialectal variations or not. When I had the *Sambas* (Limbu priests) tell the particular Mundhum text I could

not notice the obvious difference in the Mundhum language and I recorded its corpus from the Chhathare dialect speaking areas on Saturday 20th Falgun 2068 VS. The unedited text was of one hour four minutes eighteen seconds length. Unnecessary and nonlinguistic items were excluded from the text through edition. In this way, the present text contains 53 mts. and 42 sec. length record. The Audacity Software was then transported to the Elan Software for annotation. The annotation consists of two different tiers i.e. phonemic transcription of the recorded Mundhum and its translated form in English. After completion of the annotation, the annotated record was transported to the 'Tool Box' Software'. The Tool Box Software is for analyzing the text in a very minute way especially for interlinearizing process which can perform two different functions simultaneously in that, morphemic break as well as the glossing. It obviously consists of six different tiers but in the appendix I, there are only five tiers because the utterance (ut) tier has been excluded thinking that it is well reflected in the phonemic transcription as well as in the Nepali Romanized version. Having used the three above mentioned 'Soft wares' the text has been analyzed at different levels as phonological level, morphological level, and syntactic level and also the semantic level. The technique being very recent in terms of our context, it really has its reliability. Before starting the main thesis, I conducted two seminars both in local level and in the Central Department of Linguistics.

The linguistic study of the Mundhum is essentially related to the various branches of linguistics. First of all, the Mundhum was to be analyzed through the sociolinguistic perspective because this sort of analysis would provide the idea to see the relation between the Mundhum language and the Limbu community. Sociolinguistic study was also necessary to discern the Mundhum language variety and its role in that community. The idea of sociolinguistics enabled the researcher to have the knowledge of linguistic identity of the Limbu society, its attitude towards the language, standard and nonstandard form, social varieties and level of the Mundhum language in the Limbu community. In order to have the theoretical knowledge about sociolinguistics, I studied the related books on sociolinguistics like Gumperz (1972), Crystal (1997), Hudson (1999), Wardhaugh (2000), and Holmes (2008).

The Mundhum and its contextual meaning is very important aspect. As a matter of fact, the meaning of every linguistic structure depends on the context. It is only the

context that determines the meaning. So, in order to dig out the cultural context dependant meaning from the classical text like the Mundhum, I studied Gumperz and Hymes (1972), Giglioli (1972), Argyle (1973), Hymes (1974), Crystal (1997) and Holmes (2008). These writers provided me with the theoretical insights into the Mundhum language to analyze the awareness of culture-bound assumptions. Then I applied Hymes (1974) classical sociolinguistic approach which is termed as 'ethnographies of speaking or communication' to look into the Mundhum's interpretation level in relation to the cultural context.

The Mundhum mostly deals with the various myths relating to the primordial concepts. These primordial concepts could not have been brought on the surface without looking it through myth criticism. The myth criticism has two different approaches—anthropological linguistic (structural) and psychoanalytical (archetypal). In order to have the anthropological linguistic approach, I went through the works of Frye (1957), Levi-Strauss (1964), Ruthven (1976) Duerin et al. (2004) and Carry and El-Shamy (2005). Similarly, I consulted Jung (1968), Jefferson and Robey (1984), Cuddon (1998), Tyson (2006) and Seldon et al. (2007) for the idea of psychoanalysis especially for the archetypal criticism.

The Mundhum is obviously the matter of literature especially the poetic expression. Structural as well as stylistic analysis was necessary to find out the stylistic devices used in the Mundhum discourse. In order to handle this particular issue, the books by the writers Traugott and Pratt (1980), Jefferson and Robey (1984), Guerin et al. (1999), Tyson (2006), Seldon et al. (2007), Pope (2010) and Simson (2011) were consulted.

Finally for the theoretical background about the sound system, prosody, morphology and morphosyntactic feature in the Limbu Mundhum, I studied relevant books by Pike (1947), Nida (1970), Weidert and Subba (1985), van Driem (1987), Katamba (1993), Ebert (1994), Crystal (1997) and Watters (2002). I followed the style sheet format of 'American Psychological Association' for the purpose of work citation and reference.

1.7 Limitations of the study

This study is mainly based on the linguistic study of the Limbu Mundhum but not the day to day communicative feature of the Limbu language. The study deals with the certain aspects like socio-cultural, literariness, deviant from the ordinary version of speech, grammar and its textual analysis. It is obvious that the Mundhum is too vast to encompass in a dissertation. So, this study aims at presenting some selective structures from among the important events referred to in the Mundhum like birth, marriage, death, rituals or more specifically the Mundhum myth ‘The Origin of Man’, *Yapmi Pongma Mundhum*, that comes under the most popular and important ritual of the Limbu community locally called as *Tongsing Takma Mundhum*. The population of this study is limited to the Kirant Limbu because the term Kirant refers to four different clans as the Rais, Limbus, Yakhas and Sunuwars. The other Kiranti clans also use the same term Mundhum to refer to the language used in the different rites and rituals. This study thus confines to only the Limbu Mundhum. It has also its constraints regarding the temporal frame as well as the financial range. The informants are specified as *Sambas*, *Mundhum Sabas*, *Tummyang* and *Yebas*.

Though the needed Mundhum text from of the four dialectal variants was collected for it is available in the writing form, finally the text was recorded in the Chhathare dialect speaking informant. It is obvious that the Mundhum version is said to have the same sort of linguistic form despite the dialectal variations. This study is limited to only the analysis of sound, lexical form and literary feature. The text on which the study is based has been given in the appendix which is the outcome of three different processes of the computer soft ware.

1.8 Organization of the study

The study involves the introductory remarks in the first chapter which has the subheadings like background, statements of problems, research methodology, literature review and the limitations of the study. The second chapter deals with the Limbu language and its dialectal variations. The third chapter highlights the issues related to the Mundhum, its values and socio-cultural aspects. In this chapter, there are main topics like the Limbu Mundhum language and its introduction, types of the

Mundhum, ethnographic interpretation and other related topics. Likewise, the fourth chapter discusses about the sound system and the sonic features in the Limbu Mundhum. The fifth chapter deals with the morphological aspects of both the Limbu language and the Mundhum. Similarly, the sixth chapter is about the syntactic structure of the Limbu Mundhum and briefly presents the discourse analysis of the certain chunks of the Mundhum myth *Yapmi Pongma Mundhum* ‘The Origin of Man. ‘The seventh chapter focuses on the literary features found in the Mundhum language. The last chapter is about the findings and conclusions of the study.

CHAPTER TWO

THE LIMBU LANGUAGE

2.0 Outline

This chapter aims to deal with the introduction of the Limbu language, its historical development and dialectal variation.

2.1 Introduction to the Limbu language

Nepal is the country of the linguistic, ethnic, cultural and religious diversities. Giving the statistical data of indigenous people, Tamang (2006, p. 6) states “there are altogether 93 languages spoken in Nepal”. According to this, four major language groups as Tibeto-Burman 55 languages (including 19 Rai- Kiranti languages), 18 Indo-European languages, 2 languages of Dravidian family, 2 languages from Astro-Asiatic and 16 other foreign languages respectively. According to Grierson (1909, p. 283) “Limbu are one of the principal nationalities of eastern Nepal”. They inhabit in the hilly region popularly known as *Pallo Kirant* or *Far Kirant*, Limbuwan. They speak the Limbu language but they designate themselves by the name *Yak-thung-ba* and their language by the name *Yak-thung-ba Pa:n*. The Limbu language is one of the dominant and most important languages of the Kiranti group of the Tibeto–Burman languages family with considerable number of its native speakers. Most of the languages of Tibeto-Burman family do not possess their own writing script, except Newari, Tamang, Lepcha and Limbu. The Limbu script is known as Sirijanga which is said to have evolved by king Sirijanga hence *Sirijanga Lipi*. Apart from its rich oral literature, there are number of books on various disciplines.

The Limbu language is best characterized as the complex pronominalized language. This means the pronominal subject of the intransitive verb is partially or fully attached to its verb. Likewise the transitive verb attaches its pronominal subject as well as its object. So the Limbu morphological make-up is also found in its own distinct pattern. From the morphological point of view Limbu is the agglutinative language like other Tibeto-Burman languages. The agglutinative feature refers to the distinctive meanings carried by each affixation attached to the root (base word). The

Limbu language has typical linguistic features in its own. Pointing to its linguistic typicality, Pokhrel (2050 VS) states that the Limbu language has some distinctive characteristics like mono syllabic root of the verb, placing of the verb at end of the sentences, close syllables or nasal or plosive consonants at the end, glottal stops, absence of third person singular number, three number system i.e. singular, dual and plural, inclusive and exclusive distinction in dual and plural numbers in first person, vowel length in closed syllables, absence of gender, prominence of the sound /ŋ/ and so forth.

The Limbu original speaking area according to Kainla (2059 VS, p. 9) “spreads from the Arun river in the west to the Tista river in the east” that includes the districts Sangkhuwa Sabha, Terhathum, Dhankuta, Sunsari and Morang in Koshi zone and Taplejung, Panchthar, Ilam and Jhapa districts in Mechi zone and some adjoining states of India like Sikkim and West Bengal. Tumbahang (2007)) holds the view that in course of time the Limbu have migrated from their original abodes to different places. Now they are found in Kathmandu, Lalitpur and Bhaktapur districts of mid-Nepal. Pokhrel (2050 VS) states that Limbu language is basically spoken in the area between Koshi and Mechi in Nepal. The CBS Report (2012) states that the total population of the Limbu is 387,300 which is 1.46% out of total population (26,494,504) of the country. Of that number of Limbu, 343,603 are the native speakers that are 1.29% out of total nation's population.

Regarding the Limbu origin Vansittart (1906, p. 111) states that “Limbu were originally divided into thirteen types but the three were lost and the present nation of Limbu springs from ten clans’ *das Limbuwan*”. He further says that this may be accounted for by the ten brothers and three attendant priests (i.e. *Phejiri Phedangma, Sambahang Eblyhang Samba* and *Sam-mundhum Yap-mundhum*) from whom their own history (vide) claims they are descended. He also provides the the divisional sketch of *Limbuwan* into ten original homes viz. *Panchthar, Chhathar, Athrai, Yangrok, Choubise, Mewakhola, Charkhola, Miawakhola, Phedap and Tambar Khola*. Of these ten places, *Panchthar, Chhathar, Athrai* and *Chooubise* are the names of the places inhabiting there respective number of tribes or clans. The rest are the areas named after the rivers (i.e. *Tambar Khola, Mewa Khola*) or rocky cave (i.e. *Phedap*). According to Vansittart (1906, p. 111) “seventy-one different Limbu tribes

reside over the ten different original places”. But in this regard, Subba (1995, p. 26) is of the opinion that “there are over two hundred and seventy different clans (including sub-clans) of the Limbu and still some are not identified”. He also views that the clan is the name of the particular ancestor.

2.2 Development of the Limbu language: A historical glimpse

When we scroll down the annals of the developmental history of the Limbu language, it reveals millennia long continuous human efforts lay behind it. The position it has attained to this date is by no means the result of a short span or a small group’s endeavor. In order to have a clear picture of its historical development, it is better to consider mainly three aspects. In the first phase, the sight rests on own native Limbu people who devoted their considerable amount of life-time in the propagation and spreading the awareness about the Limbu language and literature among the native speakers. Among many others, king Sirijanga (880-915) is regarded as historically prominent figure that is credited to have evolved the Limbu script hence Sirijanga script. He, undoubtedly set the milestone in the history of Limbu language. However, sadly, there were not any immediate successors after king Sirijanga. Many centuries passed, and the script was about to die out then ‘Sirijanga Sing Thebe (1704-1743) of Sinam village, Taplejung endeavored to revive the script. For this reason, he is called as the second Sirijanga just because he searched the old documents then restored the dying script. Limbu people honored him as the first martyr since he was shot dead with the poisoned arrows by the Lhamas in Sikkim, Darap on the charge of teaching Limbu script and Mundhum to his disciples. Then onward, there was not a horrible gap as it was in the period between the first Sirijanga to the second Sirijanga. A noteworthy name after him was Lalsor Sendang (1840-1926). As this man was devoted to teach Limbu script, language and religion secretly it, could not remain secret for long before the eyes of the administration. He had to leave country if he wanted to continue his activity. He fled to India and taught Limbu language throughout his life nomad like visiting different Limbu living areas like Sikkim, Darjeeling and Assam. By now, we have considerable number of (native) scholars and linguists striving to uplift the standard of language and literature. The outstanding personalities who have made a great deal of contribution are Phalgu Nanda Lingden, Iman Sing Chemjong, Prem bahadur Mabohang, Kajiman Kangdangwa, Khadga

bahadur Nembang, Krishna Bahadur Laoti, B. B.Chemjong, Rana Dhoj Nembang and some others tried hard to achieve that level maintained by the aforesaid personalities. We cannot underestimate the important role played by the organizations like Kirant Yakthung Chumlung and Society for the development of Limbu language and culture in the local as well as central level for the betterment of the language and literature.

The Nepali speaking Indians (the Limbu) have made very great contribution for the development of Limbu language and literature. If we, the native Limbu of Nepal make a sound judgment on the contribution to the language development, we may find the Limbu outside Nepal have done more than us. Prescription of the Limbu texts up to the Bachelor level as an optional subject can be evidence of genuine effort for the development. To name the persons who are actively involved in raising the standard of Limbu language are P.S. Muringla, B.B. Muringla, Harka Bahadur Tamling, Mani Raj Hukpa, Mohan Phurombo, P.M. Subba, Harka Bahadur Khamdhak, Mohan Ijam, Sat Kumar Singdhaba, Lalit Muringla, B.B.Pakkhim, Man Bahadur Tamling, Deu Man Yakthung, Sanchaman Limbu and S.R. Khajum.

So far as the linguists and scholars from India and abroad they have made a great contribution to the development of the Limbu language. Such scholars and linguists from abroad are W. Kirkpatrick (1811), F. B. Hamilton (1819), G. B. Mainwaring, A. C. Campbell (1840, 1842, 1855), B. H. Hodgson (voluminous contribution during his stay in Nepal and India in the period between 1844-1864), E. Vansittart (1906, H. R. Senior (1908), G. A. Grierson (1909), R. K. Sprigg (1959, 1966, 1984), A. Weidert (1982, 1983, 1984), and Boyd Michailousky (1979, 1988, 2002). Likewise, the prominent writers from India regarding to the Limbu language are S. K. Chatterji and S. C. Das. The Limbu language, as it is now, therefore, is the result of the collective effort of the Limbu stoic and sage as well as the foreign scholars and linguists.

2.2 Dialectal variants of the Limbu language

Regarding the dialectal variation of the Limbu language, the foreign linguists mainly Weidert and Subba (1985) and Driem (1987) have confirmed that there are chiefly four dialectal variants in Limbu language. However, a close study about the dialectal disparity may reflect essentially different results but this study can require a long

standing practice and in-depth linguistic insight. Within a dialect, there are explicit variations in terms of lexis, syntax, accent and intonation. If these are demarcating lines for the dialectal categorization, they must be existing even within a dialect in the considerable amount. But up to now, the Limbu experts also seem to accept the above mentioned foreigners' research conclusion. The four dialectal divisions are given below:

2.3.1 Chhathare dialect

'Chhathar' literally denotes the six clans of '*Khewa Limbu*'. According to chemjong (2003) the six clans of *Khewa Limbu* are namely *Maden, Tumba, Tigela, Chongbang, Anlabang* and *Mangyak*. The Chhathar area covers north-eastern part of Dhankuta district and nine VDCs of Tehrathum district or they are the adjoining VDCs' of Dhankuta district. These Chhathre Dialect speaking VDCs of Tehrathum district is in the Chhathar area. In this area, there are more than a dozen of other Limbu clans along with the above mentioned six clans. The major VDCs of Chhathare dialect that is spoken in Dhankuta district are Teliya, Tangkhuwa, Parewadin, Hattikharka, Murtidhunga and Marek-Katahare. There are still some fourteen other VDCs in Dhankuta district where the Limbu are residing but their number is below the three percent out of the total population. Again, the next thing is that there is no guarantee whether these minorities speak Chhathare Limbu or other dialects because they are immigrants from other areas for business purpose, job or employment or marital case. The Chhathare dialect speaking area spreads over some nine VDCs of adjoining parts of Tehrathum district. They are Hamarjung, Angdim, Panchakanya Pokhari, Phakchamara, Okkhre, Sudap, Dangapa, Phulek and Basantapur.

Chhathare dialect is markedly distinct from the rest three dialects viz. Phedappe, Panchthare and Teplejungge (Mewa Khole). For this reason, it is now being interpreted as different independent Limbu language. This issue is forcefully raised by Tumbahang, an inhabitant of Tangkhuwa VDC. Dhankuta, in his doctoral dissertation entitled *The Grammar of Chhathare Limbu* (2007). Some other experts also hold the same opinion as Tumbahang. Not others but the speakers of other dialects also claim that, the three dialects excluding the Chhathare are mutually understandable each other and closely related. But Chhathare is markedly dissimilar from these three dialects. In this regard, the foreign linguist like Hansson (1991) also holds the similar

opinion like Tumbahang. He claims that the Chhathare is a free independent language not a dialect.

One prominent feature that this dialect inherits is the relic of ancient speech form and it has retained to date. The English 'term' 'house/home' is equivalent to '*pang*' in Chhathare dialect. Other three dialects term this '*pang*' (home) of Chhathare as '*him*'. Similarly Chhathare dialect considers the phonemes /t^{sh}/ and /s/ as distinct variants but the Panchthare dialect doesnot use them as distinct variations. The historical linguistics has proved that the sounds /p/and /t^{sh}/ are earlier sounds /h/ and /s/ sounds are later development. In Taplejung district, there is a place named as *Hang Pang* (king's house). This also indicates that long ago the people of that area used to call '*pang* but not *him*.

The linguistic scenario has shown that ancient forms of speech have lost their vigor and power of adaptation in the changing concepts. So they have been limited to as the ceremonial ritual language as Sanskrit and Latin. But quite contrary to the position of Sanskrit and Latin Chhathare is not language of ceremonial rituals or liturgy. In other words, this is not the language of Mundhum. However, this dialect is living with the considerable number of native speakers.

The Chhathare dialect has relatively a smaller number of speakers in comparison with other dialects- Panchthare, Tapljangge and Phedappe. In Dhankuta district, only there are six VDCs (e.g. Teliya 71.05%, Tangkhuwa 59.15%, Parewadin 32.91%, Hattikharka 32.12%, Murti Dhungga 12.46% and Marek Katahare 3.82%). The percentage shown within the parentheses indicate the Chhathare Limbu speakers in the descending order that is from 71.05% in Teliya VDC to 3.82% in Marek Katahare. As has been mentioned that there are nine VDCs in Tehrathum district in which the Chhathare dialect is spoken. The percentage of the Chhathare Limbu native speakers in the descending order is as Dangapa 63.8%, Phakchamara 51.79%, Pancha Kanya Pokhari 46.53%, Sudap 46.4%, Hamarjung 45.49%, Okkhre 24.47%, Basantapur 22.01%, Angdim 17.86% and Phulek 0.84%, CBS (2001). Dhankuta and Tehrathum are the districts which have two different dialects speakers in each. The Tamor River divides Dhankuta district into two parts flowing across it. The west side of the Tamor River is called the Chhathar area with the Chhathare dialect whereas the east part of the Tamor Rive is called as Choubise area with the Panchthare dialect. Likewise,

Tehrathum district has also been divided into two dialect speaking areas. The south-west side of the district demarcated by the Lambu khola belongs to the Chathar area hence the Chhathare dialect is profusely employed. The north-east part is the native land of the Phedappe dialect.

2.3.2 Phedappe dialect

‘Phedap’ is the base word with the literal meaning ‘cave’ (Vansittart, 1906, p. 111). But this term ‘Phedap’ is quite differently interpreted by Tumbahangphe and Tumbahangphe (2063 VS, p. 15). They state that ‘Phedap’ is a changing form of ‘Pheyatap’ which refers to the arms and ammunitions. They say that the ‘Phedap’ land was obtained by dint of arms and ammunitions. Hence *Phesum Pheyatap* refers to the place where armors, swords, knives, and guns were kept. They also refer to another saying about the origin of that place. According to their reference that area was covered by thick jungle. The early people cleared the jungle with the help of ‘Khukuri’. Thus *Phe* ‘Khukuri’ (knife) and *Dap* ‘cleared or cultivated’. These three references regarding the origin of ‘Phedap’ seem to be hypothetical and still further research is necessary.

The Phedappe dialect is spoken in Tehrathum and Shankhuwasabha districts. Tehrathum district consists of thirty two VDCs altogether. Out of them, nine VDCs which lie in the adjoining parts of Dhankuta district and these VDCs make use the Chhathare dialect. And the rest twenty three VDCs which lie to the north-east side of Lambu/Nubu Khola employ the Phedappe dialect. There are six VDCs where the Limbu population is above the fifty percentages. They are Sabla (82.04%), Dangapa (63.8% but there are Chhathare dialect speakers), Pounthak (58.15%), Khamlalong (55.35%), Shrijung (53.88%) and Phakchamara (51.79% this, too, uses Chhathare dialect). (CBS 2001).

There are nine VDCs in which the percentage ranges in between fifty to forty. They are Samdu (48.38%), Panchakanya Pokhari (46.53%), Sudap (46.4%), Hamarjung (45.49%), Tamphula (44.74%), Simle (44.06%), Isibu (43.59%), Sungnam (42.59%) and Jaljale (42.22%). Out of these nine VDCs, the three VDCs Panchakanya Pokhari, Sudap and Hamarjung belong to the Chhathar area and for this, the native Limbu use the Chhathare dialect in these VDCs. Again there are seven VDCs where the Limbu speaking people percentage fall in between thirty to thirty

nine. They are Ambung (38.4%), Jirikhimti (37.3%), Chuhan Danda (34.06%), Morahang (30.83%), Thoklung (30.2%), Oyakjung (30.11%) and Solma (30.08%). The rest ten VDCs percentage is found in the descending order of 26.62% to 0.84% (Chhate Dhunga- Phulek). The four VDCs viz. Okkhre (24.47%), Basantapur (22.01%), Angdim (17.86%) and Phulek (0.84%) are the speakers of the Chhathare dialect. As a whole district, the total population of Tehrathum is 1, 163, 54 where the Limbu population is 43,459 or 37.3 in the percentage.

The Phedappe dialect has spread its territory over Sangkhuwa Sabha district too, although some people argue the speech variety used in this area is markedly different from the Phedappe variety. This district consists of 33 VDCs and one municipality. The total population of this district is 154,426. Out of this, the Limbu population is 7,477 which is 4.84 in the percentage. No VDC crosses the fifty percentages as a single largest group of the Limbu native people. However in the four VDCs like Sabhapokhari (41.99%), Mawadin (38.4%), Nun Dhaki (37.83%) and Siddha Pokhari (21.73%) come in the first position against other castes like Rais, Tamangs, Kshetris, Brahmins and others. Then Bahrabise VDC (19.57%) falls in the second position in terms of the size of the population. The percentage of the Limbu population drastically drops down from Syabun VDC (9.65%), Siddha Kali (7.61%), Jaljala (6.36%), Dhupu (3.19%), Chainpur (3.0%) and Wana (1.27%). There are fourteen VDCs where the number of the Limbu people is below one percent. They are Madi Mulkharka, Sitalpati, Num, Matsyapokhari, Tamaphok, Aankhibhuin, Mamling, Baneshwar, Khandbari Municipality, Kharang, Madi Rambeni, Diding, Siwakhola and Yaphu. In the remaining nine VDCs- Kimathanka, Chepuwa, Mangtewa, Tamku, Bala, Pawakhola, Hatiya, Pathibhara and Makalu there is no Limbu reported to be residing over there.

2.3.3 Taplejungge (Mewa/Maiwa Khole) dialect

Generally the language variety spoken in the overall area of Taplejung district is known as Taplejungge dialect. It is also alternatively termed as Mewa and Maiwa Khola dialect because the kind of speech employed in this district is properly characterized by speech variety of Mewa/Maiwa Khola. Mewa or Maiwa Khola falls across the Tamor Khola valley which is in its southern part known as Tamor river;

one of the tributaries of Sapta Koshi river. The same Taplejungge dialect is frequently known or called Tamor Khole dialect.

Taplejung district consists of fifty VDCs. Out of fifty; there are nineteen VDCs where the Limbu population is above fifty percentages. They are Tapethok (83.69%), Ikhabu (77.24%), Mamangkhe (74.84%), Lingkhim (72.16%), Thinglabu (71.18%), Sāba (70.435), Lingtep (64.89%), Sikaicha (63.08%), Phakumba (58.06%), Khamlung (56.55%), Sanwadin (55.87%), Khejenim (55.37%), Tiringe (53.77%), Thukima (53.5%), Chāge (52.51%), Limbudin (52.00%), Phurumbu (50.75%), Nalbo (50.21%) and Dhungge Sāghu (50.14%). There are eighteen VDCs in which the Limbu population does not exceed fifty yet it does have single largest population than other castes like Kshetri, Bahun Sherpa etc. They are as Libang (49.89%), Pedang (49.86%), Sablakhu (49.58%), Santhakra (49.46%), Chaksibote (48.27%), Sinam (47.19%), Hangpang (45.57%), Tellok (42.38%), Lelep (42.28%), Thechambu (40.48%), Sanghu (37.66%), Khebang (37.41%), Dumbrise (36.78%), Phungling (28.85%), Thumbedin (27.14%), Hangdewa (24.02%), Niguradin (21.96%) and Surumkhim (18.89%). In eight VDCs Phawakhola (40.08%), Sadewa (34.44%), Mehele (26.1%), Ambekudin (25.81%), Khokling (25.26%), Dokhu (25.01%), Phulbari (23.14%) and Nangkholyang (19.425) the Limbu population is in the second position. Next three VDC-Papung, Angkhop and Kalikhola have the Limbu in third position. Yangphudin is the VDC with fourth position of Limbu people. In Taplejung district Olangchung Gola is such a VDC where the Limbu population is nil. The speakers of Taplejungge dialect feel proud of being the originator of the Limbu Mundhum since Mewa and Maiwa Khola are considered to be the origin places for the most of the Limbu Mundhum. Taplejung district comprising fifty VDCs has the population of 1, 34,204 out of which the Limbu population is 56,156 or 41.83 in the percentage.

2.3.4 Panchthare dialect (comprising Choubise and Yanggroke)

The term 'Panch Thara' denotes the five clans. These five clans (Panch thara) according to Chemjong (2003) are Mabohang, Papohang, Thegimhang Nembanghang and Makhimhang. The name of Panchthar district or this Limbu dialect takes name from this collective form of the five Limbu clans. But like Chhathar, Athrai and Choubise there are many more Limbu clans inhabiting in Panchthar. The origin

inhabitants might have begun with the respective number of Limbu clans in the respective places however; there are hundreds of other clans found residing over these places. This has happened to be a good incident or say the coincidence for the Panchthare dialect to occupy the position of Limbu vernacular language leaving all the rest three dialects far behind no matter how much they are historically significant. Panchthare dialect has earned this prestigious position not because it had contributed a great deal to the Mundhum literature or it does possess the ancient relics of speech form like Chhathare but because it fortunately comprises the greater number of speakers of this variety. It has accumulated/covered the population of three districts namely Panchthar, Ilam and Dhankuta Choubise.

Panchthar district consists of forty one VDCs. Out of them thirteen VDCs have fifty percent above Limbu population ranging the descending order from 84.45% to 50.35% of which the VDCs are Phatep, Yangnam, Chilingden, Kurumba, Angsarang, Chokmagu, Mangjabung, Imbung, Nagi, Phalaincha, Nawami Danda, Siwa and Ranigaon respectively. The sixteen VDCs have the single largest population of Limbu ranging the descending order from 49.5% to 33.79%. These VDCs are Tharpu, Oyam, Luwaphu, Memeng, Sarang Danda, Yasok, Arubote, Lungrupa, Subhang, Panchami, Pouwa Sartap, Durdimba, Nagin, Bharapa, Ektin and Angna. The nine VDCs (i.e. Olane, Sidin, Haggum, Syabrumba, Mouwa, Chyangthapu, Amarpur, Phidim and Ranitar) have the second position and only two VDCs (i.e. Prangbung and Limba) have third position. And Rabi is only one such VDC which is in the sixth position. The total population of Panchthar district is 2, 00,620. Out of this population, the Limbu population is 80,464 which is 40.41 in the percentage.

The Limbu residing in Ilam district also employ the Panchthare dialect. Ilam is also one of the largest districts comprising forty eight VDCs and one municipality. There is no VDC where the Limbu population exceeds fifty percentages but it is also equally true that there is no VDC where the Limbu population is nil. The Limbu population is in the first position in the nine VDCs like Soyak, Gagurmukhi, Dhuseni, Mahamai, Pyang, Ektappa, Sangrumba, Chulachuli and Jitpur ranging the percentages in descending order as from 42.36 to 25.48. The next nine VDCs hold the second position; they are Evang, Banjho, Jamuna, Danabari, Soyang, Phuyetappa, Lumde, Barbote and Namsaling. The third position holding VDCs are Amchok, Mabu, Sulubung, Phakphok and Samalbung. Similarly four VDCs are in the fourth position;

three VDCs in fifth position; four VDCs in sixth position and the rest fourteen VDCs hold seventh, eighth, ninth, tenth and eleventh positions containing three VDCs, four VDCs, three VDCs, three VDCs and one VDC respectively.

The total population of Ilam district is 2, 83,434 out of which the Limbu population is 40,475 or 14.28% in the total population. In this district, the three VDCs as Mahamai, Chulachuli and Danabari are said to be holding the first two VDCs the second position and the next one in the third position but the field survey shows that the Limbu population is found densely populated there.

The Tamor River flows across Dhankuta district dividing it to the two sides that is, Chhathar area to the west and the Choubise area to the east of it. The Choubise area covers fourteen different VDCs viz. Phaksip (89.42%), Mounabudhuk (66.31%), Budhimorang (65.79%), Raja-Rani (62.79%), Basantatar (47.1%), Khuwaphok (45.88%), Mudhebas (42.5%), Bhedetar (33.25%), Danda-Bazaar (32.89%), Kurule-Tenupa (15.8%), Bodhe (10.97%), Mahabhara (2.1%), Chha-Number-Budhabare (1.33%) and Aahale (0.65%). These Limbu people residing in this Choubise area are also the speakers of the Panchthare dialect.

The Limbu people are now found in the Terain districts like Jhapa, Morang and Sunsari in the considerable number but it is very difficult to divide the area on the basis of dialectal variation. The difficulty arises because they are migrated people from the hilly districts. They are living in a mixed up manner posing the distinction too much intricate. The same case is with the Limbu people dwelling in Kathmandu valley.

2.4 Linguistic variation in dialects

Though there are differences in speech from one to another dialect. If this situation were not there, it would not be the dialectal variation. Regarding the Limbu dialects, the analysis reflects that the Chhathare variety seems markedly distinct from the rest three dialects. Excluding the Chhathare, the three dialects are found to share a lot common linguistic features. Let us consider few examples from sound level to grammatical level underneath:

The verb stem final sounds /k/ and /p/ get geminated in Chhathare while suffixing third person singular marker <-u> but in the other dialects, these two sounds /k/and /p/ are rather followed by dental stop sound /t/. e. g.

Chhathare *hap + u = happu* (gets stuck) *nak + u = nakku* (asks/begs)

Other three dialects *hap + u = haptu* (gets stuck); *sɛ:k + u = sɛ:ktu* (pinches)

This example is related in the sound sequence while in the process of verb conjugation through affixation. The next example regarding the sounds is /s/ and /t^{sh}/. These two sounds are distinctly different (contrastive) in the Chhathare dialect for example: *sa* ‘meat’ *t^{sh}a* ‘offspring’ but in other three dialects these two sounds are only the allophonic variations. e.g. *semaʔ/t^{sh}emaʔ* ‘urinate’ The Chhathare has distinct meanings in these terms like *semaʔ* ‘spill/spread’ and *t^{sh}emaʔ* ‘urinate’

Regarding the lexical difference The Chhathare and Panchthare are found to be different from the rest two dialects. In this sense, Phadappe and Taplejungge seem to be very close interms of the lexical use. Let us consider the example below:

Chhathare *pa:ŋ* ‘house’; *pa:ŋb^{he}* ‘village’; *t^sɔmbe* ‘soyabean’; *kot^su* ‘dog’; *na* ‘fish’

Panchthare *him* ‘house’; *pa:ŋb^{he}* ‘village’; *imriŋ* ‘soyabean’ *k^hija* ‘dog’ *na* ‘fish’

Phedappe *him* ‘house’; *pa:ŋb^{he}* ‘village’; *t^sɛmbi* ‘soyabean’ *kot^so* ‘dog’ *na* ‘fish’

Taplejungge *him* ‘house’; *pa:ŋb^{he}* ‘village’; *t^sɛmbi* ‘soyabean’ *kot^so* ‘dog’ *ŋa* ‘fish’

In the grammatical reference, there are differences in many respects but here only two examples are cited, they are past marker <-a/e> and genitive case marker <-re/le> as below:

Dialect	past marker	genitive case marker
Chhathare	<i>p^hɛr + a = p^hɛra</i> ‘came’ (-a PT marker)	<i>kasa + ŋa = kasana</i> ‘brass’s
Panchthare	<i>p^hɛr+a/ɛ = p^hɛra/ɛ</i> ‘came’ (-a/ɛ PT marker)	<i>kasa + la = kasala</i> ‘brass’s
Phedappe	<i>p^hɛr + ɛ = p^hɛrɛ</i> ‘came’ (-ɛ PT marker)	<i>kasa + re/le = kasare</i> ‘brass’s
Taplejungge	<i>p^hɛr + ɛ = p^hɛrɛ</i> ‘came’ (-ɛ PT marker)	<i>kasa + re/le = kasare</i> ‘brass’s

Now let us consider the syntactic variations:

Chhathare *ka-ba:ŋ ho rɔ?* ‘Where is your house?’

Panchthare *kɛ-him atam be?* Where is your house?

Phedappe *kɛ-him ati be?* Where is your house?

Taplejungge *kɛ-him ati be?* Where is your house?

2.5 Summary

The Limbu language is one of the dominant languages of the Tibeto-Burman language family. There are a considerable number of speakers who are residing in the eastern Nepal traditionally known as *Pallo Kirat* ‘Far Kirant’ *Limbuwan* and the language *Yakthumba pa:n*. Much contribution has been made to its development by both native and foreign writers. It possesses its own script known as ‘Sirijanga Lipi’ and rich literature only second to *Newar* indigene of Kathmandu valley. The Limbu language has four geographical dialects viz. Chhathare, Panchthare, Phedappe and Taplejungge.

CHAPTER THREE

THE LIMBU MUNDHUM AND SOCIO-CULTURAL INTRODUCTION

3.0 Outline

This chapter tries to introduce the Limbu Mundhum and discusses about its significance, types and dialectal impact on it. The chapter also deals the kind of language used in it, ethnographic perspective and socio-cultural aspect as how the Limbu natives perceive it.

3.1 The Limbu Mundhum and its introduction

The Limbu are one of the followers of the Kirant religion which is believed to be one of the most ancient religions of the world. The other ethnic groups following the Kirant religion are the *Rais*, *Yakhas* and *Sunuwars*. The Limbu including other ethnic groups have a long tradition of the Mundhum recitation. In this regard, Subba (1998) maintains the view that the Mundhum is the source of inspiration, information and enlightenment for Limbus and the way of life, customs and rites-de-passage are guided by it. He further states that it also provides the insight into the inner complexity of the Limbu. The Mundhum, according to Chemjong (2003) is the power of great strength and the Kirant people take it to be true, holy and power of scripture. In order to clarify the Mundhum through its etymological interpretation, Limbu (2008) states "in Kirat Limbu' language *mun* 'move' is a verb root. Similarly, *thum* refers to 'energetic or strong'. The dynamic power is therefore supernatural or divine force. Here, *thuk* 'climb' is the verb root. When the divine force mounts on the priest (*phedangba*) he recites the hymn as he receives in the form of electric current and in a greater agility. This hymnal form made out of words is the Mundhum. The reasons of being bestowed upon them by the divinity or spirituality, the Kiranti people regard the Mundhum as their religious scripture.

The Mundhum is basically a verse form transmitted orally from generation to generation and thus is referred to as oral Mundhum (*Thuthur Beda*: perhaps derived from the Nepali term 'thutuno<mouth). It is a folk epic in verse recited by the learned *Samba* poet. The Kirant Limbu priests are called as *Sambas* where *Sam* means 'song' and '*ba*' means 'the one who does (knows) the song'. It is narrated or recited while

performing certain rituals and observing ceremonies and sacrificial in their respective styles and manners. In a sense, Subba (1995) regards Mundhum as ‘the collective form of legends, folklores, prehistoric accounts, sermons, shamans, moral or philosophical exhortations etc, in the poetic language’ Weidert and Subba (1985) hold the opinion that the Mundhum is the Limbu religion and Limbu religious literature. According to them, the Mundhum has represented both the religion and literature. But this statement seems to be much confusing because the Mundhum cannot be both the religion and the literature. Obviously every Limbu assures that ‘Kirant’ is the name of religion and the Mundhum is its scripture just as the Hindu is the name of the religion and the *Vedas* are its scriptures. In fact, Limbu religious scripture can be regarded as literature when we just think it as story or poem for a moment. Since every religious scripture has, after all, the narrative story or poem.

Subba (1998) has considered the Mundhum as the admixture of various issues within it. By his consideration, the Mundhum seems to be a complex matrix or the tight universe of diverse disciplines as legend, myth, history, tale, fable, parable, folk-tale, fairy tale, saga, song, hymn, psalm and so forth. In this regard, Gaenzle (2002, pp. 31-33) opines that “the Mundhum is oral tradition, ancestral knowledge and more specifically traditional way of life referring to the moral order established in primordial times”. Likewise Jones & Jones (1974), Kainla (1994), and Toba (1998) have coincidentally held the similar view referring to it as ‘collection of Limbu myths’. Unlike other, Michalovsky (1994) maintains a distinct view about the Mundhum. To him, the Mundhum means ‘tradition,’ ‘ritual,’ etc.

To sum up, the Mundhum is a wide range of cultural reflection of the Limbu encompassing the issues from illness healing to the spiritual dealing of the supernatural phenomena. For the Limbu people, it is an immense museum in the form of language which provides them with the matters of antiquity. This is the only means to consolidate and unite the whole Limbu people in one, no matter what places they live and which dialect they speak. Linguistically, the Mundhum is a super-ordinate term and only after this, the other dialectal variances come under it.

In fact, the Mundhum is a vast discipline encompassing a wide variety of notions and issues. One researcher can pick up its small portion for his/her concerned purpose

what I have also done here in this research. I have taken one Mundhum myth with the title *Yapmi Pongma Mundhun* 'The Origin of Man' which is considered to be one of the important ritualistic forms in the Limbu community. This myth falls under the main ritual form called '*Tongsing Takma Mundhum*'. It is referred to in three different events of life i.e. birth, marriage and the death ritual. The abridged version of this recorded text consists six hundred fifty four verse lines. The unedited record length is one hour four minutes eighteen seconds and its edited form is of fifty three minutes forty two seconds. Due to the technical reason, the annotated version consists of five hundred eighty eight lines which are attached to the appendix.

This Mundhum text that is being analysed is recorded from the informant of Chhathare dialect speaker. Though I consulted the Mundhum *Sambas* of other dialects speakers, I happened to choose the Chhathare dialect speaker. There are certain reasons behind that choice. The first reason is that the Mundhum language has uniformity across the Limbu community so it would not make any fundamental difference by which dialect the informant belongs to. The next reason is that the chosen informant is by no means inefficient in comparison to other so-called veteran Limbu *Sambas*. The third reason is that the informant is easily available whenever he is needed. The fourth reason is that the informant is well educated holding bachelor degree. Keeping these reasons in mind, the Chhathare informant was selected for this purpose. It was conceived that necessary discussion on linguistic issues could be undertaken which would not have been possible with other *Sambas* because most of them are poorly educated and do not have the idea about the linguistic make up of the Mundhum.

The informant is Mr. Bharat Kumar Subba, the resident of Tankhuwa VDC ward no. 3 of Dhankuta district, Koshi Zone Eastern Region, Nepal. He is forty two years old presently residing in Dharan municipality ward no. 16 Sunsari district. He works at the office of Drinking Water Corporation in Dharan. He is popular for the Mundhum recitation thus has in depth knowledge over it. He is occasionally invited to different places and functions for the ritualistic performances.

3.2 The Mundhum text and diverse forms

Now, it is better to have a cursory glance over various forms of the same text. Thanks to the development in writing, the Mundhum writing trend is also increasing. So the Limbu Mundhum is available written by different writers of the different dialect speakers. I have collected the Mundhum of the same myth *Yapmi pongma Mundhum* ‘The Origin of Man’ written by four different writers. Imansing Chemjong is a pioneering person to initiate the writing tradition of the Mundhum. His book entitled *Kirat Mundhum* (Kirat ko Beda) was published in 1961. This is a collection of different types of Mundhum along with the myth *Yapmi pongma Mundhum*. This text hardly covers five pages with Nepali translation. The Mundhum is in sermonized version not in the recital form. The content is also different from the content being analyzed here.

The next text is written by Til Bikram Nembang alias Bairagi Kainla with the title *Chai:t Mundhum* ‘Shristi Barnan’. This book was published in 2003. The text covers twenty eight pages in which there are three different portions in a page that is, the Mundhum in Siriganga script (Limbu script), transliteration version in *Dev Nagari* script and its translation. This also contains some of the issues distinctly different from other writers’ texts. Kainla’s text belongs to the Panchthare variety.

The third text is George van Driem (1987) which is included in the appendix of a comprehensive grammar entitled ‘*A Grammar of Limbu*’. This grammar is based on the Phedappe variety. His presented text (*Yapmi pongma Mundhum* ‘The Origin of Man’) is also different from other in terms of content he has presented there. This is a very brief sketch of the myth which he has presented in the process of morphemic analysis of the mythical text. He has not given it in the verse form but is a mere summarized form.

The fourth text on that particular myth is the book written by Laxman Myangbo belonging to Taplejungge variety. His book entitled ‘*Yakthung Mundhum*’ was published in 2005. This book contains other Mundhum topics including the text ‘*Menchhamgen Yapmi Pokma*. He has divided the myth under different sub-headings which marks distinctly different from other Mundhum writers.

Various forms of the same text simply raise a question as to why these varieties for the same content and matter. When we go thoroughly in these above mentioned texts by various writers or compilers, the fundamental difference lies in the issue of creating the human especially the number of persons, who the first person and what name of the first created/born person, had. For instance, Chemjong's (1961) version refers to that in the beginning there was only one person (male) created. But when it seemed to be harassed of not having its human company, then the deity created next female. The deity blessed them to be young and to fulfill their carnal desire, and then they had a male baby named *Susungge Lalangge*. His birth has been referred to have been the natural one. But the fifth text which is being analyzed, says that the first successful creation of human being was *Muzingnama Kheyongnama* (female) and she was conceived through the wind. Eventually *Susuwengba Lalawengba* was born asexually. In this way, the same myth has been interpreted differently by the different writers/compilers.

3.3 The dialectal impact on the Mundhum narration

The native people of all dialects seem to agree that the Mundhum language has uniform regardless of dialectal variation. It has been unaffected by the regional variety. Despite such claim, practically we find some traces of dialectal impact on the Mundhum narration. For instance, the Chhathare speakers use *mo* for indicating the locative point 'below' but other dialects use for that locative marker *yo*. Likewise, Chhathare use *tamdukhe* for 'sweeper or broom stick' but other dialect speakers use *tamsiri*. The Panchthare speakers use the term *khiya/khyaba* for denoting the dog but other dialects use the term *kocho* 'dog'. What the Limbu people accept is that Taplejung is the origin place for the Mundhum because there are places, streams, caves, hills, etc. which are referred to in the Mundhum. And even some people claim the Taplejugge dialect is the Mundhum dialect. But this claim does not have a strong ground to support this sort of claim because the Mundhum language is something distinctly different from any dialect. No dialect employs the archaic or obsolete dictions in their daily communicative purpose. But the undeniable fact is that there is more or less dialectal impact felt or found in the Mundhum narration on the basis of which dialect speaker is narrating the Mundhum. The revelation of dialectal characteristic in narration is so much the matter of unconscious notion which is not

resulted from deliberation. This is the very reason that this text also contains some dialectal effect in the narration. Instead of using the standard form for locative marker *yo* (below) the informant unconsciously happens to use *mo* which is the example of the dialectal effect. Let us consider the example:

- 1.a *mo kehɔben gɔ lahadoɲnaren*
 mo ke- hɔ -bɛ -n gɔ lahadoɲna -rɛ -n
 under AP- drop -AP -ABS TOP Lahadangna -GEN -ABS
 Siblings dropped down would be Lahadongna's **571**

The use of locative marker *mo* is the instance of dialectal effect since in the Chhathare dialect *mo* is used to indicate the location ‘below’ whereas it is *yo* in other dialects or in the Mundhum language.

- 1.b *je... ɔsa: juru ro jolam juru ro*
 je ɔsa: jur -u ro jo-lam jur -u ro
 VOC quickly bring down-3P ASS below-MED bring down -3P ASS
 Brought down. **423**

The example 1.b, is another example of dialectal impact on the Mundhum because the verse is not giving clear sense. The locative adverb *jo* and the verb *juru* are quite contrastive. The three dialects except the Chhathare, the locative *jo* denotes ‘below’ or ‘down’ but in the Chhathare, it (*jo*) denotes ‘up there’ in the equal level. Here verb *juru* denotes to bring something from up (*t^ho*). According standard dialect (the Panchthare dialect is said to be approaching the position of the Limbu vernacular), there should have been *t^ho-lam juru* (bring down from above) and *jo-lam t^haktu* (bring up from below). In this way, the dialectal reflections are noticed in sound as well as at lexical level.

3.4 Significance of the Mundhum in the Limbu community

Since the time immemorial, the Limbu people are the followers of the Mundhum, the religious scripture. Their whole life is guided by the principles and practices as referred to in the Mundhum. The history refers to the time of the first Kirant king

Yalambar Hang and his regime in Kathmandu valley. According to the historical reference, king Ashok of India visited Kathmandu valley during the time when the fourteenth Kirant king Stungko was ruling over. The date of Ashok's visit is mentioned to be 269-265 BC, (Chemjong 2003, p. 11). He further says that the Kirant king was not ready to adopt the Buddhism at the request of his royal guest yet he allowed the foreigners to preach new faiths in his territory and treated all faiths equally. Many centuries later especially in the eighteenth century, the Limbu land was conquered by the Gorkha King (1774 AD). In this regard Subba (1995) gives the reference of Northey & Moris (1927) and mentions that Limbu fought with Gurkhas and finally the Gurkha ruler granted a commission with certain ruling power to chief of each district or Thums and tax privileges for his community members which led to the agreement for ceasing war for ever. Since then naturally the Limbu leaders along with their fellow members began to follow some of Hindu creeds. But this does not mean that they totally gave up their own religious faith and adopted the newer one. Rather they took up both religious creeds side by side as an exquisite example of religious tolerance. The cultural assimilation is never the case of one way process in this, the Aryans of the Eastern Nepal seem to be observing and worshipping the Kirant festivals and deities respectively.

The significance of the Mundhum in the Limbu community is beyond the explanation. They regard the Mundhum not merely a simple form and sense but also consider it as comprising the whole matters and spirits of life and the universe. To put it in the other words, the Mundhum is everything for them. It encompasses simply illness healings to supernatural dealings. It talks about hell to heaven; vice to virtue; shaman to sermon; ghost to god; life to death; fortune to failure; defy to devotion and what not others. The implication of the Mundhum over the Limbus can be precisely stated as follows:

- Mundhum as a source of knowledge – it provides the knowledge of matter and soul; mundane and spiritual world and practical as well as shamanic realms.
- Mundhum as a source of power – it is an undeniable fact that knowledge generates power. Those who have a sound knowledge of the Mundhum deserve the power of certain kind.

- Mundhum as a source of pleasure – real pleasure emerges out from the knowledge. When a person is well equipped with knowledge of life and the world, s/he feels a real pleasure.
- Mundhum as a source of blocking evil spirits, events and happenings – it is a multi dimensional in the sense that it deals with various aspects related to the life's problems and overcoming them (exorcizing the evil spirits).
- Mundhum as a source of ethics, etiquettes, mores, civic senses, codes, conducts and so forth – it guides and regulates for the decent civilized life of the Limbu people.
- Mundhum as a means of linking the mundane world to that of spiritual world – it describe life as a unique fusion of matter and the soul. So only talking about the materialistic aspect of life is not complete and justifiable itself.
- Mundhum as a source of ritualistic practices –it has rightly prescribed the rites and rituals that the Limbu people are supposed to follow in their life. The rites and rituals begin just before one's birth and continue even after death.
- Mundhum as a source of cultural convention – it offers a distinct pattern of the culture and tradition of the Limbu people. This is the reason why the Limbu have their own unique culture. They have their own dress, dance, ways of greeting and respect, games, feast and festivals.
- Mundhum leads life towards peace, progress and prosperity – when the Mundhum is to provide man with knowledge and wisdom, the life really proceeds to the realms of heavenly state.
- Mundhum as a source of prehistoric accounts – it relates to the phenomena of the remotest past. Through it, one can have knowledge of prehistoric life style since Mundhum is the collective form myths and legends.
- Mundhum as a powerful means of communicating with the supernatural beings/figures like deities, ghosts, dead spirits, ancestral figures. Also it bridges ancestral past to the present.
- Mundhum as a source of a rich, formal, high standard and diglossic form of the Limbu language. It provides us with the abundance treasure of archaic dictions as well as other vocabularies (linguistic archaeology of the various ritual forms).

- Mundhum has after all, promoted the unity among the Limbu people by bringing different dialectal communities into a single Mundhum code. Therefore, it is regarded as symbol of unity and the ethnic pride.
- Mundhum is very much useful in the practical life too. Many Limbu people have earned their livelihood, name and fame by dealing with the Mundhum.
- Mundhum has offered many good opportunities for sitting, meeting and eating together on the occasions of feasts and festivals; rites and rituals and meetings and conferences.
- Mundhum has functioned as lubricating oil in the machineries of the Limbu social organization allowing it run smoothly.
- Mundhum is also considered as philosophy which readily guides towards the ideal life of 'simple living but high thinking.'

3.5 The Mundhum and forms

The Mundhum is a folk epic which comprises the verses of religious rituals, rites, the myth of creation of the universe, creatures, and so on. The Kirant Limbu have a strong belief that the Mundhum is an eternal truth, holy and the most powerful scripture. It has been divided mainly in to two major types (Chemjong, 2003). They are (I) *Thung Sap* Mundhum and (II) *Peysap* Mundhum. The first '*Thung Sap*' is the original form that has been transmitted orally from generation to generation since the time immemorial. Later on, when the writing system was developed, the Mundhum was also available in the book form. This is the same book form which the *Samba*' or the Limbu priests usually recite in certain ceremonies and occasions. Thus, the *Sambas* are regarded as the authentic sources of the Mundhum. The next type of the Mundhum is *Peysap* Mundhum. It is the written book about Kirant religion. It has further four divisions.

- a. The Soksok Mundhum
- b. The Yehang Mundhum
- c. The Sapji Mundhum
- d. The Sap Mundhum

These four divisions of *Peysap* Mundhum are briefly described underneath:

3.5.1 Soksok Mundhum

It is concerned with the creation of different things. It mainly consists of the creation of the universe; the origin of human being; origin of the sin, its reasons and effects; the origin of anger, jealousy, contempt; the reason of death in the infancy period (infancy death) and its measures of prevention and so forth.

3.5.2 Yehang Mundhum

Yehang is the ancient religious preacher of Kirant religion. His sermons have been referred to in the first chapter's seventh part in the Kirant Mundhum (*Beda*). In his preaching, there are flashes of spiritual knowledge and ethical values and their importance in human life. Human beings are differentiated from animals on the basis of religious knowledge and ethics they acquire. His sermons hint at enhancing the spiritual as well as ethical values in the human life. In order to become sane, civilized, cultured and rational being one needs to cultivate the knowledge of spiritualism, ethics, code and conducts.

3.5.3 Sapji Mundhum

Since the time immemorial, the Limbu are the worshippers of nature or they are 'animists'. They believe that the Supreme Being exists in the light and fire. So, they believe soul that is believed to be assimilated into the fire and light. The soul or spirit has again two kinds- good and evil. The good spirit is the supreme soul of the admixture of knowledge and intellect to which the Mundhum addresses it as the '*Ningwa Phuma*' and its meaning the flood of light and knowledge. On the other, the evil spirit is believed to be led by the '*Tamphung sammang*' (forest deity) and with this there are other evil spirits which always trouble human beings. Illness, epidemic diseases like cholera, small pox, measles, typhoid etc, are said to be the results of the evil spirits.

3.5.4 Sap Mundhum

Besides good and evil spirits, there is another third kind of spirit which is called the inspiring spirit. God inspires human beings for the progress and for the well being of the society. The inspiring spirits foretell through the male or female's speeches that inspire human beings to do good deeds and to achieve the expected future goals.

Above all, the Mundhum is the guideline of the Kirant Limbu. It prescribes to the community about the manners and ways of living they have to come across. Its usefulness and importance begins right from the pre-birth stage of an infant. Before a baby is born, a certain ritual is performed wishing the safety and well-being of the 'would be' baby. This ritual is called *Sappok chomen* or '*Kokha puja*'. The rituals begin from the period of pregnancy and go on to the period even after death. The main rituals performed during the life period are from the naming of the newly born baby, *Yangdang phongma* or baptizing; the purification of the child-bearing mother, marital ritual *Mekhim chokma thim* and death rituals along with purification rituals *Khauma* after death.

3.6 The Mundhum common across the Limbuwan

Traditionally the Limbu language was divided into six dialectal varieties on the basis of geographical differences. Those dialectal variants were *Panchthare*, *Phedappe*, *Tamarkhole*, *Mewakhole*, *Yangrokke* and *Chhathare*. But this distinction was, later on, considered inaccurate and impractical because it was not specific categorization in terms of linguistic variety. Weidert and Subba (1985) specified that the varieties were only four types which have already been mentioned under dialectal variants. Driem (1987) whose grammar entirely based on the Phedappe dialect also holds the similar view on the dialectal variation as Weidert and Subba.

Despite the dialectal variants of the Limbu language, the Mundhum language has no variety across the Limbu native speakers. Angdembe (2012) also holds the similar view and writes as the Limbu ritual language remains the same in all Limbu dialects (see also Subba 2000: 16). In fact, the Mundhum language is special for the rituals and ceremonies. It is employed to serve the specific purpose that is associated with

religious functions and ritualistic performances. So it has remained unaffected from constantly changing contexts of language like ordinary speech variety or the day-to-day communicative speech. This means the ritual language (Mundhum language) is used in every moment like communicative speech. In this regard, there is no question of constant change and dialectal effect on the Mundhum version. Also ritualistic performances require the exact verbal expression so the Mundhum's linguistic feature entirely differs from the ordinary speech variety. It serves as a linguistic superordinate position that holds the different dialectal variations into one. This type of language is used for especial purposes/occasions that is why it is called as the language of liturgy. In other languages also there are special linguistic versions which are used in the special occasions. For example, Sanskrit is the sacred ritualistic language for Nepali and Hindi languages and so are the Greek and Latin for English. The Mundhum language also serves as the same purpose in the Limbu language as Sanskrit and Greek or Latin serve in the respective languages.

3.7 The language of the Limbu Mundhum

The Mundhum language seems apparently distinct from the language variety used in the daily communication. This is only used in the special occasions, ceremonies and religious functions. The Limbu community uses two different language varieties depending on the context and the situation. The language variety which is used in special purposes is in fact a High language variety in a diglossic situation (Hudson, 1999). The specific features of the Limbu Mundhum are briefly discussed as follows:

3.7.1 The Mundhum as liturgical language

Liturgical language refers to the special kind of speech situation which embeds other forms of language events. It is performed in both spoken or sung and produced individually or in unison and as monologue or dialogue. Basically it consists of the further speech acts like invocations, petitions, doxologies, intercessions, thanksgivings, rosaries, litanies, chants, hymns, psalms and canticles (Crystal, 1997).

3.7.2 The Mundhum as language of preaching

In Limbu community, the act of preaching is usually through reciting the Mundhum verse lines. There is no provision of preaching through formal written texts since the Mundhum has come down through oral tradition.

3.7.3 The Mundhum as ritual language

Rites and rituals are directly related to the cultural or social practices. This speech situation comprises the speech events like baptisms, weddings, funerals, cleansing rites, confessions, meal times, remembrance services, initiation ceremonies, invocations, meditations, oaths, vows, exorcisms, or blessing of people, objects or places.

3.7.4 The Mundhum as doctrinal statement

This speech situation includes the events as sutras, mantras, tantric creed, articles of faith, instructions and catechisms. In this the *Samba* 'the priest' pronounces the statements and his disciples rightly follow him.

3.7.5 The Mundhum as a language of private affirmations

This speech situation further leads to the speech events like the expression of the mystical power, expression of identity and conversion, ecstatic prayers, prophesying, oracles, spirit possession and testimony giving.

3.7.6 The Mundhum as a special register

In sociolinguistics, the term refers to a variety of language defined according to its use in social situations, e.g. register of scientific, religious, formal speech (Crystal, 1997). Within the Limbu speaking community, Mundhum reflects a distinctly different variety of speech. In this regard, Crystal (1997) views that the religious language should closely adhere to tradition and be special set apart from the everyday language. Similarly Angdembe (2012, p. 11) quotes Gaenszle et al. that "the ritual language is a

special register of speech used in speaking with divinities and ancestral forces in priestly chants and special people in ceremonial dialogue.” The language employed in this situation seems to be extremely formal, matured, lofty and pedantic.

3.7.7 The Mundhum as a language of High Variety (diglossic)

This situation occurs in the Limbu community because they use explicitly different varieties in certain occasions. Charles Ferguson (1959) was the first man to introduce this concept in English language literature observing the situation found in Greece. In this context, Hudson (1999) refers to it that in some societies there are two obvious varieties sufficiently distinct for lay people to call them separate languages of which one is used only on formal and public occasions while the other is used by everybody under normal everyday circumstances. The Limbu community applying two varieties of the same language on the basis of context or situation meets the criteria forwarded by Holmes (2008). He maintains these bases as follows:

- a. Two distinct varieties of same language are used in the community with one regarded as the High (or H) variety and the other a Low (or L) variety.
- b. Each variety is used for quite distinct functions; H and L complement each other.
- c. No one uses the H variety in everyday conversation.

Like the above views, Yule (1995, p. 195) holds the opinion about the diglossia as “to describe a situation in which two very different varieties of language co-exist in a speech community each with a distinct range of social function”. Hence, from the foregoing statements, it is safe to say that the Mundhum is holding the position of diglossia.

3.8 Ethnographies of communication

Regarding the ethnographies of communication or speaking Hymes (1974) defines as it is intended to indicate the necessary scope and to encourage the doing, of studying ethnographic in basis and kind of patterned complexity with which they deal. Differentiating it with the traditional concept of linguistics, he further argues that it is rather not linguistics but ethnography, not language but communication which must provide the frame of reference within which the place of language in culture and society is to be assessed. The similar view has been forwarded by Holmes (2008)

about the ethnographies of communication or speaking. He defines it as an approach to analyzing the language which has been designed to heighten awareness of culture-bound assumptions. He means that the traditional approach to describing communication system is inadequate because the traditional approach only describes the rules and grammatical patterns. The grammatical patterns cannot help to deduce the contextual meaning. The same sentence can have various meanings depending on the contexts and situations. Grammatical rule alone is not a determinant factor for deriving the appropriate meaning.

Ethnography of communication is a technical term which is related to the ethnolinguistics. About this ethnolinguistics, Crystal (2003, p. 166) provides its definition as “a branch of linguistics which studies language in relation to the investigation of ethnic types and behavior.” This definition implies that ethnic type and behavior cannot be discerned or analyzed just by applying the general norms of traditional linguistics. In order to clarify this concept Hymes (1974) refers to Bloomfield’s examples as there is quite a difference between the linguistically same structure uttered by a beggar, ‘I’m hungry’ (to obtain food) and a child ‘I’m hungry’ (to avoid going to bed). Again the ethnography is the language type employed by the certain ethnic group which is said to have a common ancestral link. The socio-cultural patterns differentiate the linguistic behavior from one ethnic group to the other. In this sense, Crystal (1997, p. 34) holds the opinion that “religious practices, long standing institutions and traditional customs are all important in this respect. Having observed these ethnic phenomena Gumperz (1972, p. 206) states “the studies of ethnographic categorization processes provide a method of relating verbal behavior to social process, adding an important dimension to the linguist’s grammatical analysis.” He means ethnography of communication offers the methods and units of analysis of ethnographic research into communication.

Dell Hymes’s ethnography of communication (1962) has evolved as a new distinctive sub-discipline with the fusion of two disciplines as anthropology and linguistics respectively. This novel theory has revolutionized the study of interpenetration of language and culture. This revolutionary method can aptly be applied for the thorough analysis of the Limbu Mundhum too. It is the most suitable because Erickson (2009, p. 287) holds opinion on ethnography of communication that “it tends to focus on the

culturally stylized speech rather than on the more causal speaking activities.” He further claims that in the study of interaction, this idea leads to an interest in the regularity of cultural patterning, in fairly formal ritualized situations of communication. Likewise, Saville-Troike’s (2009, p. 353) conclusion on ethnography of communication is that a central goal is thus discovering and formulating rules for appropriate language use in specific contexts. She further explains about the rules as “they are tied to the share values of the speech community and typically reflect an ideal cultural perception”.

The Limbu Mundhum is the accumulated form of speech situations. So within the Mundhum one can readily discover many situations associated with speech. “Such contexts of situation are often naturally described as ceremonies, fights, hunts, meals, lovemaking and the like,” Hymes (1974, p. 51). The Mudhum thus comprises varieties of speech situations within it. Speech situation according to the sociolinguists is a broader term which embodies many speech events. For example, *Tongsing Tokma* ‘a ritual form’ serves as the speech situation. Likewise one situation embeds a number of speech events. “The term of speech event will be restricted to activities or aspects of activities that are directly governed by rules or norms for the use of speech” Hymes (1974, p. 5). Sometimes it happens that an event may consist of a single speech act but it comprises several. One considerable thing is that the same type of speech act may recur in various kinds of speech events, and the same type of speech event in different contexts and situations. For example, the Mundhum myth ‘the Origin of Man’ can occur in different ritualistic contexts like *Tongsing Tokma*, *Mekhim Khama*, and *Khauma* ‘promoting the good relationship, wedding rite and cleansing rite’ respectively. When turning towards the speech act it is simply considered as a minimal term of the set just discussed, as the remarks on speech events have indicated. It, as Hymes (1974, p. 52) opines, “represents a level distinct from the sentence, and not identifiable with any single portion of neither other levels of grammar nor segments of any particular size defined in terms of other levels of grammar”.

3.9 The Mundhum and its socio-cultural significance

The terms 'society' and 'culture' are not independent entities but they are rather interrelated each other. Every society has its own way of life style or behavioral structure. The same life style or behavioral way is the wholesale meaning of culture. In this regard, Limbu is one of the ethnic groups comprising its own specific cultural pattern. "Ethnicity, as stated by Holmes (2008, p. 184) is a linguistic feature associated with the ethnic identity". According to him the ethnicity is reflected during the interaction of social network. Hence the society, culture and language are three different vital factors of a system. If one element from the system collapses it affects the whole system. Therefore, "the systematic study of the relationship among these elements is concerned with investigating the relationship between language and society with the goal being a better understanding of structure of language and how language functions in communication" (Wardhaugh, 2000, p. 12). The culture cannot be imagined out of society. In this context, Hudson (1999, p. 71) refers to the culture as "socially acquired knowledge". He further quotes Goodenough's (1957) view about the relationship among those three aspects as "a society's language is an aspect of its culture.... The relationship of language to culture is that part of whole." In order to justify the relationship and significance, Holmes holds the view that "language provides a means of encoding a community's knowledge beliefs and values i.e. its culture" (2008, p. 341). He enlists three essential points as evidences to show how these elements are inter-related each other. They are as follows:

- There is undisputed evidence that the physical and cultural environment in which it develops influences the vocabulary and grammar of a language.
- When cultural and social change occur the linguistic system generally adapts.
- The language and discourse pattern associated to a particular culture may not only reflect existing social relationship they may also influence the way one group interacts with other.

(2008, p. 350)

3.10 The Limbu Mundhum in ethnographic perspective

(The myth *yapmi pongma Mundhum* ‘The Origin of Man’)

Obviously the question may be raised why the Mundhum is to be set against the ethnographic perspective and what the term ethnography refers to and the like. To respond the above questions, one must be fully aware of what the Mundhum is. The Mundhum as has been mentioned earlier is a whole corpus with various types of speech situations. These speech situations, according to Crystal (1997, p. 389) are namely as follows:

- a. Liturgical forms
- b. Ritual forms
- c. Doctrinal forms
- d. Private affirmations and
- e. Preaching

Again each form involves further sub-divisions depending upon their nature and characteristics. This is evident that the Mundhum embodies wide range of ground and spaces for the ethnographic situations. From the linguistic point of view, the Mundhum is merely a discourse that is the socio-linguists define “discourse is generally used to refer to stretches of spoken or written language which extends beyond an utterance or a sentence” (Holmes, 2008, p. 356). Socio-linguists and anthropologists consider all kinds of verbal materials as texts containing discourse within. To achieve the fuller meaning of text, only verbal analysis is not enough. So, especially John Gumperz and Dell Hymes (1972) played a crucial role to introduce a new framework for the discursal analysis. Hymes (1974) proposed an ethnographic framework which takes into account the various factors that are involved in speaking. He further specifies as “ethnography of communicative event is a description of all factors that are relevant in understanding how that particular communicative event achieves its objectives”. Obviously this technique is fairly a context depended or pragmatic study of a text. Emphasizing the context, Holmes (2008, p. 357) focuses that “context is clearly crucial in interpreting what is meant and pragmatics extends the analysis of meaning beyond grammar and word meaning to the relationship between the participants and background knowledge they bring to a situation.” Hymes (1974) formulated the acronym SPEAKING for the various factors related to the ethnographic description. The following is the consideration of each factor of the

acronym 'SPEAKING' with specific portion of the Limbu Mundhum myth 'The Origin of Man' as an example.

3.10.1 The setting and scene (S)

The setting refers to the time and place whereas scene refers to the abstract psychological situation where the speech takes place. These two elements are very important to analyze and to achieve the meaning of the discourse. The 'Creation or Origin of Man' is one of the important myths of the Limbu Mundhum. This is to be recited in different occasions of the ritualistic performances. Mainly, this mythical version is referred to during the cultural rite called as '*Tongsing Tokma*' which Subba (1998, p. 156) defines it as "the most important ceremony of the Limbus". He further clarifies the *Tongsing Tokma Mundhum* as an act of cooperation, coming together, coming in an agreement or consolidation or becoming correct or fitting. But technically, the term '*Tongsing*' is the name of a small bamboo basket (Nep. *Daalo*) full of earth/soil on which small sticks are planted pointing upward in the middle representing dead spirits and alive ones. This basket is placed at the bottom of the twin bamboo poles hosted in the center of the house yard. Kainla (2051 VS) also holds the similar view as Subba about the meaning of the '*Tongsing Tokma*'. He defines it as a ritual of winning cooperation of ancestors and divinities through incantation, invocation, dramatic performances and using symbolic paraphernalia. It is, after all, ancestral worship to win their favor so as to bring about peace, progress and prosperity for the succeeding generations. The twin bamboo poles of about twelve feet height hosted in the center of the yard, contain four items of objects at different heights. At the bottom of the poles, there is a small bamboo basket (Nep. *Dalo*) filled with soil and short sticks along with *Mukto Sing* (Nep. *Ghungring*) planted on top. At about four feet above the ground, a drum (*Niyara Hangusing*- Nep. Dhol Baza) is hung down the poles. In the third step, there is a middle sized bamboo basket (*Yar/lumbho* Nep. *Thunse*) is hung nearly four feet above the drum (*Ke*). Finally, there is an altar on top of the poles containing jars of liquor and the head of the sacrificial pig.

Ground seat is prepared by laying straw mat and woolen mat on the top in such a way that the *Samba* (Limbu priest or the authentic person of the Limbu Mundhum) can face towards the altar. The *Samba* is assisted by a person locally known as

'*Yagapsiba*' who helps the *Samba* (priest) to light oil lamp, incense, beat metal plate and follow the incantation which the *Samba* utters. The *Yagapsiba* closely follows and carries out the instructions and demands made by the *Samba* throughout performances. There are family members along with other senior kinsmen of neighbors as to watch and listen to the possible forecast be made by the *Samba* although no conversation takes place during the ritual performance. The time of the ritual performance is preferably the night resuming from the late evening. Most of the ritualistic performances are held at the night time in the belief that the divinities, spirits and other supernatural forces prefer visiting and revealing during the night while the mortal beings fall asleep. The fire is also lit in one corner of the yard because the rituals are mostly held in the winter seasons as people have leisure at that time. The winter nights are extremely cold so the fire is a must to warm up and to supply the burning coals to light dried leaves incense (Nep. *Dhup*) or the gum obtained from pine tree. Before the ritualistic performance begins, the *Samba* and his assistance (*Yagapsiba*) are served meal and liquor to their heart content. When the evening meal is over, the *Samba* and his assistant start the preparation for the ritual performance. The *Samba* or *Yeba* gets dressed with certain apparels, aigrette (*Wasang*- Nep. *Pagari*), garlands of acorn seeds (*Phegbo*–Nep. *Rudraksha Mala*) and belt. The necessary materials like tiger nails, wild boar's tusks (canine), snake vertebrae, thunder bolt, bone of Yeti, brass bells, larger cowries, crystal quartz, etc, are taken out from the bag and put in the proper places around the altar (*Sangbhe*). The altar (*Sangbhe*) is also decorated with different flowers, shoots, sapling, leaves and branches of certain plants. Locally prepared incense and the oil lamp are lit in the worshipping place. There are some kerosene lamps or lanterns placed at certain corners for the light. Around the court yard, there are spectators of different age groups sitting eagerly for the commencement of ritual performance. This is what the setting scene looks in the *Tongsing Tokma* ritual performance.

3.10.2 The participants (P)

Participants in a discourse or conversation are essentially important especially for devising the accurate meaning. The considerable matter about the participants is to have knowledge about their roles, the status they hold in the society, the age group they belong to, the relationship they have among them and other factors like these are

minutely calculated. The types or the occasions are also the determining factors about the participants' role. Regarding the participants Wardhaugh (2000, p. 243) maintains that "they (participants) include various combinations of speakers-listeners, addressor-addressee, or sender-receiver." These combinations are based on two or more persons' participation in the interaction or the conversation. Apart from these combinations there are other types on the basis of involvement such as monologue, soliloquy and asides on the part of speakers and over hearer, by stander and audience on the part of the listeners.

In the portion Limbu Mundhum - *Tongsing Tokma* ritual, 'The Creation/Origin of Man' is essential part to be referred to during the performance. This Mundhum myth contains many episodes. Detailed recitation of the whole version takes longer period so most often the *Samba* or *Yeba/Yema* chooses to curtail down the version or skip off some episodes. The *Samba* is the principal participant of this discourse. He fulfills the role of addressor. On the other hand, the addressees are sometimes deities, divinities, dead spirits, ghosts and other supernatural beings; and sometimes the mortal beings of the mundane world. When the *Samba* evokes through litany and propitiates through certain liturgical procedure, the participants are basically the deities. But sometimes he also calls *Tuttu Tummyahang* 'senior respectable people' for listening to him about the divine counseling and admonition. At such address, the human folks are the participants as passive listeners (audience) for exchange of dialogue between humans is impossible while the performance is ongoing. The *Samba's* address at that time feels more like a monologue or soliloquy.

3.10.3 Ends (E)

According to Wardhaugh (2000, p. 243) "ends refers to the conventionally recognized and expected outcomes of an exchange as well as to the personal goals that the participants seek to accomplish on particular occasions." Any utterance must have its own purpose whether that may be directly or indirectly stated. When we relate the 'ends' to the Mundhum's myth 'The Origin of Man', we can find certain intended goal in terms of whole discourse(text) as well as personalized goals. The same myth 'The Origin of Man' has to be referred to different contexts and occasions. This myth is referred to mainly in three different rituals as '*Tongsing Tokma, Mekhim Chokma*

and *Khauma (Miꞑwa-Sangma)* related to the rituals of retaining cooperative feelings among kith and kin, of nuptial tie and of purification after relative's death. The myth 'The Origin of Man' is referred to in the *Tongsing Tokma* ritual in order to "strengthen social relationship and cooperation initiated and performed by a particular family or families for their welfare, prosperity and happiness" (Kainla 2051, p. 2 VS). It is mentioned during the rite of *Mekhim Chokma Thim* (matrimonial tie) to recall antiquity and to realize how the creator god first created the husband and wife. The sole purpose of creating the first conjugal was to make the world look suitable and beautiful by having children and thus to retain the human existence forever. Similarly, the mythical reference recurs in the *Khauma* as well as *Miꞑwa- Sangma* (Death Rituals) to remind and console the mourning and bereaved families about the certainty of the death due to the curse hurled down to the newly created man by the creator god (*Porokmi Yomphamiba*) when he unexpectedly found response from the human figure created with the admixture of trivial matters like shits of birds, ashes of the Himalayan bamboos, yellow color soil and water of stone hole. The myth says that the god had first created the human by mixing precious metals like pearls, diamond, gold and silver but that was found to be unable to speak then uncaringly mixed up very trivial things and surprisingly that figure happened to reply the god's call. So in fury, he condemned the human to death. As the human life begins out of the ashes and soil so does it end in the ashes and soil was the core content of the divine curse to the human beings.

Now, it is better to specify the discussion about the myth 'The Origin of Man' referred to in the ritual *Tongsing Tokma* and its goals (ends) in terms of the whole discourse as well as individual basis. The *Samba* is, undoubtedly, the main important person in the ritual performance. So definitely he has multi-purpose of his verbal dealings. First of all, he lets the people gathering there know that the ritualistic performance is to commence right away. Then he calls upon his *Gurus*, deities and divinities to have a strong favor from them so that no evil thing may happen to him and no interference may occur throughout the whole mission. For this favor, he invokes through litany. By so doing, he hopes the intended supernatural beings would be pleased with his loyalty and devotion. In turn, strength, guidance, blessings and wisdom would be bestowed upon him thus enabling him to overcome whatever difficulties there may come on the way to his mission. He evokes the master spirits to

bless him so that he would be able to maintain social solidarity as the intention of family or families who are organizing the ceremony. He occasionally addresses to the senior people present there and in this he wants to inform about certain message also tries to prove how smart he is at the Mundhum recitation in a sequential order. The occasional address made to the senior people has also got a purpose that is; he wants to establish the contact with them.

There are other participants who can be categorized into two kinds. One kind of category is concerned with the mortal beings. This group includes the family members, neighboring people and even the assistant of the *Samba* (*Yagapsiba*) and the *Samba* himself. The other group is related to the supernatural beings in which there are the master spirits, deities and other heavenly figures whoever may be addressed to in course of performance. The goal of the family members might be getting the ritual successfully accomplished. They are always serious whether they can manage the affairs quite satisfactorily or not. This is their prime concern. The village senior people to whom the *Samba* addresses as *Tuttu tummyang yakla suhang* (respectable and learned personalities) have a goal to check whether the *Samba* can recite the Mundhum sequentially and he can follow steps of the ritual orderly or not. Last but not least, the assistance of the *Samba* (*Yagapsiba*) may have goal to fulfill is that he may be able to carry out successfully whatever duties are assigned to him. Most portion of the discourse is employed dealing with the supernatural beings. This implies that there is very few occasions where there is conversation between human participants. The *Samba* spends a larger scale of time making prayers, offers, earnest request and so forth to the master spirits, deities and other divine forces. Naturally, question rises in our mind what purposes do supernatural forces have to fulfill to the mortal beings? This question can pose everyone in difficulty. Therefore, we can only assume that the purpose of the heavenly figures is to fulfill human desires, lead them to the path of righteousness and instruct through images or symbols.

3.10.4 Act sequence (A)

Act sequence, as Holmes (2008, p. 366) quotes, “is the ordering of the speech act.” The phrase itself suggests of how the whole discourse has been arranged. In other words, it is concerned with how something is said and what is said. Regarding this

point, Wardhaugh (2000, p. 243) states that “act sequence refers to the actual form and content of what is said: the precise words used how they are used and the relationship of what is said to the actual topic at hand.” Basically it includes the two aspects as message form and message content. They, according to Hymes (1974) are central to the speech act and focus of its ‘syntactic structure’; they are also tightly interdependent. From this point, the Mundhum myth ‘The Origin of Man’ is essentially an oral narrative surviving since the time immemorial. In this regard, Subba (1998, p. vi) holds the view that “Mundhum is surviving on oral tradition mainly through the Limboo priests- the Phedangma, Samba, the Yae (*Yeba and Yema*).” The Limbu priests are thus the men of great importance who are serving to transfer the Mundhum from one generation to another.

The Limbu Mundhum myth- ‘The Origin of Man’ is orally narrated through recitation. This myth embodies different episodes in it. First of all, the myth begins narrating about the universe. In the beginning, as it refers to that there was nothing at all except the pervasive darkness and infinite vacuum. The supreme god, *Tagera Ningwaphumang* first created the universe-the planets including the Earth and the Moon and the Stars including the Sun and the North Star. He then created angels, deities, divinities and gods out of himself. After that, he delegated the power of creation to one of the gods- *Porokmi Yomphamiba*. According to the wish of the Almighty God- *Tagera Ningwaphumang*, *Porokmi Yomphamiba* focused his view towards creating wind, water, cloud, soil, stone, streams, rivers, seas, oceans, mountains, valleys and so on. The water animals created and put into the water. Likewise, the shrubs, plants and trees were created along with the plant eating creatures. He got to realize that even after the creation of these all things, something was still lacking and the world seemed quite unsuitable from the absence of that particular thing. A vague idea came into his mind and that absent thing was the human being.

The creator god- *Porokmi Yomphamiba* wished to create very beautiful figure of the human being made up of precious metals. So he blended different precious metals to build up human figure. When the figure was completed the creator god was delighted to look at the beautiful image of human being. He was then hurried to put life into the newly created image but alas! It proved to be almost impossible. The god was

thunderstruck. There was nothing left for the god except hopelessness and indignation. In fury, the god tore the image apart limb by limb and threw the parts to different four directions. Those hurled parts, one of which happened to sink into the water, became water deity, some sank in the mud-became the deity of land and some rest became ghosts and evil spirits.

Having thought that the creation of human from the precious things was worthless attempt, the creator god again tried to create human being. But that time, he was not going to create the man from the mixture of valuable metals, rather he was going to do that by the trivial items like shits of different birds, yellow colored soil, ashes of the Himalayan bamboos and water from hollow tree trunk or stone hole. The task of creating human figure was over but the creator god- *Porokmi Yomphamiba* or the team of creators was not fully confident about its success. However, the god put the life into the human being. Putting the life into the human image, he made a call to test whether the soul entered the idol or not. Surprisingly, it was quite unexpected matter for the god that the human figure replied the god's call in no time.

The reply could prove that the desire of the human creation was accomplished even then the creator god was not satisfied with that because his intention was not the 'man' which could be created out of such trivial things (admixture of the birds' shits, polluted soil and bamboo ashes). Earlier he had thought to create the human out of precious metals like diamond, pearls, gold, silver and iron so that the created human being would be extremely beautiful, immortal and strong as well. The god happened to think that it was really a cruel joke upon his creation. So having felt a sheer humiliation, the god, all of sudden, spat on the face of the newly created human being with showering curses upon it.

When the divine curses showered upon ill-fated human, immediately it withered away and became lifeless. The god was shocked to see the human in that position. He was dumbfounded and could not decide what to do the next. At this confused situation, he was compelled to realize that the blows and buffets were showering upon him one after another. After a long pensive thought, he decided to visit the Almighty Father in order to have right admonitions about the challenge. As he got to the Almighty Father, he explained all the incidents to the Supreme God, *Tagera Ningwaphumang* and also

begged for the suggestions. *Tagera Ningwaphumang* told *Porokmi Yomphamiba* that the cause of human's death was curse called down upon it. *Porokmi Yomphamiba* listened attentively to the suggestions forwarded by the Supreme God.

As the creator god got back, he blessed the lifeless statue and blew the vital strength into the human figure. The lifeless human figure revived and was full of strength. One uncorrectable thing with the curse was that the human life could not be made immortal. This established the tradition of certain death in all the living beings including human. When the lifeless statue regained the life, the creator god named the human as *Muzingna Kheyongna*. *Muzingna Kheyongna* was female and the first human being created in the world as referred to by the Limbu Mundhum. As the time went on, the first human- *Muzingna Kheyongna* gradually began to grow. She did not have parents nor did she have any kith and kin. So she was called as the descendant of the sun, the moon, the earth and stone.

Muzingna Kheyongna became young but she was harassed of not having anyone as guardian, mate, relative, or so on. She started roaming about the different places especially to quench the carnal desire. One day when she was whistling having sat on a tree branch, a gentle breeze seemed to be entered into her privy part. Later on, she happened to bear an asexual son named *Susungge Lalangge*. In the full youth, the boy became a skillful hunter. Despite his mother's warnings, he set out for hunting towards *Sinyuk Muden Laze* 'Bhot or Tibet' and *Temen Warak Laze* 'Southern Plain'. Wherever he went, he had sexual relationship with maidens he met. The maiden he met in the *Sinyuk Muden Laze* was *Thosulungma Phiyaklungma*. She got a male baby named *Susuru Suhampheba*. Likewise in southern plain *Susungge Lalangge* had met with *Yosulungma Phiyaklungma* and she had a female baby named *Tetlara Lahadongna*.

Susuru Suhampheba and *Tetlara Lahadongna* were thus the brother and sister of different mothers. The brother and sister could not meet to each other and did not know their relationship because they were residing in different places- *Susuru Suhampheba* in the *Sinyuk Muden Laze* (Tibet) whereas *Tetlara Lahadongna* in the *Temen Warak Laze* (Southern Plain) respectively. As they both got young, they were seduced by their own half- brothers (*Sangdang Khewa* and *Lingdang Khewa*) to have

incestuous relationship provoking that they (*Susuru Suhampheba* and *Tetlara Lahadongna*) had no consanguinity relation between them. Eventually, *Susuru Suhampheba* and *Tetlara Lahadongna* had incestuous relationship and they had many offspring.

One day, *Tetlara Lahadongna* happened to beat her pet dog (bitch) called *Khiyadongna* with a broomstick. The bitch was worried and went to the Supreme God, *Tagera Ningwaphumang* to complain maltreatment meted to her by her mistress. In the process of explanation, the bitch tolled the Almighty God that *Suhampheba* and *Tetlara Lahadongna* were having many children through incestuous relationship. She also referred to the Almighty God that *Tetlara Lahadongna* had beaten her with a broomstick without any apparent reasons. Having listened to *Khiyadongna's* complaints, He too decided to go to *Suhampheba* and *Tetlara Lahadongna's* residence for the justice. The Supreme God made an announcement that the relationship between *Suhampheba* and *Tetlara Lahadongna* was utterly immoral and sinful as well. Then onward, they should separate forever on equal sharing of their kids. In order to divide the number equal and impartially they placed the children on the gold sieve to filter. The eight children fell down through the sieve and the rest of the equal number remained on the sieve. Those who dropped down the sieve, they were handed over to *Tetlara Lahadongna* as her part, and those rested on the sieve separated for *Suhampheba* as his sharing. The eight children who fell under the guardianship of *Tetlara Lahadongna*, they were known as *Sawa Yet Hang* and were considered to be the famous *Sambas*. The present Limbu people are supposed to be the descendants of the same *Sawa Yet Hang Sambas*.

Although this Mundhum myth 'The Origin of Man' can be thought merely as story in its surface, it is essentially based on the both literary and religious discourse. It has obviously distinct form and feature in its own. The language is highly embellished with the figures of speech. The simultaneous use of figurative and rhetorical devices has made the expression more cutting, pointed and sharp. The choice of proper words in the proper place has further enriched its form and meaning. On being religious discourse, it encapsulates admonition, morality, ethics, human values, and so on. In brief, what the Mundhum myth 'the Origin of Man' tries to say is that the creator god (*Porokmi Yomphamiba*) first failed to create the human being by mixing and blending

precious metals like diamond, pearls, gold, silver, etc., with the intention of making ever living (immortal) human being. When he was failure to do that, he indifferently mixed up trivial things like cinder, shits of different birds, yellowish soil and water from the stone holes. After creating the human statue, he put the spirit into it and called to test whether he was successful or not. Surprisingly, he found the statue was live and responded to the creator. Paradoxically, the creator god was not happy. In tacit fury, he happened to cast a spiteful curse upon the man wishing its death. Man is thus condemned to death ever since the curse it received. The content of this myth is that everyone should confess life is essentially mortal. Man turns to the same things like ashes and soil with which his body was supposed to be composed of.

3.10.5 Key (K)

Key is concerned with the emotional tone, manner or spirit in which the message is delivered: light-hearted, serious, precise, pedantic, mocking, pompous and so on. Hymes (1974) considers it as modality among grammatical categories. So far as the tone of the Mundhum myth is concerned, it is entirely precise and serious. It is because the key is often traditionally ascribed to an instance of some other component as its attribute; seriousness, for example, may be the expected concomitant of a scene, participant, act, code, or genre (say a church, a judge, use of Latin, obsequies) (Hymes D. H., 1974). The chief participant in this discourse is the *Samba* who is constantly dealing with either the senior respectable persons known as *Tuttugen Tummyang Yaklagen Suhang* or the supernatural beings like gods, deities, divine spirits and so forth. The Limbu Mundhum may make use of nonverbal signaling key in the forms of wink, gesture, posture, style of dress and musical accompaniment. It seems that the discourse has genuinely followed the ‘Cooperative Principle’ proposed by H. P. Grice (1975) and the ‘Politeness Principle’ by R. Lakoff (1975). Cooperative Principle by Grice suggests that in a conversation (discourse) one should make contribution as required, at the stage at which it occurs, and by the accepted purpose of direction of the talk exchange in which the participant is engaged. This maxim involves three dimensions viz. maxim of quality, quantity and relevance. Likewise, Lakoff’s principle maintains that the politeness is inevitable for the effective communication. It has six different aspects as tact, generosity, approbation, modesty, agreement and sympathy maxim. Whether we about cooperative principle or politeness principle,

they come under the manner or tone of speaking. Let us take a very simple example: Suppose, a person speaks very roughly or rudely at this we happen to comment what a 'manner' it is. So politeness, rudeness, lightness, seriousness, etc., are all the types of speaking manners.

3.10.6 Instrumentalities (I)

This involves the channel of speech employed during the conversation or communication. In this regard Wardhaugh (2000, p. 244) states "instrument refers to the choice of channel, e.g., oral, written or telegraphic, and to the actual forms of speech employed such as the language, dialect, code or register that is chosen." The Limbu Mundhum is often recited orally to date though its written versions are available nowadays. The language employed in the Mundhum is entirely formal creating markedly different from that of day to day communicative language. The Mundhum language is essentially religious type in itself which is never used in commoners' interaction. It involves liturgical forms like invocations, petitions, doxologies, intercessions, thanksgivings, rosaries, litanies, chants, hymns, psalms, canticles and so forth. So this type of language can have the analogy with that of Sanskrit language which is only used in the religious purposes.

3.10.7 Norms of interaction and interpretation (N)

About the norms of interaction, the sociolinguists hold the opinion that it generally refers to the specific behaviors and proprieties that attach to speaking and also to how these may be viewed by someone who does not share them e.g. loudness, silence, gaze return and so on. Generally the norms of interaction would be that one must not interrupt, normal voice should not be used and turns in speaking are to be allocated in a certain way. Norms of interaction as stated by Hymes (1974), obviously implicate analysis of social structure, and social relationship generally, in a community. On the other hand, norms of interpretation implicate the belief system of a community. In Mundhum recitation there is no interaction taking place rather the *Samba* is supposed to recite the Mundhum mythology in the narrative form. As the *Samba* is to start the recitation, first of all he addresses the senior people present around him. All the people present there normally take their respective seats. They are very attentive

towards the *Samba*'s address. They are silently gazing at the *Samba* to listen what he is supposed to recite. The *Samba* usually sits by the altar (*Sangbhe*). The *Mundhum* is not recited by standing or by walking to and fro except in the death rites especially during the rite of cleansing (*Khauma*). As the *Samba* finishes reciting one verse, he waits his assistance (*Yagapsiba*) to repeat the same verse line. The *Samba* pulls the tone longer addressing to senior people when he comes to the interval period or at end of one episode.

3.10.8 Genre (G)

The term 'Genre' is not strictly referring to the literary genres like prose, poetry and drama however it refers to clearly demarcated types of utterance such things as poems, myths, tales, curses, oration, commercial, form letter, proverbs, riddles, sermons, prayers, lectures and editorials. Even some sociolinguists like Holmes (2008, p. 365) opines the phone calls, business meeting, conversation, interview, blog, advertisements, etc., all come under the genre. In this sense, genre can hold wider range encompassing diverse utterances. Hymes (1974, p. 61) views that 'the notion of genre implies the possibility of identifying formal characteristics traditionally recognized'. He further states that genres often coincide with speech events, but must be treated as analytically independent of them. When we look into the Limbu *Mundhum* from its generic perspective, it appears to be entirely poetic in its nature. The *Mundhum* is often recited as though the whole corpus is made up of versified utterances. There is no room for conversational type of language. Under the poetic expressions as Crystal (1997, p. 389) quotes, there are prayers, petitions, doxologies, litanies, hymns, chants, rosaries, psalms, canticles and so on. Whatever forms there may be, they all are sung and recited.

3.11 Mysticism in the Mundhum and value

The Limbu *Mundhum* refers to a number of mysterious issues especially in the origins of things or objects or notions or so forth. This *Mundhum* myth *Yapmi Pongma Mundhum* 'The Origin of Man' also embodies many esoteric ideas to which science would rather call them eccentric ideas or the sheer nonsense. But one bitter truth that science probably may not have realized is that everything's origin ends in mystery.

Like the myths of other communities, the Limbu Mundhum also has its own kinds of myths concerning the ‘The Origin of Man.’ According to the Limbu Mundhum, the early people were essentially mystic because they were not only conscious of a divine presence in nature but they also felt that there was essential identity of being between Man, Nature and God. On the one hand they seemed to try to unravel the mystery of the creation, the purpose behind it, man’s predicament in the world; on the other hand they seemed to try to analyze the relationship between soul and god. Let us see the following mysterious issues found in the myth ‘Yapmi Pongma Mundhum’. The writings set against the dots are the mysterious issues raised in the Mundhum below:

- The existence of God, gods and their dwellings.

2.a *je.. maŋ-dʼiriʔo tʰo maŋlen tʰameʔo tʰo*
je maŋ - dʼiri-ʔo tʰo maŋ-le-n tʰame-ʔo tʰo
 VOC god-dwelling-LOC above god-GEN-ABS residence-LOC above
 Above the dwelling place of the god, **027**

b *je.. saʔmahaʔ melaŋ-lo maŋhaʔ melaŋ-lo*
je saʔma-haʔ me-laŋ lo maŋ-haʔ me-laŋ lo
 VOC deity-p nsAS-dance-EMPH god-p nsAS-dance-EMPH
 The deities and gods dance. **028**

- The origin of deities, ghosts, evil spirits and others.

3.a *kʰeŋ gɔ tʰɔkle rɔk pɔkse sammaŋ rɔk pɔkse*
kʰeŋ gɔ tʰɔkle rɔk pɔks -ɛ sammaŋ rɔk pɔks -ɛ
 s/he/it then human body FOC be-PT deity FOC become-PT
 That became only deity having human body. **089**

b *kʰeŋ gɔ tʰɔbʰɔt aŋ maŋ lo tʰuŋwa aŋ maŋ lo*
kʰeŋ gɔ tʰɔbʰɔt aŋ maŋ lo tʰuŋwa aŋ maŋ lo
 s/he/it then water too god EMPH drinking too god EMPH
 That became the water deity. **092**

- Man's creation out of the mixture of trivial things like yellowish soil, shits of fowls, ashes of high altitude bamboos.

4.a *je... hukso mɛsɔʔru tanɛ mɛsɔʔruaŋ*
je huk-so mɛ- sɔʔr -u tanɛ mɛ- sɔʔr -u -aŋ
 VOC hand-BAL nsAS-mix-3P hand nsAS-mix-3P-pfG
 They mixed up the water and the ashes. **155**

b *je... mɛnt^{sham} mɛd^{ogusi} japmi mɛd^{ogusi}*
je mɛnt^{sham} mɛ- d^{og} -u -si japmi mɛ- d^{og} -u -si
 VOC human nsAS-make-3P-nsP human being nsAS-make-3P-nsP
 From that clay they created the human being. **156**

- The newly created man instantly drops dead just after it has received the spiteful curse from its creators.

5.a *je... t^{hutt}hu mɛd^{huktuaŋ} t^{hu}:ɛ mɛd^{huktuaŋ}*
je t^{hutt}hu mɛ- d^{hukt} -u -aŋ t^{hu}:ɛ mɛ- d^{hukt} -u -aŋ
 VOC ONOM nsAS-spit-3P-pfG spit-ONOM nsAS-spit-3P-pfG
 They spat on the image. **233**

b *je... sakmura-gɔ-mu k^{hinga} mɛd^{hasulle}*
je sakmura gɔ mu k^{hinga} mɛ- d^{has} -u -le
 VOC curse then REP evil word nsAS-fall-3P-ERG
 In this way, this was accursed life creation. **233**

- The first human mother *Muzingnama Kheyongnama* who was supposed to have asexually been created and her pregnancy through the wind (*suri:t/sammi:t*).

6.a *je... sammɛtle muttuaŋ kɛzɔŋle muttuaŋ*
je sammɛt-le mutt -u -aŋ kɛzɔŋ-le mutt -u -aŋ
 VOC breeze-ERG blow-3P-pfG wind-ERG blow-3P-pfG
 By that way, the wind blew her. **326**

b *k^{hune} abuŋ larɛro saruŋ larɛro*

k^hunε abun lar -ε ro sarun lar -ε ro
 s/he conception receive-PT FOC pregnancy receive-PT FOC
 She became pregnant. **328**

- When *Muzingnama Kheyongnama* is the first mother so how is it there are six blacksmiths' homes up somewhere there and how her son *Susuwoengba Lalawoengba* can have polygamous life style having four women as his wives.

7.a *sawa mejunlo tuk-him mejunlo*
sawa mε- jun lo tuk-him mε- jun lo
 all/complete nsAS-live-ASS six- house nsAS-live-ASS
 Dwelling six houses there, **505**

b *k^hεnε sinjuk mεbegεnnε? mudεn mεbegεnnε?*
k^hεnε sinjuk mε- beg -ε -nn -ε? mudεn mε- beg -ε -nn -ε?
 you(s) north NEG- go-PT-NEG-IMP Bhot NEG-go-PT-NEG-IMP
 You donot go to the north (Bhot, Tibet).

sisα mejεplo ment^{shin} mejεplo
sisα mε- jεp lo ment^{shin} mε- jεp lo
 young(F) nsAS- stand ASS matured girl nsAS-stand ASS
 There are young maidens.

tεngo kemb^{hot}lo kelaj kemb^{hot}lo
tεngo kε-m-b^{hot} lo kε-laj kε-m-b^{hot} lo
 step 2-nsAS-mislead-EMPH your-leg 2-nsAS-mislead-EMPH
 They can mislead you. **519**

- A bitch (dog) goes to the Supreme God *Tagerama Ningwaphumang* to complain against its mistress *Tetlara Lahadongna* who has beaten the bitch with a broomstick causing its backbone dislocated.

8.a *kai:k keb^hεkpelle sod^hok keb^hεkpelle*

kai:k ke- bʰɛk -pɛ -lle sodʰok ke- bʰɛk -pɛ -lle
 blood relation AP-commit-AP-ERG incestuous AP-commit-AP-ERG

The incestuous fellows,

- b *hukso hiptaŋlo taŋɛ hiptaŋlo*
huk-so hipt-aŋ lo taŋɛ hipt -aŋ lo
 hand-BAL beat-1sPS/PT ASS arm beat-1sPS/PT-ASS
 beat me. **563**

- Filtering the seventeen incestuous offspring of *Suchchuru Suhampheba* and *Tetlara Lahadongna* (these two are said to be brother and sister from the same father *Susuwoengba Lalawoengba* and different mothers but unknowingly they have incestuous relationship) through the golden sieve.

- 9.a *allɔ sammjaŋ tʰiʔliŋge juppa tʰiʔliŋge*
allɔ sammjaŋ tʰiʔliŋge juppa tʰiʔliŋge
 now gold sieve silver sieve
 Now the golden and silver winnow. **574**

- b *minu meɔ dʰaŋ -u tʰaŋ ni meɔ dʰaŋ -u -lle*
 APP nsAS-weigh-3P comparatively CTR nsAS-weigh-3P-SUB
 They filtered. **575**

The Limbu people are usually exposed to these notions of mystery one after another generation. The question may rise why this transmission of nonsense thing is going on and on. The secret behind the survival of such mysteries in the Limbu community is that they have value of different kinds over the native people. The Limbu people have a strong belief on the Mundhum. They believe the present life situation is the outcome of the prehistoric set up. These mysteries have been a great source of consolation to the present Limbu especially regarding the notion death. They just come to realize that their first parent was accursed to die because it happened to be live against the

creators' expectation. The mystery of the early man's death is enough for man to accept the phenomenon of the inevitable death.

3.12 Link between posterity and present

The Limbu Mundhum seems like the Greek god 'Janus' having two opposite faces one facing to the remotest past and the other looking towards present or future. The Mundhum myth *Yapmi Pongma Mundhum* 'The origin of Man' narrates the story of the human creation. This is a unique fusion of two different worlds i.e. the supernatural and the mundane world. Most of the narrative is dedicated to the description of the actions and events related to the supernatural beings. The participants range from the Supreme God to human and nonhuman beings like dog or in other words, it includes from god to dog. The creator gods *Chakchakke*, *Yangyangge* and *Porokmi Yomphami* create female called *Muzingnama* asexually. So she serves a real link between supernatural figures to mortal beings. As she does not have any human being to guide and to live with, she is reared and guided by the gods. So she is often shown visiting to the Almighty God as and she needs help.

10.a *je.. iksa poksero k^hambe:k poksero*
je iksa poks -ε ro k^hambe:k poks -ε ro
 VOC earth become-PT ASS land become-PT ASS
 The earth was created. **006**

b *je.. ment^{sh}am mε-d^og-u-si japmi mε-d^og-u-si*
je ment^{sh}am mε- d^og -u -si japmi mε- d^og -u -si
 VOC human nsAS-make-3P-nsP human being nsAS-make-3P-nsP
 They created the human beings. **145**

Muzingna gives birth to an asexual son named *Susuwoengba*. The Mundhum refers to her conception that she had been pregnant through the wind. After the birth of her son, the mortal beings participation formally resumed. The Mundhum records three generations down from *Susuwoengba*. However, up to the end of the myth, the supernatural figures are found actively participating in the events. When *Susuwoengba's* son and daughter (*Suhampheba* and *Tetlara Lahadongna*) from

different wives unknowingly lived together as conjugal, they had seventeen children. One day a bitch sitting nearby *Tetlarama*, was beaten by her with a broomstick causing its back bone dislocation. Being angry, the bitch directly went to the God *Tagarama* to complain against its mistress. The bitch not only told about the maltreatment meted to it, but it also told the incestuous relationship between the master and mistress.

11.a *allɔ kʰenɛ-gɔ susuwɛŋba-e lalawɛŋba-e*
allɔ kʰenɛ gɔ susuwɛŋba-e lalawɛŋba-e
 now you(s) then Susuwengba-VOC Lalawengba-VOC
 Now you are Susuwengba Lalawengba. **529**

b *kʰija samalen kotʰo samalen*
kʰija sama-lɛ-n kotʰo sama-lɛ-n
 hound bitch-GEN-ABS dog bitch-GEN-ABS ABS
 The bitch's,

c. *wɔja piks-ɛ-ro pimba piks-ɛ-ro*
wɔja piks-ɛ ro pimba piks-ɛ ro
 APP dislocate-PT ASS rib dislocate-PT ASS
 Back bone was broken. **558**

Having heard such matter, the supreme god came down to their dwelling. The God told them that it was utterly a sinful to live brother and sister as conjugal. He also divided those seventeen children into two groups by filtering through a golden sieve. Those who dropped down the sieve, it was said that they belonged to their mother *Muzingnama* and they were handed over to her for their care. The rest children except one, who was said to have rested in between, were *Suhampheba's* group. After separating *Suhampheba* and *Tetlarama* to the different directions with their respective number of children, the God also declared that no one could marry from within own consanguine relatives. The marriage was possible between the persons out of one's relative. Living together as husband and wife was to be sanctioned by the formal

marriage. The Limbu Mundhum further narrates that the present Limbu people are all from the same forefather who belonged to *Tetlarama*.

- 12.a *je.... kai:k sendusi sod^hok sendusi*
je kai:k send -u -si sod^hok send -u -si
 VOC blood relation separate-3P-nsP incestuous separate-3P-nsP
 The god specified the relationships. **568**

- b *jehaŋ aserε sawa aserero*
jehaŋ a-ser -ε sawa a-ser -ε ro
 Yehang 1-scatter-PT all/complete 1-scatter-PT ASS
 Yehang's descendents grew far and wide. **588**

3.13 Link flora, fauna, natural objects and the human beings

The Mundhum incorporates different dimensions and issues as the plot moves ahead. Its one of such issues is the description of flora, fauna and other natural objects. Concerning the geographical structure, it gives the more details of the mountains, hills and small valley for which it denotes with the term *Tembe* than it gives the details of the plain. According to the Mundhum reference, its geographical range extends to Tibet in the north (*Sinyuk Muden Laze*) and to the plain presumably some parts of India (*Temen Laze*). It does not specify the range to the west and east.

- 13.a *k^henε sinjuk mebeenne? muden mebegenne?*
k^henε sinjuk me- beg -ε -nn -ε? muden me- beg -ε -nn -ε?
 you(s) north NEG-go-PT-NEG-IMP Bhot NEG-go-PT-NEG-IMP
 You donot go to the north (Tibet/Bhot). **519**

- b *allɔ k^hunε susuweŋba-gɔ lalaweŋba-gɔ*
allɔ k^hunε susuweŋba gɔ lalaweŋba gɔ
 now s/he susuwengba then lalawengba then
teme:nni pero wɔrɔkni pero
teme:n ni pe ro wɔrɔk ni pe ro
 low southern plain CTR go/PT ASS sea CTR go/PT ASS

The Mundhum makes the reference to some birds and fowls however they are limited variety. It basically talks about those birds whose shits were supposed to have been used in forming the human image. They are lophophorus (*samdang khewa*), partridge (*tikwa*), water cock (*khekwa*), crane (*karangwa*), domestic hen (*seningwa*) and unspecified pair birds one of which was said to have killed by *Susuwoengba* and it is believed that that originated the tradition of widow and widower.

- 14.a *he karangwa? hinu samdangwa? hinu*
he.. karangwa? hi-nu samdangwa? hi-nu

VOC crane (*karyang kurung*) shit-COM impeyan pheasant (*Danphe*) shit-COM

The shit of lophophorus and the crane, **151**

- b *allɔ tikware hi-nu k^he:kware hiha?*
allɔ tikwa-re hi -nu k^he:kwa -re hi-ha?
 now partridge (kalij)-GEN shit-COM water cock(sim kukhura)-GEN shit-p

And now the shits of partridge and water cock... **152**

While restricting to this particular text, there is not much mention about the animal either of domesticated or of wild beasts. Except the pet animal dog, other animals are referred to only in the context of comparison. The wild beasts like marten (*kid^hi*), bear (*maʔju*) and wolf (*pɔra*) are compared to the dogs that were taken by *Susuwoengba Lalawoengba* as he was going to the forest for hunting. Likewise, *Muzingnama*, the mother of *Susuwoengba* walking style is compared with the wild buffalo (*todo*) when she was happily coming down to her dwelling from the God *Tagarama* after she had had the right solution for her baby's illness. Let us see the example below:

- 15.a *todo noksero sannoŋ noksero*
todo noks -ɛ ro sannoŋ noks -ɛ ro
 wild buffalo return-PT ASS immediately return-PT ASS
 She returned immediately like wild buffalo. **419**

- b *je..... t^hikt^so kugot^so tɛkkɛ dɔŋna gɔ*
Je..... t^hikt^so ku-got^so tɛkkɛ-dɔŋna gɔ

VOC one his/her dog pet like then

One dog home reared,

516

Regarding the plants, the Limbu ritual language has made the mention of some herbal plants and species of bamboo which were supposed to have used to make human figure and other domestic purposes. These plants are supposed to be found only in the high altitude. This means, the early Limbu people were not much familiar with the flora and fauna of the low land.

16.a *je.. simikla* *p^ha:tlɛŋ*

je simikla *p^ha:tlɛŋ*

VOC a kind of cane (Nep. *malingo*) cleaned land by setting fire

Setting fire in cane jungle.

pɔkmikla *p^ha:tlɛŋ*

pɔkmikla *p^ha:tlɛŋ*

a kind of reed (Nep. *nigalo*) cleaned land by setting fire

Setting fire in the reed jungle.

136

b *allɔ minu pɔʔnahaʔ* *t^simb^hin pɔʔnahaʔ*

allɔ minu pɔʔna-haʔ *t^simb^hin pɔʔna-haʔ*

now APP medicinal plant-p herbal plant medicinal plant-p

With various herbal plants,

186

The other natural objects that the ritual language mentions are precious metals like gold (*sammjar*), diamond (*hilli*), pearls (*mud^hiy*), gems (*sɔkɔŋ*) silver (*juppa*), iron (*p^hend^ɛe*) and other stones. The objects are referred to in the context when they were used as different components while building up human image. At the beginning, these objects were used to make an immortal as well as the most beautiful, strong and clever creature on the world. However, all effort was in vain. Later on, the man was created out of very trivial materials like birds' shits, ashes of reed and cane; and yellow soil. This is the reason that these above mentioned fowls and plants have been referred to in the Mundhum myth.

The human being has been conceived essentially as a part and parcel of nature. The Mundhum obviously accepts that the human body has been created out of the natural

objects and finally it assimilates with the same objects where it has come from. To put it in the science version, human is one of the elements of natural eco-system. For this, it has an indispensable relationship with nature. The Mundhum pictures the mortal beings playing carefree like a child in the lap of nature. The first human mother, Muzingna is shown in such blissful condition.

3.14 Contextualization or demythologization

This is perhaps a common practice to interpret the mythical reference in one's own way. Interpreting the myths or any other notions in relation to the present context is termed as contextualization or demythologization. In this regard, the Mundhum's myth *Yapmi Pongma Mundhum* 'The Origin of Man' has also been interpreted variously on its various issues. Following are some of the issues which have been demythologized.

3.14.1 Rotation of the earth

Now, some Limbu people are found to be saying that the earliest Limbu people had a sound knowledge about the earth and its movement. They even go on saying that their forefathers had known about the earth's round shape and its rotation around the sun much earlier than Copernicus and Galileo. They say this on the basis of the following expression of the Mundhum:

17.a *je.. iksa poksero k^hambe:k poksero*
je iksa poks-ε ro k^hambe:k poks-ε ro
 VOC land become-PT ASS earth become-PT ASS
 The earth was created. **006**

b *allɔ ɡɔ iksa k^hemmɛŋ ɡɔ k^hambe:k k^hemmɛŋ ɡɔ*
allɔ ɡɔ iksa k^hem -mɛ -ŋ ɡɔ k^hambe:k k^hem -mɛ -ŋ ɡɔ
 now TOP earth suit-INF -ABS TOP land suit-INF-ABS TOP
 Now to suit the land or the earth, **010**

Those who claim their ancestors were the earliest people to know about the earth's shape and its rotation, they catch up only one word out of the above verse line. The word is *iksa* which literally means to 'move round'. The verb form *iksa* in the ordinary speech is *i:k*.

3.14.2 Human body composed of trivial matters hence mortal

The Mundhum refers to that when the creator gods were going to create the human being they blended precious metals so that it would be immortal, strong, smart and beautiful. But the attempt was failure. Then being hopeless, they happened to mix up very trivial things like birds' shits, soil, ashes and water. Surprisingly, it was not only live man but also it responded to their call. For this interpretation, they base on the following Mundhum verse:

18.a *je.... seniɣwa hiren kuware hiren*
je seniɣwa hi-rɛ-n ku-wa-rɛ hi-rɛ-n
 VOC chicken shit-GEN-ABS his/her-hen-GEN shit-GEN-ABS

The different varieties of shits of hen,

b *tikwa himelle k^he:kwa? himelle*
tikwa hi-mɛ-lle k^he:kwa? hi-mɛ-lle
 portidge shit-NOM-INS water cock shit-NOM-INS

And shits of partridge water cock **228**

Basing on the above reference, it is interpreted that one should not love and care his/her body so much because it is made up of trivial matters so to say rejected materials.

3.14.3 The divine curse to the first man caused man mortal

It is the interpretation about how man's life has become a mortal one. It is related to the above point and continuation of that. When the human figure made out of precious metals failed to respond the gods' call, they uncaringly made the human out of very simple things. Unexpectedly, they found it was live and instantly responded to their call. It was paradox for the creators because they were not happy in the success rather

they felt it was a cruel joke and serious buffet on their craftsmanship. Infuriated gods unconsciously cast spiteful cure on to the live man. No sooner had they cursed the man than he withered away and instantly dropped dead. Now, this mythical reference has been interpreted that since the time our ancestor received spiteful curse, the mankind has to succumb to death. For this interpretation they base on the following verse lines:

19.a *je.... t^hutt^hu mɛd^huktuan t^huɛ mɛd^huktuan*
je t^hutt^hu mɛ-d^hukt-u-an t^huɛ mɛ-d^hukt-u-an
 VOC ONOM nsAS-spit-3P-pfG ONOM nsAS-spit-3P-pfG
 They spat on the image. **232**

b *k^hune jɔgu pegɛ ro t^sɔŋsi pegɛ ro*
k^hune jɔgu peg-ɛ ro t^sɔŋsi peg -ɛ ro
 s/he breath go-PT ASS liveliness go-PT ASS
 But the accursed being was condemned to die.

3.14.4 Pair bird splitting results the trend of widow/widower

The myth narrates that one day, *Susuwoengba* kills a white bird and brings before his mother, *Muzingnama* and asks whether it is edible or not. At this, his mother tells him that it is edible but he has committed a sin by splitting a pair. She says it has a far reaching effect which will affect the all coming generation of the future. Now, people interpret that every conjugal have to be either widow or widower because of the tradition established by *Susuwoengba* killing one of the birds from a pair. The Mundhum verse line refers to as the following:

20.a *tak pu k^hɛ:ʔkmen lo tɛŋbu k^hɛ:ʔk men lo*
tak pu k^hɛ:ʔk-men lo tɛŋbu k^hɛ:ʔk-men lo
 couple bird break/split-NOT-EMPH pair bird break/split-NOT-EMPH
 The couple should not be split/separated. **480**

b *samd^hik kɛd^hogu mund^hum kɛd^hogu*
samd^hik kɛ-d^hog-u mund^hum kɛ-d^hog-u
 story 2-make/PT-3P myth 2-make/PT-3P

3.14.5 Why dog not be beaten with broomstick

The Mundhum myth refers to one episode that one day *Tetlara Lahadongna* happened to beat her pet dog bitch (*k^hija sama*) with a sweeping stick. That beating broke the backbone of the bitch. It got angry and went to *Tagera Ningwaphumang* to complain against her mistress. In course of the complaint, she not only told about the maltreatment meted to her but also told about the incestuous relationship between her master *Suhampheba* and mistress, *Tetlara Lahadongna*. Let us see the following Mundhum reference:

- 21.a *kai:k* *kɛb^hɛkpelle* *sod^hok* *kɛb^hɛkpelle*
kai:k *kɛ-b^hɛk-pɛ-lle* *sod^hok* *kɛ-b^hɛk-pɛ-lle*
 consanguinal relation AP-commit-AP-ERG incestuous AP-commit-AP-
 ERG
hukso hiptaŋ lo taŋɛ hiptaŋ lo
huk -so hipt -aŋ lo taŋɛ hipt -aŋ lo
 hand-BAL beat-1sPS/PT ASS arm beat-1sPS/PT ASS
 The incestuous persons beat me. **563**
- b *mud^huŋ ni mɔj-ɛ t^sɛɔja-ni mɔj-ɛ*
mud^huŋ ni mɔj-ɛ t^sɛɔja ni mɔj-ɛ
 complain CTR utter-PT back biting-CTR utter-PT
 She complained. **564**

This mythical reference has now been demythologized as that one should not beat a dog with broomstick because it may disclose all the misdeeds of ours before the god. Also the dog should not be kicked perhaps for the same cause and effect.

3.14.6 Incestuous relationship and dire consequences

Regarding the dog complaint against the incestuous relationship, the Mundhum myth further refers to something more about such sin and its consequences. The myth says that when the Almighty God, *Tagera Ningwaphumang* came down to decide the case related to the sinful relationship, He divided the children to each and told them to

depart different directions. Then He also strictly instructed to them to keep vigil on those committing sinful act of incest. If they found any, *Lahadongna* would rise from the earth as an electric current to punish the sinner and *Suhampheba* would rush down from the sky as being a thunder bolt to hit the sinner. (It is unfortunate that the Mundhum myth which I have recorded does not contain this particular reference, but it is included in others writings or recitations)

About the notion of incest in the myth, according to Asliman and Duggal (2005), “is extremely common in the creation myths around the world”. They further refer to Claude Levi-Strauss saying that “in almost all cultures, incest is viewed as the ultimate tabu that is at the foundation of human culture itself. Like these claims, it is easily inferred that the entire human (Limbu) has descended from two brother and sister (*Susuwoengba and Lahadongna*).

3.14.7 Prohibition to go north and south

The Mundhum refers to the matter that Muzingna’s son Susuwengba grew young and insisted his mother on allowing him to go for hunting. As she thought she would not be able to turn down his request, she strongly warned him not to go the *Sinyuk Muden* (Tibet/Bhot) and *Temen Laze* (Terain belt including India). She also clearly told him the reason that there would be maidens and they would mislead him. Her fear was that he would engage with the women of other cultural as well as linguistic background. She might have conceived that the exogamy trend would be a great threat to the cultural as well as linguistic solidarity. So she pronounces warning to her son as follows:

- 22.a *k^henε sinjuk mε-beg-εn-nε? muden mε-beg-εn-nε?*
k^henε sinjuk mε- beg-εn -nε? muden mε- beg -εn -nε?
 you(s) north NEG-go-NEG-IMP Bhot NEG- go-NEG-IMP
 You don’t go to the Sinyuk Muden. **519**
- b *sisa mε-jεp lo ment^{sh}in mε-jεp lo*
sisa mε- jεp lo ment^{sh}in mε- jεp lo
 young (F) nsAS-stay EMPH matured girl nsAS-stay EMPH

There are young maidens.

- c *tengo kɛm-bʰot lo kɛ-laŋ kɛm-bʰot lo*
tengo kɛ- m- bʰot lo kɛ-laŋ kɛ- m- bʰot lo
 step 2-nsAS-mislead ASS your-leg 2-nsAS-mislead ASS
 They mislead your steps. **519**

3.15 Chronology and chronicles: Present context

The Mundhum myth is a long narrative. It narrates the origin of man in particular. On being a narrative, it includes series of events and each event occurs at some particular time factor. In other words, there is the relationship between time and event. Different events are ordered in chronological sequence. Let us consider the various events arranged in the following chronological order:

3.15.1 The creation of the earth

The Mundhum myth refers to the creation that the God *Tagerama Ningwaphuma* first wished to create the earth. The Mundhum says that the earth was created according to His wish. Let us see the following Mundhum verses:

- 23.a *je... ande:n tataramelle tagaramelle*
 je ande:n tataramɛ-lle tagaramɛ-lle
 VOC long ago Almighty God-ERG Almighty God- ERG
 Long ago the Almighty God, **004**
- b *je.. sikkum piru isi:k niŋwa piru isi:k*
 je sikkum pir -u isi:k niŋwa pir -u isi:k
 VOC thought give/PT-3P according to idea give/PT-3P according to
 According to the admonition given **005**
- c *je.. iksa pokse ro kʰambe:k pokse ro*
 je iksa poks -ɛ ro kʰambe:k poks -ɛ ro
 VOC earth become-PT ASS land become-PT ASS
 the earth was created. **006**

3.15.2 The creation of lake, pond, river, sea and ocean

The lake, pond, river, sea, and ocean created immediately after the creation of the earth. The Mundhum narrates as follows:

- 24.a *je.. sikkum pir-u isi:k niḡwa pir-u isi:k*
je sikkum pir-u isi:k niḡwa pir-u isi:k
VOC thought give/PT-3P according to idea give/PT-3P according to
According to the admonition given **005**
- b *je.. tumbun pokse ro wərək pokse ro*
je... tumbun poks -ε ro wərək poks -ε ro
VOC pond become-PT ASS lake become-PT ASS
Lake and pond were formed. **007**

3.15.3 The creation of the water animals

In the chronological order, the water animal like fish was created after the creation of water. The Mundhum refers to it as:

- 25.a *je.... allə tumbun k^hemmenḡ gə wərək k^hemmenḡ gə*
je allə tumbun k^hem -mε -ḡ gə wərək k^hem-mε-ḡ gə
VOC now pond suit-INF-ABS then lake suit-INF-ABS then
To suit the lakes and the ponds, **008**
- b *je.. pad^huḡ jaktusi leḡna jaktusi*
je pad^huḡ jakt -u -si leḡna jakt -u -si
VOC creature place/PT-3P-nsP fish place/PT-3P-nsP
Then he put the water animals. **009**

3.15.4 The creation of plants

The Mundhum narrates that the plant were made to germinate so that the earth would be looked suitable. e.g.

- 26.a *allə gə iksa k^hemmenḡ gə k^hambe:k k^hemmenḡ gə*

allɔ gɔ iksa kʰɛm-mɛ-ŋ gɔ kʰambe:k kʰɛm-mɛ-ŋ gɔ
 now then earth suit-INF-ABS then land suit-INF-ABS then
 To suit the land or the earth, **010**

- b *je... tʰabu liŋsusi siŋla liŋsusi*
je tʰabu liŋs -u -si siŋ-la liŋs -u -si
 VOC forest grow-3P-nsP plant-BAL grow-3P-nsP
 The jungle and the plants were grown. **011**

3.15.5 The creation of wild animals and the fowls

The Mundhum mentions that the wild animals and birds were created so that they could live on the plants. The Mundhum refers to it as:

- 27.a *je.. tʰabu tʰama gɔ siŋla tʰama gɔ*
je tʰabu tʰa-ma gɔ siŋ-la tʰa-ma gɔ
 VOC forest eat-INF then plant-BAL eat-INF then
 To consume the jungle plants; **012**

- b *je.. tʰabu jaktusi tʰɔksa jaktusi pusa jaktusi*
je tʰabu jakt -u -si tʰɔksa jakt -u -si pusa jakt -u -si
 VOC forest place/PT-3P-nsP animal place/PT-3P-nsP birds place/PT-3P- nsP
 Put the animals birds and other creatures. **015**

3.15.6 The creation of mankind

The Mundhum says that even creating these all things, the God realized something was still being left to be created so that the earth would be looked beautiful. The created things alone were not enough to make the earth look beautiful. The suitable thing that would make the earth look beautiful was the man. The Mundhum further says that creating the man was not as easy as creating other earlier creatures. The Supreme God ordered the other gods to create a strong, clever, smart and beautiful man. According to the Supreme God's admonition, the creator gods mixed up precious metal to create smart looking man. Let us consider the following lines:

28.a *je.... mənt^{sh}am t^sogu ro japmi t^sogu ro*
Je.... mənt^{sh}am t^sog -u ro japmi t^sog -u ro
 VOC human make-3P ASS human being make-3P ASS
 He created the human being. **061**

b *je... sa:ŋgu məligen səkma: məligen*
je sa:ŋgu mə- lig -ε -n səkma: mə- lig -ε -n
 VOC vitality NEG-enter-PT-NEG life force NEG-enter-PT-NEG
 The life didnot enter into the image. **064**

But unfortunately, that attempt was not successful. Then they hurled it at different places tearing it in to several pieces. After that, they created man out of very simple materials. This time, they were successful, but they unconsciously spat on it. The man dropped dead because of the divine curse. The Mundhum refers to this incident as follows:

29.a *je.... t^hutt^hu məd^huktuaŋ t^huε məd^huktuaŋ*
je t^hutt^hu mə- d^hukt -u -aŋ t^huε mə- d^hukt -u -aŋ
 VOC ONOM nsAS-spit-3P-pfG ONOM nsAS-spit-3P-pfG
 They spat on the image. **232**

b *k^hunε jɔgu pεgε ro t^sɔŋsi pεgε ro*
k^hunε jɔgu pεg-ε ro t^sɔŋsi pεg-ε ro
 s/he breath go-PT ASS liveliness go-PT ASS
 But the accursed being was condemned to death. **235**

The third time, the creator gods were successful to create the first human out of the same trivial matters. It was female and was supposed to be the first mother of the mankind (Limbu man). After the third day of her creation, they performed naming ritual. According to that, her name was *Muzingna Kheyongna*.

30.a *je.... samso məg^heksu ro jomiŋ məg^heksu ro*
je sam-so məg^heks-u ro jo-miŋ məg^heks-u ro
 VOC identity-BAL nsAS-put/tie-3P ASS BAL-name nsAS-put/tie-3P ASS
 The creators put the name to the newly created being. **274**

- b *allə mudⁱɨŋnama ro k^hejoŋnama ro*
allə mudⁱɨŋnama ro k^hejoŋnama ro
 now Muzingnama ASS Kheyongnama ASS
 Her name was Muzingnama Kheyongama. **275**

The Mundhum refers to the three generations down from the first mother, *Muzingnama Kheyongama*. She happened to be single one for she was the first created. As she grew young, naturally she desired near and dear of the opposite sex. After all, she conceived by means of the wind. For this, the Mundhum lines run as:

- 31.a *je... sammət-le muttu-aŋ kezəŋle muttu-aŋ*
je sammət-le mutt-u-aŋ kezəŋ-le mutt-u-aŋ
 VOC breeze-ERG blow-3P-pfG wind-ERG blow-3P-pfG
 By that way , the wind blew her. **326**

- b *k^hune abuŋ larε ro saruŋ larε ro*
k^hune abuŋ lar-ε ro saruŋ lar-ε ro
 s/he conception receive-PT FOC pregnancy receive-PT-FOC
 She became pregnant. **328**

After the right time of pregnancy, she had a male baby. For this the Mundhum refers to as:

- 32.a *je... k^hune t^hapsaŋ ni kottu ləden ni kottu*
je k^hune t^hapsaŋ ni kott -u ləden ni kott -u
 VOC s/he delivery CTR possess-3P expulsion CTR possess-3P
 She bore such an infant. **368**

- b *je.. laikkaŋ sa? d^hik p^heniŋa sa? d^hik*
je laikkaŋ sa? d^hik p^heniŋa sa? d^hik
 VOC masculine offspring single loin cloth wearing offspring single
 The male baby. **370**

The four days from the birth, the mother, *Muzingna Kheyongna* performed the naming rite by swinging the infant's cradle and thus she put the name for the infant as:

33.a *allɔ kʰɛnɛ ɡɔ susuwɛŋba-e lalawɛŋba-e*
allɔ kʰɛnɛ ɡɔ susuwɛŋba-e lalawɛŋba-e
 now you(s) then susuwengba-VOC Lalawengba-VOC
 Now you are Susuwengba Lalawengba. **429**

b *je..... allɔ kʰɛnɛ ɡɔ kedʒɔŋ-le sanɛ-ba surit-le sanɛ-ba*
je allɔ kʰɛnɛ ɡɔ kedʒɔŋ-le sanɛ -ba surit-le sanɛ-ba
 VOC now you(s) then storm-GEN child-NOM breeze-GEN offspring-NOM
 Hey! Now you are the son of air and wind. **431**

When *Susuwengba Lalawengba* became a young, he went to the north side (Tibet/Bhot) for hunting. There, he happened to meet with girl named *Phiyak Lungma*. They two had sexual relationship and as result, she gave birth to a son named *Susuruba Suhampheba*. For this the Mundhum refers to as:

34.a *kʰunɛ tʰinday kɔttɛ ro saruŋ kɔttɛ ro*
kʰunɛ tʰinday kɔtt -ɛ ro saruŋ kɔtt -ɛ ro
 s/he baby have -PT ASS kid have -PT ASS
 She had a baby. **625**

b *susurubɛn lo suhampʰɛbɛn lo*
susurubɛ-n lo suhampʰɛbɛ-n lo
 Susuruba-ABS ASS Suhampheba-ABS ASS
 Susuru Suhampheba. **525**

Susuwengba Lalawengba also alternatively known as *Sawa Yukphung Kemba*, went to the south for hunting. There too, he met the next girl named *Mukkum Lungma*. They fulfilled their carnal desire. Eventually, she bore a daughter named *Tetlara Lahadongna*. The Mundhum verse lines refer to as :

35.a *abuŋ ni kɔttu saruŋ ni kɔttu*
abuŋ ni kɔtt -u saruŋ ni kɔtt -u
 baby CTR have -3P kid CTR have -3P
 She bore a baby. **532**

- b *je... tunguli sa? -d^hik simbolima sa? - d^hik*
je tunguli sa? - d^hik simbolima sa? - d^hik
 VOC female offspring - single sari(Mekkli) wearing offspring - single
 The baby was female. **532**

These two *Suhampheba* (male) and *Lahadongna* (female) were brother and sister from the same father (*Susuwengba*) and different mothers (*Phiyak Lungma* and *Mukkum Lungma*). But they two happened to stay together as a conjugal and had seventeen children. When a bitch complained to the God about their incestuous relation, the God separated them with one-half number of children to each. The eight children belonging to *Lahadongna* are said to be the ancestors of the present Limbu people or the descendents of *sawa yet hangs* (eight kings). The Mundhum refers to this saying as:

- 36.a *je.... kai:k sendusi sod^hok sendusi*
je kai:k send -u -si sod^hok send -u -si
 VOC blood relation separate-3P-nsP incestuous separate-3P-nsP
 The god specified the relationships. **568**
- b *jehang asere sawa asere ro*
jehang a-ser -ε sawa a-ser -ε ro
 yehang 1-scatter-PT all/complete 1-scatter-PT ASS
 Yehang's descendents scattered far and wide. **588**

3.16 Social law and order in the Mundhum

The Mundhum myth narrates the preimordial phenomena related to difference aspects. So it can be a very helpful means to uncover the facts about law and order of that prehistorical period. Matters related to ‘dos and don’ts’ are found well reflected in the Mundhum myth. They are precisely discussed underneath:

3.16.1 The loyalty to the seniors

The Mundhum refers to that the deities readily carry out the command of the Supreme God. For which the Mundhum says as:

37.a *je.. sikkum piru isi:k niḡwa piru isi:k*
je sikkum pir-u isi:k niḡwa pir-u isi:k
 VOC thought give/PT-3P according to idea give/PT-3P according to
 According to the admonition given, **005**

b *je ment^{sh}am t^sogu ro japmi t^sogu ro*
je ment^{sh}am t^sog-u ro japmi t^sog -u ro
 VOC human make-3P ASS human being make-3P ASS
 He created the human being. **061**

In the given verse lines, the first verse refers to the admonition given by the almighty god. In his admonition, we infer that, He instructs the deities the all possible ways for creating the human being. After receiving the command, the deities seem readily carry out the command. This makes us realize that duties are carried out according to the chain of command. The chain of command should go unbroken to maintain the law and order strictly.

3.16.2 Dressing up

When the first mother, *Muzingna Kheyongna* was a child, she used to be nude. At this, the God told her that it was not the way to be naked. Then, he prepared the dress for her and made her put on. The Mundhum recites the following verses as:

38.a *je.... ment^{sh}ay t^say-mε-n gɔ t^saywa mεn-nε gɔ*
je ment^{sh}ay t^say-mε-n gɔ t^saywa mεn-nε gɔ
 VOC grown up girl dress-INF-ABS then wearing clothes NOT-be then
 Without the wearing clothes for a grown up girl, **287**

b *je.... taga t^saktu ro lɔg^he:k t^saktu ro*
je taga t^sakt-u ro lɔg^he:k t^sakt-u ro
 VOC garment put on-3P ASS dress put on-3P ASS
 He made the child wear the clothes. **294**

The Mundhum verse lines seem to say that properly dressing up is not only a way of covering one's nude but also the way of protection from cold and heat and a sign of civilization. It is a realization of the fact that other animals expect human is destined with their own natural protection. With this realization, the Almighty God prepares *Muzingna* the dress and makes her wear it. The dress is thus, one important factor of the discipline.

3.16.3 Naming and cleansing system

The Mundhum refers to that there was a fixed system of naming and cleansing system. According to the Mundhum, it says that the naming rite was held in three days for female and four days for the male child. The system in native language is termed as *ming khengma* and *yangdang phongma* (naming and cleansing). Let us consider the Mundhum version as follows:

39.a *allɔ leʔwa pegelle lijɛn pegelle*
allɔ leʔwa peg -ɛ -lle li-jɛn peg -ɛ -lle
 now time go(spend)-PT-SUB fourth-day go(spend)-PT-SUB
 On the fourth day of the birth, **372**

b. *wɔja mɛb^hoksu jaŋdaŋ mɛb^hoksu*
wɔja mɛ-b^hoks-u jaŋdaŋ mɛ-b^hoks-u
 APP nsAS-lift-3P baptismal rite nsAS-lift-3P
 The naming ritual was held. **373**

3.16.4 Hunting and precaution

The Mundhum mentions that the hunting was conceived differently as it was considered as sport, as profession and even as a test of maturity. Susuwengba Lalawengba is described as great hunter from his childhood. So he is alternatively known as *Sawa Yukphung Kemba* because the word *yukphung* in the native term denotes 'hunting.' Yukphung Kemba's mother Muzingna gives precautions while going for hunting. Let us see the Mundhum version referring it as follows:

40.a *toŋd^ɛum mɛnneʔe ɡɔ toŋja mɛnneʔe ɡɔ*
toŋd^ɛum mɛn-ne-ʔe ɡɔ toŋja mɛn- nɛ -ʔe ɡɔ

arrow npG-be-npG then stick npG-be-npG then

Without arrow and stick then, **501**

b *je..... kot^so mɛnnɛʔe ro k^hija mɛnnɛʔe ro*

je kot^so mɛn-nɛ-ʔe ro k^hija mɛn-nɛ-ʔe ro

VOC dog npG-be-npG ASS hound npG-be-npG ASS

sawa a-m-bɛk-nɛn jukp^huŋ a-m-bɛk-nɛn

sawa a- m- bɛk -nɛn jukp^huŋ a-m- bɛk -nɛn

prey 1-NEG-go-NEG hunting 1-NEG-go-NEG

Without the dogs going hunting is not done. **513**

3.16.5 Keeping distance from alien women folk

The mother warns her son *Susuwengba* (*Sawa yukphung kamba*) not to go to the north (Tibet/Bhot) *sinyuk muden* and to the south (Terai plain or India) *Temen Laze*. Her warning is clearly indicating that her son is in the stormy age unable to decide what consequences it may bring when a lad is in the company of women. The Mundhum recites thus:

41.a *k^hɛnɛ sinjuk mɛbɛgɛnnɛʔ mudɛn mɛbɛgɛnnɛʔ*

k^hɛnɛ sinjuk mɛ- bɛg -ɛn -nɛʔ mudɛn mɛ- bɛg -ɛn -nɛʔ

you(s) north NEG- go-NEG-IMP Bhot NEG-go-NEG-IMP

You do not go to Tibet/Bhot.

b *sisa mɛjɛp lo mɛnt^{sh}in mɛ jɛp lo*

sisa mɛ-jɛp lo mɛnt^{sh}in mɛ-jɛp lo

young(F) nsAS-stay-EMPH matured girl nsAS-stay-EMPH

There are lasses.

c *tɛngo kɛmb^hot lo kɛlaŋ kɛmb^hot lo*

tɛngo kɛ-m-b^hot lo kɛ-laŋ kɛ- m- b^hot lo

step 2-nsAS-mislead EMPH your-leg 2-nsAS-mislead EMPH

They may mislead your steps. **519**

3.16.6 The matrimonial code and conduct

The Mundhum has rightly prescribed the code and conduct regarding the marriage system. Following are the lines concerning with law of marriage:

42.a *kai:k sod^hok tɛnd^ham me:kk^him mɛn-nɛ-ʔe wa-maʔ mɛn lo*
kai:k sod^hok tɛnd^ham me:kk^him mɛn-nɛ-ʔe wa-maʔ mɛn lo
relation kinsman marital-relation marriage npG-be-npG stay-INF not- EMPH
Without marriage persons should not stay. **566**

b *je... kai:k sendusi sod^hok sendusi*
je kai:k send -u -si sod^hok send -u -si
VOC relation separate-3P-nsP kinsman separate-3P-nsP
The god specified the relationships. **568**

3.16.7 Emphasis on endogamy trend

The Mundhum seems to be very much conscious about the cultural and linguistic purity. It means that when the marriageable young people are let free to have exogamy trend, it may bring a lot of problems regarding the culture, language, custome and religion. This kind of consciousness is reflected in the Mundhum. (see the example 22. Above under the sub-heading ‘Contextualization or Demythologization’)

3.17 The Mundhum and present relevance

It is a well known fact that there is no present without past. Not all the things and issues of the past are worthless and out of context. Most of the things are more valuable and relevant as well. Now, it is better to discuss about how much the issues raised in this myth are relevant in the present context. Let us consider the mythical issues of the Mundhum and their relevancy in the present context as below in the point wise way:

3.17.1 Hints from the process of the first man creation

It seems the creator gods had already conceived the complexity of creating (making) a perfect man that means the man of immortality, of extra ordinary strength, of the adroitest look and of extra capacity in thinking. The deities were experimenting for creating such perfect man by mixing precious metals. But it was proved to be a nightmare. Later on, they happened to create very feeble, fregile and with transitory life out of trivial matters. In the present context, human is not free from mistakes because his creation was possible after two times' mistake. Though, mistake is the man's natural characteristic, we have to learn from it. Those who fail to learn from their mistakes, the success is never possible in their life, and regarding this G.B. Shaw opines that no one repeats the mistakes except the foolish. Let us see how our creators were failure to make a man of having the expected qualities:

43.a *k^hune ment^{sh}am t^sogusi japmi t^sogusi*
k^hune ment^{sh}am t^sog -u -si japmi t^sog -u -si
 s/he human make-3P-nsP human being make-3P-nsP
 The god created the human being. **057**

b *je... sa:ηgu meligen sɔkma: meligen*
je sa:ηgu me- lig -ε -n sɔkma: me- lig -ε -n
 VOC vitality NEG-enter-PT-NEG life force NEG-enter-PT-NEG
 The life did not enter into the image. **064**

3.17.2 Splitting the pair is an utterly wrong manner

In the Mundhum, there is a reference in which ignorant child (*Susuwengba*) kills one of the birds from the pair and brings it to his mother to be decided whether it is edible or not. At this the mother replies that it is edible but he has committed a sin. Along with the sin, he has also established the tradition of becoming widow or widower. When we consider it from the present context, it is essentially wrong from any aspect that is, from the religious, ecological, environmental or so forth.

44.a *tak pu k^he:ʔk men lo tɛŋbu k^he:ʔk men lo*

ak pu k^hε:ʔk mɛn lo tɛŋbu k^hε:ʔk mɛn lo
 friend bird break/split NOT EMPH pair bird break/split NOT EMPH
 The couple should not be split/separated. **480**

b *samd^ɛik kɛd^ɔogu mund^hum kɛd^ɔogu*
samd^ɛik kɛ- d^ɔog -u mund^hum kɛ- d^ɔog -u
 story 2- make -3P myth 2- make -3P
 You have made a trend/ convention. **481**

3.17.3 Strong sense of brotherhood

The Mundhum narrates that Susuwengba goes up to the settlement where there are six blacksmith houses. He befriends them so that they may help him to make the arrows. This is a good example of the sense of brotherhood. Let us consider the Mundhum verses on that:

45.a *je... p^hɛn kɛd^hɔkpaha? p^hɛndutibaha?*
je p^hɛn kɛ- d^hɔk -pa -ha? p^hɛnduti -ba -ha?
 VOC iron AP- blend -AP -p iron blending -NOM -p
 There are the iron mongers. **504**

b *je... tasaibu t^ɔoguan lisaibu t^ɔoguan*
je tasaibu t^ɔog -u -an lisaibu t^ɔog -u -an
 VOC friendship make -3P -pfG comradely relation make -3P -pfG
 He befriended them. **507**

3.17.4 Respect to the labour

The Mundhum seems to emphasise the sense of honour to the labour. Moreover, it seems the Mundhum holds the philosophical opinion that the god is not hungry for worship but hungry for labour. This idea is reflected in the following verse line:

46.a *je... sidi jan^ɔdan^ɔma madi jan^ɔdan^ɔma*
je sidi jan^ɔdan^ɔma madi jan^ɔdan^ɔma
 VOC a high altitude cane cradle cane of marshy land cradle
 The cradle of two types canes, **421**

- b *je... nali ketuaŋ kud^ɛen piruaŋ*
 je nali ket -u -aŋ ku- d^ɛen pir -u -aŋ
 VOC wage pay -3P -pfG its- price give -3P -pfG
 paid the reasonable price.

3.17.5 Reminder of human limitations

The Mundhum has clearly indicated that the human life entails certain constraints and limitations. The human limitations have been signified through the materials they were supposed to have been used during its creation and the divine curse it received while responding to the gods' call. According to the Mundhum myth our body is made up of soil, ashes, water and shits of some fowls. That means the human body is very fragile and transient which after all, returns to the same matters of which it was supposed to be composed. The giver of our life, after certain period, takes it back. The reminders of such bitter truth of the Mundhum lines are as follows:

- 47.a *je.. asija k^hamlep[?]o sito k^hamlep[?]o*
 je a- si -ja k^ham - lep -[?]o si - to k^ham - lep -[?]o
 VOC 1- die -BAL soil - clod -LOC die - BAL soil - clod -LOC
 But he was bound to back to the ground after death. **262**

- b *je... ment^{sh}am mesi ro japmi mesi ro*
 je ment^{sh}am mɛ- si ro japmi mɛ-si ro
 VOC human nsPS- die ASS human being nsPS-die ASS
 They too must die. **264**

3.17.6 Optimal utilization of local resources

The Mundhun constantly refers to the local materials being used in different purposes. It even refers to the fact that the first human was made out of the materials that were locally available. This suggests that we should not hanker after and sigh for the things which lie beyond our easy reach and means. Rather we should be contented with the matters which are around us. For this succinct saying, the Mundhum refers to as follows:

- 48.a *allɔ minu pɔ[?]naha[?] t[?]imb^hin pɔ[?]naha[?]*

allɔ minu pɔʔna -haʔ tʰimbʰin pɔʔna -haʔ
 now APP herbal plant -p herbal plant medicinal plant -p
 With various herbal plants, **186**

b *je... luŋma megetu soma megetu*
je luŋma mɛ- get -u soma mɛ- get -u
 VOC heart nsAS- put - -3P liver nsAS- put -3P
 They put the heart and the liver. **187**

3.17.7 Worship of nature

The Mundhum states that the the human existence is essentially a part and parcel of the nature. Moreover, we are the fellow beings of the gods, deities and demi-gods. The human creators humbly beg for power and inspiration from the sun, the moon, the stars and all four directions. Above all, these were the collective form of nature. In other words, all the visible things around us are the manifestation of the invisible gods. Thus the Mundhum refers to as:

49.a *je... mija medesu kunam medesu*
je mi -ja mɛ-des -u ku- nam mɛ-des -u
 VOC sun -BAL nsAS- beg -3P his/her - sun nsAS- beg -3P
 They asked for the power with the sun. **052**

b *je... tɔrɔŋ hiʔsiŋaŋ taŋsaŋ hiʔsiŋaŋ*
je tɔrɔŋ hiʔ -siŋ -aŋ taŋsaŋ hiʔ -siŋ -aŋ
 VOC paradise turn -REF -pfG sky turn -REF -pfG
 They looked up the sky the heavenly space. **053**

3.17.8 The cleansing rite

The cleansing rite referred to in the Mundhum is still being followed by the present Limbu community. It prescribes that the naming of the baby and cleansing rites are held together. If the newly born baby is female the ritual is held in the three days from the birth and fourth day for the male baby. The death rituals are also held in the repetitive periods for female and the male but this death rite has not been included in

this particular text. Let us see what the Mundhum says about the naming and cleansing rites:

50.a *leʔwa pegelle sum jɛn pegelle*
leʔwa peg -ɛ -lle sum jɛn peg -ɛ -lle
 time go -PT -SUB three day go -PT -SUB
 In three days,

b *samso mɛwandu kumiŋ mɛwandu*
sam -so mɛ- wand -u ku- miŋ mɛ- wand -u
 soul -BAL nsAS- baptize -3P its- name nsAS- baptize -3P
 they named the baby. **534**

3.17.9 Responsive to mother and the motherland

The Mundhum maintains the view that the mother and the mother land are extremely venerable and invaluable for the mankind. Like the Hindu *Bedas*, these are more esteemed than the heaven itself. We should never forget our responsibility to them. In this regard the Mundhum says as:

51.a *je..... kʰɛnɛ iksa kʰɛmdɛʔo kʰambe:k kʰɛmdɛʔo*
je kʰɛnɛ iksa kʰɛmd -ɛʔ -o kʰambe:k kʰɛmd -ɛʔ -o
 VOC you(s) earth suit -IMP -VOC land suit -IMP -VOC
 May you be suitable being for the earth. **281**

b *kʰɛnɛ tandik iksa tɔkteʔo kʰambe:k tɔkteʔo bʰaŋ*
kʰɛnɛ tandik iksa tɔkt -ɛʔ -o kʰambe:k tɔkt -ɛʔ -o bʰaŋ
 you later on earth hold up-IMP-VOC land hold up-IMP-VOC SUB
 You should retain the tradition of this earth in the coming. **282**

3.17.10 Importance of time

The Mundhum constantly refers to the eternal flow of time and mentions that it is a powerful means to bring about the changes of any kind. Everything happens in time. By giving very minute detail about the pregnant period of different women, the Mundhum is tacitly saying that time is very important thing. If we do not try to utilize

the time properly, we will certainly lose it and we can never regain the lost time. It seems to say like a famous saying ‘time and tide wait for no man.’ Let us see the Mundhum lines below and heed seriously how they warn us the swift flow of time:

52.a *je... lɛʔwa pegelle lila pegelle*
je lɛʔwa peg -ɛ -lle lila peg -ɛ -lle
 VOC time go -PT -SUB four month go -PT -SUB
 Four months passed. **335**

b *k^hune k^hamd^zum nit^{sh}ɛ ro k^hamlɛp nit^{sh}ɛ ro*
k^hune k^ham -d^zum ni - t^{sh}ɛ ro k^ham - lɛp ni - t^{sh}ɛ ro
 s/he soil -BAL see - PUR ASS soil - clod see - PUR ASS
 She looked for the soil. **336**

3.17.11 Dominance of mind over body

The Mundhum gives high emphasis on the mind than the body. It indicates that man is superior to other animals only because of its mind. No matter how robust our body may be, but the question is how much someone is quick minded and sensible. In this regard, the Mundhum refers to one incident that one day the first mother, *Muzingnama* goes to the Almighty God to have suggestion for her ailing baby (*Susuwengba*), at that time He tells her the following things. His saying is that she has a big body but she lacks the thinking mind. Let us consider the verse lines as:

53.a *t^hegekle jɔmma sikkum kehɔpmɛ*
t^hegek -le jɔmma sikkum kɛ- hop -mɛ
 head -GEN large(F) thought AP- not to be -AP
 Big head but without mind. **399**

b *siktumle kemmɛ k^hɛnɛ niɲwa kehɔpmɛ*
siktum -le kemmɛ k^hɛnɛ niɲwa kɛ- hop -mɛ
 neck -GEN long (F) you(s) idea AP- not to be -AP
 Long neck but no mind. **400**

3.17.12 Significant role of mother in the family

The Mundhum has narrated the mother's role as the most important in a family. It says that a mother can play a crucial role for the child's all round development. The western society believes that a mother is the first teacher of a child. The Mundhum does not say anything about the father's role for a child's growth and development. There are fathers like *Susuwengba* and *Suhampheba* in the Mundhum but they do not seem to play any role to guide their children's future betterment. On the contrary the mothers are shown very active, dynamic and significant for their children. The Mundhum refers to many examples where the mother is guiding her child in every step. She seems to keep vigil on her progeny's activity and is seen constantly giving suggestion about dos and don'ts. Let us see the Mundhum lines where the mother is giving instructions to her son who is supposed to be going for a hunt. e.g.

54.a *lid^ɔum mɛnnɛʔe ro lib^hok mɛnnɛʔe ro*
li -d^ɔum mɛn- nɛ -ʔe ro li -b^hok mɛn- nɛ -ʔe ro
 bow -BAL npG- be -npG ASS bow - BAL npG- be -npG ASS
 without bow, **489**

b *te:ŋd^ɔum mɛnnɛʔe ro te:ŋhaʔ mɛnnɛʔe ro*
te:ŋ -d^ɔum mɛn- nɛ -ʔe ro te:ŋ -haʔ mɛn- nɛ -ʔe ro
 friend -BAL npG- be -npG ASS friend -p npG- be -npG ASS
 Without friends, **489**

c *jukp^huŋ ambeknɛn lo sawaŋ ambeknɛn lo*
jukp^huŋ a- m- bek -nɛn lo sawaŋ a- m- bek -nɛn lo
 hunting 1-NEG- go-NEG ASS forest 1- NEG- go -NEG ASS
 It is not possible to go to the forest for hunting. **490**

3.17.13 Respect and obedience to the seniors

The Mundhum can be the best example of showing the respect and obedience to the senior personality. These qualities are really worthy of having by every person in the present context where the sense of respect and obedience is degenerating from our behaviour. The reality we should not forget is that if we donot respect our seniors, we

simply do not have right to expect the respect from our juniors and they do not do either. The Mundhum has references of respect and obedience to the seniors as:

55.a *je..... sewa mεjεbε se:ndo mεjεbε*
je sewa mε- jεb -ε se:ndo mε- jεb -ε
 VOC solicitously nsAS- stand -PT ask nsAS- stand -PT

They requested for the help. **106**

b *k^huni t^supsaη la:η tεmlɔ hukso huk p^haknu*
k^huni t^supsaη la:η tεm -lɔ huk -so huk p^hak - nu
 they right (side) leg catch -pfG hand -BAL hand - fold - COM
 They touched the God's leg and folded their hands humbly. **107**

3.17.14 Sincere guidance and counselling to the juniors

The Mundhum myth is extremely significant in terms of the guidance and counselling to the juniors. This aspect has become even more important in the present context. The seniors are thought to have knowledge and experience concerning the life and the world. And the juniors are supposed to follow the their seniors as their model. But when the juniors are not guided and counselled properly, it definitely can have a far reaching consequences. The Mundhum shows that the seniors are very much careful and sincere to guide their juniors in the right track. Besides this, it also shows about what result it may come when a person defies the guidance and genuine counselling. Let us consider example what the Mundhum has mentioned for guidance:

56.a *kɔη gɔ mεnd^ːamaʔn sa ro jund^hoηmaʔ saro a:p^hekmaʔ saro p^haη*
kɔη gɔ mεn- d^ːa -maʔ-n sa ro jund^hoη -maʔ sa ro a:p^hek -maʔ sa ro p^haη
 this -TOP NEG-eat-INF-NEG meat ASS strike-INF meat ASSthrow-INF meat
 - ASS SUB

This is not edible meat and should be thrown. **461**

b *peli piru ro panza piru ro*
peli pir -u ro panza pir -u ro
 speech give -3P ASS suggestion give -3P ASS

She gave him suggestion. **461**

The context of the verse lines is that *Muzingna*'s son *Susuwengba* as a small child kills lizard like creatures and brings before his mother and asks whether they are edible or not. So the above lines are the response to her son's query.

3.17.15 Marriage code and conduct

The Mundhum's reference about the marriage code and conduct is relevant in the present context. The marriage code and conduct, according to the Mundhum had to be set to prevent the incestuous relation. When the God came to know that the brother (*Suhampheba*) and sister (*Lahadongna*) unknowingly had had incestuous relation, He had to decide the case and set certain codes and conducts for establishing the matrimonial tie. About the rules and regulation of marriage, the Mundhum has said:

57.a *kai:k sod^hok tend^ham me:kk^him menne?e wama? men lo*
kai:k sod^hok tend^ham me:kk^him men- ne -?e wa -ma? men lo
 relation kinsman marital relation marriage npG- be-npG stay-INF NOT
 EMPH

Without marriage persons should not stay. **566**

b *je.... kai:k sendusi sod^hok sendusi*
je kai:k send -u -si sod^hok send-u-si
 VOC relation separate -3P -nsP kinsman separate-3P-nsP

The god specified the relationships. **568**

3.18 The Mundhum and concept of eternity

The concept of eternity in the Mundhum is realized through the two important aspects. They are eternal social life and the ecological phenomena.

3.18.1 Eternal social life

The social life referred to in the Mundhum is coming down perpetually from the earliest days of the human creation. In fact it is very difficult to trace down the exact period of its origin and development. Thus it safe to say that the human society began from the time immemorial which lies far beyond the general history. For this reason it is called prehistoric or primordial. The Mundhum refers to only four generations

from the first god created human mother, *Muzingna*. The fourth generation down to *Muzingna* was *Sawa Yet Hang* (eight wise people/eight kings). The Mundhum believes that those *Sawa Yet Hang* were supposed to be the ancestors of the present Limbu. This Mundhum saga has come down to the present Limbu unhindered despite the ravage of time. Thus, it is eternally surviving among the native people in the form of saga. The following lines include the beginning and the end so as to mark the continuity of the the Mundhum myth:

58.a *je..... je..... allɔ ande:n samdʰik lɔdaha? mundʰum lɔdaha?*
je..... je..... allɔ ande:n samdʰik lɔda -ha? mundʰum lɔda -ha?
 VOC VOC now long ago story commencement -p myth commencement-p
 Now, the ancient story's commencements, myth's commencements. **001**

b *jehaŋ aserɛ sawa aserɛ ro*
jehaŋ a-ser -ɛ sawa a-ser -ɛ ro
 Yehang 1-spread -PT all 1- spread -PT ASS
 Yehang's descendents scattered far and wide. **588**

The example 58.a refers to that the Mundhum started long ago, and no body can confirm about when. This indicates its unknown beginning. Likewise, the example 58.b says the Ye-hang spread far and wide. The Mundhum narration will go on the indefinite future. The people of the past would tell or recite the Mundhum myth, now in the present time it is being recited and it will be recited in the future too.

3.18.2 Ecology and man referred to in the Mundhum

The Mundhum presents the man as essentially a part and parcel of nature. The man is seen playing, moving and doing different activities in the lap of nature. He is one of the important factors of the natural ecosystem. In this respect, the man holds a chain relationship with other living beings. These all living things have indispensable relationship among them. If one of the elements from that system is taken away or disappears itself, it affects the whole system and there occurs the ecological imbalance. The absence one factor from the system means to disintegrate the linkage among all factors and fall apart ending with the collapse in the system.

From the period of Mundhum, it seems man has been a part of the ecology and it may continue forever for its own existence. The following lines present a slight glimpse of how man has become a part of the ecology:

59.a *je ... minu buɲmahaʔ tiɲnam buɲmahaʔ*

je ... minu buɲma -haʔ tiɲnam buɲma -haʔ

VOC APP plant -p cane plant -p

Fine canes' sticks

174

b *je pimba mɛgetu tʰakpa mɛgetu*

je pimba mɛ- get -u tʰakpa mɛ- get -u

VOC rib nsAS-put-3P bone nsAS- put -3P

The ribs and other bones were fixed into the chest. **175**

The above lines tell how closely a man is connected to other living things in the nature or in the ecological system. The example 59.a says about the cane plant and the next line, 59.b the cane was put into the man's chest as ribs. This reference in the Mundhum occurs when the creator gods were making human being. The Mundhum also refers to it that several kinds of plants and other natural objects were installed in the human figure. This saying implicitly implies that the man as an indispensable component of the eternity in ecological balance.

3.19 The ideal and inspiring figures

As has been already said that this particular text is about the myth of the Limbu Mundhum 'The Origin of Man' *Yapmi Pongma Mundhum* which basically narrates how the different things first came into existence. So this text as its title suggests, narrates how the human being was first created or came into this mundane world. There is dominance of supernatural figures in this mythic world. More than half of the myth is dedicated to the events and activities of supernatural figures. The Mudhum narrates that the human being was created much later because even after creating many things the earth was found to be unsuitable place to look at for the team of creators. Finally the Supreme God ordered the deities to create human being. But the Mundhum refers to that creating human being was not as easy to create as the things created earlier.

It was the third attempt that the human creation was successful. The first effort was in vain because the human created through the blending of varieties of precious metals could not become live while blowing the life force into it. In the second time, the creator gods created human being out of the mixture of trivial things. When the life force was blown into it, the human figure became live. The paradox was that the creator gods were not satisfied with that success. Unexpectedly, they happened to cast spiteful curse onto the newly created man. As a result, it instantly dropped dead. Amidst the sheer confusion and frustration, they consulted the Almighty God for admonition and counsel. Having received the necessary instruction and advice, they happened to create the human being. They were successful to create and after three days of the creation, they performed the ritual of naming. It was female and they named *Muzingnama Kheyongnama* in short *Muzingna*. Thus, *Muzingna* was to be the first creation as the human being. So she, as the Mundhum believes, was the first mother of the mankind (Limbu). Her creation marks the transition between the supernatural beings and the mortal beings. The myth says she was raised and looked after by the supernatural figures or say *Tagerama Ningwaphuma* (the Supreme God). For us, she seems to be quite peculiar character because she was asexually born and brought up by divine parent(s). This Mundhum myth successfully narrates this first mother's life episodes. She is memorable and inspiring character not because being the first mother but because of her impressive personality. Undoubtedly, she has been pictured or foregrounded as an outstanding person. Now, let us consider important events of her relating to the Mundhum references in a precise way as below:

- The first mother, *Muzingna*'s creation sets a mile stone in the in the Limbu Mundhum interms of 'The Origin of Man'. For her creation, the Mundhum refers to as:

60.a *je.... mənt^{sh}am mədʔogu japmi mədʔogu*
 je mənt^{sh}am mə- dʔog -u japmi mə- dʔog -u
 VOC human nsAS- make -3P man nsAS- make-3P

They created a human being.

278

b *je... tuɲuli saʔ d^hik simboma saʔ d^hik*
 je tuɲuli saʔ - d^hik simboma saʔ d^hik

VOC female offspring - single *sari* wearing offspring - single

A female child was created.

277

- The Mundhum has depicted *Muzingna* as a bridge between two different worlds that is spiritual (supernatural) and the materialistic (mundane) world. For example, the Mundhum says that the Supreme God made *Muzingna* wear the clothes. Let us see the verse lines below:

61.a *je... tagaramelle niɲwap^humelle*

je tagarame -lle niɲwap^hume -lle

VOC almighty -ERG god father -ERG

The Almighty God

293

b *je.... taga t^saktu ro lɔg^he:k t^saktu ro*

je taga t^sakt -u ro lɔg^he:k t^sakt -u ro

VOC garment put on -3P ASS dress put on -3P ASS

Made the child wear the clothes.

294

- *Muzingna* spends her childhood in the blissful ignorance like other children today. About her blissful moment, the Mundhum refers to as:

62.a *allɔ mud^ɛiɲnama gɔ k^hejɔɲnama gɔ*

allɔ mud^ɛiɲnama gɔ k^hejɔɲnama gɔ

now *Muzingnama* then *Kheyongnama* then

Now *Muzingna* *Kheyongna*

295

b *ta:ndi k^hune sisa kere ro ment^{sh}in kere ro*

ta:ndi k^hune sisa ker -ɛ ro ment^{sh}in ker -ɛ ro

In the future s/he young reach -PT ASS matured girl reach -PT ASS

Gradually the child got young and matured.

296

- During her teen age, she is faced by strange feelings due to her physical changes and lack of the knowledge of newer development in her. About her strange feeling, the myth goes on to say as follows:

63.a *allɔ nawa mejaknen k^hemsij mejaknen b^haŋ*
allɔ nawa mɛ- jak -nen k^hɛm -sij mɛ- jak -nen b^haŋ
 now face NEG-look good -NEG match -REF NEG-look good-NEG SUB
 The body felt to be unsuitable. **312**

b *k^hune lɔk-lɛ-lɔk lɔk-lɛ peli rɔk par-ɛ*
k^hune lɔk-lɛ-lɔk lɔk-lɛ peli rɔk par-ɛ
 s/he incoherent discourse imotional pattering speech FOC talk-PT
 She kept on pattering on her own way. **315**

- As she is carried away by her imagination, she wanders about different parts unconsciously seeking the solution and solace. Regarding her imotional intensity, the Mundhum is to say as:

64.a *k^hune k^hɛʔjo kɛruŋ tosemube ku-him tosemube*
k^hune k^hɛʔjo kɛruŋ tos -ɛ -mu -be ku-him tos -ɛ -mu -be
 s/he up there sadness feel -PT -REP -e worryness feel -PT-REP-e
 She only felt dreary and sad. **322**

b *je soluŋ rɔk him lo luŋma rɔk him lo*
je soluŋ rɔk him lo luŋma rɔk him lo
 VOC unpleasant FOC experience ASS dreary FOC experience ASS
 She was saddened. **323**

- In the period of conception, every moment, day and month appears with newer experience and feeling for there is no one to tell her about such strange occurrence of the pregnancy. The Mundhum mentions her feeling during the conception as follows:

65.a *je... lɛʔwa pege ro sumla ni pege ro*
je lɛʔwa peg-ɛ ro sumla ni peg -ɛ ro

VOC time go-PT ASS three month CTR go-PT ASS

Three months passed. **333**

b *k^hune haŋgen rək lɔre sikt^a rək lɔre*

k^hune haŋgen rək lɔr -ε sikt^a rək lɔr -ε

s/he irritation FOC feel -PT disinterested-FOC feel -PT

She was only irritated. **334**

- In the right period, she bears a male baby and after four days she performs the naming rite. She names the newly born baby as *Susuwengba Lalawengba*. To this event, the Mundhum recites as:

66.a *je.... k^hune t^hapsaŋ ni kottu lɔden ni kottu*

je k^hune t^hapsaŋ ni kott -u lɔden ni kott -u

VOC s/he suddenly CTR have -3P expulsion CTR have -3P

She bore such an infant. **368**

b *je.. laikkaŋ sa? d^hik p^henija sa? d^hik*

je laikkaŋ sa? d^hik p^henija sa? d^hik

VOC masculine offspring single loin cloth wearing offspring single

The male baby. **370**

- Soon after the birth, the baby surprisingly becomes smaller and smaller. At this, *Muzingna* is shocked to have her baby in such condition. She thinks she can not solve the problem herself. So she instantly visits the Almighty God to have suggestion. She humbly asks the God for the solution of the mysterious illness of her son. The Mundhum refers to her question of urgency as follows:

67.a *allɔ k^hune mud^ɔiŋnama gɔ k^hejɔŋnama gɔ*

allɔ k^hune mud^ɔiŋnama gɔ k^hejɔŋnama gɔ

now s/he Muzingnama then Kheyongnama then

Now Muzingna Khejongna, **383**

b *je... ett^{sh}um ni pok^hεbe epp^ha ni pok^hεbe*

je ett^{sh}um ni pok^h -ε -be epp^ha ni pok^h -ε -be

VOC how CTR happen -PT -INQ what CTR happen -PT -INQ

What had happened to the baby? **384**

- She brings a cradle made of canes from the up hills paying the price for it. Though it seems a very simple thing to refer to the cradle and its price, it is by no means simple as it is related to earliest time of creation. Referring to the context of cradle and its price, the Mundhum unfolds its pronouncement as:

68.a *je... sidi jaṇḍaṇma madi jaṇḍaṇma*
je sidi jaṇḍaṇma madi jaṇḍaṇma

VOC a high altitude cane cradle cane of marshy land cradle

The cradle prepared from two types canes. **421**

b *je... nali ketuaṇ kudʒen piruaṇ*
je nali ket -u -aṇ ku- dʒen pir -u -aṇ

VOC wage pay -3P -pfG its- price give -3P -pfG

She paid the reasonable price. **422**

- Her son is now five years old. He starts killing small creatures like lizard. He brings them before his mother and asks whether they are edible or not. *Muzingna* readily gives her decision about the matter of edible or not. What the Mundhum says about it is as follows:

69.a *minuaṇ saʔhaʔ namjokaṇ saʔhaʔ hɔndigekaṇ saʔhaʔ*
minu -aṇ saʔ -haʔ namjok -aṇ saʔ -haʔ hɔndigek -aṇ saʔ -haʔ

APP -also baby -p lizard -too baby -p red headed lizard -too baby -p

The small babies of different reptiles like lizard ,chameleon,etc.**454**

b *kɔṇ gɔ tʰamena sai mɛndʒama sai siklɛṇmaʔ sai jundʰoṇmaʔ sai*
kɔṇ gɔ tʰa-mɛ -na sa-i mɛn-dʒa-maʔ sa-i siklɛṇ -maʔ sa-i jundʰoṇ -maʔ sa-i

this TOP eat-INF-PP meat-Q NEG-eat-INF meat-Q abhor-INF meat-Q hate-INF meat-Q

Are these edible or unedible flesh or hateful or to be thrown away?**458**

- During the late childhood, her son happens to kill a white bird out of a pair and as usual he brings to his mother. At this the mother is shocked for he has splitted the pair which may have a far reaching effect. *Muzingna* says to her son as:

70.a *tak pu k^hε:ʔkmen lo tɛŋbu k^hε:ʔkmen lo*
tak pu k^hε:ʔk -men lo tɛŋbu k^hε:ʔk -men lo
 friend bird break/split -NOT EMPH pair bird break/split -NOT EMPH
 The couple should not be split/separated. **480**

b *samd^hik kɛd^hogu mund^hum kɛd^hogu*
samd^hik kɛ- d^hog -u mund^hum kɛ- d^hog -u
 story 2-make-3P myth 2- make -3P
 You have made a trend/ convention. **481**

- When *Susuwengba* grows young, he insists on going for hunting. He asks his mother for permission. At this mother tells him to make necessary preparations. She says that the friend, hunting dogs and weapons like bow and arrows are very important things needed in the hunting. The *Mundhum* incorporates her sincere advice to her son as:

71.a *lid^hum mɛnnɛʔe ro lib^hok mɛnnɛʔe ro*
li -d^hum mɛn- nɛ -ʔe ro li -b^hok mɛn- nɛ -ʔe ro
 bow -BAL npG-be -npG ASS bow-BAL npG-be -npG ASS
te:ŋd^hum mɛnnɛʔe ro te:ŋhaʔ mɛnnɛʔe ro
te:ŋ -d^hum mɛn- nɛ -ʔe ro te:ŋ -haʔ mɛn- nɛ -ʔe ro
 friend -BAL npG- be -npG ASS friend -p npG- be -npG - ASS
 Without bow, arrow and friends **480**

b *jukp^huŋ ambeknen lo sawaŋ ambeknen lo*
jukp^huŋ a- m-bek -nen lo sawaŋ a- m- bek -nen lo
 hunting 1- NEG-go-NEG EMPH forest 1- NEG- go -NEG EMPH
 It is not possible to go to the forest for hunting. **481**

- Finally, she gives motherly suggestion to her son for not going to *Sinyuk Muden*. She clarifies that there are maidens who may mislead him from his mission. The Mundhum chants her motherly counselling to her beloved son as follows:

72.a *k^henε sinjuk mεbegennε? muden mεbegennε?*
k^henε sinjuk mε- beg -en -nε? muden mε- beg -en -nε?
 you(s) north NEG-go -NEG -IMP Bhot NEG- go -NEG -IMP
sisa mejεp lo ment^{sh}in mejεp lo
sisa mε- jεp lo ment^{sh}in mε- jεp lo
 young(f) nsAS- stand EMPH matured girl nsAS- stand EMPH

b *tengo kemb^hot lo kelaη kemb^hot lo*
tengo kε- m- b^hot lo kε- laη kε- m- b^hot lo
 step 2-nsAS- mislead EMPH 2-leg 2-nsAS- mislead EMPH

You should not go to sinjuk land there are maidens who can mislead your step. **519**

From the above accounts or the autobiographical notes, the first mother of man (Limbu/Yakthungba), we can easily discern that *Muzingna* is extremely sensitive to her duties. As being a mother, she is caring, loving and inspiring as well. Her sense of duty is highly appreciative and exemplary to all the mothers of any age. Her best wishes for the succeeding generation is beyond the explanation in words. Let us consider how she wishes her son:

73.a *sakp^hak menlεε? t^{sh}iεp menlεε?*
sakp^hak men- lε -ε? t^{sh}iεp men- lε -ε?
 harassed NOT-to be-IMP inferior feeling NOT-to be-IMP

May there be no demoralizing cases. **434**

b *je... p^huηp^hak membekε? jεknam membekε?*
je p^huηp^hak mem- bek -ε? jεknam mem- bek -ε?
 GF flower petal NOT- to go -IMP dislocation NOT- to go -IMP

May your defame never be spread like the petals of flower.

Muzingna is highly visionary character. It seems she could see the things of the far future. When her son is about to go for hunting, she suggests him not to go to *Sinyuk Muden* (*Sinyuk Muden* denotes 'Tibet Chaina'). Her suggestion has a very serious implication even in the present context. She is deeply concerned with ethnic identity, linguistic and cultural purity. Her suggestion might be trying to say that the mobility of people can bring a number of problems. This type of mobility gives rise to the exogamy trend. According to her *Sinyuk Muden* is the difference place in terms of language, culture, religion and the life style. If her son goes to such alien place he may fall in love with the girls of alien castes and communities. She thinks that cross-cultural activity never helps to strengthen cultural as well as linguistic integrity. From the point of view of cognitive semantics, her son's going to *Siyuk Muden* can be interpreted through various basic-level categories of physical objects, actions and relations or various image schemas like the container schema, part-whole schema, link schema, source-path-goal schema, up-down schema front-back schema and so forth. For example, according to the container schema, the community is viewed as container from where *Muzingna's* son is supposed to be going out from his own community and entering the others community by having physical relationship with the maidens. Similarly, from the point of view of link schema, her son is making a connection with a newer community and breaking social ties of his own.

Muzingna appears to be the woman of boldness and strong determination. Whatever the problems may come before her, she is always ready to face them with full confidence. Whenever the difficulties come before her, first she tries to solve herself and if she finds the challenges beyond her means, immediately she would seek the help from her guardian, Tagara Ningwaphuma. Once she is shocked to find her baby getting lean and thin day by day. She thinks it is out of her means so she instantly consults the Supreme God to solve the problem. As she get to the dwelling of God, she put the question as:

74.a *jan̄sa poksēaŋ kund^he poksēaŋ*
jan̄sa poks -ε -aŋ kund^he poks -ε -aŋ
 what happen -PT -pfG how happen -PT -pfG

What was the reason/what happened?

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being. The respect does not imply the domination or possessiveness but an ability to see a person as s/he is. It basically means the concern that the other person should grow and unfold as he or she is. Respect exists not in domination but in the freedom. And the fourth quality of true love is the knowledge of the thing to which one loves. We find these all qualities or elements in her way of loving her son. So there is no hesitation to address her as an ideal mother not only the mother of *Susuwengba* but all the *Ye Hang Sa?ha?* (present Limbu).

What makes the first mother, *Muzingna* of mythological character of the Limbu Mundhum quite inspiring, ideal and memorable is that she has the following virtues and characteristics:

She is regarded as the first human creation and thus she is the first human mother too. She has been depicted as the person having a deep concern over the ethnic identity as she is always in favour of cultural as well as linguistic purity because this idea is reflected when she warns her son not to go to *Sinyuk Muden*. She is an ideal figure in terms of love and affection. Though she is a single parent she never lets her son feel the absence of the father by guiding him properly. She is the mother capable of making right decision in the right time. She is visionary who seems to have the knowledge of future consequences of the present actions.

3.20 Summary

The Mundhum is the religious scripture of the Limbu people. It is the most classical oral poetry handed down from generation to generation through oral tradition. In fact, it is a liturgical language employed as means for healing the sickness to spiritual dealing. The language appears to be a vast difference than that of the language used in the ordinary speech variety. The Limbu natives conceive the Mundhum as the source of inspiration, information and enlightenment. It guides to the way of life, custom and rites-de-passages. It has a vast treasure of knowledge comprising a wide range of literary texts and discourses. Being a classical text, it plays a vital role to bridge between remotest past and the present.

CHAPTER FOUR

PHONOLOGY OF LIMBU MUNDHUM

4.0 Outline

In this chapter, first of all it deals with the sound system of the Limbu language. Apart from the reference to sound system, it endeavors to account the sounds and their significance in the literary field since the sound has much to do especially with the prosodic feature of literature. It is going to refer not only to segmental features of the Limbu language but also supra-segmental features which play a dominant role in the Limbu Mundhum recitation. In other words, it tries to show the link between phonology and the Mundhum literature.

4.1 Inventory of vowel phonemes

Table 1: The Limbu vowel sounds

	← Front(Unrounded)	Central	Back (Rounded) →
↑ High/Close	i, i:		u, u:
Mid-close	e, e:		o, o:
Mid-open	ɛ, ɛ:		ɔ, ɔ:
↓ Low/Open		a, a:	

In the above table of vowel phonemes, each sound has extra counterpart marked by the sign (:), which has been used to indicate vowel length and this feature is quite distinct from other languages like English since it does not have such vowel length except the sounds /i/ and /u/.

The horizontal line is for indicating the lips position and relative height of the part of the tongue towards the oral cavity. According to this, front unrounded vowels are /i, i:/; /e, e:/ and /ɛ, ɛ:/. The back rounded vowels are /u, u:/; /o, o:/ and /ɔ, ɔ:/. And the central vowels are /a/ and /a:/. Likewise, the vertical line indicates the position of oral cavity in relation to closing versus opening as well as the height of the tongue regardless of its parts i.e. front, central and back. According to this, high close vowels

are /i, i: / and /u, u: /; mid-close vowels are /e, e:/ and /o, o:/; mid-open vowels are /ɛ, ɛ: / and /ɔ, ɔ: / and the low vowels are /a/ and /a: / respectively.

4.1.1 Minimal pair

Following is shown minimal pair of the vowels in order to bring out meaning contrast in terms of tongue height and its raised part i.e. front, central or back.

1. i vs. u	iŋma?	to buy
	uŋma?	to pull
i vs. e	ipma?	to cause asleep
	epma?	to laugh
i vs. o	ima?	to bake bread in oil
	oma?	to roast
i vs. ɛ	ikma?	to twist
	ɛkma?	to be broken
i vs. ɔ	imma?	to sleep
	ɔmma?	to cause to return
i vs. a	ikma?	to twist
	akma?	to put into
2. e vs. u	epma?	to tread
	upma?	to call
e vs. ɛ	eŋma?	to chew
	ɛŋma?	to break
e vs. a	eŋma?	to chew
	aŋma?	to uproot
e vs. ɔ	epma?	to tread
	ɔpma?	to disturb
e vs. o	e?ma?	to bore someone
	o?ma?	to roast
3. ɛ vs. u	ɛŋma?	to break
	uŋma?	to pull
ɛ vs. o	ɛtma?	to laugh
	otma?	to shine
ɛ vs. ɔ	ɛŋma?	to break

		ɔŋmaʔ	to take off/strip
	ɛ vs. a	ɛŋmaʔ	to break
		aŋmaʔ	to uproot
4.	a vs. u	aŋmaʔ	to uproot
		uŋmaʔ	to pull
	a vs. o	akmaʔ	to put into
		okmaʔ	to come off/to be peeled off
	a vs. ɔ	aŋmaʔ	to uproot
		ɔŋmaʔ	to tear off
5.	u vs. o	uŋmaʔ	to pull
		oŋmaʔ	to skin, flay, peel off
	u vs. ɔ	uŋmaʔ	to pull
		ɔŋmaʔ	to tear off

Vowel length also matters to be distinctive or contrastive in the identical environment in Limbu.

1.	i vs. i:	iŋmaʔ	to buy/purchase
		i:ŋmaʔ	to clean utensils
2.	e vs. e:	t ^h e	what
		t ^h e:	split bamboo
3.	ɛ vs. ɛ:	lɛmmaʔ	to persuade
		lɛ:mmaʔ	to be slippery
4.	a vs. a:	laŋ	leg
		la:ŋ	dance
5.	ɔ vs. ɔ:	t ^ʰ ɔkmaʔ	to add/join
		t ^ʰ ɔ:kmaʔ	to have a feeling of irritation in the throat
6.	o vs. o:	k ^h ommaʔ	to pick/lift up
		k ^h o:mmaʔ	to carve/engrave
7.	u vs. u:	kupmaʔ	to hatch
		ku:pmaʔ	to make somebody carry

4.1.2 Distribution

The above figure shows that there are altogether fourteen vowels in the Limbu language. Of the fourteen, seven are shorter and rest seven are longer ones. In the

Limbu grammars written by the linguists of both natives (Chemjong I. S., 1970); (Subba D. , 2005)); (Tumbahang G. B., 2011) and ((Angdembe T. M., 2012) and foreigners (Grierson, 1909); (Weidert and Subba, 1985); (Driem, 1987) the two vowels like /e/ and /o/ have been presented as longer vowels without providing any diacritic signs but in the same respective texts they have given colons (:) or dot (·) after the vowels /e/ and /o/ so as to mark the length. Let us consider the vowels distribution within words below:

Table 2: Distribution of vowel phoneme

S.N.	Vowels initial	Middle	Final
1.	i <i>iŋma?</i> to buy	<i>sima</i> to die	<i>si</i> seed
2.	i: <i>i:ŋma?</i> to clean pot	<i>isi:k</i> accordingly	<i>a-si:</i> all we die
3.	e <i>egaŋ</i> after	<i>pek</i> goes	<i>k^he</i> yam
4.	e: <i>e:k</i> back of body	<i>k^hambe:k</i> earth	<i>nendre:</i> sister-in-law
5.	ε <i>εkma?</i> to break	<i>welle</i> full	<i>wεε</i> saliva
6.	ε: <i>ε:kma?</i> to be cheated	<i>lε:ŋma?</i> to clear away	<i>tɔrε:</i> guest
7.	a <i>amma?</i> to winnow	<i>laŋ</i> leg	<i>nu:ba</i> nice
8.	a: <i>a:mma?</i> to be rough	<i>la:ŋ</i> dance	<i>sa:</i> offspring
9.	ɔ <i>ɔkk^he</i> in this way	<i>tɔrɔŋ</i> bridge	<i>t^ɔ</i> eat
10.	ɔ: <i>ɔ:ma?</i> to spit out	<i>ɔmɔ:ma?</i> to see	<i>a-mɔ:</i> get drunk
11.	o <i>o?ma?</i> to feel hot	<i>t^ɔokma?</i> to do	<i>todo</i> wild buffalo
12.	o: <i>o:ŋma?</i> to strip off	<i>ilo:ma</i> actress	<i>lappo:</i> indecent
13.	u <i>umma?</i> to chew	<i>summa?</i> collect	<i>t^ɔatu</i> feeds
14.	u: <i>u:kma?</i> to scratch	<i>nu:ba</i> nice	<i>immaju:</i> sleep

4.1.3 Diphthong

The notion of diphthong in Limbu Mundhum is most probably absent except some derivational verb morphology. The reduction of diphthong has been resulted from the pervasive use of vowel-length since the long vowel avoids the situation of being diphthongized form. Similarly, the next reason is the proliferated use of glottal sound in between the vowels (intervocalic) which prevents the situation of diphthongization. In this context, Weidert and Subba (1985) point out as that the diphthongs are extremely rare in Limbu. They have mentioned only two types as [-ɛj] and [-ɔj]

which, they say, are derivationally obtained sound sequences having restricted occurrence. For instance:

<i>tamaʔ</i> come/arrive	<i>tejʔgjaʔ</i>	to come from far away
<i>wamaʔ</i> to be (existentially)	<i>wɔigjaʔ</i>	we are

According to van Driem (1987), the vowel sound sequences are in hiatus created by the occurrence of glottal stop either preceding a vowel in word initial position or intervocalically in word internal position. Hiatus, thus, prevents diphthongization. He further points out that diphthong occurs only in forms with affixed interrogative particle <-i> or vocative suffix <-e> which do not exhibit glottal hiatus. So according to him the diphthongs could be as such:

<i>ɔi</i>	<i>a-mɔi</i>	(Does it intoxicate/Does it make drunk?)
<i>ae</i>	<i>ment^{sh}ae</i>	(Oh grandson!)

The vowel sound sequences found in Limbu words seem to generate two types of diphthongs without any derivational forms. They are as follows:

<i>ai</i>	<i>ain</i>	(today)
	<i>ailamba</i>	(this year)
<i>oi</i>	<i>oisaʔ</i>	(it may be)
	<i>oisum</i>	(generosity)

4.2 Phonetic inventory of consonant sounds

While analyzing the stream of the Limbu Mundhum recitation, one can find the following phones. They are presented in the figure below:

Table 3: Inventory consonant phonemes

	Bilabial	Dental	Alveolar	Palatal	Velar	Glotal
	Vl. Vd.	Vl. Vd.	Vl. Vd.	Vl. Vd.	Vl. Vd.	Vl. Vd.
Plosive <i>Unaspirated</i>	p b	t d			k g	ʔ
<i>Aspirated</i>	p ^h b ^h	t ^h d ^h			k ^h g ^h	
Affricate <i>Unaspirated</i>			t ^s d ^z			
<i>Aspirated</i>			t ^{sh}			
Fricative		s				h
Nasal	m	n			ŋ	
Liquids		l	r			
Glides	w			j		

The above figure shows that these listed phones (speech sounds) are found in the Mundhum language but it does not necessarily mean that they all are distinctive sounds or phonemes. So in order to find out their actual position, they should be analyzed either through suspicious pair contrast or minimal pair contrast.

Distribution chart of suspicious pairs

Chart: 1 Distribution of suspicious pairs

Pairs	#---	V – V	--#	Post nasal η-	Post dental n/t-	Glottal ʔ-	Geminate
p	+	-	+	-	+	-	+
b	-	+	-	+	-	-	-
p ^h	+	-	-	-	+	-	-
b ^h	-	+	-	+	-	+	-
t	+	-	+	-	+	+	+
d	-	+	-	+	-	-	-
t ^h	+	-	-	-	+	+	-
d ^h	-	+	-	+	-	-	-
k	+	-	+	-	-	+	+
g	-	+	-	+	+	-	-
k ^h	+	-	-	-	+	+	+
g ^h	-	+	-	+	-	-	-
t ^s	+	-	-	-	-	+	+
d ^z	-	+	-	+	+	-	-
r	+	-	-	+	+	-	+
	-	+	-	-	-	+	-
s	+	+	-	+	-	+	+
t ^{sh}	+	+	-	-	+	-	-

Note: #-is for indicating word initial; v-v intervocalic; --# word final and ʔ-- after glottal sound

4.2.1 Primary inventory of the Limbu (Mundhum) consonant phonemes

The analysis through the suspicious pair has revealed that the Limbu Mundhum consists of sixteen consonant phonemes. But on the basis of Mundhum text, there are altogether twenty five phones which have been presented in the table no. 3. The distribution chart of suspicious pair includes nine pairs. Out of these nine pairs, every second phone (sound) does not form word but only occurs either in intervocalic or

post-nasal position. Every first voiceless sound is found to be voiced in the intervocalic or post nasal position yet there is no change in the meaning. In each pair, the first is phoneme and every second is allophone of the former one. By this, the nine phones such as /p, p^h, t, t^h, k, k^h, t^s, s and l/ are distinctive phonemes whereas phones as /b, b^h, d, d^h, g, g^h, d^z, t^{sh} and r/ are allophones of the first ones. The rest seven phonemes are /m, n, ŋ, ʔ, w and j/. These phonemes have not been presented in the suspicious pair test because they are distinctly different and they do not possess their allophones. Unlike many Endo-European languages, the glottal sound /ʔ/ has also obtained its position as phoneme. Regarding its role in the Limbu language, Weidert and Subba (1985) hold the opinion that glottal stop [ʔ] has proliferated into all parts of the synchronic grammatical system.

The voiced unaspirated plosives (stops) sounds /b, d and g/ are the variants of the voiceless unaspirated plosives /p, t and k/. Likewise, voiced aspirated plosives /b^h, d^h and g^h/ are the variants of voiceless aspirated plosives /p^h, t^h and k^h/ respectively. The voiced unaspirated affricate /d^z/ is the variant of voiceless unaspirated affricate /t^s/. The phonemes and their allophones are of similar kind in respect to the manner and place of articulations. For instance, phoneme /p/ and its allophone /b/ belong to the same type because both are bilabial plosives. When /p/ occurs in the intervocalic or post-nasal position it loses at least its one basic quality and takes up the quality of neighboring sounds. Thus, it becomes voiced one. The same is the case with other phonemes which are referred to along with this particular phoneme. e.g.

pan (saying) → *ku-ban* (his/her saying) /p/ → /b/
t^sa (food) → *ku-d^za* (his/her food) /t^s/ → /d^z/

The process of allophonic variation with the last two pairs i.e. /s – t^{sh}/ and /l – r/ is much more complicated and elusive. The pair of /l/ and /r/ belongs to the same type in terms of the manner of articulation but different in terms of the place of articulation since the former is dental and the later is alveolar. The pair /s/ and /t^{sh}/ do neither share same place nor the manner of articulation. The sound /s/ is dental fricative whereas /t^{sh}/ is alveolar affricate. Both pairs seem to be in the free variation at some points and the alternation is strictly lexically conditioned at the other. The distribution of these pairs is as follows:

0. /l/ and /r/ distribution

/l/ after consonant (e.g. p^hak-lɛ = pig-GEN; pig's)

/-r/ after vowel and glottal sound /ʔ/ (e.g. ma-lam = maram; main path)

(wɛtt^{sh}jaʔ-le sja= wɛtt^{sh}jaʔre sja; rice of paddy)

1. /s/ and /t^{sh}/ distribution

/s/ after all sounds except /n/ and /t/ (e.g. waʔ-sa = waʔsa; chicken 'meat')

/t^{sh}/ after syllable-final dental stop /-t/ and dental nasal /-n/

(e.g. saŋwɛt-sa = saŋwɛtt^{sh}a; buffalo's meat; tɛn-sa= tɛnt^{sh}a; native, local)

However, the pair /l/ and /r/ has many crisscross overlapping and the rule does not seem to encompass. The rule generally refers to that the phoneme /l/ is realized as /r/ in the intervocalic position. But this is not always strictly applicable. For instance, we have the word *allɔ* meaning 'now'; the next word *mɛ-dʔog-u-lle* meaning 'having done'; *kɛ-dar-u-le* meaning 'if you have brought' *ku-lap* meaning 'wing'. In these words, the phoneme /l/ occurs in the intervocalic position yet it has retained its original form. Likewise, the rule prescribes that /l/ changes into /r/ when it precedes glottal stop and this is also not always true because we have popular word *sumhaʔluŋ* meaning 'three ovens/hearths.' Again, we have words with free variation like *ʃɔrik – ʃollik* suggesting the meaning 'a bit more.' But to its contrary, there is the sound change as the rule has prescribed. e.g. *lam* 'road' → *ma + lam = maram* 'main road' but not *malam*. To sum up, the allophonic variation of /l/ appears to be chameleon-like nature changing its feature (color) moment after moment posing a tough challenge to the linguists to track down its exact form.

The Limbu Mundhum consonant phonemes are as below:

Table 4: Primary consonant phonemes

Labial	Dental	Alveolar	Palatal	Velar	Glottal
p	t	t ^s		k	ʔ
p ^h	t ^h			k ^h	
m	n			ŋ	
	s				h
	l				
	w			j	

4.2.2 Minimal pair contrast

1.	/p/ vs. /p ^h /	<i>pemma?</i>	to slip off itself
		<i>p^hemma?</i>	to slip out/take off
2.	/t/ vs. /t ^h /	<i>tama?</i>	to arrive
		<i>t^htama?</i>	to drop/fall
3.	/k/ vs. /k ^h /	<i>ke</i>	two-sided drum (<i>Chjabrung</i> ; <i>Nep. Dhol</i>)
		<i>k^he</i>	jam
4.	/t ^s / vs. /s/	<i>t^stama?</i>	to eat
		<i>sama?</i>	to take something away
5.	/l/ vs. /w/	<i>leŋma?</i>	to turn over
		<i>wəŋma?</i>	to lift up water
6.	/l/ vs. /j/	<i>lepma?</i>	to hit/give up
		<i>jepma?</i>	to stand
7.	/w/ vs. /j/	<i>wa:ma?</i>	to be (existential)
		<i>ja:ma?</i>	to feel tickled
8.	/m/ vs. /n/ vs. /ŋ/	<i>ma</i>	mother
		<i>na</i>	face/countenance
		<i>ŋa</i>	fish
9.	/h/ vs. /ʔ/	<i>ha</i>	tooth
		<i>ha?</i>	plural marker
10.	/p/ vs. /ʔ/	<i>sapma?</i>	to write
		<i>saʔma?</i>	to try
11.	/k/ vs. /ʔ/	<i>sakma?</i>	to shut up
		<i>saʔma?</i>	to visit someone
12.	/t/ vs. /ʔ/	<i>p^hɔ̃t^sa</i>	to elope
		<i>p^hɔ̃ʔ^sa</i>	to help by giving corn esp. in the ritualistic performance

4.2.3 Distribution

Phoneme	Word initial	Medial (intervocalic)	Word final
/p/	<i>pe·k</i> goes	<i>kɛbek</i> you go	<i>hap</i> weep
/p ^h /	<i>p^hak</i> pig	<i>kɛb^hak</i> your pig	

/t/	<i>taru</i>	bring	<i>mɛdaru</i>	they bring	<i>t^swa:t</i>	water
/t ^h /	<i>t^haruŋ</i>	I left	<i>a-d^haruŋ</i>	I left		
/k/	<i>kɛrɛ</i>	came	<i>a-gɛrɛ</i>	we came	<i>p^hak</i>	pig
/k ^h /	<i>k^he</i>	jam	<i>lawag^he</i>	sweet potato		
/t ^s /	<i>t^satu</i>	feed	<i>mɛd^satu</i>	they feed him		
/s/	<i>sa:ndu</i>	cleansed	<i>mɛsa;ndu</i>	they cleansed (no change in intervocalic position)		
/l/	<i>la:</i>	moon	<i>t^salam</i>	graze/wonder about		
/w/	<i>wa?</i>	hen	<i>sewa</i>	salute		
/j/	<i>ja?</i>	paddy	<i>sijambɔk</i>	funeral ceremony		
/m/	<i>maŋ</i>	deity	<i>simba</i>	squirrel	<i>him</i>	home
/n/	<i>naŋ</i>	go mad	<i>ju:nt^{sh}ik</i>	evening	<i>k^hen</i>	that
/ŋ/	<i>ŋamok</i>	five elements	<i>huŋuŋ</i>	I paid	<i>tugaŋ</i>	I was ill
/h/	<i>haŋhaŋ</i>	pleasure	<i>muhɔŋliŋ</i>	devoid		
/ʔ/	---		<i>wɔi?gja</i>	we are	<i>haŋuŋ?</i>	I send

The above list shows that all phonemes are not found in all positions i.e. initial, medial and final. The phonemes /p^h, t^h, k^h, t^s, s, l, w, j and h/ do not occur in the word-final. Likewise, there is only one phoneme /ʔ/ which does not occur in the word-initial position.

4.2.4 Distinctive sounds versus predictable variants

All the sounds that are perceived in the flow of speech cannot be the phonemes. To be called as a phoneme, the sound must be distinctive or contrastive from the rest sounds. In the alteration of any other sound in the place of a particular sound, there must be changed in the meaning. In other words, only those sounds are phonemes which are contrastive to other sounds. For instance, sounds /k/ and /k^h/ are distinctive phonemes because the meaning gets changed when one sound is replaced by another. In such situation replacement is almost impossible without the change in meaning. However, there are also some sounds which are predictable variants and they do not bring the change in meaning. Such sounds are phonetically similar and they are, thus called allophones. In the Limbu Mundhum the voiced stops (plosives) [b, d, g, b^h, d^h,

g^h] are the predictable variants of the voiceless stops /p, t, k, p^h, t^h, k^h/. Likewise, voiced affricate [dʒ] is the variant of the voiceless affricate /tʃ/. Roughly speaking, voiceless occur in the word initial and final whereas the voiced ones occur in the middle between vowels and post-nasal position. More formally put, voiced and voiceless plosives and affricate are complementary, that is they never occur in the same phonetic contexts and can never be used to distinguish meaning. See one example below:

/t/ → [d]	V-V(intervocalic) and post-nasal position
↘ [t]	word initial and word final position
<i>taru</i>	He/She brings [t] in the word initial <i>taru</i>
<i>me-daru</i>	They bring [d] between vowels also termed as intervocalic.

Voiceless plosive /t/ changes into voiced /d/ between vowels for vowels are voiced.

In this way, the phoneme /t/ is said to have two allophones like [d] and [t]. This is because a phoneme is not a single sound or entity rather it should be thought of as a sound class consisting of at least one and usually more than one member.

4.3 Supra-segmental features in the Mundhum

The term suprasegment refers to such sonic feature which can not be segmented at separated bit by bit. Those sounds which are separated bit by bit, for instance /p, t, k...; a, i, u, etc., are called segmental sounds because they they take certain amount of time to utter them. On the contrary, suprasegmental features cannot be segmented and there is no fixed time length to utter them like the ones said above. In the recitation of the Mundhum, the suprasegmental feature has a predominant role. Following is the discussion about the role of suprasegmental features in the Mundhum.

4.3.1 Phonic texture (musicality) in Mundhum

As Comley et al. (2005) hold the opinion that it is the hardest to talk about the musical element in poetry because it is non-verbal. However it is one of the essential qualities

of the poetry. This is why Comley et al. (2005, p. 526) maintain that “part of the pleasure of poetry lies in its relation to music.” Then, it would not be the matter of exaggeration to say that Mundhum is surviving by dint of music. Had it not been musical or had it not possessed the musical quality, it would have been a long time that the Mundhum had already been perished from the *Yakthungba Land*. The Mundhum verse line has been designed in such a way that it can well be sung or even the aged people can manage to recite it because the lines are of the reasonable length. One verse line is made up of two short halves separated by a brief pause. The first half consists of two main accented syllables and the second half resembles with the preceding part. Let us see the example below:

- 1.a *samd^ɪik* *pɔt^{sh}ɛben* *mund^hum* *pɔt^{sh}ɛben*
 samd^ɪik *pɔt^{sh-ɛ}-bɛ-n* *mund^hum* *pɔt^{sh-ɛ}-bɛ-n*
 knowledge be-PT-NOM-ABS myth be-PT-NOM-ABS
 There was myth and there was knowledge. **002**

When we consider the above verse line, we find the line is parallel in terms of different aspects. Here, *mund^hum* is the headword and *samd^ɪik* is its apposed or modifier. Both headword and modifier have identical verb *pɔt^{sh}ɛben*. The verse line make up gives the impression that it is chanted like a song. It is solely the song that has made the Mundhum eternal. Undoubtedly, music is the soul of the Mundhum. Just as the ‘facts’ are surviving in the form of ‘fictions’ so is the Mundhum in music. Likewise, let us consider another example of the Mundhum’s precision, shortness and sweetness as follows:

- b *je.. iksa pokɛ* *ro* *k^hambe:k pokɛ* *ro*
 je iksa poks -ɛ *ro* *k^hambe:k* *poks -ɛ* *ro*
 VOC land become -PT ASS earth become -PT ASS
 The earth was created. **006**

Basically, music is the domain of prosody which primarily discusses the supra-segmental features of the language. The most important supra-segmental effects in a language are provided by the linguistic use of pitch or melody – the intonation

blank verse which is dictated by natural rhythm of language.’ As his view, the Mundhum is also the blank verse. There is rhyme only within a line which technically termed as ‘internal rhyme. The kind of rhyme the Mundhum has excessively used is called ‘leonine’ rhyme that is between the preceding the caesura and the end word. Let us see the example below:

3.a *andɛ:n mənt^{sh}am ad^oogum japmi ad^oogum*
 andɛ:n mənt^{sh}am a-d^oog-u-m japmi a-d^oog-u-m
 long ago human 1-make/PT-3P-pA human being 1-make/PT-3P-pA
 We created the human being sometime ago. **216**

b *sendo t^oogu ro selap t^oogu ro*
 sendo t^oog-u ro selap t^oog-u ro
 inquisitively make-3P ASS inquire make-3P ASS
 He asked and inquired of **477**

In the line 3.a, it is initiated by the offbeat *andɛ:n* and the rest part is the real verse line. There is a pause or caesura in between the line *ad^oogum*, and this verb conjugation *ad^oogum* is identical with the end word, hence they rhyme together. The structure is A + R = B + R. Likewise, in the next line the structure is same having internal or leonine rhyme.

4.4 Phonology and the Mundhum

When we analyse the sound texture in the Limbu Mundhum, we can draw a conclusion, that is phonology has become one of the important sources for the Mundhum’s exquisite built up. The sound pattern of a language constantly influences an author’s choice of words. It seems that the sound patterns of a language in part determine the kind of verse most likely to be favored in the language. It is because nearly always, consonants are required to be identical for both rhyme and alliteration. These rhyme, alliteration and assonance are among the most obvious and easiest ways with which the Mundhum has been made phonologically cohesive. Thus, phonology alone has become a source of cohesion in the Mundhum text as with alliteration, assonance and rhyme of which involve textual patterning created by repetition of same or similar sounds.

The sound patterning itself is often very superficial because sounds in themselves have no meaning and associations between sounds and meanings are arbitrary and conventional yet there are examples in which sounds have been used to complement meaning. The association between sounds and meanings is a complex kind of cohesion where there is interaction of phonological patterns with meaning patterns. As Pope's famous saying 'The *sound* must seem an echo to the *sense*' the sounds used in the Mundhum seem to be reflecting certain sorts of sense hence they are capable to arouse the expected effect in the listeners.

Certain kinds of phonological phenomena occur with much greater frequency in Mundhum than in other kinds of discourse. The frequently recurring linguistic pattern is alternatively termed as cohesion which the idea of cohesion was first developed by Roman Jakobson one of the leading linguists of the twentieth century and the pioneer in the application of linguistics to literature. Jakobson describes the phenomenon of cohesion as follows: "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination." From this intricate sentence, Jakobson presumably means that poetic structures are roughly equivalent in sound, or sentence structure, or grammatical category, or other aspects tend to be combined in a linear order or sequence. Poetic form, in other words, involves partial repetition whether of metrical patterns, rhymes or sentence structures. Basing on the principle of selection and combination, an attempt has been made to analyze the phonological cohesion in the Mundhum language underneath.

4.a *ani t^hutt^hu t^huktumbale t^huε t^huktumbale*
 ani t^hut-t^hu t^hukt-u-m-ba-le t^huε t^hukt-u-m-ba-le
 we ONOM spit-3P-pA-NOM-SUB ONOM spit-3P-pA-NOM-SUB
 We scornfully spat on to the created human. **247**

b *je... k^hunε jɔgu pegε ro t^ɔηsi pegε ro*
 je...k^hunε jɔgu peg-ε ro t^ɔηsi peg-ε ro
 VOC s/he breath go-PT ASS liveliness go-PT - ASS
 By dint of that it happened to die. **248**

c *allɔ et^{sh}um t^ɔokmabe epp^ha t^ɔokmabe*

allo et^{sh}um t^sok-ma-be epp^ha t^sok-ma-be

now how make-INF-PCLE what make-INF- PCLE

We get lost as how and what to do the next. **249**

Above is the presentation of three Mundhum verse lines 4a, b and c. When we look into the sound pattern used in the given verse lines, we find certain sounds have been deliberately foregrounded in order to achieve certain effect. In the first line *ani t^hut-t^hu t^hukt-u-m-ba-le t^hue t^hukt-u-m-ba-le*, the plosive aspirated sound /t^h/ has been foregrounded which is also the alliterative sound of the line. Likewise, other consonant sounds like /t/, /b/, /k/, /m/ and /l/ are also recurring consonant sounds yet they are not alliterative sounds because they do not occur in the word-initial position. In this way, there are six consonant sounds which have been repeated and they have dominance over other sounds.

Regarding the vowel sound pattern, there are three vowel sounds /u/, /a/, /e/ forming the assonance in the verse line. The back-high-rounded vowel /u/ has been repeated seven times where the whole line consists of thirty-one sounds. The frequency of occurrence of the vowel sound /u/ is to be considered very high because a single verse line generally does not contain such high frequency of a particular sound like this. The high frequency sound /u/ has occurred in such lexemes which are of both types i.e. lexical and non-lexical forms. *t^hut-t^hu* and *t^hue* are the two lexemes which are essentially non-lexical forms rather they are imitations or onomatopoeias. The next term *t^hukt* has occurred as a verb which is also the sound imitative lexeme suggesting the act of spitting. No matter whether the onomatopoeias are lexical or non-lexical forms ‘both forms share the common property of being able to match up a sound with a non-linguistic correlate in the ‘real’ world’ (Simpson, 2011, bls. 67). Lexical onomatopoeia draws upon recognized words in the language system and its pronunciation naturally enacts symbolically its referents outside language. Non-lexical onomatopoeia, by contrast, refers to clusters of sounds which echo the world in unmediated way, without the intercession of linguistic structure.

The recurring use of back rounded vowel /u/ might suggest inability of performing any intended task just going round and round in the same issue constantly. These onomatopoeic words have been used in such situation where the creator deities are failure to create expected type of human being. At first, they had created human being

by mixing the precious metals so that the first created being could be smart, handsome and immortal. But shocking to their expectation, the richly created figure could no longer be live as they blew the life force into it. Then, amidst the sheer confusion and dissatisfaction, they happened to mix up trivial things like shits of different fowls, ashes and yellowish soil, but to their surprise, the created image instantly responded to their call. In frustration and fury, they all of a sudden cast spiteful curse towards the newly created human figure. This is the very sense; the back rounded vowel /u / might be signifying in the Mundhum verse line:

5.a *ani t^hut-t^hu t^hukt-u-m-ba-le t^huε t^hukt-u-m-ba-le*
 we ONOM spit-3P-pA-NOM-SUB ONOM spit-3P-pA-NOM-SUB
 We scornfully spat on to the created human.

To refer to the consonant pattern once again, there are six consonants /t^h, t, k, b, m and l/ in the recurring position. Of the six consonants, /t^h/ is alliterative consonant in this Mundhum verse line. While analysing them from their articulatory nature, sixty six percent (66.6%) above are from both aspirated and unaspirated plosive sounds like /t^h, t, k, b/ which are considered to be harsh sounds. They are articulated through explosion that is the reason they are called as the plosive consonants. They hold the dominance in the line and more the sound /t^h/ occurs five times out of thirty-one total sounds. The so-called sonorant sounds like /m/ and /l/ are in minority. Their total percentage is quite the half the percentage of the plosive consonants or in figure 33.3%. So the majority of the plosive sound pattern might relate the sense of explosion, that is the explosion of fury, or the explosion frustration and most presumably the explosion of the deities mental agony. The sonority has nothing to do with the rage because the number is in minority or it is in the rhyming position just as *sonority – minority*. These minority sonorants seem to be representing the little hope amidst the overwhelming chaos and frustration just as the present situation in which the Nepali people are undergoing. The situation between the sonorants and Nepali people seems to be similar because the genuine voices raised by a few conscious people have been trampled under foot just as the sonorants sonority has been dominated by the plosive harsh sounds in the given verse lines.

Now, we move on to the subsequent verse line to see the phonological cohesiveness in it. The line reads:

je... k^hunε jɔgu pege ro, t^sɔŋsi pege ro

In total, this verse line consists of twenty six sounds out of which fourteen are consonants and twelve vowels. The consonant sounds /p/, t^s/, and /r/ are alliterative sounds as they have occurred in the word- initial position. If we consider the offbeat non-lexical form 'je' as lexeme then we have next consonant sound /j/ also appears as the alliterative sound. The other recurring as well as non-recurring consonant sounds are /k^h/, /g/, /n/, ŋ/ and /s/. Considering the overall consonant sound pattern scenario, it reflects that the harsh sounds /p/, /t^s/ and the sonorant sounds /j/, /r/ are in the counter balanced position. They all four are alliterative sounds in this particular line. The rest non-alliterative consonants /k^h/, /g/, /n/, /ŋ/, /s/ are also seen in the balanced position. It is because there are plosive sounds like /k^h/ and /g/ in one hand and sonorant sounds like /n/ and /ŋ/ are on the other. The voiceless fricative /s/ has occurred in between perhaps bridging the two opposite extremes i.e. harsh plosive versus melodious sonorant. The verse line initiating sound is /j/ and this 'je' is essentially non-lexical form which is technically termed as offbeat. The offbeat, according to Simpson (2011, bls. 16), 'can act like a phonetic springboard that helps us lurch into the metrical scheme proper.' Regarding the line-initial offbeat, he further states that it is commonly used to help galvanize the rhythmical sequences and to organize symmetrical 'mirror image' pattern well. Thus the line-initial offbeat 'je' is here to serve the same purpose as referred to by Simpson.

As we analyze the vowel pattern that is employed in this particular line, we find the half-close vowels like /e/ and /o/ and half-open vowels /ε/ and /ɔ/ are in the recurring position so they are assonance. The other vowels are /i/ and /u/ which are in sharp contrastive position that is the vowel /i/ is high-front and unrounded whereas the vowel /u/ high-back and rounded. So to say these two vowels represent two opposite extremes-beginning and ending. May be, these vowels are here to deliver the message that nothing is absolute that means there is no sunshine without darkness or a beautiful flower bears its prickly thorns and within the full laughter there secretly lurks salty tears. So, life and death seem to grow side by side embracing to each other when there is life, there is the death too. The Mundhum line might be trying to suggest the same bitter but eternal truth to the mankind. Here is the verse line:

b *je...k^hunε jɔgu peg-ε ro t^sɔŋsi peg-ε ro*
 GF s/he breath go-PT ASS liveliness go-PT ASS
 By dint of that it happened to die.

The given verse line is to relate the idea that no sooner had the furious deities cast /hurled down the spiteful curse upon the newly created human being than it instantly succumbed to death. The both Mundhum terms *jɔgu* and *t^sɔŋsi* co-refer to death while in the ordinary speech form only the term *si* is enough to convey the same idea ‘death’.

Now it is the turn to look into the phonological cohesion in the third subsequent verse line which reads:

allɔ et^{sh}um t^sokma be epp^ha t^sokma be

This line consists of twenty-five sounds including both vowels and consonants. Of these twenty-five sounds, fourteen are consonants and the rest eleven are vowels. Among the consonant sounds /t^s/, /t^{sh}/, /b/, /k/, /p/, /p^h/, /m/ and /l/, only the sounds /t^s/ and /b/ are alliterative consonants and the rest /t^{sh}/, /k/, /p/, /p^h/, /m/ and /l/ sounds are non-alliterative. The overall consonant sound scenario projects that the idea is being conveyed a bit unhappily/unpleasantly so far for it is reflected through the alliterative consonants like /t^s/ and /b/. It seems there is also genuine effort to conceal the sense of unhappiness by the use of soft sounds like /m/ and /l/ where the sound /m/ recurs three times or so to say the highest frequency of all and the sound /l/ occurs in the geminated form which is likely to soften the enraged emotion of the deities. The verse line unfolds with the line-initiating offbeat ‘*allɔ*’ which is purely lexical form because most often such off-beats are non-lexical like *ye*, *hey*, *bāñan*, *pāñoun* and the like. The geminated soft sound /l/ indicates this is to show loyalty to somebody. Though having thought of being polite, the suppressed emotion of anger seems to open its vent with the burst of both plosive as well as affricate sounds /b/ and /t^s/. This unconscious layer of mind is so powerful and decisive that we are likely to fall its prey at any moment or we are merely the obedient slave to it. Before this suppressed unconscious mind the conscious level of our mind proves to be futile. So is the case in the given Mundhum verse.

So far as the vowel pattern is concerned, there are five distinct vowels. They are /u/, /o/, /ɔ/, /e/ and /a/. The vowel pattern seems to include from high-back rounded /u/ to low-mid open vowel /a/ and the rest vowels are /e/, /o/ and /ɔ/ in which the first two /e/ and /o/ are half-close and the later /ɔ/ is half-open. Among them, the vowels /e/, /o/ and /a/ are in the form of assonance or they are in the recurring position whereas the vowels /ɔ/ and /u/ are not assonance which occur but once. The vowel assonance pattern can well be associated with the idea the characters whosoever they might be but they were not in the decisive mood. Sometimes, they would think this and sometimes that, back and forth; high and low just as the different vowels suggest different positions. Exactly the same manner, our mind also does not fix in particular thing and keeps on shifting swiftly enough from notion to notion. And this mental state or let's say psychology is being conveyed through the Mundhum verse line. The sound patterns of both vowels and consonants are merely the vehicles to transport such zigzag mental state of our human creator deities. Here they give outlet to their turmoilous thinking or the state of dilemma in the form of verse:

c *allɔ et^{sh}um t^sokmabe epp^ha t^sokmabe*
allɔ et^{sh}um t^sok-ma-be epp^ha t^sok-ma-be
 now how make-INF-INQ what make-INF- INQ
 We have now got lost as how and what to do the next. **249**

This is the matter related not to the ordinary beings but to the super human beings or say our creators. From this, we may deduct a generalization that even the creator gods were trapped in such indecisive situation so why talk of ours alone! It suddenly reflects man's life situation because our life situation is full of confusion, turmoil, indecisive or even more the life situation is everlasting on the horns of dilemma. When a man is trapped into the indecisive situation, at once he seeks outlet with the sound 'be' which suggests the strong desire for information. The terms like *et^{sh}um* and *epp^ha* are purely archaic dictions which are interrogative pronouns roughly translated as 'what' and 'how' or vice versa. The non-lexical particle 'be' occurs twice at every ending of the halves intensifying the degree of indecisive situation. Hence the verse is outstanding in terms of the phonological cohesion. It has duly exercised, what is formulated by Jakobson, 'the principle of equivalence from the axis of selection into the axis of combination.' In this saying, Jakobson is hinting at the paradigmatic as

well as syntagmatic relationship in terms of phonic texture and that of sentence construction. The former is concerned with the replacement or selection made on the vertical line whereas the later is related to arrangement in the horizontal line. For example, the ordinary terms for ‘how and what’ *hɛn* or *tʰɛn* has been replaced by the archaic terms like *et^{sh}um* and *epp^ha*. Likewise, the notion ‘what comes after what’ is related to the syntagmatic relation. Hence selection is made on the vertical line and combination or collocation is made on the horizontal line. This is what Jakobson means to say here. “These two levels can be established at all levels of analysis” (Crystal, 2003, p.335). Instead of selecting the ordinary terms *hɛn* or *tʰɛn*, the archaic terms like *et^{sh}um* and *epp^ha* have been selected in order to maintain the phonic cohesion. Phonological level is however, a more complex kind of cohesion created by interaction of phonological patterns with meaning patterns.

4.5 Summary

The sound system of the Limbu language has reflected its own characteristic feature. The basic vowel sounds are seven and each one having long vowel counterpart marked either by the sign (˙) or by sign (:). but here the later sign has been used to mark the vowel length. As far as the characteristic feature of consonant sounds is concerned, there are sixteen basic consonant phonemes and rest nine are the allophonic variations. One interesting thing is that glottal sound /ʔ/ has gained the status of distinct phoneme. While applying the phonological elements (the both segmental as well as suprasegmental), it has been found out that they have made a great contribution to achieve the intended effect in the Mundhum verse.

CHAPTER FIVE

MORPHOLOGY OF LIMBU MUNDHUM

5.0 Outline

This chapter mainly tries to deal with two aspects. In the first, it discusses about the general morphology that is used in the ordinary language variety mostly. This includes the linguistic aspects like affixations in the verb conjugation, nominal morphology, case markers adverbs and particles or clitics. In the second part, it deals with the special features of the Mundhum morphology. It discusses binominal/paired expression, the Mundhum special affixes, their categories and function. Similarly it also looks into the head words their modifiers/apposed words their types and functions as well.

5.1 Introduction to the Limbu morphology

Now, we turn towards the ‘word formation’ or ‘lexeme’ or linguistic term known as ‘morphology’. More specifically, it is dealing with one of the most fundamental units of linguistic structure: the word. The notion of ‘word’ feels more elusive than it appears from its surface. Morphology is essentially linguistic sub-field which refers to the smallest meaningful unit of grammar that cannot be broken down into further smaller units. According to Akmajian et al. (2001, p. 12) ‘it is study of internal structure of words and the relationship among words.’ This chapter, therefore, tries to focus on all the possible aspects of the morphemic make up of the Limbu Mundhum language.

The Limbu language is typically characterized as the complex pronominalized agglutinating language, that is, words typically contain a linear sequence of morphs (affixations attached to root or base) each carrying distinctive meaning on its own. Regarding the complex pronominalized agglutinating language Bickel (1996, p. 24) refers to it as the elaborate agreement morphology in the verb which reduces the use of independent pronouns to contrastive purposes. Following is the brief discussion of affixation that is prefix, infix and suffix.

5.2. Affixation

The Limbu language appears to be fertile and rich in terms of affixation. The affixation includes three distinct linguistic processes namely prefix, infix and suffix however, the Limbu has only two types viz. prefix and prefix. But linguists are constantly referring to existence of circumfix instead of the usual kind ‘infix’. About the circumfix or ambifix, they claim that it affixes on either side of the word.

5.2.1 Prefixing

The prefix in the Limbu primarily includes three types which are presented in the following table:

Table-5: Verbal prefixes

←			
px	px	px	verb
1	2	3	stem
a-	∅	mε-	
1	sAS	NEG ¹	
kε-	mε-	n-	
2	nsAS	NEG ³	
∅			
3			

i. Person markers: The person markers (*aŋga/ŋga/aga-1s*, *ant^{sh}i-1d* and *ani-1p*) as <a-> 1st person especially for dual and plural while affixing to the verbs, <kε-> 2nd person for all three numbers and <mε-> third person dual and plural numbers. The first person singular and third person singular are covered in this pronominal affixation to the verbs but they are overt while attached to nouns. e.g. *a-paŋ* ‘my home, *ku-lay* his/her/ its leg. The prefix <ku-> is used with all third person nouns i.e. human, nonhuman or even inanimate objects or notions. When the morpheme <a-> occurs before the verb, at that time it is independent free morpheme. For example-

- 6.a *a d^og-u-ŋ*
 I do-3P-1sA
 I do it.

- b *a-d^za-m*
 We-eat-pA
 We eat it.

<a> is independent because we can ask question (yes/no type) just putting <a> as a subject. For instance:

- 7.a *a·i*
 1 -Q
 Am I? or You mean me?
- b *a pek*
 We go-NPT
 We go.

There is no hyphen between the subject 'I' and the verb *t^soguy*. Here <a-> is the reduced form of first person pronominals <*aŋga* or *aga/ŋga*; *ant^{sh}i* and *ani*>. (Using pronominal first person singular <a> as a free morpheme is the Chhathare dialect variant while other dialects use generally the full form as stated before). When the unbound morpheme <*napmi/yapmi*> precedes the second person marker prefix <*kε*-> then the morpheme <*napmi/yapmi*> is realized as first person exclusive marker in the form 2-1 and the first person prefixal morpheme <a-> is dropped. e.g.

- 8.a *napmi/yapmi kε-lɔm/hip*
 1-2-beat
 You beat me/us.
- b *napmi/yapmi kε- hu*
 1-2-teach
 You teach me/us.

The morpheme <a-> denotes the first person involvement but it does not specify what grammatical role it has. Its nature of involvement is determined by the affixes with which it co-occurs. That co-occurrence makes it easy to specify the position of agency, subject-hood or patient. For example, if <a-> co-occurs with the third person marker patient <*ku*->, the nature of first person morpheme <a-> becomes clear. Its position is agent. Example:

- 9.a *a-bir-u-m*
 ‘ 1-give-3P-pA’
 We give him/her
- b *a-sat –u-m-si-m*
 1-tease-3P-nsP-pA
 We tease them

ii. Negative marker: The Limbu verb morphology accepts three layer prefixes. The first layer prefix is concerned about pronominal marking morpheme which has been discussed in the ‘a’ number above. The second layer string is related to negativizer morphemes. These morphemes occur in two ways. When there is no person marking prefix in the initial position, then the negative marking prefix <men-> occurs. But when there is already person marking prefix in the initial position or in the first layer string, next to it occurs the second layer prefix dropping its initial phoneme or phonemes like *a-*, *kɛ-* or *mɛ-* and forms distinct reduced morpheme <n->. The negative marking morpheme <n-> is a base and is conditioned by the initial sound with which it is going to attach. So <m->, <l->, and <ŋ-> are the phonetically defined allomorphs of the same morpheme <n-> because, as Nida (1970, p. 16) refers to their alternative distribution is in terms of phonological situation in which they occur and also they fulfill the common semantic distinctness. Let us see the position below:

Pfx 1	pfx 2
<i>a-</i>	
<i>kɛ-</i>	<i>n-/m-/l-/ŋ-</i>
<i>mɛ-</i>	

Examples:

- 10.a *a-m-bi-nɛn*
 1-NEG-give/NPT-NEG
 He/She does not give us.
- b *kɛ-n-nis-u-n*
 2-NEG-see-3P-NEG
 You donot see.
- c *mɛ-l-lɛs-u-n*
 nsAS-NEG-know-3P-NEG
 They donot know.

d *kε-ŋ-g^hos-u-m-nεn*
 2-NEG-find-3P-pA-NEG
 You do not find.

In the above given examples <*mε-*> morpheme has been glossed differently from the rest pronominal prefixes <*a-*> and <*kε-*> which have been labeled as 1 for <*a-*> and 2 for <*kε-*> morphemes respectively. Obviously they have specific feature for their involvement because 1 stands for the first person and 2 stands for second person. Quite to the contrary of these two morphemes specific involvement, the prefix <*mε-*> can be used with all three persons as person marker as well as negative marker. Let us consider the following examples:

- 11.a *mε-d^og-u-m-nεn*
 NEG-do-3P-pA-NEG
 We^p do not do it.
- b *mε-d^ok-si-n*
 NEG-do-dA-NEG
 They do not do.

Preceding the verb root by two prefixal morphemes is commonly used in the discourse however the verb root preceded by three-layer-prefix is very rare case. This kind of example has been given by van Driem (1987, p. 85). The example is as such:

- 12.a *kε-φ-mε-m-b^hot-φ-nεn-φ*
 2-3-nsAS-NEG-take the piss-NPT-NEG-PF
 They won't be able to make a fool out of you.

But the clear thing is that the same semantic expression can be made by just deleting the mid-prefix <*mε-*>. For instance:

- 12.b *kε-m- b^hot nεn*
 2-NEG-take the piss-NEG.
 They will not befooled you.

But when the morpheme < *kε-*>co-occurs with the morpheme of first person involvement < *a-*>, the relationship is necessarily 2-1 because 1-2 relationship is always indicated by the morpheme < *nε-*>. The negative version of 2-1 relationship can typically agrees three slots prefix at a time. Otherwise, in intransitive or reflexive/ reciprocal conjugations the verb root disallows more than one person marker. e.g.

13.a *a-gε-n-huʔ-nεn* (VT)

1-2-NEG-teach-NEG

You do not teach me.

b *kε-im lo!* (VI)

2-sleep-ASS

You're still asleep

iii. Possessive marker: The third kind of prefix is the possessive pronoun. Unlike the first two types of prefixes i.e. pronominal and negative marker prefixes, it is essentially different in terms of its usage because the former two types occur with verb root whereas this occurs with nouns. This type of prefix has further two divisions or categories-bound and free morphemes.

Let us consider the variants as follows:

a. Bound prefixes- < *a-*> for the first person singular marker

< *kε-*> for the second person singular marker

< *ku-*> for the third person singular marker.

Having considered these bound prefixal morphemes, we can find some resemblances as well as some discrepancies among them. They all three are of singular number and are bound morphemes. The difference lies in the case of their involvement. The first two are essentially involved with human. On the contrary, the third one is used with all things including human being. But it does not have double role as the first two prefixes like *a-* and *kε-*. Also it generally precedes nouns not the verbs. Let us have some examples:

a-him 'my house'; *a-sapla* 'my book/paper'; *a-piʔt* 'my cow' etc.

kε-mba 'your father' ; *kε-danba* 'your boss; *kε-minj* 'your name; etc.

ku-laŋ his/her/its leg; *ku-sɔkma* his/her/its breath or strenght; and so on.

One considerable thing with the prefixes < *a-* > and < *kɛ-* > is that they can be too much confusing while discerning them their glossing because *a-* is glossed as ‘*I*’ and ‘*my*’ as well. Both glossings are right on their own but *I* is glossed when it precedes verb root and *my* is glossed as it precedes noun. Again < *a-* > preceding verb root its semantic indication is both singular and nonsingular patient/subject and when preceding the nouns its semantic role is entirely singular possessive pronoun. The morpheme’s < *a-* > number is determined by the number of first person suffix reflected in the same verb root. The same is true with the prefix < *kɛ-* > . As a possessive pronoun it denotes only second person singular *your* and at such situation, it precedes only nouns. But when it happens to precede the verb, its number is determined by the number marking reflected in suffix attached to the same verb root and usually glossed as 2.e.g.

14.a *a-ser-aŋ*

1-kill-1sPS/PT

It killed me. (Here *a-* denotes singular because the first person number marker suffix < *-aŋ* > is affixed to the same verb root *ser*)

b *a-batt-ɛ-tt^{shi}i*

1-speak-PT-dA-

We spoke. (Here *a-* refers to dual because the person reflecting suffix < *tt^{shi}i-* > is attached to verb root *patt*)

c *a-d^{og}-u-m*

1-do/PT-3P-pA

We did something to him/her (Here *a-* is plural marker since the reflecting number marker suffix < *-m* > is affixed to verb root *t^{og}*)

From second and third examples we also notice that the initial sounds /p/ and /t^s/ of the verb roots *patt* and *t^{og}* have been changed into /b/ and /d^z/. About the initial sound change Weidert and Subba (1985, bls. 24) mention as the morphophonemic rule of intervocalic and post-nasal voicing accounts for the change of:

P	→	b	patu	→	kε-patu = kεbatu
p ^h	→	b ^h	p ^h ɔtu	→	mε-p ^h ɔtu = mεb ^h tu
t	→	d	ṭarum	→	a-darum = adarum
t ^h	→	d ^h	t ^h asu	→	kε- t ^h asu = kεd ^h aru
t ^s	→	d ^z	t ^s am	→	a- t ^z am = adz ^z am
k	→	g	ḳεrε	→	kε- kεrε = kεgεrε
k ^h	→	g ^h	k ^h asaŋ	→	mεŋ- k ^h abaŋ = mεŋg ^h abaŋ

This is the very reason the initial sounds *p* and *t^s* of the above mentioned examples verb roots *patt* and *t^sog* undergo the change into *b* and *d^z* respectively.

b. Free possessive marking prefixes:

<i>ant^{shi}-</i>	<i>ant^{shi}ige-</i>	first person dual inclusive and exclusive
<i>ani-</i>	<i>anige-</i>	first person plural inclusive and exclusive
<i>k^hent^{shi}-</i>		second person dual
<i>k^heni-</i>		second person plural
<i>k^hunt^{shi}-</i>		third person dual
<i>k^huni-</i>		third person plural

The above given table shows that first person dual and plural possessive pronouns have two forms each as inclusive and exclusive. These two terms ‘inclusive and exclusive’ refer to the first person role where if the speaker and the addressee are both included it is inclusive and if the addressee is not included it is exclusive. The inclusiveness is unmarked in the verb affixation whereas exclusiveness is marked by suffix <-ge) and the initial sound /g/ changes into /b/ while immediately preceded bilabial nasal consonant ‘m’.

15.a *ant^{shi}-ge nis-i-ge*
 We (d)-e-see-dA-e
 We will see.

b *mε-sus-i-ge*
 nsAS-touch/PT-pA-e
 They touched us.

5.2.2 Suffixing

On being agglutinative in nature, Limbu verb stem attaches a long string of suffixes to both syntagmatic (horizontal sequence) as well as paradigmatic (vertical order) dimension. Let us consider the following table:

Table -6: verbal suffix

Verb Stem	1	2	3	4	5	6	7	8	9	10	11
	<i>siŋ</i>	\emptyset	<i>s</i>	<i>u</i>	\emptyset	<i>n</i>	<i>tʃʰi</i>	\emptyset	<i>ŋ</i>	<i>ge</i>	<i>nen</i>
labeling	REF	NPT	dA	3P	sA	NEG	nsA	sP	1sA	e	
	NEG										
	<i>nɛ</i>	<i>ɛ</i>		<i>ʔɛ</i>	<i>ŋ</i>		<i>m</i>	<i>si</i>	<i>m</i>	\emptyset	
labeling	1-2	PT		1sPS	1sA/NPT		pA	nsP	pA	i	
				<i>aŋ</i>							
labeling→				1sPS/PT							
				<i>paŋ/n</i>							
labeling→				1s→3/PT							
				\emptyset							
labeling→				sPS							
				<i>si</i>							
labeling→				dPS							
				<i>i</i>							
labeling→				pPS							

(source: van Driem 1987 p. 368)

In the table given above, the horizontal sequence indicates the slots of different suffixes which attach to the verb stem and the vertical order under certain slot indicates the suffix of having similar nature or category.

i. Reflexive marker suffix

Morph: <-siŋ>

Labeling: REF

The morphemic suffix <-siŋ> yields the meaning of reflexivity or reciprocity. Its regular allomorph is <-ne> in dual form. This <-ne> is reduced to <-n> before the past marker suffix <-ε>. This suffixal morpheme is given in sfx 1 slot in the table. The initial sound /s/ of <-siŋ> changes into /t^{sh}/ after dental-consonant verb final.

The terms reflexivity and reciprocity have been considered as if they are of the similar however they are different. Reflexivity is the grammatical notion in which the subject and object are the same entity. To its contrary, reciprocity refers to classes which express the meaning of mutual relationship e.g. reciprocal pronouns such as *each other*. Regarding this, Weidert and Subba (1985) hold the opinion that dual and plural forms signify reciprocity (each other) as well (p.56).

- 16.a *t^saʔt-t^{sh}iŋ*
feed-REF
He/She feeds/fed him/herself
- b *maktəŋ kε-d^zok-siŋ-ba-i*
black 2-do-REF-IPF-Q
Are you trying to make yourself black?

But still there is one different way of constructing ‘reflexivity’. In this the suffix <-ma> is added to after the reflexive marker suffix <-siŋ>. This type of affixed word is used to express surprise, doubt, inquiry, etc. For instance, when a person is over dressed up in a causal meeting, at that time other persons present there ask him/her saying:

- 17.a *ɔkk^he-lɔrik t^sak-siŋ-ma-poŋ-i*
this way dress up-REF-EXIG-Q
Should you dress up yourself in this way?
- b *nak-siŋ-ma-i*
beg-REF-INF-Q
Begging like this?

leŋ-siŋ-ma (pretend to be); *nak-siŋ-ma* (to beg for); *naŋ-siŋ-ma* (to get mad) *k^het-t^{sh}iŋ-ma* (to run away) and so forth.

ii. The 1→2 relational morpheme

Morph: *nε-*

Labeling: 1→2 (giver first person-recipient second person)

This portemanteau morpheme <*nε*> has its regular morpheme <*-n*> as it is immediately preceded by the past tense marker <*-ε*> or plural patient/subject morpheme <*-i*>. Through this morpheme, the relationship is often realized as the first person agent and second person patient. Along with reflexive morpheme, it also falls in the slot 1 prefix.

- 18.a *mε-g^hem-nε-n*
 NEG- listen-1→2-NEG
 I don't listen to you.
- b *ni-n-ε-tt^{sh}i-ŋe*
 see-1→2-PT-dPS-e
 We^e saw you^d.

From the above example, it is clear that first person agent is usually singular but when the agent to be made plural overt first person plural marker pronoun is a must.

- 19.a *ant^{sh}i-ge hip-nε-t^{sh}i-ge*
 We(d)-e-hit-1→2-nsA-e
 We^d hit you.

The relational form 1→2 is reversed when the first person marker morpheme <*a-*> or <*napmi-/yapmi-*> precedes the second person marker morpheme <*kε-*>. See the example bellow:

- b *a-kε-n-hur-aŋ-nεn*
 1-2-NEG-teach-1sPS/PT-NEG

You did not teach me. (Here second person is agent and first person is patient respectively.)

iii. Tense marker morphemes

Basic morph number	Labeling	Suffix(slot)
<- \emptyset >	NPT	sfx 3
<- ε >	PT	sfx 3

Limbu tense marking process appears to be extremely complicated. For this reason Weidert and Subba (1985, p. 55) call it as chameleon-like morphological nature since the inflectional verbs let themselves open for variable interpretations. The analytical study of tense system in Limbu presents only two forms as past versus non-past usually labeled as PT vs. NPT. From this it is inferred that there exists only two forms and non-past (NPT) form includes both present and future as well. Present and future are discerned only through the contexts and time adverbials.

The non-past verb is unmarked hence its basic morph is indicated as <- \emptyset > and labeled as ‘NPT’.

Similarly the past tense is shown through the suffixal morpheme <- a > (*Chhathare and Panchthare dialect*) and <- ε > (*other rest two dialects*) with label ‘PT’.

20.a	<i>waʔ wa</i>	<i>waʔ wa-ε</i>
	hen be/NPT	hen be-PT
	There is hen.	(There was hen)
b	<i>k^h$\varepsilon$$\eta$-haʔ-re sapla sap-t^{shi}</i>	<i>k^h$\varepsilon$$\eta$-haʔ-re sapla sapt-$\varepsilon$-t^{shi}</i>
	he/she-p-ERG-paper write/NPT-dA	he/she-p-ERG-paper write-PT-dA
	They write paper.	They wrote paper.

However the past form marker morpheme <- a > or <- ε > does not occur in the following conditions:

When the meaning is indicated by either 1pAS/PT <- $mʔna$ > or 1sPS/PT portemanteau <- $a\eta$ > and <- $pa\eta$ >. e.g.

21.a *ani-ge go pi-mʔna-si*

1Pa-e TOP-give-1peAS/PT-dPS

We indeed gave them.

b *aŋga sarik tug-aŋ*

I very ill-become/PT

I became very ill.

- When it <-ε> occurs before vowel-initial suffix (i.e. the dPS and 3P morphemes <-i> and <-u>).

22.a *kε-peg-iʔ*

2-go/NPT-dPS

You go.

b *nis-u-ŋʔ*

see-3P-1sAS

I see him/her.

kε-peg-i

2-go/PT-dPS

You went.

nis-u-ŋ

see/PT-3P-1sAS

I saw him/her.

Regarding the PT vs. NPT, Weidert and Subba (1985) and Kainla (2001) hold the similar view as has been shown in the later examples. They further claim that the distinction between PT and NPT is determined by the presence or absence of the glottal sound /ʔ/ at the end of both active and middle conjugational verbs. They say that the glottal stop /ʔ/ serves as indicator of tense. Its presence denotes non-past that is present and future tense and its absence past tense.

hipt-u-ŋʔ

beat-3P-1sAS

I shall/beat him/her/it.

vs.

hipt-u-ŋ

beat-3P-1sAS

I beat him/her/it.

iv. The morphemes of agents

The morphemes of agents include different numbers and persons marking agents. They are briefly discussed underneath however they fall under different suffixal slots.

Basic morph

<-ŋ>

<-s>

<-m>

Labeling

1sA

dA

pA

Suffix (slot) number

sfx-5/9

sfx-3

sfx-7/9

< - \emptyset >	2/3sA	sfx-5
< - $tt^{sh}i$ >	d/nsA	sfx-7

a. First person singular agent

Basic morph - < - η >

Labeling - 1sA

This is a portemanteau morpheme < - η > suggesting three different grammatical features as first person, singular number and agent. Let us see the example below:

- 23.a *k^hem-n-i- η*
listen-1→2-pPS-1sA
I listen to you^d.
- b *natt-u- η -si- η*
chase/PT-3P-1sA-nsP-1sA
I chased them.

b. The dual agent

Basic morph -< - s >

Labeling - dA

The morpheme < - s > refers to duality agent labeled as dA. It has a regular allomorph < - tt^{sh} > after the past marker morpheme < - ε > and it falls in sfx 3. It usually occurs with the third person marker patient morpheme < - u > which is in sfx 4. With an intransitive verb, it fully exhibits its form < - si > but when it occurs just before the third person object marker morpheme < - u >, /i/ is deleted because of the phonetic environment. It undergoes change into < - t^{sh} > after the dental consonants.

- 24.a *t ε ms- ε - tt^{sh} - u*
catch-PT-dA-3P
They^d caught him/her
- b *pi?t-ha? k ω m-s-u-si-ge*
cow-p-graze-dA-3P-nsP-e
We^d graze the cows.

In transitive forms with a first or second person patient, non-singular agents are not differentiated for duality and plurality.

- 25.a *kətt-ε-tt^{sh}-u-lle gə pir-aŋ-si-ŋ mən-ni*
 Have-PT-dA-3P-SUB then give-1sPS/PT-dA-1sPS-CON-Q
 If they had got some, would they have given me some?
- b *a-m-bi-si-nn-i*
 1-NEG-give-dA-NEG-Q
 Do they not give us?

c. The plural (first and second person) agent

Basic morph <-m>
 Labeling - pA

The morpheme of plural agent is represented by <-m> and labeled as pA. This morpheme stands as a first or second person agent who performs the action of the verb. It is in seventh order of the sequential string. It does not occur in the suffixal string when there already exists plural agent marking morph <-m?na> = 1peAS/PT.

- 26.a *a-d^εeks-u-m*
 1-talk about-3P-pA
 We talk about them.
- b *kε-natt-u-m-si-m*
 2-chase/drive-3P-pA-nsP-pA
 You^p drive them away

When the plural marker morpheme <-m> occurs with third person non-singular object <-si>, it is repeated twice. It is the reason that it is in two places as in sf 7 and sf 9 as well.

d. The singular (second person) agent

Basic morph - <-∅>
 Labeling - sA

The second person singular number agent is unmarked so its basic morph is indicated by the morphemic slot <-∅> and has been labeled as 'sA'. It has been given in sfx 5. In the 1→2 form represented by the morpheme <-nε> the agent of first person is also formally unmarked yet these are realized by the context. Let us consider the following example of overt form of the agent and patient.

- 27.a *akk^ho hip-nε*
 after a while beat-1→2
 After a while I will beat you.
- b *aŋga t^sumluy-ʔo ni-nε*
 I fair-LOC see/PT-1→2
 I saw you in the fair.

In the above example, the agent and patient are not given overtly but we assume that both subject and object are involved because of the presence of morpheme <-nε> which indexes the 1→2 relationship.

e. The non-singular (second person) agent

Basic morph - <-tt^{shi}>

Labeling - nsA

The morpheme <-tt^{shi}> indicates non-singular agent that is labeled as ‘nsA’. It usually occurs after the 1→2 form of the morpheme <-nε>. It is not clearly distinguished whether it is indicating dual or plural. For this reason it has been labeled as only non-singular agent. It is in sfx 7 in the suffixal series. Examples:

- 28.a *haŋ-n-ε-tt^{shi}-ge*
 Wait-1→2-PT-nsA-e
 We waited you
- b *tum-nε-tt^{shi}-ge*
 meet-1→2-nsA-e
 We will meet you.

v. Patient markers morpheme (patient/subject)

Table 7: Patient/Subject marker

Basic morph	Labeling	Suffix (slot) number
<-ʔε>	1sPS	sfx 4
<-aŋ>	1sPS/PT	sfx 4
<-paŋ/-p/ban>	1sPS/PT or 1s-3/PT	sfx 4

<- \emptyset >	sPS	sfx 4
<-u>	3P	sfx 4 (It only occurs as patient)
<-si>	dPS	sfx 4
<-i>	pPS	sfx 4

a. The first person singular patient/subject (<- $\mathcal{?}\epsilon$ >, <-a η >, <-pa η /-pan>)

The first person singular involvement can be projected through three portemanteau morphemes. The morpheme <- $\mathcal{?}\epsilon$ > indicates the involvement of the first person patient or subject in the non-past (NPT) form. This basic morph <- $\mathcal{?}\epsilon$ > is labeled as 1sPS/NPT or 1s \rightarrow 3/NPT and in sfx 4.

- 29.a *pek- $\mathcal{?}\epsilon$*
 go-1sPS/NPT
 I go.
- b *m ϵ -ha η -s- $\mathcal{?}\epsilon$*
 nsAS-wait-dA-1sPS/NPT
 They^d wait me.

In the non-past negative forms, the morpheme <- $\mathcal{?}\epsilon$ > denotes 1s \rightarrow 3 relational form where first person singular is agent and the third person is patient.

- 30.a *m ϵ -d^zok- $\mathcal{?}\epsilon$ -n*
 NEG-do-1sPS/NPT-NEG
 I do not do (it).
- b *m ϵ -dum- $\mathcal{?}\epsilon$ -n-t^{shi}-n*
 NEG- meet-1sPS/NPT-1 \rightarrow 3-nsP-NEG
 I do not meet them.

The next portemanteau morpheme <-a η > refers to a first person singular patient or subject in the past form. This is in sfx 4 and is labeled as 1sPS/PT. It is optionally replaced by the morpheme <-pa η > in intransitive negative form.

- 31.a *m ϵ -s ϵ r-a η*

nsAS-kill-1sPS/PT

They killed me.

b *kε-b^hoks-aŋ*

2-wake up-1sPS/PT

You^s woke me up.

The third portemanteau morpheme <-paŋ> also represents the first person singular patient or subject often used in past form as the morpheme <-aŋ>. But unlike the above mentioned first person singular marker morphemes <-ʔε> and <-aŋ>, this one is used in 1→3 relational form. It is always used in negative intransitive forms. However these all three morphemes belong to the same suffixal string i.e. sfx 4 and they are in the paradigmatic relationship. The basic morph <-paŋ> has been labeled as 1sPS/PT or 1s→3/PT.

32.a *jambok t^sok-ma men-t^{sh}uk-paŋ*

job-perform-INF NEG-be able-1sPS/PT

I could not perform the job.

b *sap-ma mε-l-lε-ban*

write-INF NEG-NEG-know-1sPS/PT

I did not know it to write.

b. The second person singular patient/subject <-ϕ>

As the first person singular (patient or subject) markers are found in three different morphemic features but the second person singular (patient or subject) is formally unmarked. That is why its basic form is indicated as <-ϕ> and labeled as singular patient/subject or sPS in short.

33.a *kε-m-hipt-ε-i*

2-nsAS-beat-PT-Q

Did they beat you?

b *pansaʔ-ne*

call-1→2

I call you

Obviously, it seems Limbu language gives prominent value to the first person because it has distinct morphemic features of the first person for both past and non-past temporal frame. Moreover, first person has both the inclusive and exclusive pronominal forms. The value of prominence gradually narrows down towards the second and third person. We find some suffixes in second and third persons as zero morphs indicated by <∅>. As when we consider third person singular number it lacks the pronominal forms for non-human as well as inanimate objects. To denote such things it avails the demonstrative pronoun <kɔŋ> ‘this’ for proximal and <k^hɛŋ> ‘that’ for distal. Three dialects (i.e. Panchthare, Phedappe and Taplejungge), except Chhathare, lack the third person plural (*they*) marker. They convey the meaning by pluralized form of demonstrative pronouns such as kɔŋ-ha? ‘these’ and k^hɛŋ-ha? ‘those’ respectively. But the Chhathare has this an independent form k^huni ‘they’. The following list presents the affixes remaining unmarked in verb conjugation.

Basic morph	Labeling	Prefix/Suffix(slot) number
<∅->	3	pxf 1 -- (pronominal third person)
<∅->	sAS	pxf 2 --
<-∅>	NPT	-- sfx 2
<-∅>	sPS	-- sfx 3
<-∅>	sA	-- sfx 5
<-∅>	sP	-- sfx 8
<-∅>	i (inclusive)	-- sfx 10

The analysis reveals that in the affixation, there are altogether six zero morphs related to the pronominal markers of second and third person singular in the verbal paradigm. They remain formally unmarked in different affixal slots yet tacitly they are realized through ethnographies of communication.

c. The third person patient/subject <-u>

Unlike other person marker, third person morpheme occurs in sfx 4 but not in prefix 1 as other person markers like <-a>=1 and <-kɛ>=2 are in prefixal slot. The basic morph of this third person marker is <-u> and is labeled as 3P. This patient marking morpheme remains unmarked as and when there is occurrence of either <-paŋ> (1s→3) or <-m[?]na> (1pe→3) forms in the affixal string. But however it does not

specify of which number person it is going to indicate third person singular number patient in sfx 5 formally remains unmarked. So it is inferred that morpheme <-u> is essentially for patient not for number.

- 34.a *sapla mε-hakt-u*
 paper-nsAS-send-3P
 They will send the paper to him/her.
- b *maη-haʔ-re japmi mε-dʔog-u-mu-be*
 god-p-ERG human naAS-create-3P-REP-e
 Gods created human being, it is said.

d. Non-singularity patient <-si>

This non-singular patient marker has the basic morph <-si> homophonous with the morpheme of patient /subject duality or dPS in short. This non-singular patient morpheme has been labeled as nsP. It usually co-occurs with the third person patient morpheme <-u>. The morpheme <-si> has its regular allomorphic form [-*tʰi*] after the nasal of negative morpheme which generally occurs in the third order of sfx 6. This means that the morpheme <-si> occurs after the third negative marker nasal consonant /n/ or in sfx 8. The apparent difference between the homophonous morpheme <-si> of dual marker patient/ subject and that of non-singular marker morpheme <-si> is that the former does not co-occur with the third person patient marker morpheme <-u> rather it immediately follows the verb stem, past tense marker morpheme <-ε> and 1→2 relational morpheme <-nε>. Otherwise, in the superficial glance it appears to be mirage-like posing intricacy to the observers for distinguishing and labeling them correctly. The same morpheme <-si> can be used in more than one contexts, but this can easily be distinguishable because at this time it is being used with noun and functioning as dual marker be verb. Let us consider the different usages of <-si> below:

- <-si> as nsP :

- 35.a *tʰɔkt -u -m -si -m -be*
 join-3P-pA-nsP-pA-e
 We joined them.
- b *mε- jɔŋ -ε -ttʰ -u -n- tʰi -n*
 NEG-lift up-PT-dA-3P-NEG-nsP-NEG

They did not lift them up.

- <-si> as dPS

36.a *kε-m-t^haps-ε-t^{sh}i*
2-nsAS-throw-PT-dPS
They threw you^d on the ground

b *kε-l-lɔm-si-n*
2-NEG-beat-dPS-NEG
They donot beat you^d.

- <-si> as be verb

37.a *nεpp^hu mɔna-si*
two men-be
There are two persons.

b *ani tɔrɛba-si*
our two guests-be
There are our two guests.

e. The plural patient/subject <-i>

The morpheme <-i> involves plural patient as well as subject of first and second person. It can also be called as a portmanteau morph because it occurs variably in different contexts i.e. adhortative, yes/no question, offering options between two things, emphatic and pPS. Here, we only consider it as plural patient/subject. So the basic morph <-i> has been labeled as pPS and it is in sfx 4 which includes a number of verbal suffixes in the paradigmatic relation.

38.a *t^εe-i-ge*
eat/PT-pPS-e
We^{pe} ate.

b *mεt-n-i-η*
tell-1→2-pPS-1sA
I will tell you^p

The examples show that there is involvement of either first or second person plural in the position of patient or subject. But we find the third person as subject and first person plural as the patient.

- 39.a *mε-utt-i-ge*
 nsAS-call-pPS-e
 They will call us.
- b *kε-n-dum-i-n*
 2-NEG-meet-pPS-NEG
 You will not meet them

The morpheme <-i > of plurality patient/subject has a regular zero [-∅] allomorph in first person affirmative inclusive form but in the negative form it is again retained.

- 40.a *a-jεb-ε* (affirmative inclusive form)
 1-stand-PT
 We stood.
- b *kε-m-b^her-i-n* (negative inclusive form)
 2-NEG-come/PT-dPS-NEG
 You didnot come.

vi. The copied morphemes <-η > and <-m >

The term copied itself suggests that some morphemes like <-η > and <-m > recur in the same verb paradigm. The morpheme <-η > indicates the first person agent and the morpheme <-m > indicates the first and second person plural agent. These two morphemes <-η > and <-m > generally occur in sfx 5 and 7 respectively and both recur in sfx 9. So this repetition is termed as ‘copied’. They usually insert the non-singular marker patient morpheme <-si> in between or whichever precedes the morpheme <-si>, it is copied immediately following the same morpheme. Morpheme <-η > has been labeled as 1sA (first person singular agent) and morpheme <-m > as pA (first or second person agent). Let us consider the following examples:

- 41.a *angka kerek-jan pir-u-η-si-η* (morpheme <-η> is copied)
 I all-money give-3P-1sA-nsP-1sA

I will give all money to them.

b *allɔ kʰeŋ-haʔ utt-u-m-si-m* (morpheme <-m> is copied)

now that person-p call-3P-pA-nsP-pA

Now, we call those persons.

vii. The morphemes of inclusivity vs. exclusivity

Basic morph	Labeling	Suffix(slot) number
<-∅>	i	10
<-ge>(<-be> after plural agent morpheme <-m>)	e	10

The term inclusivity is used to refer to the first-person role where the speaker and addressee are both included. Inclusivity of first person actant is formally unmarked. However this type of morpheme is overt because it always co-occurs with the first person marker like <a->

42.a *a-bir-u-m-si-m*

1-give-3P-pA-nsP-pA

We will give them.

b *a-m-bek-nen-lo*

1-NEG-go-NEG-ASS

Of course, we won't go.

Exclusivity, on the other hand, is a term used to refer to a first person role where the addressee is not included along with the speaker e.g. exclusive *we* me and others but not you. Exclusive morpheme <-ge> has a regular allomorph [-be] after the plural marker morpheme <-m>.

43.a *waʔ-haʔ hiŋs-u-m-si-m-be*

hen-p raise-3P-pA-nsP-pA-e

We^e raise the hens.

b *ni-n-ε-tt^{shi}-ge*

see-1-2-PT-nsA-e

We^d saw you.

This exclusive morpheme <-ge> is absent in the following two situations:

- When the verb is preceded by prefixal morpheme <japmi-/napmi->
- When the verb contains the suffixal string 1peAS/PT or the morpheme <mʔna>

- 44.a *japmi- kɛ-hip*
 1-2-beat
 You beat us^e
- b *tək t^sa-mʔna*
 rice eat-1peAS/PT
 We ate rice.

Regarding the absence of exclusive marker morpheme <-ge> van Driem (1987, p.102) refers to that it is absent in the 1-2 relational form. He means that morpheme <-nɛ> (1-2 form) avoids using exclusive marker <-ge> in the same verb paradigm because the exclusivity of the first person actant is implied by the 1-2 form. But he has cited many examples having the exclusive marker morpheme <-ge> even though there is the morpheme <-nɛ> (1-2 form).

Let us see its one of the examples below:

- 45.a *mɛt-n-ɛ-t^{sh}i -ge-∅*
 tell-1-2-PT-nsA-e-PF
 We^e told you (s,d,p). (p.100 example no.122)
- b *haŋ-nɛ-t^{sh}i-ge*
 Wait-1→2-nsA-e-PF
 We wait you.

viii. Affixal morphemes of negatvizer

To transform an affirmative verb into negative, the following affixation are conjugated to a verb stem. Here are the affixal morphemes for the negativization:

Basic morph	Labeling	Prefix/ Suffix	<u>no.</u>
<mɛ->	NEG	pfx 2	--
<-nɛn>	NEG	--	sfx 11
<-n>	NEG	--	sfx 6

The process of negativization in Limbu seems to be quite complicated which renders it very difficult to devise a hard and fast rule. The table given above is deliberately presented in a disordered manner because sfx 11 occurs just before sfx 6. The affixes have been arranged on the basis of compulsory and optional type of morphemes. In this, the first and second morphemes are obligatory and the rest one is so to say optional. But in one situation the third one also becomes obligatory as while negating the 1s-3ns form. As Driem (1987) states that a simplex is negated by at least two and no more than three negative morphemes in the suffixal string. The negative marking morphemes occur in positions pfx 3, sfx 6 and sfx 11.

The prefixal morpheme <me-> has a regular allomorph <n-> after any other overt prefix. Likewise, the second morpheme <-nen> has its regular allomorph <-n> as it precedes affix ending with vowel and after the consonant it retains its full form. But the morpheme <-nen> is absent when the inflectional verb contains affixes like <-mʔna> or <-paŋ> somewhere in the string. In such forms, it rather occurs as a prefix in pfx 3 in the form of discontinued morpheme <me-.....-n> immediately following the morpheme <me-> in the same slot.

	Affirmative	Negative
46.a	<i>jaŋs -u -ŋ</i>	<i>mɛ- n- jaŋ -baŋ</i>
	find/PT-3P-1sA	NEG-NEG-find-1s→3
	I found it.	I did not find it
b	<i>tʰa-ma lɛ -mʔna</i>	<i>tʰa-ma mɛ- l- lɛ -mʔna</i>
	eat-INF-know-1peAS/PT	eat-INF NEG-NEG-know-1peAS/PT
	We knew to eat.	We did not know to it

According to Weidert and Subba (1985, p. 55) the negative of each inflected tense form is expressed by the discontinued morpheme <me-.....-n> which surrounds the verb stem giving rise to various morphophonemic alterations which are predictable by rules. Similarly there are also other ways of converting verb affirmative into negative. The structure:

mɛn- + stem + -ʔe + wamaʔ is a very usual way of changing affirmative into negative. In Phedappe and Taplejungge dialects affirmative command is negated just by placing the nexal *mɛn-* word before the verb. Let us consider the examples below:

	Affirmative	Negative
47.a	<i>patt-e</i>	<i>mε-batt-ε-n</i>
	tell-IMP	NEG-tell-IMP
	tell me/us.	Do not tell me/us.
b	<i>t^sa-ma hiŋ-ma t^sur-ε</i>	<i>t^sa-ma hiŋ-ma mεn-t^{sh}u-ʔe -wa</i>
	eat-INF-live-INF end-PT	eat-INF-live-INF NEG-end/PT-npG-be
	To eat and live ended.	To eat and live has not ended.

5.3 Tense, aspect and mood

It has been briefly discussed about the tense in earlier sub-heading entitled ‘Tense marker morpheme’. Again the tense is being referred to only because aspect and mood are inter related with it. As has already been said Limbu has only two categories in the tense system i.e. past and non-past. The past verb is marked by the morpheme <-ε> while the non-past verb is formally unmarked which incorporates future time reference too. So for this reason the boundaries between one to another appear to be fuzzy. In such confusions, contexts and time adverbials are taken into consideration to disambiguate the situation. The confusions arise not only between present and future but also between present and past because plural past form and plural present verb forms are identical because when past marking morpheme occurs before the vocalic suffix, it is deleted. According to Weidert and Subba (1985) active conjugation ending in <-uŋ>, can be differentiated its past and present form by presence or absence of the glottal sound /ʔ/ at the verb ending. They further state that within the verb system the glottal sound serves as an indicator of tense. Its presence denotes non-past = present or future tense, its absence past tense. For instance:

hiptuŋʔ I shall beat him/her/it vs.
hiptuŋ I beat him/her/it (past)

But in the similar case van Driem (1987) does not make any reference about the glottal stop. He cites verb as:

k^hɔpsuŋ I pick it up (Nep. *tip^{sh}u*)
k^hɔpsuŋ I picked it up (Nep. *tipē*) (Driem, 1987, p. 110)

The variation in distinguishing present and past indicates that there is a very thin line between these varieties. Formulating specific rules to differentiate the category has become a challenging task for the linguists. This difficulty is partly caused due to dialectal variations. It is because Weidert & Subba (1985) dealt with the Panchthare variety while van Driem (1987) dealt with Phedappe variety. So the two parties have come up with different rules about the similar issue. The Chhathare variety employs differently from these two varieties regarding the past and non-past.

5.3.1 Aspect

Aspect, which is closely associated with verb, has been defined by Crystal (2003, p. 36) as, “a category used in grammatical description of verbs (along with tense and mood) referring primarily to the way the grammar marks the duration or type of temporal activity denoted by the verb”. Especially, aspect is related to the action verb referring how and when the activity took or takes place. Supporting the point, Carter and McCarthy (2006, p. 411) state, “aspect refers to the speaker’s/writer’s perspective on the time of an event.” They further say that it is primarily concerned with how the speaker perceives the duration of events and how these are related to one another in time. In the same way, Watters (2002, p. 257) points out that tense and aspect are categories of verbs specifying various temporal relationships that characterize the state or event being described. In the Limbu there are two types of aspects. These aspects are perfective vs. imperfective aspect. Perfective aspect is usually conveyed in the past verbs. Event or nonstative verbs in perfective meaning have no overt aspect marker whereas the corresponding imperfective forms are marked by the suffix <ba/-ba>. Stative verbs have always imperfective meaning but they never take aspect marker. Imperfective aspect includes mainly five different varieties. Among them progressive aspect is marked by the suffix <lo/-ro>. The suffix <pa/-ba> most often becomes the final suffixal string after the verb conjugation and sometimes there may occur suffixes like <men> (CON) or <gɔni> (IRR) before it. Similarly the suffix <lo/-ro> must be followed by the auxiliary verb to complete the meaning. For the clarity, let us consider the following table:

Table 8: Aspectivizer

sfx 12	sfx 13	clitics (optional)
-lɔ/-rɔ		
OPT		
-mɛn	(-pa)	lo/ro
CON	IPF	ASS
-gɔni	(-pa)	lɔtʰə/rɔtʰə
IRR	IPF	DEPR
-----	-pa	

-lɔ/-rɔ + Auxuiliary

lo/ro

prG

ASS

-aŋ + Auxuiliary

lɔtʰə/rɔtʰə

DEPR

(van Driem, 1987)

The complex verb conjugation typically consists of a simplex form plus an overt mode and/ or aspect marker and includes periphrastic tenses. The suffix <-ba> can be attached to both past and non-past forms of nonstative verbs, irrealis and conditional forms. The classification of the imperfective aspect is as follows:

i. Progressive aspect- The progressive aspect, as defined by Leech and Svartvik (1981, p. 69) refers to activity in progress and therefore suggests not only that the activity is temporary but it need not be complete. This aspect has two types. They are:

a. Present progressive- it denotes the action is on the progress in the present situation.

48.a *kʰɛn mənə na-lam-nu pʰɛn-lɔ wa*

that man there road-COM-come-prG-AUX/NPT

That man is coming from the road there.

- b *tʰog-u-ŋ-rɔ wa-ɔɛ*
do-3P-1sA-prG be-1sPS
I am doing (it).

b. Past progressive – it refers to the action going on the past time.

- 49.a *piʔ-haʔ natt-u-si-rɔ wɔ-ɛ*
cow-p drive-3P-nsP-prG-AUX-PT
He was driving away the cows.
- b *pɔŋwa-rɔ wɔ-ɛ*
play-prG be-PT
He/She was playing.

ii. Inchoative aspect- According to Hornby (1983, p. 107) the term inchoative aspect is used to a verb that denotes the beginning, development or final stage, of a change of condition. For example:

- 50.a *p^hɛʔwa-haʔ het-taŋba mɛ-poks-ɛ-ba*
leaf-P yellow-kind nsAS-become-PT-IPF
The leaves have become yellowish.
- b *sapla sapt-u-ŋ-ba*
paper write-3P-1sA/PT-IPF
I have written paper.

iii. Prospective aspect – it refers to situation/event that is going to happen in the near future.

- 51.a *a-lɛʔl a-nɛʔl*
1-take leave 1-impend
He is about to leave us^p. i.e. die
- b *sammit ta-nɛʔl*
storm come-certain
Storm is sure to come.

iv. Reduplicative aspect – it concerns with the aspect that involves the repeatative verb in order to stress the meaning.

52.a *eniŋ-dɔŋ wiʔ tʰas-u-ba tʰas-u-ba-i tʰog-u-lle maki mɛ-dʰokt-ɛ-n*
 this-year rain fall-3P-IPF rain-fall-3P-IPF-EMPH do-3P-SUB maiz NEG-good
 cosp-PT-NEG

Because of the over rainfall there was no good corn harvesting this year.

b *jambok-in tʰog-u-ba tʰog-u-ba-i wa*
 work-ABS do-3P-IPF do-3P-IPF-EMPH be
 He/She is doing work continuously.

v. Simple aspect – it generally denotes occurrence of the action either in the past or in the present

53.a *kɔŋ jambɔk poks-ɛ gʰɛʔr-ɛ*
 this work be-PT RES-PT
 This work has been done.

b *kʰɛŋ-iŋ te·*
 that-ABS arrived
 That (he/she) arrived.

The term non-past includes both present and future but no one of the above mentioned types specifies the action belonging to specific future reference. For this van Driem has introduced a aspect entirely related to the future. According to him the future aspectualizer is termed as Imperious Future (DEF). He goes on to say that the imperious future is an emphatic future form which guarantees that the action will definitely take place. This guarantee in the action, as he claims, is achieved just adding the glottal stop /ʔ/ at the end of the verb. For instance:

ande tʰaŋ I ate before, I have already eaten.
ando tʰaŋ I'll eat later.
ando tʰaŋʔ I will eat later. (certain future event)

5.3.2. Special aspectivizer verbs

There are certain verbs which occur as postpositive augments to perfective verbs. These aspectivizer verbs give an extra semantic dimension on the perfective aspect of such verbs. They are stated briefly as follows:

i. Terminative aspectivizer: This type aspectivizer includes the verb like *t^suma?* or *su?ma* whose meaning is to finish or to complete. It indicates the terminating point of the event or activity.

- 54.a *jambɔk-in t^sur-ε*
work-ABS finish-PT
Work has been completed.
- b *kε-d²am kε-sur-u-m-i*
2-eat 2-finish-3P-pA-Q
Have you finished eating your meal.

ii. Demittive aspectivizer: The verb *t^sema?* with the meaning dispatch is demittive aspectivizer because it augments to other transitive verbs. e.g.

- 49.a *t^sa-η dε s-u -η* (The verb *t^saη* is *t^sɔ* →eat, *-aη*→1sPS/PT; so it is *t^saη*)
eat-1sPS/PT dispatch-3P-1sA
I gulped down.
- b *pir -u -η dεs -u -η*
give-3P-1sA/PT dispatch-3P-1sA/PT
I gave it away.

iii. Descent and detached aspectivizer: The verbs *t^ha:ma?* and *t^hama?* are of this kind. The first verb *t^ha:ma?* only as an augment of transitive verb which means to knock down or to drop.

- 55.a *sεb -u -η aη t^has -u -η*
pluck-3P-1sA and drop-3P-1sA
I plucked it and dropped it down.

The verb *t^hamaʔ* on the other hand is an intransitive. It occurs as an aspectivizer to support the descending motion of the main verb.

- b *p^hekwa-haʔ mε-nug -ε mε- d^he*
 leaf -p nsAS-come off-PT nsAS-fall/PT
 Leaves came off and fell.

iv. Relinquentive aspectivizer: The same verb *t^hamaʔ* reappears here with its distinct meaning than said in example no. 55 a and b. Now it has to augment to the transitive verb enhancing the meaning of relinquish.

- 56.a *juks -u -η d^ha -η*
 put-3P-1sA leave-1sA
 I left it there.
- b *mi sεr -u d^hɔ*
 fire kill/PT-3P leave
 He/She extinguished (killed) fire.

v. Resultative aspectivizer: The result yielding aspectivizer verb is *k^hεpmaʔ* which reflects the total out come of the action. It occurs with the combination of intransitive verbs.

- 57.a *kɔη jambɔk poks-ε g^hεʔr-ε*
 this work be-PT RES-PT
 This work has been done.
- b *janɡ^hεk lɔn g^hεʔl*
 wound come out
 Wound will come out.

vi. Impendent aspectivizer: The impendent aspectivizing verb is *nεtmaʔ* of which the meaning is at the verge or inevitable. It augments both the transitive and intransitive verbs.

- 58.a *nιηε man nεt*
 oil finish/ run out impend

Oil is about to run out.

- b *jaʔlimba tʰur-ε nett -ε -lle kʰur -u -η -si -η*
plant finish-PT impend-PT-SUB take-3P-1sA-nsP-1Sa
I took them the plant while it was about to finish.

vii. Sustained action aspectivizer: This aspectivizer *tʰamaʔ* leaves its literal basic meaning (like eat, play, or perform) while it is to augment both transitive as well as intransitive verbs. As an augmentor it takes up a new meaning sustained action.

- 59.a *maη-haʔ-nu mɔna sikar mε- dʰog -u -aη mε -dʰe*
god-p-COM human being hunting nsAS-do-3P-pfG nsAS-SUS
Man spent time hunting with gods.
- b *tʰε -aη mεn- dʰok -ʔε wajb -ε -dʰe*
anything-too npG-do-npG be-PT-SUS
You stay without doing anything.

ix. Dative aspectivizer: The dative aspectivizer is *pimaʔ* of which the basic meaning is give or endow. But when it is used as augmenting verb its basic meaning is slightly changed and means as accepting or applying.

- 60.a *has -u -η pir -u -η -si -η*
divide-3P-1sA give-3P-1sA-nsP-1sA
I divided it to them.
- b *nɔks -aη pir -aη -εʔ*
shave-1sP give-1sP-IMP
Give me shave. (Shave my hair/beard.)

x. **Potent aspectivizers:** There are two verbs *juηmaʔ* and *pʰɔpmaʔ* in the potent aspectivizer. They as other aspectivizing verbs leave their concrete literal meanings and augment other verbs with their abstract altered meaning. The basic meaning of *juηmaʔ* is put or place but when it functions as aspectivizer it means as retaining the position. Likewise the verb *pʰɔmaʔ* has its basic meaning as suspend or to put something high up. But as an aspectivizer it has the meaning in some way same as *juηmaʔ*.

61.a *kəŋ tʰudʰik jaŋ-in tɛms-ɛʔ juks-ɛʔ kɛ-nən-ba akkʰo pi -nɛ*
 This little money-ABS catch-IMP keep-IMP AP-rest-AP later give-1→2

Take this a little money, I shall give you the rest later on.

b *tɛms -ɛʔ pʰɔttʰ -ɛʔ*
 catch-IMP suspend-IMP

Catch it.

xi. Moribound aspectivizer: There are also two aspectivizer verbs *simaʔ* and *sɛʔmaʔ* with their literal meaning die and kill respectively. When the verb *simaʔ* is used as aspectivizer augment to intransitive verbs it gives something like extremity of emotions like fear, nervousness, and so on.

62.a *kɛ-gis-ɛʔ kɛ-se-i*
 2-fear-PT 2-die/PT-Q
 Did you fear extremely?

b *sɛʔnam jəŋma a-seʔ-i*
 night tremble 1-kill-Q
 Does anything frighten us at night?

xii. Probative aspectivizer: The verb *saʔmaʔ* is considered as probative aspectivizer. It augments to both transitive as well as intransitive verbs with the meaning test or try; make an attempt or the like.

63.a *patt -ɛʔ sar -ɛʔ -na*
 speak-IMP try-IMP-EMPH
 At least, try to speak.

b *lok-maʔ saʔ-maʔ*
 run-INE try-INF
 I try to run.

xiii. Totalizing aspectivizer: This totalizing aspectivizer verb is *wapmaʔ*. It occurs only with the motional verbs and totalizes the movement. So for this, it is limited to gerundive constructions of <-aŋ> type.

- 64.a *p^her-aj* *watt-aj* *k^hune* *a- utt -aj*
 come-1sPS/PT TOT-1sPS/PT s/he 1-call-1sPS/PT
 I was about to come, s/he called me.
- b *p^hett-aj* *watt-aj-aj* *peg-ε*
 fetch-1sPS/PT TOT-1sPS/PT go-PT
 Having brought me, s/he went back.

xiv. **Inceptive aspectivizer:** The inceptive aspectivizer verb is *hekma?*. Unlike other aspectivizers, it does not collocate with the mere simplex form. It rather occurs as an augment to transitive or intransitive verb stem or infinitive forms. It indicates beginning of the event or action.

- 65.a *nam se-ma?* *hekt-ε*
 sun shine-INF start-PT
 The sun started shining.
- b *ku-sa* *po* *hekt-ε*
 his/her-son grow start-PT
 His/Her son started growing.

xv. **Perseverative aspectivizer:** The perseverative aspectivizing verb is *nema?* of which the basic meaning is to lie or to lay something down; to be situated or the like. But while occurring as an augment, it means as to persist or to keep on doing something.

- 66.a *k^hεη-re* *a-tad^zεη* *mε-g^hεps-u-n* *kɔɔ ɔkt -ε* *nes -ε*
 that-ERG 1-talk NEG-listen-3P-NEG but cry-PT continue-PT
 That did not listen to my talk but continued to cry.
- b *sapt -u -rɔ* *nε-mu*
 write-3P-prG keep on-REP
 He is said to be writing.

Using aspectivizers is pervasive in the day-to-day communicative form however, it is equally intricate to discern whether the term used as an augment is aspectivizer or mere a second predicate. Let us consider some of such examples below:

<i>tʰaŋ-go miŋ-go</i>	desire for eating; here <i>tʰaŋ</i> means ‘eat’
<i>naŋaŋ kʰipsaŋ</i>	feeling of weariness; <i>naŋaŋ</i> -tiresome
<i>anu ada</i>	be alright (polite inclusive); <i>nu</i> - nice/right
<i>numaʔ tamaʔ</i>	be prosper, <i>numaʔ</i> - well-being
<i>tʰollɔʔk wollɔk</i>	brief visit <i>tʰollɔʔk</i> a short meeting

The first words are sensible and next following words merely for prosodic purpose so far.

5.3.3 Mood

Mood (modality or mode) is defined as a set of syntactic and semantic contrast signalled by alternative paradigms of verb. Semantically, it involves a wide range of meaning especially on the part towards the factual content of the utterance e.g. uncertainty, vagueness, definiteness possibility and so on. Following is the brief discussion about the mood and its types:

i. Indicative mood: Indicative mood is alternatively known as declarative mood. It asserts or declares about the situation, notion, event or so forth. It is, as English, formally unmarked in Limbu too.e.g.

67.a *kʰune him -ʔo te -aŋ wa*
 he/she house-LOC come/PT-pfG -AUX
 He/She came home.

b *ŋga tɔk mɛn- dʰa-ɛ wa-ɛ*
 I rice NEG-eat-PT AUX-PT
 I did not eat rice (or possible translation as I have not eaten rice.)

ii. Subjunctive mood: It is used in the expression of many kinds of subordinate clause for a range of attitudes including tentativeness, vagueness, uncertainty and the like. It is in other words, a hypothetical construction. The verb of this kind is marked by suffix <-gɔni>. Again in some grammar, this modality has been termed as Irrealis (IRR) and the nevertheless. So this writing also follows the same labeling IRR instead of SUBJ (subjunctive).

68.a *kɛ-beg-ɛ-gɔni kɛ-nis-u-ba*

2-go-PT-IRR 2-see-3P-IPF

If only you had gone you would have seen it.

b *jaŋ kɔtt -u -ŋ -gɔni iŋ-u-ŋ-ba*
 money have-3P-1sA-IRR buy-3P-1sA-IPF

If only I had the money I would have bought.

iii. Imperative mood: Imperative type includes the verbs expressing command (order) request and advice. Here only the imperative or command is treated and the rest are dealt with separately underneath. The imperative is addressed to a second person with which it agrees in number. The imperative marking suffix is <-εʔ> which occurs as the final suffix in all imperative forms. The three numbers have distinct verbal structure as follows:

Person-Verb-Number-IMP Marker

2s→	v + ∅ + -εʔ	<i>tɔr-εʔ</i>	Do something/Have something.
2d→	v + εʔ ^{sh} + -εʔ	<i>tɔr-εʔ^{sh}-εʔ</i>	Do something/Have something.
2p→	v + <i>amm</i> + -εʔ	<i>tɔr-amm-εʔ</i>	Do something/Do something.

Imperatives are changed into negative by placing the prefix <*mɛn*-> in the initial position. In the negative form, there occurs a slight change in the imperative marker suffix <-εʔ> in the second person singular and dual. The suffixal morpheme <-εʔ> has a regular allomorph <-ʔεʔ> in the singular imperative and 2d (second person dual) has a regular allomorph [-s]. Let us consider the following patterns:

Person –NEG –Verb –Number – IMP Marker

2s →	<i>mɛn</i> + v + ∅ + ʔεʔ
2d →	<i>mɛn</i> + v + s + εʔ
2p →	<i>mɛn</i> + v + <i>amm</i> εʔ

Examples: Intransitive verb forms

Affirmative Imperative

Negative Imperative

Immaʔ → sleep

2s	<i>ips-εʔ</i>	<i>mɛn-im-ʔεʔ</i>
2d	<i>ips-ett^{sh}-εʔ</i>	<i>mɛn-im-s-εʔ</i>
2p	<i>ips-amm-εʔ</i>	<i>mɛn-ips-amm-εʔ</i>

Examples: Transitive verb forms

napmaʔ → drive away (3s patient)

2s	<i>natt-εʔ</i>	<i>mɛn-natt-εʔ</i>
2d	<i>natt-ett^{sh}-εʔ</i>	<i>mɛn-nat-t^{sh}-εʔ</i>
2p	<i>natt-amm-εʔ</i>	<i>mɛn-natt-amm-εʔ</i>

The imperatives of transitive verb also agrees for the number with the third person patient. The singular is unmarked and the non-singular suffix is <-εs>. This patient marker suffix precedes the final imperative suffix <-εʔ>. The 2p suffix undergoes change because of the assimilation of the patient marker suffix and thus becomes <-ams>. Let us see the examples below:

Paŋmaʔ → send (3ns patient)

2s	<i>paŋs-εs-εʔ</i>	<i>mɛm-baŋs-εs-εʔ</i>
2d	<i>paŋs-εs-εʔ</i>	<i>mɛm-baŋ-s-εs-εʔ</i>
2p	<i>paŋs-am-s-εʔ</i>	<i>mɛm-baŋs-am-s-εʔ</i>

When there is singular first person patient or the 2s→1s form then the imperative takes the first person singular patient suffix <-aŋ>. For instance:

pimaʔ → give (2s→1s form)

<i>pir-aŋ-εʔ</i> (Give me)	<i>mɛm-bir-aŋ-εʔ</i> (Do not give me)
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There are compound verbs *leʔmaʔ temaʔ* literal meaning is to ‘let free’ which are transformed into imperative by changing the second verb according to the rule discussed above. But with 2p, only the second verb change is not enough. The first verb is slightly changed by adding suffix <-am>. In this way, the above compound verb is changed as *ler-am deŋs-amm-εʔ*. Similarly the compound verb *t^sokmaʔ t^samaʔ* ‘work and eat’ can be changed as *t^sog-am t^sa-mm-εʔ*

iv. Hortative: More familiar term for the word hortative or adhortative is advice. This is inclusive in the sense that the speaker proposes even to the addressee/s to perform certain activity. For this reason it is an advice in the form ‘Let us’. In the Limbu, there is no specific affixation for this type of mode but the same plural agent

marker <-m> and plural patient/subject marker <-i> and for the dual the suffix <-s> are used for the purpose of hortative expression. Dual marker adhortative is labeled as dADH and for plural it is pADH. Negative is formed just by adding <-mɛn> at the end.

	Simple Statement	Adhortative	Negative Adhortative
69.a	<i>a-d^hoks-u-m</i>	<i>t^hoks-u-m</i>	<i>t^hoks -u -m -mɛn</i>
	1-plough-3P-pA	plough-3P-pADH	t ^h oks-3P-pADH-NEG
	We plough it.	Let us plough it	Let us not plough it.
b	<i>a-d^huŋs-u</i>	<i>t^huŋ-s-u</i>	<i>t^huŋ -s -u -mɛn</i>
	1-drink-3P	drink-dADH-3P	drink-dADH-3P-NEG
	We drink it.	Let us drink it.	Let us not drink it
c	<i>a-juŋ-i</i>	<i>juŋ-i</i>	<i>juŋ -i -mɛn</i>
	1-sit -pPS	sit-pADH	sit-pADH-NEG
	We sit.	Let us sit.	Let us not sit.

v. Optative mood: It is a grammatical category referring to a kind of mood. It is for expressing wish, desire or hope. This mood is maintained by adding the suffix <-lɔ/-rɔ> in the verb which is labeled OPT. Unlike the imperative expressions, it is not limited to only first and second persons but can be used for all person and numbers. Optative expressions in English use the modal verbs or the subjunctive: *May they get home safely!* Limbu optative is as such:

70.a	<i>allɔ saŋ tuk^he -ba jambɔk-ɔo a- n- dum -nɛn -lɔ</i>
	now again mournful-NOM function-LOC 1-NEG-meet-NEG-OPT
	May we not now meet in the mournful function again!
b	<i>k^hɛnɛ kɛ-jambɔk kɛrɛk nu:ba poŋ-lɔ</i>
	your 2-work all good AUX-OPT
	May your all works be good!

Chhathare dialect speakers do not use the suffix <-lɔ/-rɔ> in the optative expressions. They rather use suffix <-ni> to express such optative notions.

<i>k^hɛnɛ-oʔ sɔkma ta-ni muiŋ ta-ni, kɛ- itt -u -ba poŋ -ni</i>
you-LOC power come-OPT courage come-OPT 2-think-3P-IPF-AUX-OPT

May you have power and courage, may you be successful to achieve intended things!

vi. Interrogative: The speaker wants to know or to have information in brief enough in the yes/no form. This is not w/h type of inquiry requiring long statement/s. In the interrogative type of form the suffix <-i> is attached to any class of and primarily with verbal conjugation. It morphophonemically assimilates with any preceding segment except /i/. It is labeled as Q (Question).

<i>-attij-ηij-gɔ</i>	Which one is the thing?
<i>-kɔηij</i>	This one.
<i>-kɔη-ηi</i>	Is this?
<i>-ã.</i>	Yes!

The vowel /u/ is reduced to the glide /w/ and vowel /ε/ to near glide ε + i → εi :

u + i → [wi]

71.a	<i>mε-g^hos-w-i</i>	
	nsAS-find-3P-Q	
	Did they find it?	
b	<i>kε-hakt-ε-i</i>	
	2-send-PT-Q	
	Did s/he send it to you?	

After final sounds like /p, t, k, ʔ and i/ the interrogative suffix precedes the glottal /ʔ/.

e.g.

-	<i>piram dεs-amm-εʔ o!</i>	Give all to them.
-	<i>kεrek-ʔi</i>	All?
-	<i>ã kεrek pīε-s-εʔ</i>	Yes, give all.

Nasals are doubled before the interrogative suffix <-i:>

-	<i>jum-mi kε-nakt-u-ba</i>	
	salt-Q 2-ask for-3P-IPF	
	Is it salt you are asking for?	

Formally, interrogative suffix occurs at final, but sometimes it may occur before the imperfective suffix.

- 72.a *a-mett-aŋ-ŋi-ba*
 1-tell-1sPS/PT-Q-IPF
 Did he/she tell me?
- b *a-mett-aŋ-ba-i*
 1-tell-1Sps/PT-IPF-Q
 Is it that s/he told me?

vii. The conditional (CON): The conditional expressions are hypothetical in nature so they are usually in past tense. The conditional ideas are expressed with the suffix <-*mɛn*>. The expressions are differentiated whether they are perfectives or imperfective on the basis of affixation <-*pa*> because it is the suffix only for imperfective aspect verb.

The imperfective marker suffix <-*pa*> follows the conditional suffix <-*mɛn*>. When these two suffixes get closer the final sound /n/ of the preceding suffix regressively assimilates for the place of articulation and the initial sound of the imperfective marker suffix /p/ progressively assimilates for the voice and thus become <-*mɛmba*>. Let us see the example below:

- 73.a *wa-ɛ-lle gɔ kɛ- d^huŋ-u-mɛm-ba-i*
 be-PT-SUB-then 2-drink-3P-CON-IPF-Q?
 Would you drink if it were available?
- b *mɛ- ŋ- g^ho -ba -lle -gɔ sj -aŋ -mɛn*
 NEG-NEG-find-IPF-SUB then die-1sPS/PT-CON
 I would have died if I had not found.

The perfective conditionals are usually unmarked by suffix –IPF. Such perfective conditional expressions are felt to be strict in sense.

hennanŋ kɛ-n-utt-aŋ-nɛn kɛ-utt-aŋ-mɛn

why 2-NEG-call-1Sps/PT-NEG 2-call-1Sps/PT-CON

Why didnt you call me you could have called me.

viii. Intentive: This is the expression of the speaker's intention. Although this does not have its specific suffix yet it is profusely used in the communicative behavior. Its recurring verb shows that it overlaps the other point like optative. It uses the verb *lɔʔmaʔ* for its purpose.

- 74.a *ŋga kʰeŋ-haʔ-nu tadʰeŋ-ʔe lɔ -ʔe*
I that-p-COM talk-1sPS/NPT feel-1sPS/NPT
I intend to have a talk to them.
- b *kʰune-gɔ kɔʔjo mɛ- juŋ -ŋeŋ lɔʔ*
he/she then here NEG- stay-NEG-feel
He/She does not want to live.

Similarly, we have compound verbs like *tʰaŋgo lɔʔmaʔ* desire for eating, *tʰuŋgo lɔʔmaʔ* desire for drinking. This is now revealed that the verb *lɔʔmaʔ* is for expressing the intention.

ix. Debitive: This is for expressing the obligation. This verb conjugation is somehow different than the verbs presented earlier. The suffix <-i> is attached to the infinitive and is followed by auxiliary *poŋ*.

- 75.a *ani kɔŋ jambɔk-in tʰok-ma-i poŋ*
we this work-ABS do-INF-DEB AUX
We^p ought to do this work.
- b *kʰene pʰem-ma -i poŋ*
You come-INF-DEB AUX
You^s must come.

But when the verb is preceded by the pronominal prefixes like *a-*, *kɛ-* and *mɛ-* the verb stem is followed by emphatic marker *-lo/-ro* instead of the infinitive marker <-ma>.

kɛ-bʰeŋ-lo-i poŋ

2-come EMPH-DEB-AUX

You must come.

x. Potential: Inherent ability is distinguished from acquired ability or inability. The Limbu apparently does not possess the overt marker for expressing ability or inability, yet it has potentiality. The verb *jand/jan* retains the sense of potentiality.

- 76.a *k^heŋ gɔ li:p pɔŋ kɛ-jand -w -i*
that then heavy lift 2-be able-3P-Q
That is heavy, can you lift it?
- b *maŋg^ha t^ʰok laŋg^hek-ma a-jand-u-m-i*
far-be walk-INF 1-be able-3P-pA-Q
It is far, can we be able to walk?

xi. Monitory: Monitory is the kind of expression related to the warning. Limbu has a specific suffix *-la* for warning. This is affixed at the verb final.

- 77.a *nurik-aŋ t^ʰog-ɛʔ kɛ-n- jand -u -n -la*
nice-too do-IMP 2-NEG-be able-3P-NEG-MON
Do nicely lest you be unable.
- b *sumsum lɔʔ-maʔ kɛ-n- t^{sh}ɛʔ -la*
Decent behave-INF 2-nsAS-kill-MON
Behave decently otherwise (lest) they will kill you.

5.3.4. Gerunds and periphrastic tenses

Gerunds are found to be functioning as adverbs and they occur along with the auxiliaries so as to form periphrastic tenses. In the Limbu they are of three kinds.

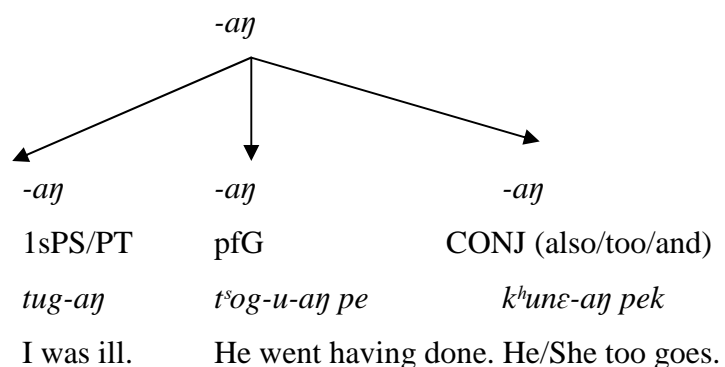
Gerunds	Prefix/Suffix	Labeling
- Present gerund	<i>-lɔ/-rɔ</i>	prG
- Perfect gerund	<i>-aŋ</i>	pfG
- Negative perfect gerund	<i>mɛn- + stem+ -ʔe + wamaʔ</i>	npG

i. Present gerund <-lɔ/-rɔ>: The present gerund is used for the indication of the action at a point or during the time of reference. When it is used adverbially, the event it indicates occurs along with the action of the main verb. Usually there is tense agreement between the auxiliary and main verb combined by the gerund. The present gerunds combine the auxiliaries like *pɔtmaʔ* and *jakmaʔ* to focus the action in continuity and *wamaʔ* to defocus continuity. Let us see the example of each AUX verb below:

- 78.a *waʔ-sa kʰɔkt-u-rɔ jak*
 Chicken-meat cut-3P-prG AUX
 He is cutting chicken meat.
- b *ju -ʔɛ -rɔ pɔʔl-ɛ*
 Come down-prG AUX-1sPS
 I am coming down.
- c *kʰunɛ him-ʔo wa*
 s/he house-LOC AUX
 She/He is in the house.

ii. Perfective gerund : This gerund is marked by the suffix <-aŋ>. It is attached to the verb final. It signifies that the second action has begun after the completion of the first action or action before a point of orientation. The suffix <-aŋ> is used in three different situations and contexts. However, the meaning and origin of the perfect gerund is closely bound up with the coordinative suffix <-aŋ>.

Chart 2: Gerund marker



Consider the example how the perfective gerund <-aŋ> and coordinative suffix <-aŋ> are intimately bound up to each other.

- 79.a *kʰɛnɛʔ it -nɛ -rɔ jag-aŋ kʰɛnɛ-aŋ kɛ-bʰɛr-ɛ*

you-think-1→2-prG be-1sPS/PT you-too/also 2-come-PT

I was thinking about you, you also came.

b *ant^{sh}en-aj ke-hipt -aj waj-ε*

before-too 2-hit-1sPS/PT-pfG be-PT

You had hit me before too.

iii. The negative perfect tenses (npG): The negative perfect gerund has a fixed pattern as *mɛn-stem-ʔe* (npG). It is usually followed by the auxiliary *wamaʔ*. This auxiliary *wamaʔ* agrees with subject in intransitive formation and with an agent in transitive formation. Not only this the auxiliary verb serves as the tense shifter since the npG pattern is invarialbe.

	Affirmative	Negative
80.a	<i>tʂ-aj wa</i>	<i>mɛn-dʔa-ʔe wa</i>
	eat-pfG be	npG-eat-npG be
	He has eaten.	He has not eaten.
b	<i>tʂ-aj waj-ε</i>	<i>mɛn-dʔa-ʔe waj-ε</i>
	eat-pfG be-PT	npG-eat-npG be-PT
	He had earen.	He had not eaten.

The npG can also be used as adverb or to make an adverb of a clause and as the negated auxiliary in the meaning of strong urgency. Let us consider the following example below:

81.a *mɛn- dʔa -ʔe saŋ lok-maʔ sukt -u -ŋ*
npG-eat-npG also run-INF be able-3P-1sA

I can run even without eating.

b *mɛn- hu -ʔe mɛ-boŋ-nɛn*
npG-teach-npG NEG-must-NEG

There is no mention without teaching.

5.3.5 Derivational construction of verb

In this topic, certain affixes are discussed which involve in the process of word formation. They are as follows:

i. **Nominalizer suffix <-pa>**: This suffix <-pa> is affixed to:

- a verb stem; such as:

lok + pa = lokpa

kɔŋ lok-pa-mu

this run-NOM-REP

This is to be a runner/This is to run.

- a simplex such as

tʰogu + pa = tʰoguba

a-nsaʔ-re kɔŋ-in tʰog-u-ba

1-brother/sister-ERG this-ABS make-3P-NOM

My brother/sister has made this.

- an adverb such as

allɔ + pa = allɔba

allɔ-ba iŋgʰɔŋ

recent-NOM news

Recent news

- an interrogative pronoun, such as

en + pa = emba

kɔŋ em-ba

this who-NOM

Who is this?

The nominalizer suffix <-pa> has proliferated into diverse word classes. In this regard van Driem (1987, p. 195) refers to that suffixation of <-pa> is used to nominalize the verb stem which is a productive process in modern Limbu.

He further points out that the addition of <-pa> to bare stems is an old processes which underlies many adjectives:

kemba (ken + pa) long

jɔmba (jɔn + pa) big

tumba (tum + pa) old/ elder

umba (un + pa) short; also in Phedappe *tɔŋba (tɔŋ + pa)*

Nominalizer suffix is primarily used to create nominals which can be used adnominally as an adjective or independently as a noun taking case marker suffixes. It generally does not take place in isolation that is, it occurs in context but however it is sometimes very difficult to make distinction between the nominalizer <-pa> and that of imperfective marker <-pa>. The following patterns pose difficulty to sort out appropriate labeling.

- 82.a *kɔŋ kusin mɛ- n -nitt -u -m -ba*
 this be familiar with nsAS-NEG-be familiar with-3P-NEG-NOM
 This is something they are not familiar with.
- b *mɛ- dʒand -u -ba*
 nsAS-paint/PT-3P-NOM
 This is what they painted.

Careful understanding of context provides the clue for separating the nominalizer with that of the imperfective marker. The distinction is formally explicit when a nominalized form takes case suffixes. For instance:

- 83.a *kɛ- satt -u -m -bɛ -n -ni*
 2-joke-3P-pA-NOM-ABS-Q
 Is that you were joking with?

Nominalizer <-pa> is also used as the sub-ordinate clause whereas the imperfective <-pa> is not used in that way.

- b *peg-ɛ-ba kɛ-nis-w-i*
 go-PT-NOM 2-see-3P-Q
 Did you see her go?

The /p/ sound undergoes change into /b/ sound when /p/ occurs between two vowels which is technically known as intervocalic position. The next reason is that when /p/ happens to take place after voiced nasal consonants like *m*, *n* and *ŋ*.

ii. The formation of active participle by suffix <-pa> When the suffix <-pa> happens to co-occur with the prefix <kε-> in the same verb stem then the stem gives rise to active participle (AP). With transitive verb conjugation, the active participle functions as an agent and with intransitive it is a subject.

84.a *kε-ha-ba* (*kε-* prefix; *ha* verb stem ‘weep’ and <-pa> suffix which changes <-ba>.)

AP-weep-AP

She/He who weeps.

b *kε-b^hem-ba*

AP-come-AP

She/He who comes.

In these two examples the suffix <-pa> is not the nominalizer but pertains an active participle because s/he who actively performs or participates in the action being done. But with intransitive verb, the active participle turns to be the subject.

85.a *kε-lip-pa*

AP-heavy-AP

A heavy.

The thing/object which is heavy. The object is not actively participating as the participants of the transitive conjugation. Let us consider the next example.

b *kε-si-ba*

AP-die-AP

One who dies.

Active participle can function both as adnominal modifier as well as an independent noun which takes nominal cases and number marking suffix.

86.a *kε-dⁱip-pa*

AP-miser-AP

A greedy man.

kε-naŋ-ba

AP-go mad-AP

A mad man (adnominal modifier)

b *kε-gɔp-pa-ha?*

kε-ma-ba-ha?

AP-wealthy-AP-p AP-lose-AP-p

The haves (tycoons) The losers.

(independent noun taking plural suffix)

The tense shifting in the active participle is by combining the auxiliary verbs like *tʰokmaʔ* or *poŋmaʔ*. Even sometimes existential to be *wamaʔ* is also employed for the purpose of tense shift. Let us see the example below:

87.a *kε-dʰum-ba tʰok/wa*

AP-active-AP be/NPT

He is active.

b *kε-dʰum-ba tʰog-ε/wa-ε*

AP-active/energetic be-PT

He was active.

c *kε-dʰak-pa- poŋ* *kε-dʰak-AP poks-ε*

AP-hard-AP be

AP-hard-AP-be-PT

It is hard.

It was hard.

The active participle agrees for gender with animate female referents:

88.a *sapla kε-nip-pa hendʰa*

book AP-read-AP (M) child

The book reader child.

b *sapla kε-nip-ma hendʰa*

book AP-read-AP(F) child

The book reader child.

iii. Formation of negative participle: The negative participle (NP) is formed by affixing the prefix <*mεn-*> and suffix <*-mna*> to the verb stem. The negative active participle is nominalized by adding suffix <*-pa*> and this should also agree with gender. Let us see the example:

Affirmative active participle

Negative active participle

89.a *kε- + stem + -pa*

mεn- + stem + -mna + -pa

	<i>kɛ-d^hum-ba</i>	<i>mɛn-d^hum-mna-ba</i>
	AP-hard-working-AP	NP-hard working-NP-AP
	One who works hard	One who does not work hard.
b	<i>t^{hi} kɛ-d^huŋ-ma mɛnt^{sh}ɛ</i>	<i>t^{hi} mɛn-d^huŋ-ŋna-ma mɛnt^{sh}ɛ</i>
	beer AP-drink-AP young girl	beer NP-drink-NP-AP young girl
	Beer drinking young girl.	Beer non-drinking young girl.

van Driem (1987) points out that active participle of stative verbs lack negative counterparts (p.206). For instance: *kɛnuba* - **mɛnnumna*

<i>kɛ-nu-ba</i>	<i>mɛn-nu-mna</i>
AP-good-AP	NP-good-NP
One who is good	One who is not good

But his remark does not seem to be based on reality because these both affirmative and negative forms are in use. We hear the native speakers say: *kɔŋ gɔ t^sarik mɛnnumnaba mɔna* (this then very NP-good-NP-AP person: This is worse person) in their usual discourse. Similarly we use *kɛsiba* the one who dies and its negative form as *mɛnsimmna* the one who doesnot die. The native people say:

ani kɛrɛkle si-ma? poŋ mɛn-sim-mna gɔ en wa-be
 1pⁱ all die-INF be NP-die-NP then who be-e
 We all should die, then who one is there not dying!

iv. The passive participle (PP): The passive participle is formed by affixing <-mna or -mɔna> to a verb stem. It is also nominalized with the addition of <-pa>. The passive participle suffix <-mna/-mɔna> and 1peAS/PT suffix <-mna/-mɔna> are homophonous. Their semantic distinction is made through the syntactic structure and the context. See the difference below:

90.a	<i>t^sa-mna-ba</i>	<i>tɔk</i>	<i>k^hikt-ɛ</i>
	eat-PP-NOM	rice	expensive-PT
	The rice which was eaten was expensive.		
b	<i>anige t^sa -mna -ba</i>	<i>tɔk</i>	<i>k^hikt-ɛ</i>
	1p ^e	eat-1peAS/PT-NOM	rice expensive-PT

The rice we ate was expensive.

The overt difference that lies between these two statements is the syntactic structure. The passive construction is without subject. It does not say who ate such expensive rice. On the contrary the next counterpart is in the active verb conjugation. The subject is present there. The apparent condition is that if the verb stem with suffix <-*mna*> is preceded by subject, the suffix will be 1peAS/PT and if the verb stem with suffix <-*mna*> is not preceded, it will be passive participle (PP).

v. The infinitive <-*maʔ*>: The suffix <-*maʔ*> is added to the verb stem to make it infinitive. In the natural conversation the infinitive marker <-*maʔ*> may be reduced to <-*ma*>, <-*mʔ*>, or <-*m*>. Again <-*maʔ*> is shortened to <-*mɛ*> before subordinating instrumental/ergative suffix <-*ille*>, and giving <-*melle*> before coordinate suffix <-*aŋ*>.

The infinitive suffix <-*maʔ*> can serve as:

- the complement of a finite verb-

- 91.a *kʰɛnɛ lok-maʔ kɛ-sukt-u*
you^s run-INF 2-be able-3P
You can run (it). (complement of the verb *sukt*)
- b *aŋga pɔŋ-maʔ nar-u-ŋ*
I carry-INF leave-3P-1sA
I leave carrying it.

- an instructional, imperative or blessing-

- 92.a *tɔk-in lakt-u-rɔ tʰok-maʔ*
rice-ABS boil-3P-pfG do-INF
Boil the rice. (imperative)
- b *ɔkkʰɛlɔrik tʰok-maʔ tʰa-maʔ*
in this way do-INF eat-INF
In this way continue doing and eating. (blessing)

- an indication of action or situation without making the direct reference to the actant

93.a *kɔŋ-in akkʰjak poŋ-maʔ*
 this how carry-INF
 How can this be carried?

- an asking question for clarity-

b *pek-maʔ-i mɛm-bɛk-maʔ-i*
 go-INF-Q NEG-go-INF-Q
 Should I go or not?

The transitive infinitive requires agreement with non-singular patient. This is maintained through the suffixation of non-singular morpheme <-si>.

94.a *məna-haʔ uʔ-maʔ-si poŋ*
 man-p call-INF-nsP EXIG
 Men are to call.

The infinitive marker suffix <-maʔ> is sometimes immediately followed by subordination suffix <-ille>. This suffix <-ile> can also occur in other verbal conjugations.

b *pek-mɛ-lle a-gɛʔl*
 go-INF-SUB 1-reach
 When we go we reach.

vi. The purposive marker <-se>: The purpose marker suffix <-se> is affixed to the verb final to give the meaning ‘in order to, to or for the sake of and the like. The possessive prefixes are attached to transitive purposive forms to indicate patient agreement.

95.a *ku- hɔŋ -se peg-ɛ*
 3-look _for-PUR go-PT
 He went to look for him/her/it.

b *sapla nit-t^{sh}e*

book read-PUR

In order to read book.

The purposive marker <-se> undergoes change into allomorphic form <-t^{sh}e> after /t/ or /n/.

vii. The passivizer *tetmaʔ*: The bound verb *tetmaʔ* is passivizer. When it occurs with the verb stem it makes the preceding verb passive. There can be no overt agent in such conjugative construction. If it is felt to specify there is active conjugation.

96.a *ku-nam k^hem -me- det -nen*
3-scent notice-NEG-PAS-NEG
Its scent is not noticed.

b *kəŋ kaʔmaʔ he-det*
This jump over be able-PAS
It can be jumped over.

In the collocation of chain verbs, the next third verb *heʔmaʔ* is usually inserted in between. Let us see the example below:

97.a *t^sa heʔ-det*
eat be able-PAS
It can be eaten.

b *t^sa heʔ- me- de t-nen*
eat be able-NEG-PAS-NEG
It cannot be eaten.

5.4 Nominal morphology

Gender marker suffixes <-pa> (masculine) and <-ma> (feminine)

The gender marker suffixes <-pa> and <-ma> have been derived from the relational nouns ‘pa’ father and ‘ma’ mother. These suffixes are used with limited relational nouns, common nouns, ethnonyms and they also agree with adjectives.

98.a *t^suk-pa pənε-ba*
small-M bahun-M

Small male Brahmin

b *tʰuk-ma pɔne-ma*

small-F bahun-F

Small female Brahmin (gender markers with adjective *tʰuk* and ethnonym *Brahmin*)

5.4.1. Number

Limbu count nouns are categorized into two viz. singular and plural alternatively non-singular nouns. Singular count nouns are formally unmarked whereas the plurals are marked by suffix <-haʔ>.

maŋ

deity

maŋ-haʔ

deity-p

5.4.2 Case

Nouns, pronouns and other adnominal forms are inflected with different types of case marking suffixes.

i. Ergative/ Instrumental/Genitive (ERG/INST/GEN)

Basic morph <-le>

This basic morph <-le> is used for three different cases. It is phonologically conditioned and thus undergoes certain changes.

After plural suffix <-haʔ> and unexpressed plural nouns <-le> is realized as <-re>

After the consonants <-le> is <-ille> or <-ʔille> and the vowel it is just <-lle>.

maŋ-haʔ-re → deity-p-ERG

him-ʔo kɛ-wa-mɛ-lle → house-LOC AP-stay-AP-ERG

a-mik-le mɛ-nis-u-n → 1-eye-INST NEG-see 3P-NEG

tumba-re ku-sa → elder-GEN his-son

ii. Absolutive (ABS)

The absolutive marker suffix is <-ʔin> but it can be realized as <-in>, <-n> in the following situations:

After the voiceless stops /p, t and k/ = -ʔin	<i>p^hak-ʔin</i>	(the pig)
After nasals /m, n, ŋ and ʔ/	= -in	<i>ɔn-in</i> (the horse)
After vowels	= -n	<i>labɛ-n</i> (the moon)

iii. Vocative (VOC)

Vocative markers are of kinds corresponding to the singular as well as plural.

Singular vocative marker <-e> → *lamsa-e!* (Niece-VOC)

Plural vocative marker <-se> → *adaŋba-se!* (Respected personalities)

iv. Locative (LOC)

Locative suffix is <-ʔo> which denotes both the location and destination. Sometimes the preceding glottal sound /ʔ/ assimilates with its frontal bilabial nasal /m/ thus remains only <-o>.

ku-buŋ-ʔo ips-aŋ → its-bottom-LOC sleep-1sPS/PT (I slept under its bottom)

him-ʔo kɛr-aŋ → home-LOC arrive-1sPS/PT (I arrived at home)

v. Comitative (COM)

The comitative marker suffix <-nu> seems to be versatile in its use which functions as:

- to co-ordinate nominal as a conjunction *and* → *k^happu-nu k^ham* (ashes-COM soil)
- an instrumental suffix *with* → *p^hɛd^ɛa-nu* (knife-COM)
- in a meditative sense *in* → *ani pan-nu* (our language-COM)
- an ablative *from* → *na-nu p^hɛt-u* (there-COM bring-3P)
- a comitative *with* → *aŋga-nu* (I-COM)

vi. Mediative (MED)

Mediative suffix is <-lam> which has a broader sense than comitative <-nu>.

t^ho-lam jur-u (up/above-MED bring-3P = bring down from above)

vii. Intrative (INT)

The intrative suffix is <-lum> which literally denotes as *between or middle*. As a case marker <-lum> rarely occurs in isolation. It usually combines either locative marker <-ʔo> or comitative <-nu>.

ku-lum-ʔo wa-ε → its-INT-LOC be-PT (It was in the middle)

viii. Comparative <-nulle > (than)

In fact this comparative marker *-nulle* is the combined form of two suffixes *-nu + -lle*. In order to avoid the confusion it is glossed or labeled as *than* but not as COMP because it already exists for the comitative case.

siŋ sammjaŋ-nulle k^{hi}ʔk

wood gold-than expensive

Wood is more expensive than gold.

5.5 Adverbs particles and clitics

Adverbs fall under the major word class like noun, verb and adjective but the particle fall under minor word class. The same particles alternatively termed as clitics too. Also they are known as grammatical words. Most of them do not have meaning in isolation yet they play role in the grammatical function by expanding the semantic dimension of the host word they attach to. They are discussed in the following topics.

5.5.1 Adverbs

Adverbs usually occur in a sentence to tell something or qualify the action. In this regard, Leech and Svartvik (1981, p. 197) opine, “Adverbials usually tell something extra about the action, happening, or state described by the rest of the sentence.” They further say that the adverbials specify the time when it happened, the place where it happened or manner in which it happened. Mainly the spatial and temporal adverbs can be discussed under the linguistic term as deixis. Concerning this point deixis, Rai (2003, p. 60) refers to Levinson (1983) statement as, “the single most obvious way in which the relationship between language and context is reflected in the structures of languages themselves, is through the phenomenon of deixis.” The deixis thus

provides the reference of the participants in relation to the time and location. The Limbu language has the time and place deictic features which have been grammaticized as other languages.

Here adverb list includes only the related ones which frequently occur in the writing. They are briefly discussed as follows:

i. Locational adverbs:

Locational adverbs, according to Ebert (1997), refer to either speaker centered equivalent to English demonstratives or centered on geographical facts indicating higher, lower or same level location in relation to the point of reference. Locational adverb gives the answer of the ‘where’ question. Following are the examples of the locational adverbs:

Speaker centered:

Proximal	<i>kɔʔna, kɔʔjo</i>	here (near to the speaker)
	<i>nittan</i>	near
Distal	<i>kʰɛʔna, hɛʔjo kʰɛna, hɛʔjo</i>	there(away from the speaker)
	<i>ma:ŋgʰa</i>	far off

Geographical centered:

High	<i>tʰo, hɛttʰo, kʰɛttʰo</i>	up, above, over
Low	<i>jo (mo), hɛʔjo</i>	below, down
Level	<i>na</i>	across/beyond
	<i>nadʰambi</i>	same level but across river/hill
Unspecified	<i>kɔbrin</i>	around
	<i>mudʰan</i>	elsewhere

The locational adverb roots *na*, *tʰo* and *jo (mo)* take affixes <-nu> and <-lam> interchangeably marking ablative as well as mediative cases respectively. In the ordinary speech the both suffixes are used at the same time as *na lam nu pʰere* ‘s/he came from there’. These adverbial roots are nominalized by the suffix <-ba/-ma>. However, these basic spatial adverbs *na* (there), *jo/mo* (below/under) and *tʰo* (up/above/over) take suffix <-su> which marks as genitive/absolute case. The suffix <-su> is most often followed by the nominalizer suffix <-ma> making nominal adverb like *na-su-ma*, (particularly of there), *jo-su-ma* (particularly of the below one)

and *t^ho-su-ma* (particularly the above one). The Mundhum specially uses suffixes like <-su> and <-lam> with spatial adverbs.

While talking about the locational adverb, it is better to refer to directional adverbs along with this in which most words may have <-aŋ> suffix. Let us consider the directional adverbs as below:

<i>nam get/nam bin pisaŋ</i>	east direction
<i>nam d^ha pisaŋ</i>	west direction
<i>t^haŋ get pisaŋ/sinjuk muden</i>	north direction
<i>lan get pisaŋ(tɛme:n)</i>	south direction

ii. Temporal adverbs: This temporal adverb gives the answer of ‘when’ question. In the Limbu, temporal adverb involves two kinds suggesting either period or the point of time.

<i>t^hik- jɛn/la:/tɔŋ</i>	one day/month/year
<i>ni/nɛ-jɛn/la:/dɔŋ</i>	two days/months/years
<i>sum-jɛn/la:/dɔŋ</i>	three days/months/years
<i>li-jɛn/la:/dɔŋ</i>	four days/months/years
<i>ŋa-jɛn/la:/dɔŋ</i>	five days/months/years
<i>tuk-jɛn/la:/tɔŋ</i>	six days/months/years
<i>nu-jɛn/la:/dɔŋ</i>	seven days/months/years
<i>jɛt-jɛn/la:/tɔŋ</i>	eight days/months/years
<i>p^haŋ-jɛn/la:/dɔŋ</i>	nine days/months/years
<i>t^hibon-jɛn/la:/dɔŋ</i>	ten days/months/years
<i>k^hɛmjɛn</i>	two days before yesterday
<i>siŋjɛn</i>	the day before yesterday
<i>miʔma/ant^{sh}ɛn</i>	yesterday
<i>a-in/ e:n</i>	today
<i>tandik</i>	tomorrow
<i>at^{sh}indaŋ</i>	the day after tomorrow
<i>andɛ:n, ansɛn, asɛn</i>	ago, before
<i>allɔ, allo</i>	now, at present
<i>akk^ho</i>	later, in the future

<i>jammo(u)</i>	later on
<i>εgaη</i>	later on
<i>sillij/sumlij</i>	before last year
<i>mεʔlij</i>	last year
<i>annijdɔη(ailamba)</i>	this year
<i>aʔnεmaη</i>	next year
<i>a:t^{sh}imaη</i>	the year after the next year
<i>tɔηbe/tɔη/dɔη</i>	year
<i>la:</i>	month
<i>jεʔnam</i>	week
<i>jεn</i>	day
<i>setlumb^hɔk</i>	midnight to two a.m.
<i>ijwaka</i>	two to four a.m.
<i>t^{si}gaʔ wagaʔ</i>	four to six a.m.
<i>ta:nt^{sh}o:k</i>	six to eight a.m.
<i>lɛnd^o</i>	eight to ten a.m.
<i>lɛn mik (lɛn lum)</i>	ten to mid day (noon)
<i>nambe:k (lɛn lumb^hɔk)</i>	noon to two p.m.
<i>nam la:t</i>	two to four p.m.
<i>makt^{si} wad^{zi}</i>	four to six p.m.
<i>ju:nt^{sh}o:k</i>	six to eight p.m.
<i>sɛn-mik</i>	eight to ten p.m.
<i>sɛtlum</i>	ten to mid night

These parts of the day are used only in the Mundhum but in the ordinary speech form they are very rarely used. The parts are very limited and different terms in the ordinary speech. Such as:

<i>lɛndik</i>	day time
<i>sɛndik</i>	night time
<i>pihandik</i>	morning
<i>junt^{sh}ik</i>	evening
<i>idi:k</i>	a long while
<i>sɔpma:η</i>	a short time
<i>ɔkk^helle</i>	these days

iii. Manner adverbs: This type of adverb is related to the answer of ‘how’ question. It covers a wide range of aspects of manner. It exhibits three kinds of structural formations. The first kind is the words with syllable final <-lik/-rik.> e.g.

<i>nurik</i>	nicely
<i>t^sarik</i>	vehemently
<i>k^hirik</i>	quickly
<i>sallik</i>	tensely
<i>isi:k</i>	accordingly
<i>sɔllik</i>	tautly, etc.

The second type manner is found in the reduplicated form. e. g.

Adverb	Meaning
<i>sumsum</i>	modestly
<i>jakjak</i>	lightly/gently
<i>susu</i>	pleasantly
<i>to:ndo:n</i>	staight/simple
<i>jɛk jɛk</i>	cleverly
<i>k^hɔkk^hɔk</i>	clinking

The third kind of the manner adverb involves the partial repetition of its following verb which is often preceded by prefix either <t^si-> or <pɔ->. Let us see the example below the prefix <t^si-> and initial part of the verb as:

	Adverb	Verb
<t ^s i-> prefix	<i>t^si-rɔk</i>	lɔkma (prick)
	<i>t^si-b^hiʔ</i>	p ^h iʔma (press)
	<i>t^si-g^ham</i>	k ^h amma (cover with cloth)
	<i>t^si-g^hip</i>	k ^h ipma (stick)
	<i>t^si-hak</i>	haʔkma (beat)
	<i>t^si-d^hɔk</i>	t ^h ɔkma (hit)
<pɔ-> prefix	<i>pɔ-g^hem</i>	k ^h emma (suit)
	<i>pɔ-lak</i>	lakma (cleverly/salty)
	<i>pɔ-haŋ</i>	haŋma (sharp taste of chilli)
	<i>pɔ-sju</i>	sjuma (sour)
	<i>pɔ-d^zi</i>	t ^s ima (cold)
	<i>pɔ-lip</i>	lipma (heavy)

5.5.2 Pragmatic particles and clitics

Particles and clitics are monosyllabic or disyllabic forms of words which can not stand on their own as normal utterance. However they play an important role in the discourse. “They signal many modalities like interrogation, emphasis, reportative, intensity, etc,” Nagarajan (1985, p. 224). Likewise, Sharma (1982, p. 202) states “they occur with other word categories to strengthen and emphasize their meaning”. As the term clitic comes from Greek with the meaning ‘leaning’. This implies that clitic leans against the host (neighboring) word but as general assumption it does not affect to the leaned word to fall over but it really supports to stand firmly upright rather strengthening its meaning. Though there are many particles and clitics used in the running speech but here, mention is made only these items which recur in the Mundhum discourse.

je/he/hej/ha: These items occur usually at the beginning of the Mundhum lines. They have been used to make address to the people around or the particular deities. So they have been glossed as VOC (Vocative). They are also called as offbeat serving as the springboard to lurch into the matrical scheme proper. They are not affixed to any host words.

pe/be: Apart from its usual grammatical function (marking exclusivity, nominalizer and active participle), it is also used for expressing the desire for information. It is affixed to verb final and it has been glossed as INQ (Inquiry).

kə/gə: It is topic marker and remains unattached to any word. It has been glossed as TOP (Topicalizer).

lo/ro: This pair occurs to assert or to emphasize the verb it precedes. It is also not affixed to the verb and is glossed as ASS/EMPH (Assertive/Emphasizer).

lə/rə: Apart from its usual grammatical function (Imperfective gerund), it is used to express the wishes and is glossed as OPT (Optative). It is affixed to verb.

lɔk/rɔk: This particle is used unaffixed to any word to focus meaning of the preceding word. It has been glossed as FOC (Focus)

ni: It stands unaffixed to mark contrary to the expectation. It is glossed as CTR (Contrary to)

mu: This particle indicates that the information in the sentence has not come from the knowledge of speaker but by other source. Most often it remains detached to the verb to which it is reporting but sometimes, it is affixed to the preceding verb. It reports that is why it is glossed as REP (Reportative).

Onomatopoeia: It has occurred in the Mindhum as a nonlexical form however it is able to match up a sound with nonlinguistic correlate in the real world. It has been glossed as ONOM (Onomatopoeia)

5.5.3 Subordination

p^haŋ: This subordinator is used in different cases or senses. It can be used to mark the direct quote and to mark as a complement clause in main clauses which roughly translates as ‘that’. It has been glossed as SUB (Subordinator).

saŋ: This subordinator conjoins situation and unexpected result which is equivalent to English ‘even’. When this co-occurs with *p^haŋ* then its meaning is ‘even though or although or in spite of’ but they fuse like *p^hasaŋ*. It is used as sentence conjunction so it has been glossed as CONJ (Conjunction)

-ille: This form seems to be versatile in its use. When it is affixed with nouns or pronouns, it functions as either ergative or instrumental or genitive case marker but when it is affixed to the finite verbs, it functions as subordinator. It has a high frequency in the Mundhum discourse and has been glossed as SUB (Subordinator).

kɔrɔ/gɔrɔ: This is postpositive subordinator and is used in different senses as ‘if, but, in that case or if that case’. However, in the Mundhum it has a least occurrence with

the sense 'but' so it does not have distinct glossing and has been shown its translated form 'but' .

5.6 Characteristic features of the Mundhum morphology

In this topic, the discussion is concerned about the affixation to the verbal as well as other adnominal forms which are related to the language of the Mundhum. Apart from these grammatical processes, the Mundhum exercises inherently distinct method of affixation especially on the adnominal structure. Though the head words are same as in the ordinary speech variety, the other affixal nuances are quite unusual and unfamiliar. Tracing out the meaning of the Mundhum primarily depends on overcoming the obscurity of the morphemic structure. Many linguists, at the first encounter may experience it as puzzling and most probably blame of being verbal redundancy. The journey to such classical language is essentially intricate yet rewarding.

To answer the question of why the Mundhum language employs such complex linguistic structure, it will be better to consider Gadamer (1969) views. He writes:

The kind of saying that occurs in the everyday life between people who understand each other the unsaid so to accompany the said that the two together comprise a unity; this is the unity of making oneself understood through the said. In this manner only the most common and ordinary words and yet is able just through them to bring to language what unsaid, that unsaid that needs to be said and here is said. (p. 225)

What makes the Mundhum language difficult can be pointed out only when we analyze its morphemic construct. The close analysis manifests certain features of its morphemic construct.

5.6.1 Binominal/Paired collocation

Binominal or paired collocation is the fundamental aspect of the Mundhum language. In this regard, binominal refers to the occurrence of two parallel adnominal forms in

the Mundhum verse lines. In that paired form, one is nucleus or focusing word and this has been termed here as the ‘head’. And the next word which comes to pair with the head word or apposed word has been termed as ‘apposed’ or premodifying word. The combination of these head and apposed (a similar class of word placing adjacently) words in a real sense, have made the Mundhum language distinct from that of ordinary communication. This is the very starting point from where the Mundhum language sets itself off from the commoners’ language and aspires to the High Variety for special purposes and occasions. Now, I briefly discuss these head and its echo or apposed words underneath.

5.6.2 The headword

The Mundhum language is primarily designed to recite in the specified situations. So it is sung by the Limbu priests known as the *Sambas*. It is only delivery of the sermon in which the Mundhum is generally not sung and recited as the ordinary speech. The expression consists of short, precise and succinct syntax. Within compressed syntax, it consists of a controlling word. This controlling word is, for the convenience, termed as the head word. Contrary to average speakers’ thinking, the head word is not always in the complex archaic form. It is in the common and simple diction too. The complication is not resulted from the use of obscure classical diction but in fact it is resulted from intricate form of the morphemic structure. For instance, every native speaker cannot be unaware of the meaning of the term *k^{hi}* (thread; *Nep d^hago*). But it feels to be complicated when it is modified aiming to be suitable for special ritualistic expression. The modification comprises no such esoteric notion but the process of affixation, the process of morphemic reconstruction. Let us see the example:

k^{hi}-sum-dij k^{hi}-be (*k^{hi}* in ordinary speech means ‘thread’)

The single morph <*k^{hi}*> for expressing ‘thread’ is enough in the ordinary conversation. But astonishingly, the single morpheme has come up with a long sequence of morphemic strings i.e. three bound morphemes like <–*sum*>, <–*dij*> and <–*be*>; and two free morphemes like <*k^{hi}*> and <*k^h*>*i*. No one should be illusioned about the meanings these two varieties are supposed to express. Obviously and overtly nothing is different between the ordinary speech <*k^{hi}*> and the Mundhum

expression *k^{hi}-sum-dij k^{hi}-be*. So now, it has become easier to decide about the head word in the expression, *k^{hi}-sum-dij k^{hi}-be*. The head word is definitely <*k^{hi}*> because the additional morphemes are later formation. They are the guest morphemes borrowed to assist the main one, the head.

There may be still a confusion over which <*k^{hi}*> is supposed to be the head one. I shall make it clear in the next heading.

5.6.3 The apposed/modifier word and types

The Mundhum head word rarely occurs in isolation while it is being sung or being delivered in the form of sermon. This head word is usually preceded by another word to make pair with it. This preceding word is termed as apposed word which denotes a similar class of word placed adjacently. Therefore, the conclusion is that the former *k^{hi}* is apposed word and the later *k^{hi}* is the head in the expression *k^{hi}-sum-dij k^{hi}-be*. Likewise, *iksa-dij k^{ham}-bek* in the ordinary speech it is merely *k^{ham}*, the earth; comprises four morphemes. In which, the two *iksa* and *k^{ham}* are free and <-*dij*> and <-*bek*> are bound morphemes. Again *iksa* is apposed word and *k^{ham}* is head word for *iksa* comes before or precedes the word *k^{ham}*. Every native speaker understands what *k^{ham}* means but many hesitate to locate the meaning of the ritualistic expression *iksa-dij k^{ham}-bek*.

Some linguists have called such kind of paired occurrence as the noun appositive. I refute to such claim because appositive includes the similar word or words having the same grammatical level which are in the position of mutual omissibility. Both can have similar identity reference and one of them can be omitted without affecting the sentence acceptability. For example, in the noun appositive: Raven, the king of Lanka was defeated by Ram; either Ravan or the king of Lanka can be omitted without hurting its semantic form. But this is not the case here with the Mundhum's paired morphemes. The basic head word is most often preceded by the morpheme of equal type in terms of its structural make up but not equal in terms of the semanticity. The words co-occurring with the head word can be of four kinds in terms of their sense relation.

a. Synonymous lexemes: Co-occurring couple words may be related to one another because of the meaning similarity. Besides the meaning resemblance, the synonymy encompasses the attributive or adjectival portion of the consequent noun. This situation typically occurs in the highly formalized expression. More words having the same meaning are arranged in order to heighten the meaning. In Mundhum language, this usually takes place. Two words are set together so as to enhance and expand semantic dimension. Let us consider the following verse lines as:

99.a *je.. sa:ηgu agere sɔkma: agere*
je... sa:ηgu a-ger-ε sɔkma: a-ger-ε
 VOC vitality 1-get-PT life force 1-get-PT
 We have taken rest. **003**

b *je.. sikkum piru isi:k niηwa piru isi:k*
je sikkum pir-u isi:k niηwa pir-u isi:k
 VOC thought give/PT-3P according to idea give/PT-3P according to
 According to the suggestion given to them, **005**

In the given examples, two nouns having similar meaning have occurred side by side. For instance *sa:ηgu* and *sɔkma:* are one pair of one verse line 003 and similarly *sikkum* and *niηwa* are another pair of the verse line 005. These two pairs are more or less similar in the meaning.

d. Antonymous lexemes: In this arrangement, two words are set in sharp contrast to one another so that the expressed idea could be quite clear cut. The rationale behind this technique might be that when a white object is set against the white it remains unmarked, but when a black object is set against the white one the expected object is marked clearly. In other words, white never appears so bright as when it is set against black and both are viewed together. This is what Mundhum language avails this technique to increase its expressive power.

100.a *sendi melosuaη tumma? melosuaη*
sendi mε-los-u-aη tum-ma? mε-los-u-aη

separate nsAS-perform-3P-pfG meet-INF nsAS-perform-3P-pfG

They meet. 117

- b *allɔ ta:ndik sendi melosuaŋ summa melosuaŋ*
allɔ ta:ndik sendi mɛ- los -u -aŋ summa mɛ- los -u -aŋ
 now later on separation nsAS-perform-3P-pfG collection nsAS- perform-3P-
 pfG

And they collected the ashes in one place. 142

In the given example, *sendi* and *tumma?* are opposite in meaning. They have been brought together solely for heightening its meaning. The term *sendi* ‘to depart’ or ‘separate’ and *tumma?* ‘to meet’ or ‘to gather’.

e. Bound lexemes: Occurring bound lexeme as one of in the pair is very typical notion in the Mundhum language. At first encounter, this kind of occurrence really startles to the listeners. The listeners all of a sudden become attentive having heard and they begin to heed towards such so-called nonsensical word. By this way, semantically zero lexeme is successful to achieve its goal because its aim is to, as Cuddon (1998, p. 328) refers to Shklovsky’s (1917) opinion, give a strange shock to the listeners or readers. We all know that zero itself is nothing from the view point of its worth and value. But when it is set in the right place along with other digits or numerical figures it happens to heighten the value of the digits ten times more. So does the bound lexeme co-occurring in the Mundhum language. Unlike other bound morphemes, this type of bound lexeme does not issue any meaning even after co-occurring with free lexeme. Other bound morphemes or lexemes are meaningful when they are attached to the stem or free morpheme. Let us have a look example as follows:

- 101.a *minu hidʔanu kʰuntʰi saha? hidʔanu*
minu hidʔa-nu kʰuntʰi sa-ha? hidʔa-nu
 APP shit having-COM they(d) baby-p shit having-COM
 Children’s shit having bitch. 553

- b *leʔwa dɔŋ kettu tʰiboŋ dɔŋ kettu*
leʔwa dɔŋ kett-u tʰiboŋ-dɔŋ kett-u

time decade reach-3P ten years reach-3P

He got ten years old.

484

In the above (101 a-b) examples, co-occurring pairs are *minu* and *saha?*; and *le?wa* and *t^{hi}boŋ*. The preceding words in the pairs like *minu* and *le?wa* have semantically no meaning (bound lexemes). These two words are there only to establish the following free morphs. They function as supporter in the line because the line would not have to go without writing anything. So they are also considered as the gap fillers. We can assume that they provide the same meaning as do their counterparts- *saha?* and *t^{hi}boŋ*.

f. Copied/Echo lexemes: The particular terms are to be paired or apposed during the recitation. Copying the head word is also a usual process in the Mundhum structural system. In this process, the head appears at two places in its full or partial form with affixation. But the head word and the copied one do not take similar affix. If they take multi-affixes then there is at least one affix must be different.

102.a	<i>k^hune k^hamd^zum</i>	<i>nit^{sh}ε ro</i>	<i>k^hamlep</i>	<i>nit^{sh}ε ro</i>
	<i>k^hune k^ham-d^zum</i>	<i>ni-t^{sh}-ε ro</i>	<i>k^ham-lep</i>	<i>ni-t^{sh}-ε ro</i>
	s/he turf-BAL	see- PUR ASS	soil-clod	see-PUR ASS
	She looked for the soil.			336

b	<i>tant^{sh}it^{sh}irille</i>	<i>tamdukk^helle</i>
	<i>tant^{sh}i -t^{sh}iri -lle</i>	<i>tamdukk^hε -lle</i>
	broom stick -RHM -INST weeping brush -INST	
	Broom stick,	557

In the stated example, *k^ham* is copied word since it is found in two places but with different suffixes. The copied/apposed word usually precedes the head word. So, the apposed/copied word has the suffix <-d^zum> and the head word has <-lep> i.e. *k^ham-d^zum* (copied/apposed word) and *k^ham-lep* (the head word).

There is a considerable distance between the Ordinary Language Variety (OLV) and Mundhum Language Variety (MLV). To know MLV, one should be familiar with morphemic structure of the MLV. In the OLV the sky is called as *tansan* but the same

sky in MLV is called as *təɾəŋ taŋsaŋ*. The pair lexemes *təɾəŋ taŋsaŋ* may appear in the discourse or conversational form. Here, *taŋsaŋ* is the head word and *təɾəŋ* occurs to make pair with the head word *taŋsaŋ*. The word occurring with head word may or may not have its own meaning in the literal level. Its literal meaning does not have to do anything in the paired occurrence. When MLV is set to music or the verse lines are sung, then again one more suffix is inserted between these pair words as *təɾəŋ-dij/ken taŋsaŋ*. Again the new inserted suffix has no overt meaning even after it has been affixed to the so-called stem. Of course, the suffix <-*dij*> or <-*ken*> is affixed to *təɾəŋ* which is itself a bound morph. The suffix <-*dij*> or <-*k/gen*> (intervocalic or post nasal voiced consonants /k/ changes into /g/) is in the choice. But this choice is not always open with other terms and situations. For instance the pair words *mikki p^huŋwa* suggesting the youth, do not allow the choice while inserting the suffix <-*dij*> or <-*g/gen*>. With this pair only the suffix <-*k/gen*> is inserted as *mikki-gen p^huŋwa*. Similarly the pair *k^hisum k^hibe* takes/ inserts only the suffix <-*dij*>, thus it becomes *k^hisum-dij k^hibe*. The pair words do not always co-occur but they separate apart and each takes the similar word as to form the couple. When they are set apart the former drops its suffix to maintain the length and rhythm in the verse line. See the example below:

- 103.a *k^huni mikki p^hektət^{sh}i p^huŋwa p^hektət^{sh}i*
k^huni mikki p^hekt-ε-t^{sh}i p^huŋ-wa p^hekt-ε-t^{sh}i
 they youthful love-PT-dPS flower-BAL bloom-PT-dPS
 They two had sexual relationship. **522**
- b *je... təɾəŋ hi?siŋaŋ taŋsaŋ hi?siŋaŋ*
je təɾəŋ hi? -siŋ -aŋ taŋsaŋ hi? -siŋ -aŋ
 VOC paradise turn -REF -pfG sky turn -REF -pfG
 They looked up the sky the heavenly space. **053**

The pair words *mikki* and *p^huŋwa* are separated each other and have taken same word *p^hektət^{sh}i*.

The word *k^hambek* or *k^ham* is earth or land in OLV but it is *iksa k^hambek* in MLV. Only *k^hi* in OLV is *k^hisum k^hibe* suggesting the meaning of thread. The human creator god is *porok-mi jomp^ha-mi*. The Mundhum refers to the pervasive emptiness as

muhɔŋliŋ kʰɛhɔŋliŋ. As we consider these three-pair Mundhum terminologies, we find three different morphemic constructions and one common feature among them. Let us first talk about the pair *kʰisum kʰibe*. Here the base morpheme *kʰi* occurs in the initial position in two places taking different suffixes like <-sum> and <-be> respectively. The second pair *muhɔŋliŋ kʰɛhɔŋliŋ* the head word *hɔŋ* appears in both two places. This pair has both the prefix <mu-> and <kʰɛ-> and similar homophonous suffix <-liŋ>. The third pair *porok-mi jompʰa-mi* the head word <mi> recurs in two places but at the final position.

Now re-group all the pairs and look into their nature of their morphemic structure so as to obtain the features.

	Apposed word		Head word	Meaning
<i>tɔrɔŋ taŋsaŋ</i>	→free	+	free	sky
<i>iksa kʰambek</i>	→free	+	free	earth
<i>mikki pʰuŋ-wa</i>	→free	+	free +sfx	youth
<i>kʰi-sum kʰi-be</i>	→free +sfx	+	free +sfx	thread
<i>mu-hɔŋ-liŋ kʰɛ-hɔŋ-liŋ</i>	→pfx +free+ sfx	+	pfx +free +sfx	pervasive darkness
<i>porok-mi jompʰa-mi</i>	→bound +free	+	bound +free	creator god
<i>sɛn daŋ la:-be</i>	→free + free	+	free + bound	moon
<i>sɛndi-gen tum-maʔ</i>	→free + sfx	+	free + sfx	meet
<i>mu(n)-dʰaŋ kʰɛɛ</i>	→ sfx + Bound	+	free	star
<i>kʰam-dʰiri kʰam-boŋ-ba</i>	free +sfx	+	free + sfx + sfx	aborigine
<i>mi-wa-gen ku-nam</i>	→ free +sfx + sfx	+	pfx + free	sun
<i>sam-so jo-miŋ</i>	→ free + sfx	+	pfx + free	name
<i>pɔŋgen-diiŋ wa: hiʔ</i>	→ bound + sfx	+	free	rain fall
<i>tadi-gen sɛʔmaŋ</i>	→ free + sfx	+	free	dream

The affixes employed in the above pairs are not used in the OLV (ordinary language variety). The affixes attached to stem are not issuing any overt meaning even after they get attached to the stem or base. In the case of OLV such bound morphemes are meaningful after they are affixed to a stem. It seems that the attempt to encompass the morphemic structure within the limited rules is futile because the affixation style exhibits a haphazard fashion. The diverse patterns make us realize the arbitrary nature of language. The data presented in the table does not provide a clear picture so that

the morphemic structures can be grouped under certain pattern just as we do with the English nouns and verbs inflections as well derivations.

The analysis also shows that paired or binominal occurrence is obligatory notion in the Mundhum language. It is not necessary that the counterpart must be the free morph. If the counterpart's bound morpheme is not available, then the free morpheme fills the gap by appearing into two different places along with affixes at least one alteration like *k^{hi}-sum k^{hi}-be*. Here the head word *k^{hi}* recurs at two places with suffix alternation i.e. <-sum> and <-be>. The Mundhum head words seem to have an amoebic like existence giving birth to counterpart on its own. Very surprising matter with bound morpheme is that it functions as the free morpheme by accepting suffix in it. After being loaded with affixation, it remains as the free independent morpheme. For instance *pɔŋgen* is essentially a bound morpheme yet it takes suffix <-diŋ> and thus becomes *pɔŋgen-diŋ*. It seems that when a lexeme picks up another lexeme no matter whether it is free or bound, it delegates its equal authority to the picked up counterpart. Another fact is that the head word and its counterpart very often do not co-occur in the position immediately following one after another. This means that they are bridged by the versatile suffix <-diŋ> or <-k/gen> in between. For example:

tɔɔŋ-diŋ taŋsaŋ but not *tɔɔŋ taŋsaŋ*
mikki-gen p^{hu}ŋ-wa but not *mikki p^{hu}ŋ-wa*

In Mundhum recitations, a basic term, usually noun or adnominal, must have its counterpart or an apposed word in the syntagm. The apposed word deserves the equal status as its source word. The apposed word can be of any kind so to say it can be antonym, synonym, copied, bound morpheme, adjectival or attributive phrases or the like. The process of collocating the apposed word seems to follow Gadamer's (1969, p. 222) view, as he says 'language is not thus a prison but an open space in being that allows infinite expansion, depending on one's openness to tradition.'

5.6.4 Classification of the apposed/modifier words on the basis of frequency

i. Fixed or limited type: This type is related to those apposed words which co-occur with only the fixed head words.

Apposed words	Head words	Meaning
<i>iksa-dij/gen</i> free-sfx	<i>k^ham-bek-ma</i> free-sfx-sfx	earth/land
<i>tɔrɔŋ-dij/gen</i> free(?) -sfx	<i>taŋsaŋ</i> free	sky/space
<i>nara</i> free	<i>t^sɔʔit</i> free	creation
<i>tadi-gen</i> free-sfx	<i>sɛʔmaŋ</i> free	dream
<i>mikki-gen</i> free-sfx	<i>p^huŋ-wa</i> free-sfx	youth
<i>hara</i> bound	<i>mik-so</i> free-sfx	jealousy
<i>sam-so</i> free-sfx	<i>jo-miŋ</i> pfx.-free	name
<i>sid^o-wa</i> free-sfx	<i>iŋ-mi</i> free-free	messenger
<i>kɔbu-dij</i> free-sfx	<i>paŋp^hɛ</i> free	village
<i>inu</i> free	<i>tukk^hɛ</i> free	unhappiness/trouble
<i>pɔnu</i> free	<i>sukk^hɛ</i> free	happiness
<i>lokp^ha</i> free	<i>paŋ/siŋ-him</i> free + free	house/home
<i>todo</i> free	<i>sa:ŋwɛt</i> free	bufallo
<i>koi</i> free	<i>t^sɔŋ-p^haŋ</i> free-sfx	mountain ridge
<i>kɛd^ɛɔŋ-dij</i> free-sfx	<i>surit/sammit</i> free/free	wind/storm
<i>sikkum-dij</i> free-sfx	<i>niŋwa</i> free	thought
<i>pɛn-dⁱri</i>	<i>pɛn-mik</i>	eyes

free-sfx	free-free	
<i>aŋgu-geŋ</i>	<i>wami:k/setla:k/ŋ</i>	thirst/hunger
free-sfx	free/free	
<i>ɔttu-geŋ</i>	<i>jaŋnuŋ</i>	back (v.)
free-sfx	free	
<i>jaŋsa</i>	<i>kund^he</i>	asset/property
free	free	
<i>id^huk-keŋ</i>	<i>sam-sog^ha</i>	ghost of unnatural death
free-sfx	free-free	
<i>k^hema</i>	<i>jɔŋsɔŋ/paŋp^he</i>	hell
free	free	
<i>ment^{sh}am-geŋ</i>	<i>nam-japmi</i>	human
free-sfx	free-free	
<i>sis-a-geŋ</i>	<i>ment^{sh}e</i>	young lass
free-sfx	free	
<i>saŋgram</i>	<i>pɛdaŋ</i>	heaven
free	free	
<i>t^hapsaŋ</i>	<i>lɔdeŋ</i>	come out
free	free	
<i>tagera</i>	<i>niŋwap^hu</i>	Almighty God
free	free	
<i>sinjuk</i>	<i>muden</i>	Tibet
free	free	
<i>samni</i>	<i>thim</i>	culture
free	free	
<i>mata</i>	<i>ime[?]</i>	soul
free	free	
<i>samma</i>	<i>kube</i>	model
free	free	
<i>sɔsa</i>	<i>luŋma</i>	heart
free	free	

The above given apposed/pre-modifying words are fixed to the respective head words. Most of the apposed words are nouns and few adjectives with independent meaning.

These both head and apposed lexemes do not occur in the everyday conversation. In a sense, they are obsolete, archaic dictions which occur only in the special situations. Most of the apposed words tend to lose their meaning because of the rare usage. To the best of my knowledge, there can be two possible reasons for the gradual decline of meaning. One reason can be that the referents (signified object/notion) to which they used to refer have no existence at all. When the things get lost over a period of time, the words for things also slowly disappear from the use. And by this way, the word turns to be obsolete. The next reason is that the words got their original pronunciation changed in course of time or the glee men deliberately altered their forms in order to set to the music.

ii. Generic apposed words: This is concerned with such group which covers a certain class having common feature. The word *ɔdʷik/wɔdʷik* is used as the apposed word which precedes eight different activity verbs especially related to walking. This term is pronounced two different ways causing difficulty to distinguish. So these two forms are separated by slash as to denote option.

<u>Apposed word</u>	<u>Head word</u>	<u>meaning</u>
<i>ɔdʷik/wɔdʷik-kən</i>	<i>laŋ-dʰuŋ pek-maʔ</i>	go
bound-sfx	free-sfx free-sfx (INF)	
<i>ɔdʷik/wɔdʷik-kən</i>	<i>laŋ-dʰuŋ tʰa-siŋ-maʔ</i>	go oneself.
bound-sfx	free-sfx free-sfx (REF) –sfx (INF)	

This apposed word is related to only the activity verbs like go, come, send, come out, go up/down, etc. It is limited to walking because the head word is *laŋ* which refers to the ‘leg’ and the leg is primarily for walking. However there are verbs on the head word group like *pek-maʔ* and *tʰa-siŋ-maʔ*, only the nouns, not the verbs, can have appositions.

The next common apposed term is *abu* which precedes the head word related to infancy and conception (pregnant stage). This apposed word is free lexeme and generally takes suffix <-gen/-diŋ>.

Apposed word	Head word	Meaning
<i>abu-gen/diŋ</i>	<i>sa- pendi</i>	infantile baby
free-sfx	free - free	

<i>abu-gen/diŋ</i>	<i>saruŋ</i>	get conceived
free-sfx	free	

In the head word group, the terms *sa*, *pendi* and *saruŋ* are all nouns so they are headwords.

The apposed word *inu*: This also precedes only such head words which are related to human sufferings and troubles caused by natural calamity or human destiny.

Apposed words	Head words	Meaning
<i>inu:-gen</i>	<i>t^suŋ</i>	severe cold
free-sfx	free	
<i>inu:-gen</i>	<i>mindε</i>	break out epidemic
free-sfx	free	

The apposed word *k^ham*: This term *k^ham* is not only the apposed word but also an echo of the head word *k^ham*. Echo or copy is also one of the processes of creating the apposed word by the head. The literal meaning of *k^ham* is earth or land or soil. In the Mundhum expression also it denotes the same things primarily related to the land or soil.

Apposed word	Head word	Meaning
<i>k^ham-d^ziri</i>	<i>k^ham-boŋ-ba</i>	aborigine
free-sfx	free-sfx-sfx (NOM)	
<i>k^ham-luŋ-gen</i>	<i>tɔna</i>	earth worm
free-free-sfx	free	

This apposed word is to signify the ground based living things which take shelter making hole like mouse, lizard, porcupine or get food from under the ground e.g. pig. It also comprises the notions like land-slide, earth quake, land deity, etc. The Mundhum expression *luŋ-d^ziri luŋ-boŋ-ba* (the people who originated as the same time as the stones) is also used exactly for the sense as *k^ham-d^ziri k^ham-boŋ-ba*.

The apposed word *la:ik-kum* : Except denoting the Rai Kirant people, this apposed word is for suggesting the male sibling on the basis of under garments i.e. the loin clothes.

Apposed word	Head word	Meaning
<i>la:ik-kum</i>	<i>k^hambu</i>	ethnonym
bound-sfx	free	
<i>la:ik-kum</i>	<i>p^hem-bo-sa</i>	loin clothe wearing
bound-sfx	free-sfx free	

The apposed words *tumbun/tuŋgun or tuŋguli-ma*: just as the apposed word *la:ik-kum* suggests to the male sibling so do these *tumbun/tuŋgun or tuŋguli-ma* to signify the females.

Apposed words	Head words	Meaning
<i>tuŋgun-diŋ</i>	<i>sim-bo-sa</i>	female, woman
free-sfx	free-sfx-free	
<i>tumbun-diŋ</i>	<i>sim-bo-sa wərək</i>	the (mythical)
free-sfx	free-sfx-free free	symbol of female

The apposed words *mi-d^huŋ* is the echo word of the head word *mi-rak*. The lexeme *mi* is used for denoting fire in many Tibeto-Burman languages including the Limbu. So, wherever the word *mi* occurs it suggests the same literal meaning even in the Mundhum language.

Apposed words	Head words	Meaning
<i>mi-d^huŋ-diŋ/gen/so/</i>	<i>mi-rak</i>	fire
free-sfx-sfx	free-free	
<i>mi-d^ziri</i>	<i>mi-rak</i>	
<i>mi-d^zum</i>	<i>mi-rak</i>	
<i>mukkum</i>	<i>se-mi</i>	fire
free	pfx-free	

The apposed word may take any suffixes like *d^huŋ, d^ziri or d^zum (sum)* but meaning is unchanged because the head word is the same.

The apposed word *mu(n)d^haŋ* is basically used for the heavenly bodies or phenomena.

Apposed words	Head words	Meaning
<i>mu(n)d^haŋ</i>	<i>k^haʔmit</i>	cloud
free	free	
<i>mund^haŋ-gen</i>	<i>sɛri</i>	thunder bolt
free-sfx	free	

Regarding the pronunciation of the apposed word *mu(n)d^haŋ*, the other two varieties also found to be used by the speakers. They are as such: *mund^hiŋ* and *mud^huŋ*.

The apposed word *nawa* is linked with such head words which suggest specially the structure, looks or appearance.

Apposed words	Head words	Meaning
<i>nawa-gen/diŋ</i>	<i>t^sɔʔit</i>	creation
free-sfx	free	
<i>nawa(-ra)</i>	<i>hɔŋ-siŋ-ke</i>	two-sided drum (<i>t^sjabruŋ</i>)
free-sfx	free-free-free	
<i>nawa-gen</i>	<i>k^hɛm-siŋ</i>	state of being suited
free-sfx	free-sfx(REF)	

As an exception, this apposed word has distinctly different reference, such as:

<i>nawa(-ra)</i>	<i>tɛn-d^hɔŋ</i>	battle
free-sfx	free-free	

The apposed word *na:li* is associated with such head word which refers to a young marriageable lass.

Apposed words	Head words	Meaning
<i>na:li-gen</i>	<i>t^haŋben</i>	young boy
free-sfx	free	

But this has also deviated from its own claim. See below:

<i>na:li-gen</i>	<i>ku-d^zɛn</i>	remuneration, wage
free-sfx	px-free	

Of the four Limbu dialects, the three dialects (i.e. Panchthare, Taplejungge and Phedappe) do not consider the alveolar /l/ and palatal /r/ as distinct sounds in most cases. They are used in the complementary distribution as required by the preceding sound with which they are going to attach. Being so, the same apposed word *na:li* can

be found pronounced as *na:ri*. Thus the *Samba* from one of these dialects may recite as *na:ri-gen tʰaŋben*. But in the Chhathare dialect, these two sounds are distinctive sounds.

The apposed word *netti-gen/diŋ* occurs with the head that refers to the prime youth and sensual activity.

Apposed words	Head words	Meaning
<i>netti-gen</i> free-sfx	<i>pʰuŋ-wa</i> free-sfx	youth
<i>netti-gen</i> free-sfx	<i>pʰuŋ-wa wam-maʔ</i> free-sfx free-sfx (INF)	have a sex
<i>netti-gen</i> free-sfx	<i>pʰuŋ-wa tʰam-maʔ</i> free-sfx free-sfx (INF)	bring the youth back

In the above examples, the head word has a connotative meaning. In the literal level *netti* refers to life and *pʰuŋ* flower. Similarly, the verbs *wammaʔ* and *tʰammaʔ* refer to shake and paint respectively.

The term *pɔgu* co-occurs with the head word that tells about ripe grain, food or desire for food.

Apposed words	Head words	Meaning
<i>pɔgu-gen</i> free-sfx	<i>tʰasak</i> free	food/ration
<i>pɔgu-gen</i> free-sfx	<i>sɛʔtla:ʔk</i> free	hunger

The word *pɔŋ-dʰiri/dʰili* occurs with the head word to denote recreational activities and involved in the game.

Apposed words	Head words	Meaning
<i>pɔŋ-dʰiri</i> free-sfx	<i>pɔŋwa</i> free	play game

<i>pɔŋ-dʷili</i>	<i>pɔŋwa tɛŋ-ba</i>	playmate
free-sfx	free free-sfx (M)	

The word *pɛgi-gen* precedes the head word in order to suggest the numerical expression.

Apposed words	Head words	Meaning
<i>pɛgi-gen</i>	<i>pʰaŋ-sam</i>	nine souls
free-sfx	free-free	
<i>pɛgi-gen</i>	<i>pʰaŋ-gɔp</i>	nine round
free-sfx	free-free	

The apposed word *pɛli-gen* comes along with its base/main word with regard to indicate the speech acts. (The pair words are *pɛli pandʷa*)

Apposed words	Head words	Meaning
<i>pɛli(-gen)</i>	<i>ku-ban</i>	saying
free-sfx	px -free	
<i>pɛli</i>	<i>jo-ban pʰak-maʔ</i>	make request
free	px free free-sfx (INF)	

The term *sam-daŋ* usually pairs the head word to give the meaning of bath. The pair words are *samdaŋ warummaʔ*.

Apposed words	Head words	Meaning
<i>sam-daŋ-gen</i>	<i>warum-maʔ</i>	have a bath
free-free-sfx	free-sfx (INF)	
<i>sam-daŋ-gen</i>	<i>warum mɛt-tʰiŋ-maʔ</i>	bath oneself/ get baptized
free-free-sfx	free free-sfx (REF) sfx (INF)	

The apposed word *sam-so(-gen)* specially cooccurs with the head that is related to naming a newly born baby, the ritual called *janɔdaŋ pʰoŋmaʔ*. This pair is *sam-so jo-miŋ*.

Apposed words	Head words	Meaning
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<i>sam-so(-gen)</i>	<i>jo/jɛ-miŋ</i>	name
free-sfx -sfx	px-free	
<i>sam-so(-gen)</i>	<i>jo-miŋ wam-maʔ</i>	to name the baby
free-sfx -sfx	px -free free-sfx (INF)	

The word *sawa* can recur with different headwords yet its favorite pair is with number denoting expression. The pair is *sawa jet-.....*

Apposed words	Head words	Meaning
<i>sawa(-gen)</i>	<i>jet-nam/jen</i>	eight days
free-sfx	free-free	
<i>sawa</i>	<i>jet-t^{sh}am</i>	eight souls/spirits
free	free-free	

As an exceptional case *sawa* may occur with different head word than the numerical term.

Apposed words	Head words	Meaning
<i>sawa</i>	<i>jukp^huŋ</i>	hunt
free	free	

The apposed word *sen-dan* especially co-occurs with the headword concerning to the lunar. Its usual pair is *sen-dan-gen ku-la:* (*sen* denotes night, *dan* is master; thus the master of night just as *len-dan*, the master of day denoting the sun)

Apposed words	Head words	Meaning
<i>sen-dan-gen</i>	<i>ku-la:</i>	the moon
free-free-sfx	px.-free	
<i>sen-dan-gen</i>	<i>la:-hi</i>	jealousy(mythical reference)
free-free-sfx	free-free	

The word *sendi* occurs with the head word to refer only two notions i.e. fate and meeting.

Apposed words	Head words	Meaning
<i>sendi</i>	<i>pe-sap</i>	fate/destiny
free	px.-free	
<i>sendi(-gen)</i>	<i>tum-maʔ</i>	meet
free-sfx	free-sfx (INF)	

The apposed word *sɛwa* occurs both as an apposed as well as head word. If it occurs as an apposed word, it collocates the head word *sɛndo* suggesting inquiry or polite request. But when it occurs as a head word, it refers to welcome, greeting or devotion.

Apposed words	Head words	Meaning
<i>sɛwa</i>	<i>sɛ:ndo</i>	inquiry
free	free	
<i>sɛwa</i>	<i>sɛ:ndo tʰok-maʔ</i>	make an inquiry
free	free-free-sfx (INF)	

Now let us consider the term *sɛwa* as head word:

Apposed words	Head words	Meaning
<i>huk-so sɛwa</i>	<i>laŋ-so sɛwa</i>	respectful greeting
free-sfx free	free-sfx free	

Some native speakers pronounce *sɛwa* as *siwa*; thus they tend to say *siwa sɛndo*.

Just like *nɛn-dʷiri* is used an apposed word to refer to some sensory organs so does the apposed word *suhɛn*.

Apposed words	Head words	Meaning
<i>suhɛn</i>	<i>mik-so</i>	eye
free	free-sfx	

The apposed word *tɔhɛ* or alternatively *tɔʔi* occurs with the head word that denotes directions.

Apposed words	Head words	Meaning
<i>tɔhɛ-gɛn</i>	<i>nam-dʰa pi-saŋ</i>	towards west
bound-sfx	free-free-free	
<i>tɔhɛ-gɛm</i>	<i>nam-gɛʔt</i>	east
bound-sfx	free-free	

It seems that Limbu Mundhum lacks the specific directional lexemes. It is because to denote the east it uses round about way like *nam gɛt* where *nam* is for the sun and *gɛʔt* means comes/rises. Similarly, to denote south, it is *laŋ gɛt* and north it is *tʰaŋ gɛt* (*laŋ* –leg; *tʰaŋ*- probably up).

The apposed word *tabu* or alternatively *t^habu* cooccurs with the head word to combinally denote the tree forest or plantation or the like.

Apposed words	Head words	Meaning
<i>tabu-dij</i>	<i>ku-sij</i>	tree
free-sfx	pxf -free	
<i>t^habu-dij</i>	<i>sij-lan</i>	forest
free-sfx	free-free	

The apposed word *jɔgu* is to occur with the head word *t^sɔηsi*. The clue for understanding this binomial pair is *si* which denotes death. So, the learners interested in Mundhum language has to find out the clue buried under somewhere in the heap of periphrastic lexemes.

Apposed words	Head words	Meaning
<i>jɔgu(-gen)</i>	<i>t^sɔηsi tɛ-maʔ</i>	die
free-sfx	free-free-sfx (INF)	
<i>jɔgu</i>	<i>ku-d^zɔη tɛ-maʔ</i>	kill
free	pxf-free free-sfx (INF)	

The apposed word *jan^sij* occurs with the head word *sɔηwaba* or *man^genna* denoting consanguineal relation between brother and sister or cousins.

Apposed words	Head words	Meaning
<i>jan^sij(-go/gum/gen)</i>	<i>sɔηwaba/man^genna</i>	brother/sister
free-sfx	free (M)/free (F)	

The apposed words *je-bɔkko/je-b^huη* have the same common head word *jeba/ma* to denote the Limbu shamans.

Apposed words	Head words	Meaning
<i>je-bɔkko/b^huη</i>	<i>je-ba/ma</i>	shamanistic priest
free-sfx	free	

The word *jet-d^ziri* seems more like echo than the apposed one because the head is also the same. This *jet* is the clue which literally means numeral eight. It has retained the same basic meaning here too.

Apposed words	Head words	Meaning
<i>jet-d^ɛiri</i>	<i>jet-lam-do</i>	junction of eight roads
free-sfx	free-free-sfx	

The apposed word *julɛllɛ* co-occurs with the headword *junt^{sho}* suggesting the evening time. But surprisingly so-called headword shifts its role and appears as an apposed word too.

Apposed words	Head words	Meaning
<i>julɛllɛ</i>	<i>junt^{sho}</i>	evening
bound	free	
<i>junt^{sho}</i>	<i>k^haʔmak</i>	evening
free	free	

The apposed word *temɛn* comes with such headwords which indicates the southern whether it may be country, sea, religion or anything else.

Apposed words	Head words	Meaning
<i>temɛn</i>	<i>lad^ɛ</i>	southern plain Terai/India
free	free	
<i>temɛn-dij</i>	<i>wɔɾɔŋ</i>	the Indian ocean
free-sfx	free	

Preceding the headwords by the term *tend^ham* generally suggests gathering whether be it ceremony or anything else.

Apposed words	Head words	Meaning
<i>tend^ham-gen/dij</i>	<i>mɛkk^him</i>	wedding
free-sfx	free	
<i>tend^ham</i>	<i>paŋ-d^ɛum/pɔd^ɛum</i>	fair/haat bazaar
free	free-free/free	

The apposed word *tutu* co-occurs with the headword that suggests very formal address to the respectable persons being addressed.

Apposed words	Head words	Meaning
<i>tuttu-gen/dij</i>	<i>tum-ja-haŋ</i>	respectable gentlemen
free-sfx	free-free-free	
<i>tutu-gen</i>	<i>tum-ja-haŋ-ma</i>	ladies

free-sfx

free-free-free-sfx (M)

The term *jaʔkla* precedes the headword *suhaŋ* to mark a profound respect to the persons present.

Apposed words	Head words	Meaning
<i>jaʔkla-gen</i>	<i>su-haŋ</i>	noblemen
free-sfx	pxf -free	

This address form usually co-occurs with the former mentioned address form e.g. *tuttugen tummja haŋ jaʔklagen suhaŋ* which refers to the address form showing the most polite version available in the Limbu culture.

iii. Common apposed words

There are certain apposed words which do not confine to the same generic or the headwords having same category or class in terms their characteristic features.

The prefix <mu-> occurs with a wide range of apposed words covering the subject from the dust to star. This does not signify non-singular agent/subject (nsAS). So it is not the grammatical marker. This seems to be very elusive because it sometimes completely assimilates with the consequent apposed words. See the example below:

Apposed words	Head words	Meaning
<i>mu-dʰɔk</i>	<i>tʰappu</i>	ashes
pxf-bound	free	
<i>mu-dʰiŋ</i>	<i>kʰεε</i>	star
pxf-bound	free	
<i>mu-jɛt</i>	<i>jɛt-nam</i>	eight days
pxf-free	free-free	

haŋ as an apposed word appears with different headwords and thus providing diverse meanings. One thing what we should not be confused is that the apposed word never generates the meaning whether it is echo or any free lexeme. This means only the headword deserves that sort of capacity. Let us consider the meaning variable of the apposed word *haŋ* as follows:

Apposed words	Head words	Meaning
<i>haŋ-dʰiri</i>	<i>haŋ-sitlaŋ</i>	main pillar of house

free-sfx	free-free	
<i>haŋ-geŋ</i>	<i>sik-t^sa</i>	anger
free-sfx	free-free	
<i>haŋ-wa</i>	<i>muʔi</i>	strength/courage
free-sfx	free	

The term *kettək* becomes an apposed word for several headwords with respective meanings.

Apposed words	Head words	Meaning
<i>kettək</i>	<i>t^səm-t^hi</i>	home made beer
free	free-free	
<i>kettək-kum</i>	<i>mewa</i>	mewa river (in Taplejung)
free-sfx	free	

The apposed term *lasa* precedes a number of different headwords.

Apposed words	Head words	Meaning
<i>lasa</i>	<i>p^huŋ-piʔt</i>	yak
bound	free-free	
<i>lasa-geŋ</i>	<i>ku-sa</i>	meat
bound-sfx	pxf-free	

The term *luŋd^huŋ* has preceded different headwords for various Mundhum expressions.

Apposed words	Head words	Meaning
<i>luŋd^huŋ</i>	<i>kaʔik</i>	consanguineal relation
free	free	
<i>luŋd^huŋ</i>	<i>pəŋwa</i>	play/game
free	free	

The apposed word *sod^huŋ* comes before different headwords to denote different meanings.

Apposed words	Head words	Meaning
<i>sod^huŋ</i>	<i>leʔpmu</i>	sky
free	free	
<i>sod^huŋ-geŋ</i>	<i>tend^ham</i>	marriageable relatives

free-sfx free

An apposed word *tumdum* occurs with different types of headwords for different significations.

Apposed words	Head words	Meaning
<i>tumdum</i>	<i>hena</i>	prayer
free	free	
<i>tumdum</i>	<i>sɛri</i>	holy rice used by priests
free	free	

iv. Stock apposed words

Stock apposed words are those which are used in the scarce of others. Such apposed words are used only when the head word lacks its own. Another situation for using these stock is that when the *Samba* (the priest) happens to forget to use the right kind of apposed word during the Mundhum recitation. There are basically four stock terms viz. *minu*, *wɔja*, *lɛʔwa.....tʰɔmjok* and *huk-so.....taŋɛ*. Among these four, the first two are used as binominals which occur as the modifiers of the respective headwords and the rest two are different in terms of their paradigmatic construction. They have already occurred as the set of head and its modifier. For instance, *lɛʔwa* and *huk-so* are modifiers and *tʰɔmjok* and *taŋɛ* are the heads. These last two sets especially precede verb conjugation while the first two apposed words precede primarily nouns but not the verbs. See the examples below:

Apposed words	Head words	Meaning
<i>minu kiriʔkna</i>	<i>pʰimbriʔkwa kiriʔkna</i>	soap-nut (Nep <i>rittha</i>)
bound free	free free	
<i>wɔja mɛbʰoksu</i>	<i>jaŋdaŋ mɛbʰoksu</i>	
<i>wɔja mɛ-pʰoks-u</i>	<i>jaŋdaŋ mɛ-pʰoks-u</i>	
APP nsAS-lift-3P	baptismal rite nsAS-lift-3P	
The naming rite was held.		373

In the above examples *minu* and *wɔja* are modifiers of the head words *pʰimbriʔkwa* and *jaŋdaŋ*. Moreover, both modifiers *minu* and *wɔja* are bound lexemes. *pʰimbriʔkwa* and

janɗaŋ are nouns suggesting the meaning the ‘soap-nut’ and ‘naming ritual’ respectively.

104.a *je.....hukso kɔtt-u ro taŋɛ kɔttu ro*
je....huk-so kɔtt -u ro taŋɛ kɔtt -u ro
 VOC hand -BAL possess-3P ASS arm possess-3P ASS
 She took the baby. **371**

b *je.. lɛɗwa t^haktum lo t^sɔmjok t^haktum lo*
je...lɛɗwa t^hakt -u -m lo t^sɔmjok t^hakt -u -m lo
 VOC undisturbed describe-3P-pADH ASS regularly describe-3P-pADH ASS
 Let us describe without any mistake. **025**

The examples (104a-b) show that *huk-so.....taŋɛ* and *lɛɗwa.....t^sɔmjok* have occurred as the fixed set pairs however, it should not be taken as granted because the headword *huk-so* and postmodifier *taŋɛ* may take other headwords too. In fact, they are set pairs and most often they co-occur. But sometimes, the head words *huk-so* occurs with headword *laŋ-so*; likewise, *lɛɗwa* occurs especially with the numerical terms.

5.6.5 Apposed/modifier and affixation

Modifiers or apposed words are set or established by the head words solely for expansion of beauty, rhythm and semantic dimension. They can be both free as well as bound lexemes. The bound lexemes however, take the affixes as if they are free lexemes. A brief discussion of the affixes which are attached to such modifiers is presented underneath:

i. Prefixes: The modifiers most often tend to occur without any prefix. However, some echo modifiers (apposed words) accept the prefix like <a- >and< mu->.

Modifier	Headword	Meaning
<i>mu-lɛk</i>	<i>lɛk^sa</i>	nude
<i>mu-d^hɔk</i>	<i>t^hɔk-nam</i>	weevil (OLV <i>t^hɔk</i> ; Nep- <i>g^hun</i>)
<i>a-hiŋ</i>	<i>hiŋ-laŋ</i>	life
<i>a-si</i>	<i>si-ja</i>	die

a-juk *juk-na* bed (also *sura juk-na*)

ii. Suffixes

a. Suffix- <-*tiŋ*/*diŋ*>: (intervocalic and post nasal position /t/ changes into /d/)

This suffix is highly recurring and pervasive in the Mundhum expressions. It attaches to the modifier or apposed words. As has already been said that modifiers occur with certain purposes and functions. Again these modifiers are intensified their meaning by the set of suffixes. For the same function, the suffix <-*tiŋ*/*diŋ*> occurs with differnt apposed words. Examples:

tɔrɔk-tiŋ
iksa-diŋ → (intervocalic position)
tʰupsaŋ-diŋ→ (post nasal position)

b. Suffix <-*kɛn*/*gɛn*>: Like the above suffix it is also mostly recurring and pervasive type of suffix. Not only that it occurs as an alternative suffix to many modifiers. There are very few modifiers which realy restrict to these two suffixes in their alternative use. (The choice/sorting of the inntial sounds /k/ and /g/ depends on the same condition as has been referred to in the first suffix /t/and /d/.

Modifier	Headword	Meaning
<i>tadi-gɛn</i>	<i>sɛpmaŋ</i>	dream (only suffix <i>-gɛn</i> is affixed not <i>-diŋ</i>)
<i>abu-diŋ/-gɛn</i>	<i>sɔkma</i>	breath (any one can be used <- <i>diŋ</i> or <- <i>gɛn</i> >)

The choice between <-*diŋ*> and <-*gɛn*> is mostly conditioned by the rhythm, rhyme and alliteration in the syntagm they are being used.

c. Suffix <-*tʰiri*/*tʰili* or *-dʰiri* /*-dʰili*>

The four forms are of the same one suffix created different partly from idiosyncratically and partly from the condition of the final sound to which it is attached. For instance, <-*tʰiri*/*tʰili*> is by the reason of idiocrancracy and the form <-*dʰiri*/*-dʰili*> is the allomorph of first form <-*tʰiri*/*tʰili*>. The first form occurs after the voiceless consonants whereas the second form <-*dʰiri*/*-dʰili*> occurs after the voiced sounds. Examples:

Modifier	Headword	Meaning
----------	----------	---------

<i>net-t^siri/t^sili</i>	<i>net</i>	two
<i>sum-d^ziri/d^zili</i>	<i>sum</i>	three

d. Suffix <-t^sum /-d^zum/- sum>

The suffix overtly is in found in three different forms, yet these forms function the same in the same context. The choice between <-t^sum> and <-d^zum> is determined by the final sound in which the suffix is going to attach. The suffix form <-t^sum> occurs after the voiceless consonant final and <-d^zum> after the voiced consonant final. But the form <-sum> is used with any sound ending words. This suffix is basically used with the echo-word apposition that means the same headword appears as its apposed word. Unlike the rest two forms <-t^sum and -d^zum> it is also found to be used as modifier word.

Modifier	Headword	Meaning
<i>k^ham-d^zum</i>	<i>k^ham-lep</i>	soil/land (<i>k^ham</i> in OLV)
<i>t^hak-t^sum</i>	<i>t^hak-pe</i>	hand loom (<i>t^hak</i> in OLV)
<i>k^hi-sum</i>	<i>k^hi-be</i>	thread (<i>k^hi</i> in OLV)
<i>sum-d^ziri</i>	<i>sum</i>	three (<i>sum</i> in OLV)

e. Suffix <-kum/-gum>

The suffix form <-kum> and <-gum> are in the position of complementary distribution conditioned by final sound to which they attach.

Modifier	Headword	Meaning
<i>laik-kum</i>	<i>p^hembo sa</i>	male
<i>muhi-gum</i>	<i>te-əŋsi</i>	incarnation

f. Suffix <-t^huŋ/-d^huŋ>

This suffix also occurs especially with the echo type word.

Modifier	Headword	Meaning
<i>luŋ-d^huŋ</i>	<i>pəŋwa</i>	play (<i>pəŋwa</i> in the OLV)
<i>mi-d^huŋ</i>	<i>mi-rak</i>	fire (<i>mi</i> in OLV)

g. Suffix <-sumbu/-sumb^hu>

The choice between the two forms is not because of the phonetic condition/environment but because of the idiosyncratic use. Unlike other suffixes, this suffix can occur both as modifier as well suffix.

Modifier	Headword	Meaning
<i>toŋ-sumbu</i>	<i>toŋ</i>	arrow (<i>toŋ</i> in OLV) (occurred as suffix)
<i>sumbu/o-diŋ</i>	<i>hukwa</i>	gift of meal items prepared by one's own hand. (occurred as modifier.)

h. Suffix <-rere/-lere/-lelle>

These three forms occur in the same context and purpose. The choice differs only on basis of word final to which they are affixed. When it occurs with the consonant final, it is <-rere>, and when after glottal sound and vowels, it is <-lere> or <-lelle>. Though the forms resemble with ergative/genitive markers, it has no thing to do with these adnominal case markers.

Modifier	Headword	Meaning
<i>me-rere</i>	<i>menda:k</i>	goat
<i>mak-lere</i>	<i>mak</i>	black

i. Suffix <-suru/-t^{sh}uru>

This suffix has very limited occurrence rate. It is found to be used with the following echo- modifier.

Modifier	Headword	Meaning
<i>su-tt^{sh}uru</i>	<i>suba?</i>	mouse
<i>su-tt^{sh}uru</i>	<i>suhamp^heba</i>	Limbu mythical hero.

j. Suffix <-ra>

This is the suffix which has low occurrence rate in the Mundhum expression. The function of occurrence as it is used, is to maintain the length of the verse line and rhythmical pattern. It is found in the alternate of suffix <-wa> or sometimes suffix <-diŋ>. Its obligatory occurrence is rare except one or two modifiers. It always follows vowel ending word.

Modifier	Headword	Meaning
----------	----------	---------

<i>hara-ra/-wa</i>	<i>pit^sɔmma</i>	one of the assisant deities of <i>Yuma Sammaj</i>
<i>t^hame-ra/-diŋ</i>	<i>ma</i>	mother
<i>k^happu-ra</i>	<i>sugut</i>	an evil spirit of woman having died in the child birth

k. Suffix <-wa>

This suffix is rare occurring and too much complicated in the sense that it is very difficult to decide whether it is suffix or the end most part of a free lexeme. It is because the term *wa* occurs associating different meanings. For instance, *wa* signifies liquid, fowls, sun, desire and occurs with other nouns. The words having final *wa* are such as *mikwa* (tear), *tiɔwa* (partridge), *seniŋwa* (hen), *miwa* (sun), *p^huŋ-wa* (flower) and so on. There are very few streams and rivers in the Limbu native land which do not have *wa* at the end of their names. However, <-wa> has been considered as a suffix only when it has been projected in the alternate of the suffix <-ra>. Another reason is also that the Limbu native speakers generally do not say *p^huŋ-wa* to suggest the flower. What they just say is *p^huŋ* for flower. The term *p^huŋ-wa* is only the Mundhum expression.

l. Suffix <-so>

The suffix <-so> seems to occur in a very limited modifiers of the Mundhum expression. To discern its function of occurrence in the Mundhum is very difficult. However, what we can say about its occurrence is just as other suffixes occurrence in the classical expression. One obvious fact we can say is that they (suffixes) occur not for grammatical function or simply they are not grammaticalized morphemes but rather they do occur solely for stylistic and prosodic significances. So they must be discussed and analysed in terms of rhetorical values.

Modifier	Headword	Meaning
<i>huk-so-diŋ</i>	<i>sewa</i>	welcome/greeting
<i>hala-so</i>	<i>pitt^sɔmma</i>	deity

The discussion has revealed that a modifier can accept up to two layer suffixes. Acceptance and rejection primarily depends on the mode of expressions i.e. the suffixes employed in the religious sermon may not be employed in the incantation. For the sermon is mainly delivered in a prosaic form whereas prayer, incantation, etc., are presented in complex and compressed poetic form. In such situation some of suffixes are dropped. See the example below:

iksa-dij k^ham-bek hopt-ε ro, tərən-dij taṅsaṅ hopt-ε ro (expression in the sermon)
 free-sfx free-sfx free-sfx PCLE free-sfx free free-sfx PCLE

iksa hopt -ε ro, k^ham-bek hopt-ε ro (expression in the incantation)
 free free sfx PCLE free-sfx free-sfx PCLE
tərən hopt-ε ro taṅsaṅ hopt-ε ro
 free free-sfx PCLE free free-sfx PCLE

m. Suffix <-dij>

This suffix <-dij> is used in the in the sermonic expression has been dropped in the incantation expression. The obvious reason is that the head word of every second half line consists of bisyllabic word *k^ham-bek* and *taṅsaṅ*. So, in order to maintain the syllabic number balance, the modifiers *iksa* and *tərən* have dropped their respective suffix <-dij>.

n. Suffix <-ko/-go>

The suffix <-ko/-go> occurs with the same modifying word only alternating on the basis of final sound to which it affixes.

Modifier	Headword	Meaning
<i>a-hiṅ-go</i>	<i>hiṅ-laṅ</i>	life
<i>a-juk-ko</i>	<i>juk-na</i>	bed

o. Suffix <-liṅ>

This is really a unique type because it occurs with both the heading as well as its modifier at the same time. See the following example:

mu-hən-liṅ k^hε-hən-liṅ hollowness/pervasive emptiness

5.6.6 Headword and affixation

By headword, it refers to the central element to which the whole appositional phrases, echo words or modifiers centre upon it. The Mundhum language uses such composition massively. Apart from its modifiers, the headword accepts affixation.

i. Prefix There is a small number of prefixes affixed to the head. Especially, head tends to take the affixes basically to avoid the mono-syllabic situation.

a. Prefix <ku->

This prefix occurs with the head primarily to avoid the mono syllabic construction. In the ordinary speech situation the prefix <ku-> is considered as grammatical morpheme which would signify third person singular possessive marker. But regarding the classical expression, the more emphasis is on maintaining the accuracy in size, length, and number of syllables in a verse line. Here we find this prefix is being used with the heavenly bodies like the moon *ku-la*, the sun *ku-nam* and so forth. Literally, it (*ku-la*) denotes his/her/its moon; likewise, *ku-nam* means his/her/its sun. The possible reason might be that in the formal expressions, the use of first person pronominals are strictly avoided. We see in the formal invitations, the person who are inviting other, they customarily do not use first person pronouns.

Modifier	Headword	Meaning
<i>sendaŋ-gen</i>	<i>ku-la</i>	moon
<i>netti-gen</i>	<i>ku-p^huŋ (kub^huŋ)</i>	life

b. Prefix <jɔ-/jo->

This prefix has two forms. The choice is not conditioned by phonological reason but it is idiosyncratic variation. It occurs with particular heads like *pan* and *miŋ*. It seems that the prefix *jɛ-* or *jo-* is the changed form of **r-*. In this regard, Benedict (1972, bls. 109) and Matisoff (2003, p. 126) view that **r-* is the Tibeto-Burman prefix which is still being preserved in TB language family. According to them, **r-* is affixed to noun roots just like **r-miŋ*; name. So, Limbu also seems to retain the archaic PTB prefix form but in the changed form **r-* to *jɔ-*

Modifier	Headword	Meaning
<i>sam-so</i>	<i>jo-miŋ</i>	name
<i>peli-gen</i>	<i>jo-pan (joban)</i>	speech/saying

c. Prefix <k^hɛ->

The prefix <*k^hɛ-*> occurs most often when the modifier word has the prefix <*mu-*>. So, it can be said that this is counterpart prefix of the modifier prefix. Let us consider the following examples:

Modifier	Headword	Meaning
<i>mu-hɔŋ-liŋ</i>	<i>k^he-hɔŋ-liŋ</i>	void/iternal emptiness
px-free-sfx	pf-free-sfx	
<i>mu-sunne</i>	<i>k^he-sunne</i>	absolute void
px-free	px-free	

d. Prefix <t^he->

This is affixed to very limited headwords.

Modifier	Headword	Meaning
<i>pe-sap</i>	<i>t^he-sap</i>	write

e. Prefix <sɛ->

Like the former prefixes, it is also a rare type of prefix occurring with very limited headword.

Modifier	Headword	Meaning
<i>muk-kum</i>	<i>sɛ-mi</i>	fire

f. Prefix <pe->

It occurs with very limited headwords.

<i>sɛndi-geŋ</i>	<i>pe-sap</i>	fate/destiny
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g. Prefix <so->

Especially, the affixal form <so-> has been discussed as the suffix of modifier words as *huk-so/miŋ-so*. But the Mundhum expressions have made use it as a prefixal morpheme too.

Modifier	Headword	Meaning
<i>sigi</i>	<i>so-sam</i>	soul/spirit

ii. Suffixes The head word accepts certain suffixes to it. The primary function of the suffix is to make the head word bisyllabic if it is monosyllabic. The other secondary function is related to maintain the balance in terms of rhythm, length of the lines and so on. Following is the discussion about basic recurring types of suffixes:

a. Suffix <-wa>

This suffix <-wa> occurs with both the headword as well as the modifier or apposed word but not at the same time. There are certain headwords with which it tends to occur. But unlike its occurrence with modifier, it does not occur with the alternative suffix <-ra>.

Modifier	Headword	Meaning
<i>mikki-gen</i>	<i>p^huŋ-wa</i>	youth
<i>pəʔik-kən</i>	<i>laŋ-wa</i>	souvenir

the expression *pəʔik-kən laŋ-wa* is second part of the first part *sumbu-diŋ huk-wa* and these both combinely give off the meaning as gift of meal items prepared by one's own hand to present other on specific occasion.

b. Suffix <-so>

This suffix also primarily co-occurs with the headwords in order to make monosyllabic headword dissyllabic. It also commonly occurs with both headword and modifier.

Modifier	Headword	Meaning
<i>nahən/hara</i>	<i>mik-so</i>	jealousy
<i>haŋ-so</i>	<i>miŋ-so</i>	renown/famous/well known

c. Suffix <-pa/-ba>

From the grammatical point of view, the Limbu grammar considers this suffix <-pa/-ba> as a nominalizer or masculine gender marker. In the ritual context, the suffix <-pa/-ba> seems to occur not for fulfilling these sorts of grammatical functions but to maintain the rhythmic effect and syllabic structure.

Modifier	Headword	Meaning
<i>sen-daŋ-gen</i>	<i>la:-ba</i>	moon
<i>len-daŋ-gen</i>	<i>nam-ba</i>	sun

d. Suffix <-bo>

Most of the suffixes attached to the headwords are very limited types. They are not widely used as with the suffixes to modifiers or appositions. This suffix <-bo> is also used with only names of the Limbu dresses especially worn west down. From the kind

of dress, the gender is specified. The babies are not differentiated by any other gender marker lexicons but they are called as the kind of dress wearers.

Modifier	Headword	Meaning
<i>laik-kum</i>	<i>p^hem-bo</i>	male
<i>laik-kum</i>	<i>sim-bo</i>	female

The literal meanings of the headwords *p^hem(-bo)* and *sim(-bo)* loin clothes worn by male and *saree* like garment worn by female respectively.

e. Suffix <-ja>

This suffix <-ja> is used with such headword which has an echo word as its modifier. It is also like other suffixes a limited type. The nature of headword suffix shows that a particular suffix is affixed to a particular type of noun. So, this suffix is also seemed to attach with weaponry objects used by the ancient people.

Modifier	Headword	Meaning
<i>toŋ-d^zum</i>	<i>toŋ-ja</i>	arrow
<i>p^hε-sum</i>	<i>p^hε-ja</i>	knife (<i>k^hukuri</i>)

In the vernacularized form, *p^hε-ja* is pronounced as *p^hε-d^za*.

f. Suffix <-do> It is a unique suffix occurring only with one head word *lam*; road.

Modifier	Headword	Meaning
<i>sawa-dij</i>	<i>jet-lam-do</i>	eight paths/junction of eight paths.

g. Suffix <-be> It is also a limited suffix that occurs with a few headwords.

Modifier	Headword	Meaning
<i>t^sɔmsaŋ-dij</i>	<i>jam-be</i>	body

h. Suffix <-la> This suffix appears with certain headwords as follows:

Modifier	Headword	Meaning
<i>nasiŋ-gen</i>	<i>t^hɔk-la</i>	body

i. Suffix <-b^hok> It is also a unique for it occurs with only one heading.

Modifier	Headword	Meaning
<i>li-d^zum</i>	<i>li-b^hok</i>	bow

j. Suffix <-pe> It, like the above mentioned suffixes, is essentially limited one but not a single headword.

Modifier	Headword	Meaning
<i>t^hak-t^sum</i>	<i>t^hak-pe</i>	hand loom

5.6.7 Classification of the Mundhum affix on the basis of function

As has been already mentioned that the affixation used in the Mundhum expression is essentially distinct from the ordinary speech variety. Such affixal items are rarely used in daily communicative behaviour. There are different types of the Mundhum affixal forms however they can be classified into three different categories on the basis of the function they perform. They are briefly discussed as follows:

i. Linking (LNK): The Mundhum most often makes use of pair or binominal expression that is, the headword usually cooccurs with the premodifier or apposed words. There is structural difference between recital and that of sermonized or oratorical version. The Mundhum in the sermonized version, the headword and its apposed word cooccur adjacently as paired form but in the recital verse form, these two occur in the alternative position. This means both precede the identical verb in different halves. Let us consider the example below:

iksa-din k^ham-bek hopt-ε ro, t^rɔŋ-din taŋsaŋ hopt-ε ro (expression in the sermon)

free-sfx.free-sfx. free-sfx. PCLE. free-sfx. free free-sfx. PCLE

iksa hopt -ε ro, k^ham-be:k hopt-ε ro (expression in the incantation)

free free sfx PCLE free-sfx free-sfx PCLE

t^rɔŋ hopt-ε ro taŋsaŋ hopt-ε ro

free free-sfx PCLE free free-sfx PCLE

From the above given example, the matter about the ‘linking’ affix occurs primarily in the paired occurrence in the sermonized form. In the sermonized version, *iksa* (earth) is the apposed/premodifier of the headword *k^hambe:k* (earth). This pair does not occur together without linking affix in between. For example, the structure like

iksa k^hambe:k hopte is very odd and it can not occur in this way. So these two terms *iksa k^hambe:k* are often linked by certain affixal form and this has been termed here as linking thus labeled ‘LNK’ for the purpose of glossing. e.g.

iksa-din k^hambe:k, tɔrɔŋ-din taŋsaŋ, mikki-gen p^huŋwa, etc.

In these three pair words the suffixes <-din> and <-gen> are linking suffixes because they link modifiers with their headwords respectively.

On the contrary, the Mundhum verse form which is used in the incantation, often drops the linking type suffixes. e.g.

iksa hopt -ε ro, k^ham-be:k hopt-ε ro

The important thing with the incantational form is that the both halves should have equal number of syllables. If we put the ‘linking’ suffix in such line the syllabic structure gets imbalanced. The linking types are always suffixes because they have to affix with the apposed words in order to bridge between the apposed/modifier and the headword as shown in the above examples. The linking type suffixes are not many in number but they occur in the highest frequency. An analysis reveals that the ‘linking’ suffix <-ken/gen> occurs two hundred thirty five (235) times out of eight hundred twenty (820) with the Mundhum apposed words which is 28.65%. Likewise, the linking suffix <-din> has occurred one hundred fifty three (153) times out of eight hundred twenty (820) that is 18.86%. The next linking suffix are <-kum/-gum,-ra/-wa> and <-ko/-go > but they have very low frequency of occurrence that is, below one percentage.

ii. Balancing (BAL): This type of affix occurs with mono-syllabic headwords as well as the premodifier/apposed words in order to make them disyllabic and to maintain the balance in the syllable structure in a verse line. For this, such affixal type is termed as balancing and labeled as BAL for the glossing purpose. This type involves both suffix and prefix. The balancing affixation used as prefixes are in limited in number in comparison to the suffixes. They are *jo-*, *tak-*, *ta:-*, and *ku-*. Let us see them being used in the Mundhum words as follows:

Mundhum Binominal
meaning

Term in ordinary speech and

<i>sam-so <u>jo</u>-miŋ</i>	(<i>miŋ</i>)	name
<i>tagε <u>tak</u>-nam</i>	(<i>pihandik</i>)	morning
<i>talεllε <u>ta</u>-nam</i>	(<i>pihandik</i>)	morning
<i>sɛndaŋ ku-la:</i>	(<i>la:ba</i>)	moon

In the above Mundhum binominals, the underlined forms are balancing prefixes which have preceded the headwords like *miŋ*, *nam*, and *la:* and they all are monosyllabic words.

The balancing suffixes are as: *-la*, *-jo*, *-so*, *-ba*, *-bo*, *-be*, *-to*, *-do*, *-lεk*, *-la:k*, *-pe*, *-sum*, *-d^ɛum*, etc. Examples:

Mundhum Binominal	Term in ordinary speech and meaning
<i>to:ŋ-d^ɛum to:ŋ-<u>la</u></i>	(<i>to:ŋ</i>) arrow
<i>t^hiindaŋ sa-<u>jo</u></i>	(<i>sa?</i>) offspring
<i>hara mik-<u>so</u></i>	(<i>nahen</i>) envy/jealousy
<i>k^hi-<u>sum</u> k^hi-<u>be</u></i>	(<i>k^hi</i>) thread

If any of the above mentioned (monosyllabic) suffixes occurs with disyllabic words, at that time it is no more functioning as the balancer rather it is functioning as linking suffix. For example,

Mundhum Binominal	Term in ordinary speech and meaning
<i>tiŋ-diŋ-<u>so</u> nahen</i>	(<i>nahen</i>) jealousy

iii. Rhyming (RHM): The third type of suffix is that which occurs primarily for the purpose of alliteration or for enhancing the rythmical value in the verse. Such type of suffix has been labeled as ‘RHM’ in the glossing. Unlike the above mentioned two types of affixations, it is disyllabic whereas the aforementioned are usually the monosyllabic. The rhyming suffexes are *-t^siri/-d^ɛiri*, *-suru/-t^{sh}uru*, *-lerε/-rεrε/-lεllε*, *-t^siri/-d^ɛiri*, *-tum/-dum* and *-sumbu*. The slant (/) denotes the option on the basis of word final they are affixed to. Let us consider the example below:

Mundhum Binominal	Term in ordinary speech and meaning
<i>sum-d^ɛiri sum ha?luŋ</i>	(<i>ha?luŋ</i>) hearth stones triad

<i>ɔk-t^siri ɔkwama</i>	(<i>ɔkwama</i>)	deity of the main pillar
<i>kap-t^sili kap</i>	(<i>kap</i>)	pair
<i>mɛ-rɛrɛ mɛ:ndak</i>	(<i>mɛndak</i>)	goat

5.6.8 Verb morphology of the Mundhum

The close reading of the Limbu Mundhum reveals that the verbal paradigm does not exhibit a wide difference as it is found in the nominal morphology. Not only in the Limbu Mundhum, but other Tibeto-Burman language family have also a similar position regarding the verbal conjugation. In this context, Gaenszle (1995) gives the reference to the Mewahang Rai Mundhum language and says “whilst the conjugational system of the ritual language is the same as that of ordinary language, the stems usually differ, although they are still morphologically related.” From his statement, it is easily inferred that there is no fundamental difference between the verbal structure of the ritual language and that of ordinary language. His conclusive statement might have been made after the comparative study of nominal structure of the two language varieties i.e. ritual and ordinary. However there are some noticeable differences in terms of verb’s structural make-up.

The differences mainly result from the special use of connotative verbs. Most often ritual verbs leave their literal meaning and aspire to the figurative level. The next reason of being dissimilar is that verbs collocate with quite unusual terminologies which overtly create the distinguishing line between two varieties. In many cases, verbal stems are prefixed by particular morpheme as Angdembe (2012, p. 35) cites its example *wa-hemmaʔ > hemmaʔ* ‘open’ in the ritual expression. He further refers to that prefix repeats the initial consonant (e.g. *ro-ruŋmaʔ*, *ju-juŋmaʔ*, *lemmaʔ* and the like) and one could also speak of a weaker form of parallelism. However there is no strict regularity in such repetition. In this regard, Gaenszle (2002, p. 48) states ‘one also finds ordinary verbal expressions as well as non-prefix verbs which only occur in the ritual language’. Let us consider the examples of such verbs and collocations below:

- 105.a *k^huni mikki p^hektɛt^shi* *p^huŋwa p^hektɛt^shi*
k^huni mikki *p^hekt* *-ɛ* *-t^shi* *p^huŋ-wa* *p^hekt* *-ɛ* *-t^shi*
they youthful love-PT-dPS flower-BAL bloom-PT-dPS

They two had sexual relationship. 522

b *jɔgu tesuan tʰɔŋsi tesuan*
jɔgu tes -u - aŋ tʰɔŋsi tes -u - aŋ
 finish give up-3P - pfG liveliness give up-3P - pfG

The white bird was killed. 473

Above in the first example *mikki* refers to youth and *p^huŋwa* refers to flower and both nouns have identical verb *p^hektet^{sh}i* suggesting the meaning bloom. Literally, the line seems to be nonsensical and absurd as well. But from the figurative level, really it suggests a new and fresh meaning. Its metaphorical meaning is the young couple quenched their carnal desire or they had sexual intercourse.

The second example has presented an unusual collocation of noun and verb. The nouns are *jɔgu* and *tʰɔŋsi* which are both unusual for the ordinary conversation. The later noun *tʰɔŋsi* is paralyzed noun because *si* is intransitive verb which means die but it has affixed the morpheme *tʰɔŋ* and assimilates the prefix meaning to it. In this way the terms *tʰɔŋ* and *si* combine give the meaning ‘death’. Here, *si* is paralyzer since it has paralyzed the meaning of independent morpheme *tʰɔŋ* whose meaning is bud. The common verb of two different nouns is *tesu* which is third person singular number verb. The perfective gerund <-aŋ> indicates the perfective aspect of the verb. The verb *tesu* literally means to take somebody/thing to somewhere. Likewise, the first noun *jɔgu* is essentially a ritual term which does not have overt meaning in the OLV (Ordinary Language Variety). From the paralyzer verb *si* in the affixed form *tʰɔŋsi*, we now can derive the meaning that someone has killed something. We can infer this meaning because someone has taken something to death.

Most often the verbs collocate with unusual nouns which occur only in the ritual expressions. There are two sets of such unusual nouns. They are *huk-so.....taŋɛ* and *leʔwa.....tʰɔmjok*. They always collocate with identical verb and create much difficulty in understanding the meaning. Let us see the examples as follows:

106.a *hukso hiptulle taŋɛ hiptulle*
huk-so hipt-u-lle taŋɛ hipt-u-lle

hand -BAL beat-3P-SUB arm beat-3P-SUB

Beat with a broomstick.

557

b *je... lɛʔwa memmaʔe tʰɔmjok memmaʔe*

je lɛʔwa mem-ma-ʔe tʰɔmjok mem-ma-ʔe

VOC undisturbed npG-lose-npG unhindered npG-lose-npG

Let's not make any mistake and lose the series.

030

When these sets of headwords and modifiers occur with the identical verb they create a kind of confusion to locate the expected meaning from the circumlocutionary expression. Only the bare meaning of the saying *hukso hiptulle taŋɛ hiptulle* is ‘beat’ not more than that. Similarly, the next ritualistic expression ‘*je... lɛʔwa memmaʔe tʰɔmjok memmaʔe*’ has merely to say ‘not to lose.’ So, in order to express these very short things, ritual language makes use of such a long roundabout way.

5.6.9 Functions of apposed/modifier words

The close reading of the linguistic feature of the Mundhum reveals that it has used a number of different techniques. The kind of language the Mundhum exploits has really set it off the ordinary speech variety. What makes the Mundhum language different from that of ordinary language variety has, so far been discussed above. Mainly two kinds of morphemic features play the predominant role to make the Mundhum language look like Mundhum language. The adnominal headword most often co-occurs with its the modifier. The modifier can be synonym, antonym, and echo-word or even bound lexeme. Then both headword and its modifier affix a number of affixation. So, the modifier including astonishing variety of affixation pushes the Mundhum language to its limit. And most often, it can fall over the edge of language into unintelligibility. For this reason some native speakers raise a mild voice of criticism on being verbal excesses for sacrificing the meaning to the seductive pattern of sound or graphic form.

Had the Mundhum not embraced this feature of language, it would not have been able to arouse curiosity in many linguists and to continue its glorious existence. They are solely the headwords with perfectly matching modifiers and diverse affixations which have lifted the Mundhum language high above the level of ritual language variety or

High Variety (HV). Now, here is a brief discussion concerning the functions of modifier (Apposed and Echo Words) as below:

i Expansion of semantic dimension: Recurrence of modifiers definitely has a goal or motive. The Mundhum language uses modifiers profusely in order to get the matter well expressed. The addresser tries to make his/her expression clearer, more pointed, cutting and expressive. To increase the power of expressiveness, s/he tries to seek the available means of linguistic devices. These devices are nothing but they are comparison, contrast, parallelism and musicality. When these devices are applied in the sayings they are likely to achieve the expected effect from the audience or the addressee. Therefore, the modifiers are enhancing and expanding the expressive dimension. Now let us consider how these modifiers enhance the expressive dimension as such:

107.a *samd^{ik} pɔt^{sh}ebɛn* *mund^{hum} pɔt^{sh}ebɛn*
samd^{ik} pɔt^{sh-ɛ}-bɛ-n *mund^{hum} pɔt^{sh-ɛ}-bɛ-n*
 knowledge be-PT-NOM-ABS myth be-PT-NOM-ABS
 Retell the existing myth and story. **002**

In above example, the word ‘*mund^{hum}*’ is headword and its modifier is *samd^{ik}* which specifies what kind of Mundhum it is talking about because all Mundhums are not *samd^{ik}*. The *samd^{ik} mund^{hum}* primarily deals with mythology and philosophy. Both headword and its modifier have identical verb *pɔt^{sh}ebɛn*. This repetition of verb definitely does have a purpose that it is giving the emphasis on the existence and significance of the subject *samd^{ik} mund^{hum}*.

b *tadik nure* *ro* *sepmaŋ nure* *ro*
tadik nur *-ɛ* *ro* *sepmaŋ nur* *-ɛ* *ro*
 vision be all right -PT ASS dream be all right -PT ASS
 The dream was nice. **414**

The example 107.b also says only ‘the dream was good’. Here, *sepmaŋ* is the headword and *tadik* is an apposed or modifier which doesnot generally occur in isolation. The apposed word *tadik* is but for expansion of the semantic dimension.

iii Assonance and alliterative verse: The headwords usually co-occur with modifiers side by side. They are also moderately affixed. The affixation is rightly chosen so that it can contribute to enhance rhythmic effect and to maintain the number of syllable in a line because in a verse line both are inevitable things. Assonance is concerned with the repetition of resembling vowel sound whereas alliteration is about the repetition of initial consonant sound in more than two words in the same line. This recurring sound constitutes musical effect in the verse. Let us have an example:

109.a *allɔ mənt^{sh}am t^soguŋ p^haŋ japmi t^soguŋ p^haŋ*
allɔ mənt^{sh}am t^sog-u-ŋ p^haŋ japmi t^sog-u-ŋ p^haŋ
 now human make-3P-1sA SUB human being make-3P-1sA SUB

Now he wished to create the human being. **018**

The example shows that the verse line comprises both assonance and alliteration. The sounds /t/ and /p^h/ are the example of alliteration. Likewise, sounds /a/, /o/ and /u/ are the example of assonance. Candidly speaking, there is hardly a line of the Mundhum which is devoid of alliteration and assonance. This pervasive occurrence of assonance and alliteration is undoubtedly one of the secrets of Mundhum's beauty. Let us consider the other example below:

b *k^hunɛ k^hamd^zum nit^{sh}ɛ ro k^hamlɛp nit^{sh}ɛ ro*
k^hunɛ k^ham-d^zum ni -t^{sh}ɛ ro k^ham-lɛp ni -t^{sh}ɛ ro
 s/he soil -BAL see -PUR ASS soil -clod see -PUR ASS
 She looked for the soil. **336**

In the cited verse above, it contains the alliterative sound like /k^h, n and r/ and the assonance like /u, ɛ, a, i and o/.

iv Rhythmical and rhyming: The integrated association of headword, modifier and their selective affixation gives birth to both rhythm and rhyme. The rhythm is matter of combination of stressed and unstressed syllables or vice-versa sequence in a line whereas rhyme is about resembling sound at the end of the verse lines. Consider the following lines:

110.a *je... sawa pekille, jetjen pekille*
je sawa pek-ille, jet-jen pek-ille
 VOC all go-SUB eight days go-SUB
 After eighth day, 127

b *je.. pegi pekille, p^hanjjen pekille*
je.. pegi pek-ille, p^han-jen pek-ille
 VOC ninth go-SUB nine days go-SUB
 In the same way, after ninth day, 128

In the above example, only two lines are presented. Each line consists of ten syllables and there is a pause in every fifth syllable. This is coincidence that two lines have rhymed together because most of the lines are structured for intra-line rhyming pattern not for exter-line rhyming and for this reason it has been said the case of exter-line rhyming is a coincidence. Regarding the earliest poetry, Long (1989) states:

‘The rhythm of all our earliest poetry depended upon accent and alliteration that is, the beginning of two or more words in the same line with the same sound or letter. The lines were made up of two halves separated by a pause. No rhyme was used; but musical effect was produced by giving each half two strongly accented syllables.’ (pp. 17-18)

As we go through the Mundhum verse lines, the features referred to by Long (1989) are found to be very much similar. The above presented lines are made up of two halves with intra-line rhyming pattern. The lines are full of alliteration and assonance. The second line has all four words beginning with the sound /p/. Let us see below:

“je... sawa pekille, jetjen pekille
je.. pegi pekille, p^hanjjen pekille”

v. Musicality: Musicality is the life and soul of the earliest poetry. In this regard, Otto Jespersen’s (1921) view on origin of language is worth mentioning here which is referred to by Yule (1995, p.1) as:

The genesis of language is not to be sought in the prosaic, but in the poetic side of life; the source of speech is not gloomy seriousness, but merry play and youthful hilarity... In primitive speech I hear the laughing cries of exultation when lads and lassies vied with one another to attract the attention of the other sex, when everybody sang his merrist and danced his bravest to lure a pair of eyes to throw admiring glances in his direction. Language was born in the courting days of mankind.

Otto Jespersen (1921)

In the Mundhum with the view to produce the musical effect, the verse lines have been carefully composed of. The use of alliteration and assonance is primarily for generating music. The choice of diction and use of alliterative affixations like *t^siri*, *d^siri*, *sumbu*, *sum*, *t^sum*, *d^sum*, *d^huŋ*, and *rεrε* or *lεrε* are solely for music. Let us see and feel how the Mundhum verse runs along with the music as follows:

111.a *je.. maŋd^siri?o t^ho, maŋlεn t^hame?o t^ho*
je.. maŋ - d^siri-?o t^ho, maŋ-lε-n t^hame-?o t^ho
 VOC god - dwelling-LOC above god-GEN-ABS residence-LOC above

In the same way, after ninth day, **027**

b *t^saŋgi t^haŋε ro t^hobun t^haŋε ro allɔ*
t^saŋgi t^haŋ -ε ro t^hobun t^haŋ-ε ro allɔ
 development achieve -PT ASS growth achieve-PT-ASS now
 Now began to grow and develop. **444**

In the line *je.. maŋd^siri?o t^ho, maŋlεn t^hame?o t^ho* the alliterative sounds are /m/ and /t^h/ and the assonance sounds are /a/, /ε/ and /o/. Similarly, in the example ‘b’ *t^saŋgi t^haŋε ro t^hobun t^haŋε ro allɔ* consists of the alliterative sounds as /t^h/ and /r/ and the assonance /a/, /o/ and /ε/

vi. Sonority: The modifier is so much of helpful in making the Mundhum line sonorous that is, the lines are pleasing with deep sound. The sonorant sounds like /l, r, n, m, w, and j/ have been profusely used in the most of the lines. Let us see below:

112. a *k^hija sama-len kot^so sama-le-n*
k^hija sama-le-n kot^so sama-le-n
 hound bitch-GEN-ABS dog bitch-GEN-ABS

The dog's (bitch)

b *wɔja pikse ro pimba pikse ro*
wɔja piks -ε ro pimba piks-ε-ro
 APP dislocate-PT-ASS rib dislocate-PT-ASS

Backbone was dislocated. **558**

Looking at lines of the Mundhum verse, we can easily find out how carefully the dictions have been selected. All the sonorant sounds /l, r, n, m, w, and j/ have been used to make the incantation pleasing because these sounds are considered as frictionless sounds. In the given example the headwords are *kot^so sama* and *pimba* (bitch and rib) the modifiers are *k^hija sama* and *wɔja*. The first modifier is synonym of the headword whereas the later modifier (*wɔja*) is essentially bound lexeme.

vii. Structural parallelism: The modifiers' occurrence in the Mundhum is extremely desirable because they are proved to be helpful to make the verse lines parallel from different perspectives. Because of their recurrence, the lines are of equal length having ten syllables like English heroic couplet. For the alliteration and assonance in the line, modifiers are the most essential components. Likewise, the lines are parallel in terms of semanticity, grammaticality, and rhythmically. So, it can be said that the modifiers are multi dimensional.

113.a *k^hεηha? gɔ k^hamt^{shi}-t^{shi}iri gɔ k^hamboηba sa-ha? ro*
k^hεη-ha? gɔ k^hamt^{shi}-t^{shi}iri gɔ k^ham-poη-ba sa-ha? ro
 they -p then aborigines then indigenous offspring-p ASS

They are the siblings/offspring born out of the land. **270**

b *je... luηt^{shi}-t^{shi}iri gɔ luηboηba sa-ha? ro*
je... luηt^{shi}-t^{shi}iri gɔ luη-poη-ba sa-ha? ro
 VOC ancient tribe then primitive offspring-p ASS

They are born out of the stones. **271**

The above example includes two verse lines. They are:

k^hεηhaʔ gɔ k^hamt^{shi}-t^{sh}iri gɔ k^hamboŋba sa-haʔ ro
je... luŋt^{shi}-t^{sh}iri gɔ luŋboŋba sa-haʔ ro

In these two lines they are of equal length and equal number of syllables too. When the Samba wants to focus or to introduce new topic, he generally uses the initiator markers which can be linguistic or non-linguistic components. The first line has the initiator markers like *k^hεηhaʔ gɔ* and second line has *je...* As we drop these initiator markers, then we have only the main core part of the lines. They are parallel in many ways. The headwords are *k^hamboŋba* and *luŋboŋba*. Similarly the modifiers are *k^hamt^{shi}-t^{sh}iri* and *luŋt^{shi}-t^{sh}iri*. From the phonological point of view, the headwords and modifiers have many similar phonemes. When we compare these two lines on the basis of morphemic construct they are similar in terms of number of morphemes both bound and free. Moreover they are semantically as well as syntactically parallel. When we move towards the prosodic features they seem to be identical in many respects. The prosodic elements like alliteration, assonance, rhythm and rhyme; nothing seems to be lacking there. These all resembling features result in the parallelism. The basic morphemes are *k^ham* and *luŋ* which mean soil (earth) and stone respectively. Hence, the both lines literally mean as the people who originated at the same time as the soil and stone of the earth.

viii. Embellishment: The occurrence of modifier in the Mundhum language is one of the important aspects which functions as ornament to the linguistic expression. According to Thomas Carlyle, language is garment of thought. It depends upon the language user as what kind of garment s/he is going to make his/her thought wear. If we think over the language of Mundhum from this aspect, we find it highly embellished. The language has been embellished through the use of figures of speech. Moreover, it is highly rhetoric. Rhetoric, as Aristotle defines, 'is an art of discovering all the available means of persuasion in any given case.' The Mundhum language is ornamented with the prosodic features like alliteration, assonance, rhythm, rhyme, etc., in one hand; it is also decorated with other figures of speech like metaphor, simile, paradox, epigram or antithesis, irony, symbol, imagery, etc., on the other.

Citing examples for each of the figures of speech is not possible here because of space, some of the leading devices are shown through the example as below:

- 114.a *sendi melosuaŋ tumma? melosuaŋ*
sendi mɛ- los -u -aŋ tum-ma? mɛ- los -u -aŋ
 depart nsAS-perform-3P-pfG meet-INF nsAS-perform-3P-pfG
 Wished to meet. **117**

This is an exquisite example of paradox. Here, the headword *tumma?* denotes meeting and its counterpart word or the modifier is *sendi* which means depart or separate. The headword *tumma?* and its apposed word *sendi* are quite contradictory to each other. The expected meaning of the expression is *they met each other*. The question rises why then the modifier *sendi* is necessary there. This expression at once reflects a number of connotations regarding the life situations. Life is cruelly imprisoned under such predicament. After all, life is full of paradoxes. Nobody can laugh a full laughter because when one is laughing, there too tear appears amidst his/her laughter. Separation is there to follow the act of meeting like a shadow. Those who/which are always and already together, there is no question of meeting. Meeting occurs only after the occurrence of separation. Meeting and separation are the inevitable processes of life. Through this unique expression, the Mundhum seems to deliver the message to the mankind that life is nothing but meeting and separation.

- b *je..... kʰɛnɛ iksa kʰɛmdɛʔo kʰambɛk kʰɛmdɛʔo*
je..... kʰɛnɛ iksa kʰɛmd-ɛʔ-o kʰambɛk kʰɛmd-ɛʔ-o
 VOC you(s) earth suit-IMP-VOC land suit-IMP-VOC
 May you be suitable being for the earth! **281**

The above line is about one of the figures of speech that is metaphor. This line occurs when the creator god *Porokmiba Yomphamiba* completed creating the first human who was female named *Muzingnama Kheyongnama*, and then god blessed and wished her saying *je..... kʰɛnɛ iksa kʰɛmdɛʔo kʰambɛk kʰɛmdɛʔo* which would literally mean ‘May you be an adornment (suitable/matching) to the earth!’ But this saying has its underlying meaning which is also popularly known as metaphorical meaning that is the first created female *Muzingnama Kheyongnama* was not only a human being but

also an exquisite ornament for the earth. In the literal level, a human being cannot be the ornament of the earth but in the figurative level, it is typically possible. This is why the god addresses the first created female *Muzingnama Kheyongnama* as ‘you should be the ornament of the land (*iksa*) and the virtue or merit of the earth (*khambek*)’. In this way, the Mundhum language is the language of embellishment.

ix Formal and Serious: These two terms formal and serious are indeed the most frequent terms in the literary field and they are diverse in their meanings too. But here the term formal is being referred to in the line of formal versus common and formal versus informal expression. Here, formal is in relation to the choice of diction, syntactic structure and so on. Likewise, the term serious is in terms of the meaning that the expression suggests. The meanings of the remarks are of various types. For instance, some suggest light meaning, some suggests jocular meaning and some suggests grave and serious. So, the measuring device whether the expression is formal and serious or not is the structure of the sentence and the types of dictions used in the sentence. Let us see the example:

Informal	common	formal
kids	children	offspring
booze	drinks	beverage

In the syntactic level too, we can find three distinct forms of expression for the same purpose. For example, if somebody gives/helps to someone, generally, his/her response can be:

Thanks.	informal
Thank you very much.	common or in between
I would like to thank you for your kind help.	formal

The Mundhum expressions, therefore, are essentially formal and the meanings they suggest are serious and grave. Let us consider the example below:

115.a *je... t^hame jɔmmae amma jɔmmae*
je t^hame jɔmma-e a-mma jɔmma-e
 VOC parent (F) large (F)-VOC my-mother large (F)-VOC
 Oh! my mother! 475

In the above line- *je... t^hamε jɔmmae amma jɔmmae!* (Oh my mother!), the young son of the first mother, *Muzingnama Kheyongnama* is addressing his mother. In this address form, the headword is *amma* (mother) and its modifier is *t^hamε* (great/revered). He could have addressed his mother just by saying ‘*amma-e*’ in the ordinary speech variety but there are many words so as to make the expression formal, grave and high sounding. The term *t^hamε* is inherently a ritual term only used for addressing mother to show the highest respect. The seriousness can be felt in both meaning and content. It has embraced the philosophical issues like origin of man; origin of sin, how human was condemned to death and the like. Let us consider another example of a formal address made to the junior grandsons as:

b *je... tɛʔle mɛnt^{sh}ase abu mɛnt^{sh}ase*
je tɛʔle mɛnt^{sh}a -se abu mɛnt^{sh}a -se
 VOC loving grand children -VOC akin baby like grand children -VOC
 Oh, my grandsons! **219**

x. Loftiness: The term loftiness refers to both the style and the subject matter. The style used in Mundhum is undoubtedly grand and lofty. It shows Homer, Dante, Milton and the like, existed there in the remotest past in the land of *Yakthungba* to create imperishable monument of the Limbu Mundhum. The majestic style that the Mundhum language possesses is by no means inferior to the styles of the aforementioned greatest poets of the western world. But the sad thing we have here is that we cannot call upon those creators of timeless beauty by their names. They are the most venerable but anonymous forever. Every line of the Mundhum feels like a succinct saying sprung out of nugget intelligence. To form such grand and lofty style, the paired expression or binominal or apposed modifier words have played a crucial role. These lexemes are like the precious materials to form such a charming structure of the Mundhum. Let us consider the example below:

116.a *je... t^silli t^haelle nara t^haelle*
je... t^silli t^ha -ε -lle nara t^ha -ε -lle
 VOC charm fall-PT-SUB appearance fall-PT-SUB
 This way the condemned/ accursed human life, **237**

b *je.. k^hunε jɔgu pɛgɛbɛ t^sɔŋsi pɛgɛbɛ*

je.. kʰunε jɔgu peg-ε-bε tʰɔŋsi peg-ε-bε
 VOC s/he breath go-PT-IPF liveliness go-PT-IPF

And s/he succumbed to death.

238

These presented two lines occur in the context when the creator gods were failure to create human by blending precious metals, then they mixed up trivial matters like clay, ashes and shits of fowls and tested by creating the human figure. As they called the human image, to their great surprise, the figure responded their call. In fury, they happened to shower the spiteful curses upon the human figure. Eventually, it withered away and breathed its last breath. These innocent looking lines are pregnant with the philosophy of an eternal truth. It is said human became mortal being ever since the first human was condemned to death. It has a message to the mankind that our life is essentially transient because it is accursed life from the beginning of its creation. In the first line *je... tʰilli tʰaelle nara tʰaelle*, the headword is *nara* which means ‘face’ and the modifier *tʰilli* means ‘gracefulness’. Both headword and modifier have the identical verb *tʰaelle* which literally means ‘drop’ or ‘fall’. The whole line literally means- ‘the charm or gracefulness fell from the face’. But the line connotes the meaning that the life force was gone after the human figure had received the curse from the part of the creator gods.

Similarly in the next line *je.. kʰunε jɔgu pegebe tʰɔŋsi pegebe* the headword *tʰɔŋsi* with the meaning death and its modifier is *jɔgu* of which the meaning is unknown or it can be said a bound lexeme. The identical verb *pegebe* literally suggests ‘went’. The underlying meaning is the accursed person died. In other words, the divine curse caused the newly created human’s death. Then the generalized meaning might be that ‘man’s life is an accursed life’.

xi. Degree of politeness: The modifiers are equally important to reflect the politeness in the expression. The politeness in expression is extremely important in the communicative behavior. Harsh and impolite expression can never maintain the balance in the discourse. So to make the conversation smooth, stable and digestible, politeness is inevitable thing. For this reason some linguists have suggested the need of politeness and also they have introduced to the theory called the politeness principle. Now, let us consider of how the Mundhum language has availed the

principle though it was created far earlier than the politeness principles came to the practice.

117.a *k^huni t^supsaŋ la:ŋ tɛm lɔ hukso huk p^haknu*
k^huni t^supsaŋ la:ŋ tɛm lɔ huk-so huk p^hak-nu
 they right (side) leg catch-pfG hand-BAL hand fold-COM
 They touched the god's leg and folded their hands humbly. **107**

The reference of above Mundhum line is that the deities go to the dwelling of Almighty God to have some instruction and admonition. As they get to the place, they touch the right foot of the Almighty God and then they fold their arms to salute. It is said and is reality that politeness is just like the lubrication to run the socio-communicative machine quite smoothly. The above saying *k^huni t^supsaŋ la:ŋ tɛmlɔ hukso huk p^haknu* (they catch/touch the right leg and fold the arms) reflects how polite they are showing to the respectable ones. They are not only verbally saying but they are also associating the verbal expression with the action. What the Almighty God would respond to their polite request is as follow:

b *je... tɛʔle mɛnt^{sh}ase abu mɛnt^{sh}ase*
je tɛʔle mɛnt^{sh}a -se abu mɛnt^{sh}a -se
 VOC loving grand children -VOC akin baby like grand children -VOC
 Oh, my grandsons! **119**

xii. Retain the antiquity: In the Mundhum expressions, most of the headwords and their modifiers are in the archaic form. There might be number of reasons for using such archaic dictions. One reason can be that older words are more suitable for metrical pattern. Likewise, archaic dictions are preferred to link or associate with the past. Still some are using these obsolete words to relate the language as a timeless entity. It is neither old nor young but it is ever lasting process. Anyway, the Mundhum's archaic form reflected as in the headword or the modifier, has played a vital role to preserve the glorious past. The archaic form of Mundhum is able to link two different varieties i.e. classical ritual variety versus modern vernacularized form.

118.a *je.. iksa pokse ro k^hambek pokse ro*
je.. iksa poks -ɛ ro k^hambe:k poks -ɛ ro

VOC land become-PT ASS earth become-PT ASS

The earth was created. **006**

b *je... tuṇuli sa d^hik simboma sa d^hik*
je... tuṇuli sa - d^hik simboma sa -d^hik

VOC female offspring - single sari wearing offspring - single

The only one female progeny, **277**

On the given two lines *je.. iksa pokse ro k^hambek pokse ro* and *je... tuṇuli sa d^hik simboma sa d^hik* both pairs or the binominals *iksa - k^hambek* and *tuṇuli – simboma* considered to be archaic dictions because they are only used in the Mundhum expression and occur in the special situation. As they occur in the expressions, the natives easily assume that special performance is undergoing. Both sets are parallel in meaning through synonym where the first give the meaning ‘land or earth’ and the next set female (maiden). In the ordinary speech they are merely termed as *k^ham* (land/soil) and *met^{sh}ε/ment^{sh}uma* (girl/woman).

There are certain terms which can be considered as the relics of Proto-Tibeto-Burman form. The noun *iksa* must have been derived from Tibeto-Burman (TB) **r-ka* (earth) (Benedict 1972). Likewise, TB **r-miŋ* ‘name’ has modified as *jə/o-miŋ*, *jo-laŋ*, *jo-pan* (*joban*). Angdembe (2012) views that Tibeto-Burman prefix **r-* has been changed *jə-* or *jo-* thus **r-miŋ* is *jo-miŋ* in the vernacularized form. He also maintains the opinion that *jo-ban*, *jo-laŋ* and the like are also derived from the same TB prefix **r-*. But how the TB **r-ka* for denoting ‘earth’ has changed into *iksa* is unknown.

In this way, the modifiers or the apposed words are mostly found in the archaic form. For that reason we can say that these apposed words are playing a significant role for retaining the antiquity. It is because the term *iksa* which occurs with the headword *k^hambek* is the modifier or the apposed word which is never used in the ordinary speech form but *k^hambek* or *k^ham* frequently occurs in the ordinary conversation.

xiii. Permanency: As we have observed that the modifiers or apposed words have miraculously made the Mundhum language beautiful, melodious, and expressive and above all they have put life into the Mundhum language. It is not just the matter of

exaggeration but evidences show that such binominals or the paired expressions have extremely dominant role for the permanency of the Mundhum. There lies a very simple fact behind the permanency of the Mudhum. The apposed or modifying words have created musicality in the Mundhum expressions. When the expression is set to music, it is likely to aspire to eternity. The straightforward thing is that the Mundhum is usually sung by the *sambas* (the priests). Songs are easily remembered or learnt by heart than the expressions in the monotonous prosaic form. Music is magic, good music knows no national boundaries, no communal constraints or religious circles. It is only the poetic form which inherently embodies the musicality that has made the most ritual forms long lasting.

The binominals or the modifiers have basically created intra-rhyming pattern in the Mundhum verse. So their primary function is to form intra-line rhyming pattern in the line. The case of exter line rhyming in the Mundhum seems to be mere coincidence. What apposed word collocates with which headword is automatized because many headwords have fixed appositional words. For example the appositive *iska* does not collocate any other headwords except *k^hambek* (earth). Likewise, the term *tɔɔŋ* collocates *taŋsaŋ* (sky); *pəŋgendiŋ* - *wahit* (rainfall); *tadigen-sepmaŋ* (dream); *ɔttugen-jaŋnuŋ* (back); *kɔbudiŋ-paŋb^he* (village) and the like. In this way, when the apposed word is uttered, automatically its headword is supposed to appear in the mind. This is how the Mundhum expressions are easily remembered and transferred from one generation to another.

5.7 Summary

Regarding the morphology, the verb conjugation presents a complex process or it can be said that it is suffix dominant language because a verb can accept up to thirteen different strings of suffixes. Likewise, the verb can have three layers of prefix preceding to it. The most words are monosyllabic words. The pronominal system has its own feature like three numbers with first person dual and plural exclusivity as well as inclusivity. This system poses a tough challenge to the linguists as to find out what kinds of pronouns they are, what person or number they refer to and what role they are supposed to be playing i.e. subject/object or agent /patient. For this reason, the Limbu language is called as agglunating complex pronominalized language. While

turning towards the Mundhum morphology, it really appears to be awe inspiring at the first sight. Just as prior speculation, the mystery and intricacy of the Mundhum lie mainly on three aspects. They are binominal or paired expression, the dictions especially nouns and the unusual affixation.

CHAPTER SIX

SYNTAX OF LIMBU MUNDHUM

6.0 Out line

In this chapter the discussion is held on the introduction, characteristic feature, constructive nature and types of the Mundhum syntax.

6.1 Introduction

Before going directly to the Limbu Mundhum syntax, it is better to have a brief discussion about what the syntax is anyway. The term 'syntax' is derived from the Greek which means ordering together, a systematic arrangement or putting together. It is a process of combining words in a linear sequence so as to construct a sensible sentence. According to Crystal (2003, p. 451) "syntax is the study of the interrelationships between elements of sentence structure and of the rules governing the arrangement of sentences in sequence." Syntax is, thus a scientific study of process for sentence construction.

6.2 The Mundhum syntax

Typically, the Limbu language is characterized as the language having verb final sentence or more specifically the sentence with 'SOV' pattern. On the basis of the pattern, the Limbu sentences can be categorized into three different types. The three types are the simple sentence, compound sentence and complex sentence. Out of the three kinds, the simple sentence is the basic sentence type because the rest two types are based on it. Unlike the simple sentence, compound and complex are formed with addition of dependent as well as independent clauses hence they are termed as combining sentences.

While turning towards the specificity of the Mundhum syntax, obviously it has a markedly distinct syntactic structure than ordinary speech variety which is being discussed herein. It has been already discussed in the second chapter that the Mundhum language is the most classical poetic form. On being so, the sentence type used in the Mundhum is essentially different from the practical language. A close

observation and analysis reveals that the Mundhum makes use of two different sorts of syntactic structures in its expression.

6.3 The Mundhum syntax and types

The Mundhum is used as a means of illness healing to spiritual dealing. From its wide range of use, we can easily speculate that the Mundhum must be employing syntactic variations depending on purpose and functions. It obvious that the kind of syntactic structure used in the illness healing definitely differs than that of spiritual dealing. And it must be different. Basically, we have noticed two kinds of syntactic structures in the Mundhum expression.

6.3.1 Sermonized structure

The Mundhun gets expressed very much close to the prosaic form during the sermon and exorcism. It is very close to prosaic form because there is no chanting or incantation at this situation. However, there is slight difference in terms of its accent, tempo, pitch and tone as well but they are essentially sonic features which do not have to do anything with the syntactic structure. Sermonized structure in Mundhum is that phase in which the Mundhum specialized terms and affixations are used in the optimal range because the recital structure makes use of only terms as apposed/pre-modifying words and very limited number of affixes or only rhyming affix, not the balancing and linking types. Now let us have the example of the sermonized form of syntactic structure as follows:

1.a *hekelle ment^{sh}amgen namjapmi menne gɔ iksadiŋ k^hambe:kma tɔrɔŋdiŋ taŋsaŋ t^heaŋ mek^hemdun p^haŋ tagera niŋwap^humale ment^{sh}amgen namjapmi nawagen t^{soit} t^{so}kma niŋwa t^{so}gu ro*

heke-lle ment^{sh}am-gen nam japmi men-ne gɔ iksa-diŋ k^ham-be:k-ma tɔrɔŋ-diŋ taŋsaŋ
 therefore-SUB human-LNK being NOT-be TOP earth-LNK soil-sfx-sfx bridge-LNK sky

t^he-aŋ me-k^hemd-u-n p^haŋ tagera niŋwap^huma-le ment^{sh}am-gen namjapmi
 anything NEG-siut-3P-NEG SUB Supreme God-ERG human-LNK being

nawa-gen t^{soit} t^{so}k-ma? niŋwa t^{so}g-u ro

face-LNK figure make-INF thought do-3P ASS

‘Therefore without the human being, the sky and the earth would not be suitable and the Supreme God wished to create the human being.’

(adapted from Kirant Mundhum, p. 10 ‘*Japmi pongma Mundhum*’ by I. S. Chemjong, 1961)

The example of sermonized Mundhum sentence structure seems more like the prose form than that of poetic one. It is a long and complex sentence entirely unfit to be sung. Again let us consider next simplified version of sermon below:

1a *iksa-dij k^hambe:k mɛ-g^hɛmd-u-n*
earth-LNK land NEG-suit-3P-NEG
Subject + Verb
The earth does not become suitable.

b *tɔɔŋ-dij taŋsaŋ mɛ-g^hɛmd-u-n*
bridge-LNK sky NEG-suit-3P-NEG
Subject + Verb
The sky does not become suitable

In the example ‘b’, there are two sentences used in the sermonized form. The subject of each sentence involves two nouns like *iksa-dij k^hambe:k* and *tɔɔŋ-dij taŋsaŋ*. In the former subject *iksa-dij k^hambe:k*, the preceding word *iksa* is modifier/apposed word of the headword *k^hambe:k*. These modifier/apposed word and the headword have been linked by the suffix <-*dij*>. Hence it appears to be in the form as *iksa-dij k^hambe:k* ‘the earth/land.’ But the same earth/land is denoted by the term *k^hambe:k* or merely as *k^ham* in the ordinary speech variety. Likewise in the later subject *tɔɔŋ-dij taŋsaŋ*, the term *tɔɔŋ* is modifier/apposed word and the term *taŋsaŋ* is the headword linked by the suffix <-*dij*> making ritual subject *tɔɔŋ-dij taŋsaŋ*. But if it were to be used in the commoners speech, it would be only *taŋsaŋ* suggesting ‘the sky.’ However the verb part of the sermonized version does not seem to be markedly different from the ordinary speech variety. Its structural pattern seems like ‘Binominal (subject) + verb’ in which binominal refers to two nouns occurring together being subject of a

verb. The syntactic structure of the sermonized or exorcism shows it has been designed not for recitation but they are suitable for delivering the lecture.

6.3.2 Recital structure

The Mundhum verse lines are primarily designed for recitation since they are short enough to be sung even by the aged person. The fundamental difference between the sermonized form and recital form is the structural form and the use of Mundhum affixes (the Mundhum has its own affixal system which is never used in the ordinary communication and it has been discussed under the title ‘The Mundhum morphology’). The basic structure of the recital Mundhum is subject + verb subject + verb (A + R, B + R). Let us see the example below:

2. a *je... iksa mɛg^hɛmdun k^hambe:k mɛg^hɛmdun*
 je iksa mɛ- g^hɛmd -u -n k^hambe:k mɛ- g^hɛmd -u -n
 VOC earth NEG- suit -3P -NEG land NEG- suit-3P -NEG
 The earth does not become suitable. **017**

The given verse line *je... iksa mɛg^hɛmdun k^hambe:k mɛg^hɛmdun* has two obvious parts (halves) separated by pause or technically known as caesura. Each half contains the structure ‘subject + verb’ pattern. For this reason, it is also denoted as ‘A + R, B + R’. The ‘A’ stands for the first half’s subject *iksa* and ‘B’ is for the second half’s subject *k^hambe:k*. And both subjects’ verb is common one or identical verb which is denoted by the letter ‘R’ presumably ‘rhyming.’

The next structural pattern ‘subject + verb’ for the whole line is less common verse form in the Mundhum recitation Let us see the example below:

b. *allɔ sinjuk paŋburɛ t^sɔkma? jandum lo*
 allɔ sinjuk paŋbu -rɛ t^sɔk -ma? jand -u -m lo
 now high land woolen thread-INST join-INF be able -3P -pADH ASS
 Let us join the matter like the woolen thread. **022**

The example ‘b’ does have two halves yet it has only ‘subject + verb’ pattern. Also the verse line lacks its internal rhyming. The terms ‘*sinjuk paŋbu-rɛ*’ come under the ‘subject part and *t^sɔkma? jandum* come under verb part.

The third kind of syntactic structure might be unusual structure devoid of verb in the verse line. This kind of expression is thought to be necessary when there is noun more than six syllables. In such situation, offbeat, case markers, assertive markers or topicalizers etc are preferably used to maintain the intended number of syllables in the line. Let us consider the line below:

- c. *je... andɛ:n tataramelle tagaramelle*
je andɛ:n tataramɛ-lle tagaramɛ-lle
 VOC long ago Almighty God-ERG Almighty- ERG
 Long ago the Almighty God **004**

This example consists of noun (proper noun). The Mundhum line primarily involves ten syllables. The noun *tatarama tagarama* used as subject consists of eight syllables which does not fulfill required number of syllables. So in order to maintain required number of syllables, the ergative case marker suffix <-lle> has been attached to nominal terms. The initially used terms like *je* and *andɛ:n* are only for retaining the atmosphere and anaphoric reference respectively.

In the Mundhum, it sometimes so happens that there is only one word at least having three or four syllables which has to be expressed the rhythmical form, at that time the Mundhum verse copes it with the two ready-made sets/frames. It does not make any distinction about the class of word. That means the word may be verb or noun. The set frames are presented as follows:

Set 1

huk-so..... taɲɛ.....

- 3.a *je.. hukso mɛdaruaɲ taɲɛ mɛdaruaɲ*
je huk -so mɛ- dar -u -aɲ taɲɛ mɛ- dar -u -aɲ
 VOC hand -BAL nsAS- fetch -3P -pfG nearby nsAS- fetch -3P -pfG
 was brought **154**

- b. *je... hukso kottu ro taɲɛ kottu ro*
je huk -so kott -u ro taɲɛ kott -u ro
 VOC hand -BAL have -3P ASS near by have -3P ASS
 She took the baby. **371**

Though the pattern of the verse lines seem to be in ‘subject + verb’ quite similar to the first pattern mentioned in the subsection ‘Recital structure’, the subject of that pattern is fully sensible whereas this subject/s *huk-so..... tajε.....* are not meaningful so far. These subjects have occurred solely for the expression of verb *mɛdaruaŋ* ‘brought/having brought.’

Set 2

lɛɔwa..... tʰɔmjok.....

4.a *je... lɛɔwa tʰɔktum lo tʰɔmjok tʰɔktum -lo*
je lɛɔwa tʰɔkt -u -m lo tʰɔmjok tʰɔkt -u -m -lo
 VOC undisturbed describe -3P -pADH EMPH unhindered describe -3P -
 pADH EMPH

Now let us describe it in detail. **185**

b *lɛɔwa daŋmare tʰɔmjok daŋmalle*
lɛɔwa daŋma -re tʰɔmjok daŋma -lle
 time goddess-ERG growth goddess -ERG
 The goddess of growth and development **449**

In the 4.a the verb *tʰɔktum* ‘explain’ has been filled in the slot but in example ‘b’ the noun *daŋma* ‘ the owner/goddess’ has been put into the blank space. From this, the matter is clear that the space accepts either noun or verb as well. The terms which are functioning as subject in the sets are not important in terms of meaning but they are significant in terms of syllabic structure as well as rhythmical aspect.

6.4 Recital pattern and diverse exponents

It has been discussed that the syntactic structure of recital verse has very limited and the most basic form is ‘subject + verb, subject + verb’ (A + R, B + R) pattern. Just as the recursive nature of language, this limited pattern can produce five different exponents.

6.4.1 Assertive exponent

As the title ‘assertive’ suggests, there is clear assertion whether the subject performs certain action or not. Let us see the example as follows:

5.a *je... sa:ηgu saktu ro sɔkma: saktu ro*
je sa:ηgu sikt -u ro sɔkma: sikt -u ro
VOC vitality put-3P ASS life force put-3P ASS
He put the life and soul **063**

b *je... sa:ηgu mɛligen sɔkma: mɛligen*
je sa:ηgu mɛ- lig -ɛ -n sɔkma: mɛ- lig -ɛ -n
VOC vitality NEG- enter -PT -NEG life force NEG- enter -PT -NEG
The life didnot enter into the image. **064**

6.4.2 Imperative exponent

This exponent has further three kinds as command, request and advice/suggestion. They have been given as follows:

i. Command: In this exponent someone mostly senior person orders somebody to perform certain action. e.g.

6.a *je.. k^heni sawa lɛksammeɔ? e:kp^ha lɛksammeɔ?*
je k^heni sawa lɛks -amm -ɛɔ? e:kp^ha lɛks -amm -ɛɔ?
VOC you^P all fell -2P -IMP bush fell -2P -IMP
You go there and clear the jungle. **126**

b. *k^heni mukkum lɛrammeɔ? semi lɛrammeɔ?*
k^heni mukkum lɛr -amm -ɛɔ? semi lɛr -amm -ɛɔ?
you^P fire set -2P -IMP sparkle set -2P -IMP
You set the fire. **129**

In the example above the verb conjugations *lɛksammeɔ?* and *lɛrammeɔ?* the suffixes < -amm> and < -ɛɔ> are for command markers.

ii. Request: For the exponent of request, there is no specific terms however it is marked by the way of verbal expression, use of accent, pitch, tempo and so forth. Let us consider the example below:

7.a *je..... sewa mejebe se:ndo mejebe*
je sewa mε- jεb -ε se:ndo mε- jεb -ε
 VOC solicitously nsAS- stand -PT ask nsAS- stand -PT
 They requested for the help **106**

b *k^huni t^supsaŋ laŋ tεmlɔ hukso huk p^haknu*
k^huni t^supsaŋ laŋ tεm -lɔ huk -so huk p^hak -nu
 they right (side) leg catch -prG hand -BAL hand fold -COM
 They touched the god's leg and folded their hands humbly. **107**

iii. The exponent of advice or suggestion: Here the suggestion is made including the speaker or the speaker himself/herself involves in the action they perform. e.g.

8.a *je.. tεme:n k^hibore t^sɔkma? jandum lo*
je tεme:n k^hibo -re t^sɔk -ma? jand -u -m lo
 VOC southern part cotton thread –INST join-INF be able -3P -pADH ASS
 Let's join the matter like the cotton thread. **023**

b *je.. lεɔwa t^hɔktum lo t^sɔmjok t^hɔktum lo*
je lεɔwa t^hɔkt -u -m lo t^sɔmjok t^hɔkt -u -m lo
 VOC describe -3P -pADH ASS describe -3P - pADH-ASS
 Let us describe without any mistake. **025**

Though in the everyday speech, the advice marking suffixes are different kinds but here we have only the suffix <-m> is the advice marker in the verb conjugation.

6.4.3 Interrogative exponent

The syntactic pattern ‘subject + verb, subject + verb’ can also be used to ask the question in the Mundhum expression as follows:

9.a *allɔ ett^{sh}um t^sokmabe epp^ha t^sokmabe*
allɔ ett^{sh}um t^sok -ma -be epp^ha t^sok -ma -be

now how do -INF -INQ what do -INF -INQ

We got lost as how and what to do the next. **249**

- b *je... ett^{shum} ni pok^hεbe epp^{ha} ni pok^hε be*
je ett^{shum} ni pok^h -ε -be epp^{ha} ni pok^h -ε -be
VOC how CTR happen -PT-INQ what CTR happen -PT -INQ
What had happened to the baby? **384**

For the purpose of interrogation, the overt markers are terms like *ett^{shum}*, *epp^{ha}* and *be*. These two terms *ett^{shum}* and *epp^{ha}* are essentially archaic and only used in the ritual form.

6.4.4 Optative exponent

This type of exponent is concerned with the positive wishes expressed for someone or somebody. Let us have the examples of the exponent as follow:

- 10.a *k^henε tendi sisa kεrε?o ment^sin kεrε?o*
k^henε tendi sisa kεr -ε? -o ment^sin kεr -ε? -o
you(s) in the future young reach -IMP -OPT matured reach-IMP-OPT
May you reach young and matured in the future! **280**
- b *je..... k^henε iksa k^hεmdε?o k^hambe:k k^hεmdε?o*
je k^henε iksa k^hεmd -ε? -o k^hambe:k k^hεmd -ε? -o
VOC you(s) land suit -IMP - OPT earth suit -IMP - OPT
May you be suitable being for the earth! **281**

Generally, the conjugational suffix <-o> is used for vocative marker but here it is expressive for wishes.

6.4.5 Exclamatory exponent

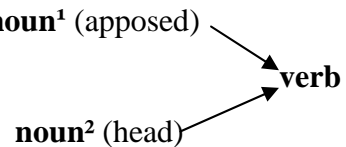
This exponent is for expressing our sudden feeling, experience or emotional reaction. Though there is no overt term for denoting the exclamatory type, it is clearly perceived the way it is expressed. Let us consider the following exponents as:

- 11.a *k^hunt^{shi} sikkum mɔjɛ ro niŋwa mɔjɛ ro*
k^hunt^{shi} sikkum mɔj -ɛ ro niŋwa mɔj -ɛ ro
 they (d) thought lose -PT ASS idea lose -PT ASS
 They were very sad and hopeless. **240**
- b *allɔ jaŋsa t^sokabe kund^he t^soka b^haŋ*
allɔ jaŋsa t^sok -a -be kund^he t^sok -a b^haŋ
 now what do -1 -INQ how do -1 SUB
 She was helpless to solve the problem.

As has been stated above, there is no such overt exclamation marking clue yet it is perceived through the context. The first verse has been expressed in such situation when the creator gods failed to make a live man even after their serious effort. They were thunderstruck. Likewise, the next is also the expression when *Muzingna*'s most loved baby got ill from unknown cause she was shocked to have her baby in that condition.

6.5 Summary

While analyzing the syntactic structure of the Mundhum language, there are mainly two types of structures namely sermonized and recital. The former is expressed in the formulaic structure as 'noun + noun (subject) + verb' and the later is expressed in the pattern 'subject (noun) + verb, subject (noun) + verb or **noun**¹ (apposed)



In the sermonized form binominals occur adjacently linked by the ritual suffixes like <-tiŋ/-diŋ > or <-kɛn/-gɛn> whereas in the recital form occurs one noun at a time sharing the identical verb.

CHAPTER SEVEN

LITERARINESS OF LIMBU MUNDHUM

7.0 Outline

This chapter deals with the literary features of the Limbu Mundhum language. Basically, the discussion concentrates on stylistic reading of the Mundhum text. It then focuses on narrative structure, its textuality and finally the focus on archetypal reading.

7.1 Introduction to the Mundhum language

The mode or channel of the Mundhum is primarily melodious, rhythmical and poetical. Whatever linguistic aspect one may consider, she/he finds abundance features of poetry in the Mundhum. About the poetic language, Aristotle holds the opinion that poetic language must appear strange and wonderful and in fact it is actually foreign. Here, Aristotle means that poetry should not employ the language of commoners. Clearly he is indicating the distinct feature of the language to be used in the poetry. Similar kind of view is held by Aristophanes in terms of the poetic language. He states that high and noble thoughts must have high and lofty language. He seems to maintain the view that an ordinary language does not seem to carry noble thoughts. The Limbu Mundhum language has deliberately departed away from the ordinary speech variety by embracing all the characteristic features of the literary language. This chapter, therefore, attempts to look into the possible literary features employed in the Mundhum language.

7.2 The Mundhum and literature

When we separate the concept of religion from the so-called sacred books or if we unmask the sense of spirituality, there will remain merely the discourse text. The religious books may appear to be the literary texts. The same is case with the Limbu Mundhum and is the collection of myth, legends, tales, fables, parables and so on. In being so, Weidert & Subba (1985) maintain the view that the Mundhum means the Limbu religion, the Limbu religious literature. Similarly, Subba (1995) further clarifies that Mundhums are poetic expression of legends, mythology, history, tales, songs, psalms, etc. According to Gaenzle (2000) Mundhum is oral tradition,

ancestral knowledge, or more generally traditional way of life and moral order established in primordial times. Allen (1978) claims that the total corpus of performed text- that is myth, ritual songs, and ceremonial dialogues- is called *muddum* by Mewahang, as it is by other Kiranti groups. Jones & Jones (1976) prefer to call the Limbu Mundhum as the collection of Limbu myths.

All the aforementioned discussion reveals that the Mundhun is no more than a corpus of Limbu literature predominated by a single literary genre i.e. poetry. Principally, myths, legends, tales, dialogues, etc., do not come under the genre poetry but they are included into the same genre because they all are in the verse form recited by the Limbu priests. They constantly occur in the ritualistic performances and ceremonies. The language used in these occasions is essentially distinct from the day-to-day communicative speech. Moreover the diction, style, grammar, etc., clearly manifest the figurative use of language. The Mundhum, as being ancient literature, is the record of man's (Limbu's) spirits and thoughts; feelings and experiences; hopes and aspirations; despairs and sighs; joys and sorrows, fears and panic; dreams and visions; laughter and cries; ambitions and desires; love and affection; contempt and discard; wrath and fury; loyalty and reverence and so forth. Like the definition of Long (1989) "it (Mundhum) is the history, and the only history of man's soul". Thus, it is the literature with inexhaustible source of knowledge embedding abundance myths within it. For the myth Sansonese (1994) not only believes but assures saying "we can discern the special knowledge in myth just as within the moon we see the brilliance of the sun disguised." The Mundhum and literature are not separable entities blended tightly giving the sense of the single whole.

The Mundhum being literary in nature, it is massively pregnant with metaphorical expressions. Nearly almost all the Mundhum is performed through recitations. The matter is straightforward when a discourse involves poetic as well as metaphorical expressions; there is no chance of exploiting an ordinary form of language. The poetic expression is not only compressed but also a complex texture of sounds and meanings. A great deal of deviations and distortions can occur presumably in all the levels of language in the process of maintaining balance between syllables and rhyme. For this reason, Abrams (2000) refers to the poetic license by means of which "the poets are held at some liberty to distort the grammatical norms for special effect." But regarding this poetic license, Crystal (1997) expresses his fear over the poets'

authority and its proper use of the rights to deviate the norms. He says that the poets take risks when they push language to its limits. If they break too many rules there is the danger of falling over the edge of the language into unintelligibility. He adds, for this reason, that the well known poets are criticized for verbal excesses and for sacrificing meaning to seductive pattern of sound or graphic form. Again the Russian Formalists are found in favor of breaking the rules as much as one can. According to their campaign, the deviation in the form was inevitable thing. Following is the brief discussion about how much the Mundhum bards have deviated the ordinary forms of the Limbu language.

7.3 The Mundhum and linguistic deviation

The Mundhum being a highly classical and poetic, the language it exploits is very obscure and obsolete dictions. When it is employed to address and converse with the supernatural beings, the linguistic behavior is markedly different from the ordinary communicative speech. Very few or only a handful of the Limbu native speakers are destined to master over the Mundhum language . Such people are supposed to be the gifted people to deal with the Mundhum. During the time of the Mundhum recitation, the ordinary audiences or listeners are unable to make out the sense of those recitations. When the ritualistic performance is over, the priests (*Sambas/Phedangbas*) are requested to interpret in a simple version about the things which were supposed to have been hinted at the time of dealings. The question that this writing intends to discuss here is why the Mundhum language is vast difference with that of the ordinary day-to-day communication. The conclusion can be drawn by analyzing the linguistic features of both types of the versions– i.e. day-to-day ordinary communicative version and the version of the Mundhum. The analysis of linguistic features implies the different levels of linguistic systems viz. phonology, morphology, semantics, syntax and discourse i.e. bottom up system. Poetical language is deviated from the ordinary speech form so as to achieve certain effect. Pope (2010, p. 89) views about how poetic language differs from the ordinary language is “poetry both disturbs and reforms the patterns of routine language.” In this way, it is inferred that the linguistic form is deliberately deviated from the usual standard of language in order to make the expression more expressive, vivid and cutting. The deviations can be found in the following linguistic level:

On the above example 1.b, the Mundhum (*təŋsiŋ təkma*) lines, the term 'jase' has been repeated twice in each line. In ordinary writing, the term 'jase' cannot be meaningful. Actually this term is 'jebase' (p) which means "the experts in Mundhum or a class of Limbu priests" (Limbu-Nepali-English dictionary, 2059 VS). In the same example we also notice the phonological deviation in the term 'ya-se' instead of *jebase*. Here the sound /e/ has undergone change into /a/ e.g. '*jebase*'>'*jase*'. Phonological deviation commonly involves the elision of syllables: initially, medially and finally technically termed as 'aphesis,' 'syncope' and 'apocope' respectively (Wales, 2001).

Generally supra-segmental rules of phonemes, stress, intonation etc, are not strictly applied in poetic form. In metrical patterns succeeding lines have stressed and unstressed words similar to the first line. Stress is put even on the unstressed syllables and stress is removed even from the stressed syllables.

7.3.2 Semantic deviation on the lexical level

In the present context, to talk about the notion semantics is not as easy as it was in the time of Plato and Aristotle. Crystal (1997) refers to the conventional definition as the approach aims to study the properties of meaning in a systematic and objective way with reference to as a wide range of utterances and languages as possible. Over the period of time, the concept about the meaning has been changed a lot. The study of meaning in the modern context has many aspects like lexical semantics, sentence semantics, semantic field, structural semantics and so forth. Here, this writing is focusing mainly on lexical semantics. Generally lexical semantics refers to the word meaning or dictionary meaning. It is the primary meaning of word which shows the relationship between words and objects in the world of experience. For example a 'rose' in its primary meaning, denotes a kind of flower. But when it associates the meaning of a beautiful lady, love, prime youth, etc. this is not the primary (literal) meaning, rather it is secondary (figurative) meaning. In the figurative meaning, we move beyond and above the literal meaning when a word leaves its primary meaning and rises up to call for various associations, this is semantic deviation. Thus the ordinary meaning is deviated and it suggests something else.

The Limbu Mundhum is essentially different from ordinary language in that, it activates secondary or collateral meanings of a word. It has also freely exploited the rhetorical expressions as it is supposed to address not to the common human beings

but to the deities, spirits (especially dead ones) and other supernatural figures. When it is dealing with supernatural figures, the rhetoric becomes its common and usual vehicle for the easy transportation (communication). According to Aristotle, rhetoric is the art of using all available means of language in order to persuade the addressee with the subject the speaker has taken up. This statement implies that rhetoric is inseparable element in the literary expression like this. Regarding the figures of speech, Bain defines that a figure of speech may be a deviation from the plain and ordinary mode of speaking for the sake of greater effect. Let us consider the example of semantic deviation in the following verse lines:

2.a *hekkelle tumbuḍiḍi kumiḍi warək taru, mikki p^huḡwa taru,
niḡwa p^huma suna iḡsum isi:k^{le}, tumbuḡ warək taru
mikki p^huḡwa kede ro.
tumbuḍiḍi simbo warək.
laikkum p^hembo warək tumbuḡ warək kame.
mikki warək kame.
Om tagera niḡwa p^huma isi:k lo*

(Source: Chemjong, *Kirant Mundhum* 1961)

Trans.

'She (bride) brought the ocean of love and youth. As the divine's will, she fetched the love and affection. You both bride and groom should start a joint journey till the ocean of love dries away. Oh! Almighty, conjoin these two people's ocean of love in one.'

(by researcher)

The above extract is sung by the Lumbu priest, *Phedangba* during the time of 'Mekam' or nuptial tie between the bride and the bridegroom. These few remarks (sermons) embody some figures of speech like metaphor and personification. The bride is supposed to bring 'ocean of love', their life journey resumes henceforth. Holy Spirit is addressed assuming that He is human being in front of the '*Phedangba*'. Both the bride and the groom have the ocean of love within them. Now they have to flow their oceans jointly and together. Their life's journey continues until the ocean of love dries away. When we consider these remarks, they are nonsensical and absurd from the point of view of ordinary speech. They are meaningless from the literal aspect.

But they are associated with some other senses they are really high sounding and grave. Life is like a flowing ocean which is very deep but making no noise. Life is not like hilly brook rushing steep down destroying numerous things along sides of it. The running brook makes a lot of noise but its life is not long lasting. On the contrary, the ocean is deep and grave yet makes no noise as the brook. Rather it constantly forms precious gems into its bosom however it never boasts. So the Mundhum maintains the implication that life is an ocean moving ahead creating precious things incessantly. This and this kind might be the figurative meaning of the Mundhum's lines as presented above.

b *je..... allə kʰɛnɛ ɡɔ kɛɖ˥ɔŋ-le saʔnɛba surit-le saʔnɛba*
 je allə kʰɛnɛ ɡɔ kɛɖ˥ɔŋ -le saʔ -nɛ -ba surit -le saʔ -nɛ -ba
 VOC now you(s)TOP storm-GEN baby-be -NOM breeze-GEN baby-be-NOM
 Hey! Now you are the son of air and wind. **431**

When we consider the literal meaning of the example's verse, it really sounds absurd simply because a baby can not be the offspring of 'air' and 'wind'. But from the metaphorical it suggests something else. So when lexis leaves its primary meaning and moves beyond and above, this is lexical deviation.

7.3.3 Grammatical or syntactic deviation

Semantic deviation in the sentence level is very common and usual happening in the poetic expression. This kind of distortion is pervasive because the poets are said to have the poetic license that is, they are held at certain liberty to distort/ break the established norms of grammar. Abrams (2000) forwards Dryden's definition as the liberty which poets have assumed to themselves in all ages of speaking things in verse which are beyond the severity of prose. By availing the poetic license, poets reorganize syntax, invent its own vocabulary, freely mix register and create its own pronunciation. 'Poetry draws creative on a full range of archaisms and dialects and generates vivid new metaphors' (Lazar, 2004). Likewise, Leech (1988) holds the opinion that this is the reason poetry has been characterized deviating from the norms of language. Regarding this violation of rules, Widdoson (1983) argues that poetry frequently breaks the rules of language but by so doing, it communicates with us a fresh, original way. The violation of the established linguistic rules does not

necessarily mean that it creates obstacle in the communication rather its meaning is surcharged by a new way. A single innocent looking line is laden with multiplicity of meaning. In other words, an expression is resounding and echoing diverse meanings. The expression becomes more vivid and graphic as well.

Syntactic deviation implies the breaking rules of the word order in a sentence. For instance, English statement is generally arranged on the sequence of 'SVO' order. But this is not always true with the poetic expression. The order is sometimes completely reversed and there can be unusual collocation. John Milton's famous epic title seems to violate the ordinary syntactic rules. The epic is entitled 'Paradise Lost'. In this 'Paradise' is a 'noun' and the word 'Lost' is an adjective. But in the ordinary rule adjective never occurs after noun just 'a girl beautiful'. Hence the correct order is 'Lost Paradise' not the 'Paradise Lost'. There is another example of syntactic deviation in Nepali as '*abiral bagdachha indrawati*'. Now, this expression has the order of 'Adverb (*abiral*) + Verb (*bagdachha*) and Noun (*Indrawati*) > 'ADJ + V + Noun'. The Nepali grammar prescribes the syntactic order as '*Indrawati abiral bagdachha*' S (noun) + ADV + V. The ordinary rule is 'S + (ADV) + OBJ + V'.

When we look up the syntactic structure in the Limbu Mundhum, we find the example of distortion of rule in the sentence level. Especially, syntactic or grammatical deviation occurs in poetry in terms of words' combination that is, unusual collocation, inverted word order, marked parallelism, ellipsis, etc. Let us have a look at the following verse lines of the Mundhum:

3.a *je.. iksa pokse ro k^hambe:k pokse ro*
je iksa poks -ε ro k^hambe:k poks -ε ro
 VOC earth become -PT ASS land become -PT ASS
 The earth was created. **006**

b *je ... minu buŋmaha? tiŋnam buŋmaha?*
je ... minu buŋma -ha? tiŋnam buŋma -ha?
 VOC APP plant -p cane plant -p
 Fine cane plants, **174**

Of the given examples, the verse lines have explicitly violated the ordinary linguistic norm by the marked parallelism and unusual collocations. Syntactic parallelism has been achieved by maintaining the similar length and lexicon between two halves of the verse. Similarly, the pre-modifiers '*minu*' and '*iksa*' are unusual lexemes in terms of the ordinary speech. Though being so, the lines are fully successful to communicate. They are attractive and catchy as well since they have de-familiarized by doing so. The concept of de-familiarization was developed by one of the Russian Formalists, Viktor Shklovsky (1893-1984). He means, "de-familiarization is to make fresh, new, strange, and different what is familiar and known" (Cuddon, 1998, p. 214). Cuddon (1998) states "through de-familiarization the writers modify the readers/listeners habitual perceptions by drawing attention to the artifices". He further adds that "this is a matter of literary technique. What the listeners/ readers notice is not the picture of reality that is being presented but the peculiarities of the writing itself." To make the matter pretty clear, Cuddon (1998, p. 214) quotes Shklovsky's writing from his 'Art as Technique' as follows:

The purpose of art is to impart the sensation of things as they are perceived, and not they are known. The technique of art is to make object unfamiliar to make forms difficult, to increase the difficulty of length and perception, because the process of perception is an aesthetic end in itself and must be prolonged. Art is the way of experiencing the artfulness of object; the object is not important.

Viktor Shklovsky (1917)

The matter of syntactic deviation is not complete in disordering the words' sequence in sentence structure and unusual collocations but it still proceeds to other aspects like selectional restrictions, contradiction, anomaly and tautology.

7.4 Stereotyped classical language

One of the characteristics that Mundhum language departs from the ordinary mode of speech is marked by its classical nature of language. Though the term 'classical' does not allow specifying the particular meaning, As Cuddon (1998) states, that it has principally three different meanings: (a) of the first rank or authority; (b) belonging to the literature or art of Greece and Rome; and (c) a writer or work of the first rank and

of generally acknowledged excellence. When considered the term 'classic' the meaning it holds seems to be changing over the time period. Nowadays, the word 'classical' in literature suggests that the work has the qualities of order, harmony, proportion, balance, discipline and so forth. In other words, 'nothing can be taken away from it or added to it without doing injury' (Cuddon, 1998).

The classical languages like Sanskrit, Arabic, Latin, Greek, etc., do not seem to entertain any kind of additions or deletions to them. Whatever condition they are, they are self-contained and perfect. They are classical in the sense that they are rule bound, disciplined, well ordered and so on. When the Mundhum is looked into associating these characteristics, it, too seems strictly following the norms, hence the language is not only stereotypical but also classical one. Let us take an example of consistency and stern featured collocation of the Mundhum language. In non-standard speech form the castrated male pig is called '*lameba*' or simply '*pha?k*'. But the same '*pha?k*' during the ritual performance is addressed as '*sum-dan'gen lame pha?k*'. Angdembe (1999) gives different references of the linguists like Benedict (1972), Shafer (1974) and confirms that the Mundhum language is the relic of the ancient forms of Limbu language. Particularly, the term '*sum-dang*' is the ancient term for the 'horse' Angdembe (1999). But it entails a serious question before the linguist that why the grown up pig not the horse alone is termed as '*sum-dan'gen*'. In most of the ceremonial rituals certain animals are offered to the deities. The offering has some specific goal that is some person's healing or overcoming evils and danger with the grace of the divine. The *phedangba* (Limbu priest) makes offer a pig to deity so that his earnest request can be received by the certain deity riding, through the '*lame pha?k*' (a pig). A pig is slaughtered thus its spirit transports the request of the *phedangma* to the intended deity. This is inference that a simple '*pha?k*' or '*lameba*' (a pig) is addressed as '*sum-dan'gen lame pha?k*'.

The classical languages make use of ancient terms. In the Hindu rituals, the Hindu priests offer the mixture of rice, ghee, sesamum-seed (Nep. *til*) and barley into the burning fire. The burning fire place is termed as '*Yegya Kunda*' (altar) and the mixture offered to the fire is '*Charu*' and the process of throwing is '*havan*' or '*hom-nu*' (oblation). During that time, the priests announce as '*Om Swaha*'. This pronouncement '*Swaha*' has got a special meaning and purpose that is '*Swaha*' is the wife of '*agni*' (fire). So the priests utter '*Swaha*' in order to send the offering to fire god '*agni*'

through medium of his wife 'Swaha'. Here 'Swaha' is the medium between the priests and 'agni' (god) so is the 'Sumdang-gen lame pha?k' between the *phedangba* and deity. The languages which are regarded as religious sacred ones, they do not embrace the change so easily. Regarding the sternness of such languages Campbell (2004, p. 83) holds the opinion that "ritual language requires exact verbal performance." In his article entitled "*The History of Linguistics*" he further says that while no change was acknowledged in formal Arabic after the eighth century the realization that the spoken Arabic of the eighth and ninth centuries was changing stimulated the development of Arabic grammatical study. The Mundhum being a ritualistic language is found to be the stereotypical form away and untouched by the flow of linguistic changes. But this unravished position, through time immemorial unfortunately, pushes the classical language to the verge of extinction and unintelligibility. The gap between day to day communication and classical language widens horribly. The reality and mostly the fate of the classic language is to be limited to liturgical forms like hymns, petitions, doxologies, intercessions, thanksgivings, rosaries, litanies, chants, psalms, canticles, incantation, prayer, invocation; ritual forms like baptism, weddings, funeral, cleansing rites, exorcism, blessings; and private affirmations like ecstatic prayers, prophesying, spirit possession and so on. The Mundhum language is therefore, obscure, strange and also sublime only because it employs the ancient forms and terminologies. In this regard, Angdembe (1999) refers to Dahal's (1999) Nepali example of incantation in which the terms are unusual for average Nepali native speakers both for the ordinary and the intellectuals. The incantation 'mantra' (Mundhum) reads as '*Kali kukadaki tepri kan, ganga duno! ganga dunio!! ganga dunio!!!*' This 'mantra' very easily confuses the modern people as to which language either Nepali or Hindi, it belongs. It is thought to be classic for it has employed the classical terms. Let us consider two more Mundhum verses consisting the stereotypical form of language as follows:

4.a *je... ett^{shum} ni pok^hεbe epp^{ha} ni pok^hεbe*

je ett^{shum} ni pok^h -ε -be epp^{ha} ni pok^h -ε -be

VOC how CTR happen -PT -INQ what CTR happen -PT -INQ

What has happened to the baby?

384

b *je.. k^{hune} jɔgu pegεbe t^{ɔη}si pegεbe*

je k^{hune} jɔgu peg -ε -be t^{ɔη}- si peg -ε -be

VOC s/he breath go -PT -NOM BAL-die go -PT -NOM

succumbed to death.

238

The two verses 4.a and b in the ordinary language variety can rightly expressed as the exponents like *t^he pokes?* (What has happened?) and *si-ε* (died). Here, the stereotypical form uses not only long round about way but also the obsolete terms like *ett^{sh}um epp^ha* for interrogative pronoun 'what' (*t^he*) which are never used in the practical language. Likewise, the terms like *jɔgu*, *t^sɔŋ-si* are never used to suggest 'die' (*si*).

7.5 Archaism or linguistic anachronism

Obviously, the Mundhum language does not sound modern. There are terms which are no longer used in the present situation and they seem to be stranger for the modern native speakers. One reason that takes the Mundhum away from the present day native speakers is the pervasive use of the archaic or anachronic dictions. Regarding archaism Abrams (2000) states that archaism is the literary use of words and expression that have become obsolete in the common speech of an era. According to Wales (2001) archaism in poetry is complicated by an additional factor that reflects a subtle distinction in the sense of the term itself. She further says that it can mean not only the retention of what is old, but its imitation not survival but revival. The remark is clear enough that archaism is a technique of imitation of the ancient which is not surviving at present but it is a genuine effort to revive the linguistic form of antiquity. The pervasive involvement of archaism in the Mundhum has got a straightforward motive since most of the part of the Mundhum is devoted to worship and prayer. Archaism is thus the language of liturgy that is directly meant for ceremonial performances.

When one tries to see the reasons behind the use of archaism, s/he may find a number of reasons behind this. The first reason, as Cuddon (1998) states, is sometimes the older form of word was more suitable metrically. The next reason is that writers intend to associate with the past to suggest the timelessness or to prevent something being 'dated'. These two possible reasons of using archaism or anachronism give an insight into the mind that our Mundhum 'Sabas' (glee men/bards) were/ are consciously or unconsciously of great visionary personalities who tacitly claim the

human spirits and aspirations are ever flowing denoting timelessness. The direct psychology of the Limbu '*Phedangbas*'(priests) in using archaism must be that they want to give weight, dignity and sonority to their expression by archaic revivals.

In a sense the Limbu Mundhum is essentially a secret language as referred to by Angdembe (2012). He quotes Lasch's (1907) view as "a purpose of many special languages which are generally marked by distinct lexical inventory (which describes in terms of periphrasis, borrowings from different languages, archaisms, transpositions, etc.) is their use as an idiom of secrecy." Crystal (2003) finds at least three reasons in using such secret language. According to him, the reasons are: to mark a person's membership of a group, to provide a pastime and to ensure secrecy when performing a particular activity. He further states that genres of secret language can thus be found in many cultures and in a wide range of human contexts especially those where there is a concern to avoid detection or to keep something hidden from lay people(as in magical formulae). In some cases, those reasons are found to be appropriate on behalf of the Limbu Mundhum. And this can be reason of the Mundhum's gradual decline. The Mundhum is mostly larded with the linguistic version of liturgy. The *phedangbas* have a deep-rooted concept that the Mundhum does not become Mundhum unless it embraces the anachronic language. Most of the noun words precede some additional terms which reflect a distinction in terms of ordinary speech variety to that of the Mundhum language. If we consider the Mundhum language there are plentiful examples of archaic dictions. For example:-

5.a *allɔ̄ iksa kʰemma? ɡɔ̄ kʰambe:k kʰemma? ɡɔ̄*
 allɔ̄ iksa kʰem -ma? ɡɔ̄ kʰambe:k kʰem -ma? ɡɔ̄
 now land suit -INF TOP earth suit -INF TOP

Now to suit the earth, **038**

b *tɔ̄rɔ̄ŋ kʰijanu taŋsaŋ kʰija-nu*
 tɔ̄rɔ̄ŋ kʰija-nu taŋsaŋ kʰija - nu
 paradise hound-COM sky hound - COM

The dogs from the land and the sky.

The question as to what makes the above lines different from the ordinary speech, can be answered only after considering the excerpt very keenly. There are terms

(premodifiers which are essentially classical) added to the certain nouns which are not necessary at the ordinary conversation. The additional terms are never expected in the everyday conversation. Let us see below:

<u>Ordinary speech</u>	<u>Mundhum version</u>
<i>k^ham-be:k</i> (earth/ land)	<i><u>iksa-din</u> k^ham-be:k-ma</i>
<i>surit/ sammit</i> (wind)	<i>surit <u>kezən</u></i>
<i>wahit</i> (rainfall)	<i><u>pən-gen-din</u> wahit</i>
<i>japmi/məna</i> (man)	<i><u>ment^{sh}am-gen nam</u> japmi</i>
<i>tənsən</i>	<i><u>tərən-din</u> tənsən</i>

The above underlined terms are additional which create complexity in the meaning. They collocate with other preceding or following terms only to make high-sounding or sublime expression. Obviously, the underlined terms are out-dated terms in the speech. If they occur separately, most of them have not got specific meaning. They are more often treated as bound morphemes in terms of lexical meaning because they do not issue a particular meaning in isolation.

7.6 Symbolic

Thornley and Robert (2007) refer to the term ‘symbol’ as it is something that has a deeper meaning or that represents something else. ‘Symbol is a sign whether visual or verbal which stands for something’ says Wales (2001). In discussing symbol in terms of literature, it is a way of transferring the abstract notions into animate or inanimate objects which in turn signify something or have a range of reference beyond itself. Thus a ‘rose’ is not merely a flower but symbolically it signifies abstract notion like beauty or delicacy. It is a kind of comparison between the abstract and the concrete in which one of the terms of comparison only suggested. In this point, Yeats views that lifeless things get the life and formless abstract notions get the form in symbolism. He means that ‘courage’ is an absolutely formless and abstract idea but it gets life and form through the symbol of ‘lion’ for the lion stands as the symbol of courage.

While talking about the symbol in the Limbu Mundhum, careful readers can easily encounter with the symbol. In one of the episodes in the myth ‘The Origin of Man’

Muzingna Kheyongna tries to stop her young son *Susuwoengba Lalawoengba* from going to the hunting warning him that there are maidens in the North or the South. But unfortunately, he arrogantly ignores his mother's suggestion and goes to the places where he is forbidden to go. Wherever he goes he meets the beautiful girls and they seduce him to have physical relation with them. Later on all the girls come to know that their male partner has at least four girls. From this, everyone gets envious to one another. No one is ready to manage him the necessary logistic support for hunting. He goes to the hunting without any thing. His hunting is not successful as he cannot chase animals because of hunger. One day, he dies of hunger. Now the maidens are the symbol of whirlpool which sucks down whichever comes near to it. On the other hand, the mothers are really the living goddesses who sacrifice their TODAY for their descendants' TOMORROW. Let us consider the following verse lines having the symbolic meanings:

6.a *je... sammət rək muktə kezəŋ rək muktəaŋ*

je sammət rək mukt -ε kezəŋ rək mukt -ε -aŋ

VOC breeze FOC blow -PT wind FOC blow -PT pfG

She was constantly blown by the wind.

225

b *mikki p^hekt-ε-t^{shi} p^huŋwa p^hektət^{sh}iaŋ*

mikki p^hekt -ε -t^{shi} p^huŋ -wa p^hekt -ε -t^{shi} -aŋ

life bloom-PT-dPS flower -BAL bloom-PT-dPS-pfG

They copulated.

530

In the above example, the terms *sammət* and *kezəŋ* (wind or air) and *p^huŋwa* (flower) are not for the literal meaning but for the symbolic meanings which symbolize as masculine potency and erotic youth respectively. It is so because the first mother *Muzingnama* was supposed to have conceived by the 'wind'. Similarly, *p^huŋwa p^hek-ma?* (literal meaning 'flower blooms') suggests 'coition'. Therefore, these usages of the terms are essentially symbolic.

7.7 Formal

The 'form' as Abrams (2000) has pointed out that it is one of the most frequent terms in literary criticism, but also one of the most diverse in its meanings. It may denote as

genre or structure like a container or work as a combination of component parts matched to each other. But so far as the term formal is concerned, it is obviously related to the linguistic style. In one of the distinctions, there are three kinds of expressions viz. formal, common (ordinary) and the informal. To decide the kind of expression is based on the choice word, arrangement of word and also the length of the sentence (i.e. types of dictions as well as syntactic structures). In this regard, Wales (2001) holds the opinion that it is an important rhetorical principle governing style: the doctrine of fitness or appropriateness of style matched to genre, subject matter, characterization or situation. She further says that the styles were usually formalized to major three types: grand, middle and plain. The doctrine of fitness affects the kind of language chosen particularly in respect of degree of formality. We tend generally to associate the literary language with formality whereas informality is an important factor in everyday use.

It is also better to mention a wide known saying by Thomas Carlyle in the context of formal language. He would say that the 'language is the garment of thought'. We have also the dress code and the type of dress depends on the context and situation. Pointing to the speciality of the literary language, Aristotle said that poetic language must appear strange and wonderful and in fact it is often actually foreign. Obviously he is hinting at distinctive type of language used in the literary writings. Likewise one of his followers, Aristophanes also forwarded the similar view about the language of literature. According to him, 'noble thoughts must have high and lofty language'. So, poetry is an art of expressing noble thoughts in melodious rhythmical language.

Regarding the formal language in poetry, Wellek (1963) maintains the view that poetic language is a language within the language, language completely formalized. Formalism views literature primarily as a specialized mode of language and proposes a fundamental opposition between the literary use of language and the ordinary use of language (Abrams, 2000). Similarly he quotes S.R. Crane's view on the formal principle that it controls and synthesizes the structure of a work - that is the order emphasis and rendering of all its component, subject matter, and parts into a beautiful and effective whole of a determinate kind. Regarding *riddum* (Mundhum) of Thulung, Nicoletti (2006, p. 35) states as "*riddum* (Mundhum) possesses a highly formalized sacred oral narrative". The similar view on the Mundhum is expressed by Allen. Allen (2012, p. 13) says, "ceremonial dialogues are delivered in a formal and rhetorical

manner”. As we turn to the language of the Limbu Mundhum, one observation is enough to draw a conclusion that the language variety it employs is essentially distinct from the ordinary variety used in everyday communication. In an ordinary mode of speaking the ‘man’ is called as ‘*japmi*’ (Panchthare dialect) ‘*mɔna*’ (Phedape/Taplejungge dialect), *napmi* (Chhathare dialect) but in the Mundhum language it has only one common form for all the four dialects that is ‘*ment^{sham}-gen nam japmi*’ ‘sky’ is just ‘*taŋsaŋ*’ but in the Mundhum it is ‘*tɔrɔŋ-diŋ taŋsaŋ*’. Therefore these two examples reveal that the Mundhum language is highly formal set itself off the ordinary form.

7.8 Prosodic

Prosody is the term derived from Greek - ‘*prosodia*’ which would mean ‘a song to music. Prosody in its long historical development has been conceived with different outlooks and emphases. In the sixteenth century, says Wales (2001) it was for correct pronunciation or it was treated as a part of grammar. Only in the late eighteenth century, it extended its range of meaning as versification. Abrams (2000) defines it as the systematic study of versification in poetry that is, a study of the principles and practice of meter, rhyme and stanza forms. He further adds that it is sometimes used in the extensive meaning to include the study of speech sound pattern and effects such as alliteration, assonance, euphony and onomatopoeia. By these above given statements we come to the conclusion that prosody is the scientific study for the systematic arrangement of the sound pattern in the verse lines. In the present context, the prosodic feature has a wide coverage of the linguistic activities like segmental sounds supra-segmental sounds and paralinguistic sounds; and here is the attempt to focus only on the following features in connection with the Limbu Mundhum:

7.8.1 Accent

It is a particular stress or force of the voice on certain syllable of words that differs than other unaccented syllables. In the case of the Mundhum verse, the accent occurs primarily on the last syllables or especially just before the caesura. Let us consider the following verse lines:

7.a *je.. iksa pokse ro k^hambe:k pokse ro*
 je iksa poks -ɛ ro k^hambe:k poks -ɛ ro

VOC earth become -PT ASS land become -PT ASS

The earth was created. **006**

b *je... tərən hiʔsiŋən taŋsaŋ hiʔsiŋən*

je tərən hiʔ-siŋ -aŋ taŋsaŋ hiʔ-siŋ -aŋ

VOC paradise turn -REF -pfG sky turn -REF -pfG

They looked up the sky the heavenly space. **053**

In the above lines, each line is made up of two short halves, separated by a pause (caesura). Each half line has two accented syllables at the end of the half usually in the same sound or letter. Each full line, therefore, has four accented syllables.

7.8.2 Rhythm

It is a regular sequence of stressed and unstressed syllables or vice-versa in a verse line. The rhythm of the Mundhum depends on primarily on accent and alliteration. In the above example 7.a and b can be recited as example here too. In 7.a the last two syllables are both accented and alliterative as well. e. g. ‘*pokse ro.*’ Likewise, the example 7.b the last two syllables are both accented and alliterative. e. g. *hiʔsiŋən*.

7.8.3. Pause

In the Mundhum verse, we can notice the distinct pause in the middle of a line however it is not marked with punctuation while written. ‘Rhythmical pause is, says Cuddon (1998) used as equivalent of a caesura and thus it occurs during a line rather than at the end of it’ (753). He further states that this pause or break in a line is dictated by natural rhythm of a language. Let us consider the following lines:

8.a *je.. tɛŋgo məndokʔe bʰaŋ jolaŋ məndokʔe bʰaŋ*

je tɛŋgo mən- dok -ʔe bʰaŋ jo-laŋ mən- dok -ʔe bʰaŋ

VOC gentle move npG-stumble-npG SUB BAL-firm step npG-stumble-npG
SUB

It may not stumble over as he moves ahead. **257**

b *je... apluŋ mətammeʔ taŋsep mətammeʔ*

je apluŋ mət -amm -eʔ taŋsep mət -amm -eʔ

VOC good fortune wish -2P-IMP well being wish -2P-IMP

She/He named the baby.

442

- b *je... lɛʔwa pege ro sumla ni pege ro*
je lɛʔwa peg -ɛ ro sum la ni peg -ɛ ro
VOC time go -PT ASS three month CTR go -PT ASS
Three months passed.

In the given example, 10.a has 'e' sound rhyming and 10.b 'o' sound rhyming.

7.8.6 Alliteration and assonance

Repetition of sound is the basic feature of the Limbu Mundhum. It is, moreover essential element the rhythm and finally for the musical effect in the Mundhum. Have a glance the example of alliterative Mundhum verse below:

- 11.a *khune khamd̄um nit^{shɛ} ro khamlep nit^{shɛ} ro*
khune kham -d̄um ni -t^{shɛ} ro kham -lep ni -t^{shɛ} ro
s/he soil -BAL see -PUR ASS soil - clod see -PUR ASS
She looked for the soil. **336**

- b *se:ndo t^{so}gu ro se:lap t^{so}gu ro*
se:ndo t^{so}g -u ro se:lap t^{so}g -u ro
ask make-3P ASS inquire make-3P ASS
He asked and inquired of. **477**

As we consider the above two lines we find that the example 'a' has the alliteration of the sounds /k^h, n and r/ and the assonance sounds are /u, a, ɛ and o/. Likewise, example b has the alliterative sounds like /s, t^s and r/ and assonance /e:, o, u/.

7.9 Musicality

Music is so pervasive in our life but ironically it is less talked about. Nobody denies the fact that music has a power of magic. It is very easy to see why a mother sings as she is swinging her baby in a cradle. Let us ask ourselves where it is there is no music in our life. The life without music is undoubtedly, beyond the imagination. The effect of music is not limited to any age, any geography, moreover its influence extends beyond the human beings but enters into the domain of the whole living things. Yet the thing is vital and around us, it is perhaps the human nature we rarely care about it.

Say the air- it is around us and it is vital too but man seems to be less careful about it. It is seldom the subject of the discussion. The case is exactly the same especially with the music of the Mundhum. Dozens of books have been written on the Mundhum but none seems to refer to its musicality. Candidly speaking, musicality in the Mundhum is its vital aspect with which it is surviving to date. Had it not been the music in it, the Mundhum must have disappeared many centuries ago. Music thus possesses such a vital quality that can cope with lofty noble thoughts, feelings and dreams in a rhythmical melodious pattern. When the feelings are set to music it aspires to eternity. Very simple reason of being so is that it has a unique power of attraction penetrating the psyche and hence a long lasting impression on the mind. This very quality has given the Mundhum a vitality, liveliness and eternity. It is better to mention Parsons et al. (2008) view about music as:

The urge to make music is ancient; and it is essential part of all cultures. Music is thought to be the oldest form of humankind has found for expressing its feeling. It can affect emotions making people dance and cry or make repetitive work easier to bear. It is played whenever there is celebration from a harvest to wedding. Essentially, all music is made from sounds called notes organized into patterns of melody (tune/tone) and harmony, (587).

Musicality, as we commonly know about it, is a pleasing sound produced by the vibrations. The term vibration is not restricted to only vocal chords' vibration but it denotes the vibration from any instrument whether it is produced by beating, striking, pressing, friction or blowing. But the basic thing for the music is that the produced sound must be sweet, pleasing and melodious as well. About the music, in Oxford Dictionary, Hornby (1982) defines music 'as sounds that are arranged in a way that is pleasing or exciting to listen to'. Contrary to our common assumption, there are harsh sounding doggerel verses too, but their purpose is something else. In its foundation, there arose the movement popularly known as 'punk' in between 1970s and 1980s decades in America. That harsh sounding music was meant to protest against the government about the existing unemployment problem. Following years the 'punk' happened to be developed as 'punk tradition' spreading far and wide. Again there are also mythical references of music like '*The Pied Piper of Hamelin*' by Robert Browning (1812-1889) and '*Orpheus*' by John Fletcher (1579-1625) whose music was so powerful and enchanting not only to the human beings but also the wild beasts.

On the other, we have the example of notorious music '*The Gloomy Sunday*' composed by the Hungarian writer Lazzalo Zabor and sung by Renjo Serej. It is notorious because it is blamed for provoking the young people to commit suicide and many took their own lives after hearing this music. Referring to the power of music, Frith (1987) mentions Johnson's thought that through music, dreams are unveiled, souls exorcised, tensions canalized and strength realized.'

7.9.1 The Mundhum and musical aspect

The realm of music in Limbu Mundhum has remained as a matter of least talked in comparison with other aspects. To talk about such untrodden path is really challenging and painstaking as well. The real intricacy that lies behind the music is that it is entirely a separate discipline. For this reason, there is a potential danger of misinterpretation in one hand, and there is likely not to have in-depth treatment to the subject on the other. The paper in this respect intends to bring out certain modes and characteristic features of the Mundhum recitation. It therefore, only discusses the variations in the recitation and what these variations signify. The way of singing markedly differs from one to another situation depending on the kind of ritual, subject matter, occasion and so forth. In other words, Dell Hymes' ethnography of communication is rightly applicable to the changing modes of the Mundhum recitation.

7.10 Rhetoric

Rhetoric is concerned with the way of language use. It is a skilled speaking/writing in order to persuade the audience/readers with the point or topic the speaker has taken up. According to Aristotle, rhetoric is an art of discovering all the available means of persuasion in any given case. He focused on the means and devices an orator uses to have intellectual and emotional effect on the audience which will then convince them with the subject taken by the orator. In a broad sense (Cuddon: 1998) rhetoric can be described as the study of language in its practical uses, focusing on the persuasive and other effects of language and on the means by which one can achieve those effects on audience or reader. Likewise Bose and Sterling (1997) state "rhetoric aims at the beauty and force of style". The writers use different techniques in making their expressions rhetorical. For example Plato in his writing "The Allegory of the Cave" uses the types of rhetoric as 'allegory' and 'dialogue'. By using these two rhetorical

techniques he has presented his complex thought in clear cut manner. The other writers have used different techniques as aphorism, comparison, contrast, parallelism etc.

In fact, the term 'rhetoric' has now come to be used in modern linguistic and literary theory in senses which reflect current rather than traditional perspectives. So for Leech (1963) for example, rhetoric is a set of conversational principles and maxims, interpersonal and textual and for Jordan (1984) it refers to principles of information structure and signaling strategies (rhetorical structure theory). Any discourse, either conversational or textual employs the rhetoric because the ultimate aim of discourse or text is to persuade the readers with the point taken. So the discourse may take up different types of rhetoric depending on the nature of the topic or matter.

When we turn to the Limbu Mundhum and consider about the rhetoric it has used, mainly we find 'parallelism' in terms of diction and syntactic structures. The rhetoric parallelism' refers to the equality of meaning level and sentence structures. Parallelism in terms of lexical level is maintained by presenting the words equal in their gravity of meaning and the number of syllables. For example, *tutu-gen tummjahaj, jakla-gen suhaj-se*.

(Kainla, Limbu-Nepali-English dictionary, 2059 VS)

The underlined words are base words and both words have the same meaning 'gentlemen'. The preceding terms of the base words have occurred only to raise the weight, dignity and sonority of the expression. When these preceding terms like '*tuttugen*' and '*jaklagen*' occur in isolation, most often, they are like bound lexemes. Even if they give meaning, the meanings are entirely irrelevant to the base words. For instance, the word '*jakla*' has its literal meaning as 'small bush or 'wild arum lily'. (Kainla, Limbu-Nepali-English dictionary, 2059 VS)

Now, let us see the Mundhum's rhetorical parallelism as follows:

12.a *k^hene tendi sisa kereʔo ment^sin kereʔo*
k^hene tendi sisa ker -εʔ -o ment^sin ker -εʔ -o
 you (s) in the future young reach-IMP-VOC matured reach-IMP-VOC
 May you reach young and matured in the future! **280**

- b *je..... k^hɛnɛ iksa k^hɛmdɛʔo k^hambe:k k^hɛmdɛʔo*
je k^hɛnɛ iksa k^hɛmd -ɛʔ -o k^hambe:k k^hɛmd -ɛʔ -o
 VOC you(s) earth suit-IMP-LOC land suit-IMP-VOC

May you be suitable being for the earth!

281

These two lines (example 12.a and .b) appear to be parallel in terms of syllabic structure, intra-line or interline rhyming pattern as:

k^hɛnɛ tɛndi sɪsa kɛrɛʔo, mɛn^sin kɛrɛʔo
je....k^hɛnɛ iksa k^hɛmdɛʔo, k^hambe:k k^hɛmdɛʔo

The terms *je* and *k^hɛnɛ* and *tɛndi* are generally considered to be offbeats. Leaving these offbeats, the main part of verse consists five syllables in each half. Hence, the core part of the verse becomes like:

si-sa kɛ-rɛ-ʔo, mɛn-t^sin kɛ-rɛ-ʔo (May you(F) be matured and young !)
ik-sa k^hɛm-dɛ-ʔo, k^ham-be:k k^hɛm-dɛ-ʔo (May you suit the earth!)

The next rhetoric, the Mundhum has embodied is that most of the discourses are in the address form. This can be called as a dramatic monologue. The person is presenting his expression forcefully through monologue. He is addressing both the mortal beings as well as the supernatural beings. The expressions are short, precise and pointed. The above example is right enough to prove this rhetorical device. Basically, the poetic expression has involved partial repetition whether of metrical patterns, rhymes or sentence structures (Traugott & Pratt, 1980). In the above example, there are words repeated in both intra-line and interline levels. e.g. '*kɛrɛʔo*' and '*k^hɛmdɛʔo*' are the words repeated in intra-line level and '*k^hɛnɛ*' and '*ɛʔ -o*' the examples of inter-line repetition. This kind of repetition seems to aspire towards the condition of music. The lines are precise so as to complete reciting within a single breath.

7.11 Figurative or language of embellishment

The Limbu Mundhum is graceful in its form and recitation. It has made use of figures of speech for its decorative purpose. The Mundhum language has been beautified as to make its form splendid and rhythm sonorous. Figures of speech are the processes of breaking away from the established standard of language. Figurative language appears

to be nonsensical from the literal level of meaning. For example William Wordsworth's poem *'My Heart Leaps Up When I Behold'*, in one of the lines, it is "The child is father of the man". While considering this line from literal level, this is absurd and meaningless. But from the figurative level, this is epigrammatic expression. According to Bain, epigram is an apparent contradiction in language which, by causing a temporary shock, rouses our attention to some important meaning underneath. The Mundhum has also employed various types of figures of speech to achieve certain effect in the reader or listener. Let us consider one excerpt from Kainla (2048 VS) "*Limbu Jatima Kokh Pooja*" below:

13.a *"allɔ kɔŋ gɔ, tiŋ tiŋ mendokʔe*
nahen mendokʔe, miksun mendokʔe ro
kɔŋ sigi kʰekʰuŋ sonam, mata imeʔt kʰekʰuŋ
tʰo gɔrɔ taŋsaŋ kʰekʰuŋ, jo gɔrɔ iksa-aŋ kʰekʰuŋ
tadigen sepmaŋ mɛn-dʰɔnʔe, lahigen sepmaŋ mɛndʰɔnʔe

Trans.

"Now jealousy and envy may not affect/come
 I tie the spirit and soul with speech
 I tie the sky and the earth
 May the vision's head not bow down!" (by researcher)

These above lines are figurative by the use of metaphor. The abstract notions like jealousy and envy have been treated as if they have lives like ours. In one way they are metaphors in the others, they have been personified. The rest thing is that the persona 'I' is tying the spirit and soul as if they are concrete objects or animate things. Similarly the land and the sky are also being tied by the speaker (persona). The last line is essentially metaphorical expression that says the vision (dream) head should not bow down. Here, the vision is implied as human being with the head up.

When one goes through the Mundhum s/he easily comes across with the idea that Mundhum embraces varieties of clues of the language embellishment. The term 'embellishment' is one of the four elements of the stylistics. This term, according to Jefferson and Robey (1984), takes the form of assumption that writing is automatically made beautiful through the addition of certain standardized linguistic

ornaments of which are the best known are the various poetic figures: metaphor; antithesis, hyperbole and the like. Mundhum being a classical writing is filled with such linguistic ornaments. The use of ornament is viewed strictly in its relation to the tone or level required by the writing in accordance with the principle of decorum. Personification, onomatopoeia, imagery, allusion and simile have been massively used in it. Consider the following piece of *Sappok chomen* Mundhum by Kainla (2048 VS):-

13.b *je.. nam-saṅ kottu-o tʰek-saṅ kottu-o*
tʰaṅ ti-diṅ ti-diṅ kottu-o
tʰaṅ tʰaṅ jep-pit kottu-o
kən-gɔ tʰo sodʰuṅ mən-tʰɔp-ʔe ro
Wa-lək mən-tʰɔp-ʔe ro
allɔ sodʰuṅ pʰuṅ he: ro

Translation:

“Keep it (spirit) safely and cuddle well
 Up and high-up as the glowing moon
 Keep it up standing firmly
 Let the ocean of life not dry away
 Let us fill its life's ocean with water.” (by researcher)

With much care, multiplicities of linguistic ornaments have been employed in this given stanza.

7.12 Obscurity/ Hermeticism

Obscurity is sharply felt on the part of the Mundhum by the Limbu native speakers. This is the reason the Mundhum is aloof from the most of the native speakers. Furthermore it is limited to a handful of the Limbu '*Phedangbas*' (priests) and the Mundhum '*Sabas*' (persons with sound knowledge of the Mundhum). But surprisingly, these *Phedangbas* and the Mundhum *Sabas* are reluctant to share and handover the idea to the inquisitive native people. It is needless to say that the Mundhum has become as an obscure and strange for the majority of the native speakers. The priests further mystify it saying that it is the language of deity but not

the language for ordinary speech. While observing the so-called divine language, the ordinary speakers constantly trip over the stumbling blocks going through the Mundhum language. Especially, the marks of obscurity according to Cuddon (1998) are an elliptical style (loose syntax, anacoluthon, asyndeton), recondite allusion and reference archaic or ornate language and private or subjective imagery. Similarly the term 'hermeticism' also suggests obscure, difficult poetry in which the language and imagery are subjective and which the music or suggestive power of the words are of as great an importance as the sense.

7.13 Nonsense words and their functions

The Mundhum is believed to be the prehistorical relic of the Limbu language. This matter is further justified by some evidences. The first striking thing is that there is massive use of archaic and obsolete dictions. The next is that it (Mundhum) consists of caesura that is, as Cuddon (1998) opines, 'a break or pause in a verse line of poetry dictated by the natural rhythm of language and/or enforced by punctuation.' In the same way, Long (1989) maintains the view that 'the rhythm of all our earliest poetry depended upon accent and alliteration that is the beginning of two or more words in the same line with the same sound or letter'. He further states that 'the lines were made up of two short halves separated by a pause'. As the views forwarded by these two persons, the Mundhum also accurately embodies these features. Just as Cuddon's (1998) claim that most classical verse is blank verse, the Mundhum has only internal rhyme that is the rhyming pattern within a line. The external rhyme is only the matter of coincidence here. Regarding the rhyme pattern, Long (1989) holds resembling view with Cuddon and says 'no rhyme was used; but a musical effect was produced by giving each half line two strongly accented syllables.' Let us consider the example herewith:

14.a *je..... je..... allɔ andɛ:n sa:mdʷik lɔdaha? mundʰum lɔdaha?*
je..... je..... allɔ andɛ:n sa:mdʷik lɔda-ha? mundʰum lɔda-ha?
 VOC VOC now long ago narrative placement-p myth placement-p
 Now, the ancient originated myths and stories, **001**

b *allɔ kʰɛnɛ tɛŋgo tʰɔkpɛ? jo alaŋ tʰɔkpɛ? jo*
allɔ kʰɛnɛ tɛŋgo tʰɔkpɛ? jo a-lan tʰɔkpɛ? jo
 now you(s) feet a little bit there 1- leg a little bit there

The verse line has repeated offbeat ‘*je*’ and temporal adverbs like *allə andɛ:n* initiating the line for it is the beginning of the Mundhum recitation, otherwise the real Mundhum verse is: ‘*sa:mdʒik lɔda-haʔ mundʰum lɔda-haʔ*’. It is customary that the start of recitation does not merely include verse line alone. Really, the use of offbeat in the beginning does have its own significance because it is primarily used for two purposes. The first is to draw the attention of the audience gathering around and the second is to cope with the rhythmic structure proper.

Like all other folk epics of the world, the Mundhum also belongs to oral tradition which has been handed down through oral recitation. To talk about the Mundhum verse, it includes a reasonable number of lexemes which could be either archaic, or obsolete, or even bound lexemes. Almost all headwords co-occur with apposed words or modifiers. Nearly half of the modifying words seem to be bound lexemes. Such bound lexemes or non-lexical forms are of four types. They are: offbeat, modifier (apposed word), mimetic and expressive adverb/adjective.

7.14 Types of nonsensical words

The term ‘nonsensical’ seems to be worthless to talk about because it is already nonsense that is without meaning. But in the context of oral poetry, such nonsensical words do have a reasonable significance especially for enhancing the meaning of the headword and maintaining the rhythmical balance in the verse line. Regarding the nonsense words, Crystal (1997, p. 11) opines as, “unintelligible words and phrases are commonplace in the oral poetry in many languages and can be explained only by a universal desire to exploit the sonic potential of language.” Nonsensical words are also different types which are briefly discussed as follows:

7.14.1 Offbeat

It is, as defined by Sampson (2011), “an unstressed syllable which is normally placed at the start or end of a line of verse.” According to him, when the offbeat occurs at the beginning of the verse line, it serves as the springboard that helps us lurch into the metrical scheme proper. It has also of two kinds i.e. lexical and non-lexical forms.

The lexical is that form which is meaningful or independent lexeme whereas non-lexical is bound form. In the Limbu Mundhum verse, the bound offbeat can be ‘ye’, ‘hey’, *haʃyũ, pãyũ*, etc. They usually occur at the beginning. The verse final occurring offbeats are ‘ro/lo, p^haŋ, ‘be’. The initial occurring offbeats have a high frequency than the verse final. The lexical (meaningful) offbeats usually involve adverbials like ‘allɔ, ande:n, ɔkk^he, t^ho: and pronouns like k^heni, k^huni, and so forth. Let us consider the example of non-lexical offbeats used in the Mundhum verse line:

15.a *je... mənt^{sh}am gɔ pɔksɛ japmi gɔ pɔksɛ*
je mənt^{sh}am gɔ pɔks-ɛ japmi gɔ pɔks-ɛ
 VOC human then become-PT human being then become-PT
 It has become human anyway. **194**

b *je.. sa:ŋgu aɣeɣe sɔkma: aɣeɣe*
je... sa:ŋgu a-ɣeɣ-ɛ sɔkma: a-ɣeɣ-ɛ
 VOC vitality 1-get-PT life force 1-get-PT
 We are refreshed having rest. **003**

In the above verse lines, the verse-initial offbeat ‘je’..., has been employed. The offbeat ‘je’ is essentially non-lexical or nonsensical.

7.14.2. Apposed/modifying words

The Mundhum verse is always made up of two halves of the parallel construction. Appositive or modifying word occurs as a subject of the first half and the headword in the second half. The modifier or apposed word can be either meaningful or bound lexeme. Being the subject of a verb, modifiers are very often nominals for this reason the Mundhum is said to have binominal expressions or paired expressions. See the example below:

16.a *lɛɔwa pɛɣelle lidɔŋ pɛɣelle*
lɛɔwa pɛɣ -ɛ -lle li-dɔŋ pɛɣ -ɛ -lle
 time go(spend)-PT-SUB four year go(spend)-PT-SUB
 Four years passed. **452**

b *wɔja jɛmsiŋ lo ap^helli jaŋsiŋ lo*

wəja jem-sij lo ap^helli jaŋ -sij lo
 APP stand-REF FOC catapult carry-REF FOC
 He started taking catapult. **493**

In the above two verse lines, the line initiating apposed words *leʔwa* and *wəja* both are bound lexemes. Moreover, the second verse has an offbeat ‘*lo*’ at its end.

7.14.3. Mimetic words

Mimetic words are also alternatively known as onomatopoeia which directly connect up particular feature of sound in a text with non-linguistic phenomena out side the text. To put it in another way, it is the formation and use of words to imitate sounds. This is a way of matchig up a sound with non-linguistic correlate in the ‘real’ world. Not all the mimetic words used in the Mundhum are lexical forms. Naturally, some of the sound imitative lexemes are bound ones. This means mimetic word onomatopoeia involves both the lexical as well as non-lexical forms. Example of the mimetic words used in the Mundhum verse is presented below:

17. a *ani t^hutt^hu t^huktumballe t^huε t^huktumballe*
ani t^hutt^hu t^huk t-u -m -ba -lle t^huε t^hukt -u -m -ba -lle
 we ONOM spit-3P-pA-NOM-SUB ONOM spit-3P-pA-NOM-SUB
 We scornfully spat on to the created human. **247**

b *k^hunε hu-hu lɔrε ro p^hik-p^hik lɔrε ro*
k^hunε hu-hu lɔr-ε ro p^hik-p^hik lɔr-ε ro
 s/he hoo-hoo say-PT ASS sui-sui say-PT ASS
 He whistled and uttered a war cry. **520**

In the first verse, *t^hutt^hu* and *t^huε* are the mimetic or onomatopoeic lexemes which are not the lexical forms. In the same way, *hu-hu* and *p^hik-p^hik* are the sound imitations and bound lexemes. The first verse’s mimetic forms suggest the act of spitting. Likewise, the second verse’s imitative forms suggest whistling and shouting while rushing to the forest for hunting.

7.14.4 Expressive or intensifying adverb

The expressive adverbs naturally occur before the verb but such adverbs are completely bound lexemes that means they cannot occur on their own or independently. They are profusely used in the ordinary speech and a bit limited to the ritual language. They may occur independently preceding the verb or get connected morphosyntactically with the verb. When they are joined to the verb, their last syllable is a duplicate of the verb root itself. Let us consider the example as follows:

18. a *je.. pɔg^hɛm k^hɛmdu ro b^haŋ pɔlaʔk la:k lo b^haŋ*
je pɔg^hɛm k^hɛmd-u ro b^haŋ pɔlaʔk la:k lo b^haŋ
 VOC very suit-3P- OPT SUB sharply smart OPT SUB
 So that it may match very nicely. **060**
- b *je... pɔd^ːa:k t^sak lo b^haŋ pɔg^hɛm k^hɛmdu rɔ b^haŋ*
je pɔd^ːa:k t^sak -lo b^haŋ pɔg^hɛm k^hɛmd-u -rɔ b^haŋ
 VOC terrifically hard -OPT SUB exactly fit-suit-3P -OPT SUB
 So that it may be strong and well suited, **069**

In the given verse lines, the lexemes like *pɔg^hɛm*, *pɔlaʔk* and *pɔd^ːa:k* are bound lexemes which precede the verbs *k^hɛmdu*, (suit) *la:k* (clever) and *t^sak* (strong) respectively. These expressive lexemes occur only to expand the semantic dimension.

Having found the abundant use of such bound lexemes in the Mundhum language, both curiosity and query rise up in the mind at the same time of why the Mundhum is constantly employing the bound lexemes or derogatorily, it may be said ‘nonsense words.’ To appease the curiosity and query, one needs a serious looking into diverse linguistic aspects of the Mundhum. The occurrence of bound lexemes really does have a number of purposes and functions. Now it is better to have a discussion about the rationale and significance of non-lexical forms in the Limbu Mundhum verse.

7.15 Functions of nonsensical words

At first hearing, every one would be surprised to know about the matter that ‘nonesensical words’ have their significant functions in the Limbu Mundhum. From

the superficial view, such skeptical idea regarding the importance of the nonsensical words is correct to some extent however it is not so as has been thought of. The fact is that, when these nonsensical words happen to be the guest of the headwords the equal meaning is surcharged to them by their hosts. Undoubtedly, these words are nonsensical when they occur in isolation. At such time, their position is just as the position of the digit zero '0'. It is because the digit zero has no value till the time it happens to follow other numerals. What happens when the zero makes the digit one (1) as its host by following close to it? The answer is straightforward that the valueless zero '0' extends ten times more value of its host, this means one '1' becomes ten '10'. Similar is the case of the nonsensical words while occurring with their hosts, they definitely heighten the meaning of the headwords. The nonsensical words have following functions in the Mundhum expression:

7.15.1 Rhythmical balance

The Mundhum is an art of expressing the noble thoughts in melodious rhythmical language. So the balance in the rhythm is a must. The Mundhum makes use of non-lexical items in order to keep the rhythmical balance. Consider the example below:

19.a *je ... minu buṅmaha? tiṅnam buṅmaha?*

je ... minu buṅma -ha? tiṅnam buṅma -ha?

VOC APP plant -p cane plant -p

Fine canes' sticks,

172

b *je.. teṅgo mēndok?e b^haṅ jolaṅ mēndok?e b^haṅ*

je teṅgo mēn- dok -?e b^haṅ jo- laṅ mēn- dok -?e b^haṅ

VOC gentle move npG-stumble-npG SUB BAL-firm step npG-stumble-npG SUB

It may not stumble over as he moves ahead.

257

The Mundhum verse lines given in the example 19 'a' and 'b', the premodifying words *minu* and *teṅgo* are completely nonsensical words. Their occurrence is only to maintain the rhythmical structure of the verse.

The terms *warept^hum* and *hanɣen* are the apposed/modifying words of the headwords *sikt^sa* and *piʔt^hum*. These two pairs words have created alliteration of /l/ and /r/sounds and assonance of /a/ ə/ε /and /u/ sounds in the verse lines.

7.15.4 Expanding semantic dimension

Though the lexemes are bound, they can play a significant role to expand semantic dimension in the expression. e.g.

22. a *je.. pɔg^hem k^hemdu ro b^haŋ pɔlaʔk la:k lo b^haŋ*
je pɔg^hem k^hemd-u ro b^haŋ pɔlaʔk la:k lo b^haŋ
 VOC very suit-3P-ASS SUB sharply smart ASS SUB
 So that s/he may be well matched and smart. **060**

In this verse, the terms *pɔg^hem* and *pɔlaʔk* are essentially the bound lexemes yet they are adding the degree of the verb conjugation *k^hemdu* (suit/match) and *la:k* (clever/smart) respectively. In the same way, let us consider the following line:

22. b *allɔ k^henɛ andɛ:n pɔd^hum t^hum lo b^haŋ pɔd^zak t^sak lo b^haŋ*
allɔ k^henɛ andɛ:n pɔd^hum t^hum lo b^haŋ pɔd^zak t^sak lo b^haŋ
 now you(s)a short while ago more laborious EMPH SUB much hard EMPH SUB
 It would be strong and efficient. **218**

The terms like *pɔd^hum* and *pɔd^zak* are bound lexemes while in isolation but when they occur or precede the verb they enhance the expressive quality of the following verbs.

7.15.5 Performance control with delight

The apposed words often create the situation of repetition of certain terms in the verse. This repetitive pattern helps to control the activity that is being performed and may offer delight to the performer. We can see a child playing alone uttering some sorts of repetitive words. Really, the utterance has a function.

- 23.a *je... luŋt^{sh}it^{sh}iri gɔ luŋboŋba saʔha? ro*
je luŋt^{sh}i -t^{sh}iri gɔ luŋboŋba sa? -ha? ro

VOC ancient tribe -RHM TOP primitive offspring -p ASS

They are born out of the stones. **105**

b *je... hadʔum mεgettu habe mεgettu*

je ha-dʔum mε- gett -u habe mε- gett -u

VOC teeth-BAL nsAS- insert -3P jaw nsAS- insert -3P

They put the teeth and the jaw. **183**

In the given examples, the terms like *luŋ* and *ha* are repetitive syllables in the respective lines.

7.15.6 Galvanizing the syllabic sequence

The nonsensical words have very powerful source to galvanize syllabic sequences. Let us consider the following examples:

24.a *allɔ ettʰum tʰokma be eppʰa tʰokma be*

allɔ ettʰum tʰok-ma be eppʰa tʰo-ma be

now how make-INF INQ what make-INF INQ

They were confused what to do next. **249**

b *allɔ halla mɛndʰaʔe bʰaŋ mikso mɛndʰaʔe bʰaŋ*

allɔ halla mɛn- dʰa -ʔe bʰaŋ mik -so mɛn- dʰa -ʔe bʰaŋ

now curse npG- fall -npG SUB jealousy-BAL npG- fall -npG SUB

It may not receive any cureses and scorns. **255**

In the above lines, the apposed/pre-modifier words like *ettʰum* and *halla* are generally nonsensical lexemes yet they have been used in the verse lines so as to galvanize the syllabic sequences

Also in the line ‘24.a’, both the headword *eppʰa* and its apposed/modifying word *ettʰum* are archaic and obsoletes.

7.15.7 Organizing symmetrical mirror image pattern in verse

They are extremely helpful to organize a symmetrical ‘mirror image’ pattern in the verse line.

25.a *je... tɔrɔŋ hiʔsiŋaŋ taŋsaŋ hiŋiŋaŋ*

je tərɔŋ hiʔ -siŋ -aŋ taŋsaŋ hi-siŋ-aŋ
 VOC paradise turn-REF-pfG sky turn-REF-pfG

They turned up to the sky. **053**

b *kʰɛnɛ tˢaŋgi tʰaŋ-ɛʔ-o tʰobun tʰaŋɛʔo*
kʰɛnɛ tˢaŋgi tʰaŋ -ɛʔ -o tʰobun tʰaŋ -ɛʔ -o
 you (s) development develop -IMP-VOC growth achieve -IMP -VOC

May you grow and develop! **436**

Both the examples 25.a and 25.b have the mirror image patterns in each line. In the first line the sounds /t/ and /h/ are alliterative and though the /ŋ/ sound is not in the position of alliteration, it has a higher frequency and has produced sonority in the verse.

7.17.8 Providing linkage

They serve the link between anaphoric as well as cataphoric references.

26.a *je... məntˢʰam tˢog-u-ro japmi tˢog-u-ro*
je... məntˢʰam tˢog-u ro japmi tˢog -u ro
 VOC human make-3P ASS human being make-3P-ASS
 They created the human being. **061**

b *je... allɔ kʰappu samale pɔʔɔŋ samale*
je allɔ kʰappu sama -le pɔʔɔŋ sama -le
 VOC now ashes material -ERG pile material -ERG
 Now the creation with the ashes of **227**

In the example 26.a, the nonsensical word ‘je’ is supportive element for the anaphoric reference which indicates the previous and in the same way 26.b the nonsensical term ‘je’ is assisting for cataphoric reference that indicates the following.

7.15.9 Set the language off the ordinary speech

They are the means of setting the ritual language off the ordinary speech variety.

27.a *je.. iksa pokɛ ro kʰambe:k pokɛ ro*

je iksa poks -ε ro k^hambe:k poks -ε ro
 VOC earth become -PT ASS land become -PT ASS
 The earth was created. **006**

b *je... sawa mεleksu e:kp^ha mεleksu*
je sawa mε- lεks -u e:kp^ha mε- lεks -u
 VOC jungle nsAS- fell-3P bush nsAS- fell -3P
 They cleared the the jungle **137**

Apart from the offbeat ‘*je*’ the apposed/pre-modifier words *iksa* and *sawa* are not only nonsensical but also they are archaic dictions which are not used in the practical language. That is why when they occur; they set the expression off the ordinary variety.

7.15.10 Enhancing musical quality

They can be equally helpful to enhance the musical quality in the verse line.

28.a *minu mεd^haŋu t^haŋ ni mεd^haŋulle*
minu mε- d^haŋ -u t^haŋ ni mε- d^haŋ -u -lle
 APP nsAS-filter-3P weigh CTR nsAS- filter -3P -SUB
 As they filtered the siblings through the sieve made of gold and silver,
575

b *je.... pegilla pegε p^haŋ-la pegε*
je pegilla peg -ε p^haŋla peg -ε
 VOC APP go-PT nine month go -PT
 Nine months were gone. **358**

In the given Mundhum lines, the appositive words *minu* and *pegilla* are essentially nonsensical yet they contribute to set the verse to music. The both appositives have created the situation for alliteration in the respective lines hence they have enhanced the musical quality.

7.15.11 Defamiliarization/Deautomatization

Their occurrence is needed to defamiliarize the structure so as to draw the attention. In this way they can play the role to deautomatize the usual expression. Let us see how they have deautomatized the familiar expression as below:

29.a *otto nokse ro jaḡnəḡ nokse ro*
otto noks -ε ro jaḡnəḡ noks-ε ro
hastily return-PT ASS instantly return-PT ASS
Hastily, s/he returned. **418**

b *hukso meuk^hulle taḡe meuk^hulle*
huk -so mε- uk^h -u -lle taḡe mε- uk^h -u -lle
hand-BAL nsAS- pull -3P -SUB arms nsAS- pull -3P -SUB
Having pulled the body from the two different sides, **580**

In the line ‘a’ the familiar expression would merely be *hara nokse ro* ‘quickly returned’ but in the Mundhum expression, the same idea has been expressed entirely different way with unusual collocation as well as affixation. Same is the case with the line ‘b’. In the ordinary saying, only *meuk^hulle* ‘pulled’ would have been enough.

7.15.12 Retaining spirit of the ritual sense

They function to reflect the close adherence to tradition and are special to set apart from everyday language since most people think that religious language should be different.

30.a *je... tərəḡ hi?siḡaḡ taḡsaḡ hi?siḡaḡ*
je tərəḡ hi? -siḡ -aḡ taḡsaḡ hi? -siḡ -aḡ
VOC paradise turn -REF -pfG sky turn -REF -pfG
They looked up the sky the heavenly space. **053**

b *je..... k^hεnε iksa k^hεmdε?o k^hambe:k k^hεmdε?o*
je..... k^hεnε iksa k^hεmd-ε? -o k^hambe:k k^hεmd -ε? -o
VOC you(s) earth suit-IMP-VOC land suit-IMP-VOC
Oh! You should be suitable to this earth. **281**

In the example, both apposed words *tɔɔŋ* and *iksa* are archaic and ritual words which generally show the close adherence to the tradition.

7.15.13 Uplifting standard

Even being bound lexemes, they are supportive to maintain the standard of ritual language.

31.a *je.... samsɔ mɛg^heksu ɔɔ jomiŋ mɛg^heksu ro*
je sam-so mɛ-g^heks-u ro jo-miŋ mɛ-g^heks-u ro
 VOC identity-BAL nsAS-put/tie-3P ASS BAL-name nsAS-put/tie-3P ASS
 They put the name. **274**

b *wɔja p^hoksu ro jaŋdaŋ p^hoksu ro*
wɔja p^hoks -u ro jaŋdaŋ p^hoks -u ro
 APP perform naming rite-3P ASS baptismal rite perform naming rite-3P ASS
 She performed the ritual of naming. **438**

The pair binomials *samsɔ- jomiŋ* and *wɔja- jaŋdaŋ* are purely ritual terms which are announced only during the ritual performances.

7.15.14 Maintaining cohesion and coherence

They can play a crucial role to achieve coherence and cohesion at various levels that is phonological, lexical, semantic, syntactic, rhythmic, musical melody and the like. Let us consider the following verse lines.

32.a *je..... sewa mɛ-jɛb-ɛ se:ndo mɛ-jɛb-ɛ*
je sewa mɛ-jɛb-ɛ se:ndo mɛ-jɛb-ɛ
 VOC solicitously nsAS-stand-PT inquisitively nsAS-stand-PT
 They humbly stood for ask and inquiry. **106**

b *je.. pegi pekille p^haŋ jɛn pekille*
je pegi pek-ille p^haŋ jɛn pek-ille
 VOC ninth go-SUB nine days go-SUB
 When nine days pass/go away, **128**

7.15.15 Making powerful expression

They are helpful to make the expression vivid, sharp and pointed. In other words, they can assist for meaning exaltation. Just as the zero (0) has no value when it occurs in isolation, but it can extend the value of the figures ten times more if it happens to follow them. One becomes ten, and the ten becomes hundred. In the same manner, the nonsensical words can make the head word (host word) more expressive. Let us see the example below:

- 33.a *je... minu kirik lo p^himbrikwa kirik lo*
je minu kirik lo p^himbrikwa kirik lo
 VOC APP seed EMPH soap nut seed EMPH
 The seed of the soap-nut (*rittha*), **157**
- b *je.... t^hutt^hu mēd^huktuaŋ t^huε mēd^huktuaŋ*
je t^hutt^hu mε- d^hukt -u -aŋ t^huε mε- d^hukt -u -aŋ
 VOC ONOM nsAS- spit-3P -pfG ONOM nsAS-spit-3P -pfG
 They spat on the image. **232**

In the above cited Mundhum verse lines, the terms ‘*minu*, *t^hutt^hu* and *t^huε*’ are nonsensical lexemes. The first term *minu* is nominal premodifying word that has occurred with the headword *p^himbrikwa* in order to heighten the meaning of its headword. Likewise, the terms *t^hutt^hu* and *t^huε*’ are nonlexical onomatopoea however, they are able to match up sound with a nonlinguistic correlate in the ‘real’ world or they enact symbolically their referents outside language.

7.15.16 Organizing language into units

They also help to organize the language into units which are more easily perceived and thus memorized for long.

- 34.a *leɔwa pegelle t^hibonla pegelle*
leɔwa peg -ε -lle t^hibonla peg -ε -lle
 time go(spend)-PT-SUB ten month go(spend)-PT-SUB
 While ten month passed, **523**
- b *allɔ mēnt^{sh}am kepokpa japmi kepokpa*

allə mənt^{sh}am kɛ- pɔk-pa jəpmi kɛ- pɔk -pa

now human AP- rise -AP man AP-rise-AP

Now this attempt has become successful.

230

In these two verse lines the pre-modifying words *ləʔwa* and *mənt^{sh}am* are nonsensical in isolation but they play a crucial role to make the text cohesive. Such words are important in the intra-textual relations of a grammatical and lexical kind which knit the parts together into a complete unit of the expression and which therefore, convey the meaning as a whole.

7.16 Repetitive form and function

The Mundhum is characterized by its paired expression or binominal expression. The occurrence of single noun or headword alone is rare in the Mudhum expression. For instance, when there is the occurrence of *k^hambe:k* (earth), it is usually preceded by the appose word/modifier *iksa*, thus the paired expression is *iksa (-diŋ) k^habe:k* denoting the meaning ‘earth or land’. Again this expression *iksa (-diŋ) k^habe:k* is put to the recitation, both the headword and its apposed/modifier or mirror image become the subjects of an identical verb in two different halves of a verse line. Consider the example below:

35.a *je.. iksa pɔksɛ ro k^hambe:k pɔksɛ ro*

je iksa pɔks -ɛ ro k^hambe:k pɔks-ɛ ro

VOC earth become-PT ASS land be-PT ASS

The earth was created.

006

b *je... tɔrɔŋ hiʔsiŋaŋ taŋsaŋ hiʔsiŋaŋ*

je tɔrɔŋ hiʔ -siŋ -aŋ taŋsaŋ hiʔ -siŋ -aŋ

VOC paradise turn-REF-pfG sky turn -REF -pfG

They looked up the sky the heavenly space.

053

This is the recital form. When in the sermonized form, the paired expression appears in real pair like *iksa (-diŋ) k^habe:k*. and *tɔrɔŋ(-diŋ) taŋsaŋ*. Let us see the sermonized version below:

iksa (diŋ) k^hambe:k pɔksɛ (The earth was created.)

tɔɔŋ(dij) taŋsaŋ pokɛ (The sky was created.)

The obvious difference lies between the two types of expressions is the structure. In the sermonized expression, the headword is preceded immediately by its appositive/modifier whereas in the recitation, the headword and the modifier each forms sentence as being an independent subject of an identical verb like *pokɛ*. One line of the sermonized version has been lengthened by addition of the offbeat ‘*ro*’ in each half along with the repetition of the verb *pokɛ*. About the occurrence of the offbeat ‘*ro*’ has already been mentioned earlier. The headword and its modifier linking suffix <–*dij*> has been dropped in the recitation form in order to maintain syllabic as well as sonic balance.

7.16.1 Rationale and function of repetitive forms in the Mundhum verse

i. Linguistic items are repeated in the Mundhum verse solely with a view to maintain balance at different levels i.e. rhythmical, syllabic, semantic, lexical, sonic pattern and above all the syntactic structure. e.g.

36.a *allɔ tʰo saŋ gɔppʰi-gɔppʰi nawama tʰɔŋ tʰo*
allɔ tʰo saŋ gɔppʰi-gɔppʰi nawama tʰɔŋ tʰo
 now above tip pleasant view point top above
 Now up in the pleasant place,

b *liŋ gɔppʰi-gɔppʰi nawama tʰɔŋ tʰo*
liŋ gɔppʰi-gɔppʰi nawama tʰɔŋ tʰo
 high green altitude pleasant view point top above

Up above in greenery. 320

ii. The recurring items make it easy to ensure tone –the tone of the verse like ironical, melancholic, serious and the like. e.g.

37.a *peli pʰaktusiaŋ joban pʰaktusiaŋ*
peli pʰakt -u -si -aŋ jo-ban pʰakt-u-si-aŋ
 speech offer-3P-nsP-pfG BAL-word offer-3P-nsP-pfG

He gave the words to them. 130

b *kʰune jaŋsa tʰokabe kundʰe tʰokabe bʰaŋ*

k^hune jaŋsa t^sok-a-be kund^he t^sok-a-be b^haŋ

s/he what do-1-PCLE-how do-1-PCLE SUB

She could not decide what to do the next.

338

Reiteration re-establishes the atmosphere being referred to in verse.

iii. Certain linguistic items are deliberately repeated in order to enhance the musical quality of the verse. Let us consider the following examples:

38.a *k^hune mɛnt^{sh}am t^sogusi japmi t^sogusi*

k^hune mɛnt^{sh}am t^sog -u -si japmi t^sog -u -si

s/he human make-3P-nsP human being make-3P-nsP

He created human beings.

057

b *jukp^huŋ ambeknɛn lo sawaŋ ambeknɛn lo*

jukp^huŋ a- m- bek -nɛn lo sawaŋ a- m- bek -nɛn lo

forest 1-NEG-go-NEG-ASS hunting 1-NEG-go-NEG ASS

Simply, no one goes to hunting.

490

iv. The repetition serves to control the action to the right track, just like repetitive dialogue of labors at work, child bumping the ball against wall. e.g.

39.a *je... sawa pekille jɛtjɛn pekille*

je sawa pek-ille jɛt-jɛn pek-ille

VOC jungle go-SUB eight days go-SUB

When it passes the eight days,

127

b *je.. pegi pekille p^haŋjɛn pekille*

je pegi pek-ille p^haŋ-jɛn pek-ille

VOC ninth go-SUB nine days go-SUB

When, it passes nine days.

128

v. It is done specially for organizing linguistic units for easy perception and memorization.

40.a *je.. sikkum pir-u isi:k niŋwa pir-u isi:k*

je sikkum pir -u isi:k niŋwa pir -u isi:k

VOC thought give/PT-3P according to idea give/PT-3P according to
 According to idea and thought given to them, **005**

- b *kai:k sahaʔ-le sod^hok sahaʔle*
kai:k sa-haʔ-le sod^hok sa-haʔ-le
 blood relation offspring-p-ERG incestuous offspring-p-ERG
 Born from the incestuous relationship, **562**

vi. Repetition is essential specially for achieving cohesion on the sound as well as syntactic pattern.

- 41.a *sikkum na:k-se-ni niywa na:k-se-ni*
sikkum na:k -se -ni niywa na:k -se -ni
 thought beg-PUR-EMPH idea beg-PUR-EMPH
 In order to have idea and thought, **113**

- b *mud^huŋni mɔje t^sɛʔjani mɔje*
mud^huŋ ni mɔj-ɛ t^sɛʔja ni mɔj-ɛ
 complain CTR utter-PT back biting CTR utter-PT
 To have back biting or killing other character by gossiping, **564**

vii. The recurring item is to galvanize the syllabic sequences used in the verse. e.g.

- 42.a *heʔna sa:ŋgu mɛligen sɔkma: mɛligen*
heʔna sa:ŋgu mɛ- lig -ɛ -n sɔkma: mɛ- lig -ɛ -n
 there vitality NEG-enter-PT-NEG life force NEG-enter-PT-NEG
 Vitality and life force do not enter into, **082**

- b *je... tandik ment^{sh}am mɛdalle japmi mɛdalle*
je tandik ment^{sh}am mɛ- da -lle japmi mɛ- da -lle
 VOC later on human nsAS-come-SUB human being nsAS-come-SUB
 When men come in the days to come, **584**

viii. It is applied with the view to foreground certain items so that it may look strange and draw the attention of the listeners or readers. e.g.

43.a *sendi melosuan tum-ma melosuan*
sendi mε- los -u -aj tum-ma mε- los -u -aj
 visit nsAS-perform-3P-pfG meet-INF nsAS-perform-3P-pfG
 They happened to meet. **117**

b *je... ett^{shum} ni pokk^{hε}be epp^{ha} ni pokk^{hε}be*
je ett^{shum} ni pokk^{h-ε}-be epp^{ha} ni pok^h -ε -be
 VOC how CTR happen-PT-INQ what CTR happen-PT-INQ
 What has happened? **384**

ix. The repetition functions as to elevate the thought and emphasize the meaning.

44.a *je... peli isi:k lo pand^{za} isi:k - lo*
je peli isi:k lo pand^{za} isi:k lo
 VOC logic according to ASS statement according to ASS
 According to the words given, **244**

b *in^{ga} tadik pinε ro sepman pinε ro b^{ha}aj*
in^{ga} tadik pi -nε ro sepman pi -nε ro b^{ha}aj
 I vision give-1→2 ASS dream give-1→2-ASS SUB
 I make you dream. **405**

x. Repetition serves as to deautomatize the usual form and to set the Mundhum away from the ordinary speech variety.

45.a *ando wɔja p^{hɔ}kille setlum p^{hɔ}kille*
ando wɔja p^{hɔ}k-ille setlum p^{hɔ}k-ille
 after a while APP break-SUB after mid night break-SUB
 When it is after mid night, **404**

b *k^huni mikki p^hektet^{shi} p^hu^ηwa p^hektet^{shi}*
k^huni mikki p^hekt-ε-t^{shi} p^hu^η-wa p^hekt -ε -t^{shi}
 they youthful love-PT-dPS flower-BAL bloom-PT-dPS
 They quenched their physical desire. **522**

7.17 The Mundhum and narrative structure

The Mundhum is a cover term embodying diverse issues and aspects. This writing is especially dealing with one of the mythemes, '*Yapmi Pongma Mundhum*' 'The Origin of Man' out of the Limbu Mundhum mythology.

The Mundhum myth '*Yapmi Pongma Mundhum*' narrates the story of how the first human being was created in this world. The mythical story unfolds the first person plural inclusive narrator '*ani*' (we^P). Then the narrator invites the audiences to join the Mundhum recitation. Thus, the first person narrative point of view has tried to bring us psychologically much closer to the central character. The story then moves ahead referring to the earliest period when there was nothing except all pervasive darkness and void. The Supreme God *Tatarama Tagerama (Tagera Ningwaphumang)* wished for creating the heavenly bodies out of chaos. After creating the earth, He created stream, river, sea, water-animals like fish; plants and plant eating animals. He thought something was still lacking because the earth did not seem to be suitable. So he instructed the deities like *Porokmi Yomphami (also Chakchakke and Yangyangge mangs)*

As wished by the Supreme God, the deities resumed to create human being. They wanted to create an immortal being, so they blended several precious metals. When the human figure was formed put life force (*sa:ŋgu sɔkma:*) into it, that failed. They were harassed. They consulted the Almighty God and according to his admonition, they mixed up trivial things (i.e. fowls' shits, soil and ashes). As they completed to make the human figure they put life force. They called it to test whether that was live or not. To their surprise, it responded to their call. Having received such unexpected response, they happened to cast spiteful curse onto the newly created human being. No sooner had they cursed than the human instantly succumbed to death.

The deities again visited the Supreme God to find the way out the later buffet. As counselled by the almighty father, they created the man from the same trivial things. Then, they blew life force into it and blessed. The first creation was female named *Muzingnama Kheyongnama*. When she got young, she was conceived by the wind. Thus, she happened to have an asexual male baby and she named the baby *Susuwoengba Lalawoengba* (the son of wind and air).

Susuwoengba Lalawoengba while being young went to Sinyuk Muden Laze (Tibet) and Temen Laze (Southern plain presumably Terai or India) despite his mother's warnings. He met maidens on either places and made love with them. As a result, both were pregnant. One bore a male (*Suhampheba*) and the other a female (*Tetlara Lahadongna*) respectively. Those babies born at different places grew young. Coincidentally, they happened to meet and started to settle together as conjugal for they were unknown about their relation.

From their incestuous relation, they had seventeen children. Their illicit relation was informed to the Supreme God by a pet bitch which was badly beaten by *Tetlara Lahadongna* with a broomstick causing dislocation of her rib. Having heard such matter, the Almighty came down to the incident. He filtered those seventeen offspring through a golden sieve. Of seventeen, eight dropped down the sieve and they were handed over to *Tetlara Lahadongna*. She was told to take those eight children with her and separate forever. Those eight are called as '*Sawa Yet Hangs*' (eight kings) and are believed to be the forefathers of the present Limbu.

The above presented story is termed as *logos* by the most influential theorist Gerard Genette in his classic text '*Narrative Discourse*' (Genette, 1972).

Now, we move on to his basic component *lexis* which will discuss the manner or means that the *logos* (plot) are narrated. The *lexis* (discourse) has six different components which are briefly discussed in relation to the Mundhum myth '*Yapmi Pongma Mundhum*' 'The Origin of Man' underneath:

7.17.1 Textual medium

The usual narrative medium of the Mundhum is oral recitation. It is recited in special occasions as in the ritualistic performances.

7.17.2 Sociolinguistic code

The code employed in the Mundhum is essentially distinct from every day speech variety. It is mostly classical and ritual language. In this regard, it can be categorized as a diglossic form or High Variety (HV) of the Limbu language. In other words, the Mundhum is speech poetry because it is often expressed through recitation.

7.17.3 Characterization

It involves two aspects – (i) actions and events and (ii) point of view.

i. Actions and events: Being a mythical subject, super human figures play significant role in the story. When the heavenly figures accomplish their mission, the human characters are also seen in the position of active participants. Though this myth is only a very small portion of the whole corpus of the Mundhum, it runs more than seven hundred lines in writing (Elan software record in the appendix proves it). This extensive body of myth has naturally comprised numerous minor actions and events but only six major actions and events have been referred to in this writing because they are initiatives to the new course and dimension in the myth. Also they have far reaching implication in the Limbu people.

The Mundhum myth *Yapmi Pongma Mundhum* ‘The Origin of Man’ seems to base on the ‘trial and error’ structure. The major actions and events are as follows:

- The superhuman beings involve creating ideal and immortal human being out of precious metallic blending but failed.
- The success is achieved in the second effort and the created man is not of precious metals this time but of trivial things. Having realized it as sheer humiliation, the creators happened to curse. Eventually, the newly created figure dies instantly and it establishes the tradition of death.
- In the third attempt, the first human mother *Muzingnama Kheyongnama* is produced asexually.
- *Muzingnama Kheyongnama* conceives by dint of a gentle breeze and bears a male baby named *Susuwoengba Lalawoengba*.
- *Susuwoengba Lalawoengba*’s polygamous life-style origins the tradition of jealousy and also it proves to be a nightmare to him because he dies of hunger not getting the logistic support from his wives (at least four) on his way to hunting.
- *Susuwoengba Lalawoengba*’s offspring’s incestuous relation leads to a controversy on the matter of consanguine relation. The God *Tatarama Tagerama* intervenes this case for decision. He divides eight children out of seventeen and hands over to *Tetlarama Lahadongna* (the half-sister and wife of *Suchchuru*

Suhampheba) so that they are to be reared by her. By that, the law and order is set on the matrimonial issue.

ii. Point of view: The Mundhum myth has used multi mode narratives (i.e. the first person , second person and third person) with the predominance of the third person. The narration in the first and second persons is extremely limited. The narrative mode in the first person (homodiegetic) has special purpose in the story telling. This mode of narration makes the readers/audiences share with his/her actions and events. Moreover, it also brings psychologically much closer to the central character. e.g.

- 46.a *ani t^hutt^hu t^huktumbale t^hu:ε t^huktumbale*
 ani t^hut-t^hu t^hukt -u -m -ba -le t^hu:ε t^hukt -u -m -ba -le
 we ONOM spit-3P-PA-NOM-SUB ONOM spit-3P-PA-NOM-SUB
 We scornfully spat on the newly created man. **247**
- b *inga tadik pine ro sepman pine ro b^han*
 inga tadik pi -nε ro sepman pi -nε ro b^han
 I vision give-1→2 ASS dream give-1→2 ASS SUB
 I shall make you dream. **405**

On the other hand, the Mundhum story is narrated in the third person (heterodiegetic) with a view to an extended access to the thoughts and feelings of individual characters. This mode is held from a detached, invisible, external situated outside to the action of the story.

- 47.a *je..... k^huni ekku mεdesu joɔij mεdesu*
 je k^huni ekku mε- des -u joɔij mε- des -u
 VOC they crushingly nsAS-hurld/PT-3P damage nsAS-hurld/PT-3P
 They smashed it. **077**
- b *je... k^hεη-ha? gɔ mεnt^{sh}am tumbasi ro japmi tumbasi ro*
 je k^hεη-ha? gɔ mεnt^{sh}am tumba-si ro japmi tumba-si ro
 VOC that-p then human earliest-nsP ASS human being earliest-nsP ASS
 They are the first human creations. **272**

Regarding the speech and thought presentation, the Mundhum is narrated through free direct model (*diegesis* not *mimesis* for *mimesie* is mostly employed in dramatic presentation) whether the narrative is in the first person or the third person.

48.a *peḷi p^haktusiaŋ joban p^haktusiaŋ*
peḷi p^hakt -u -si -aŋ jo-ban p^hakt-u-si-aŋ
 speech offer-3P-nsP-pfG BAL-word offer-3P-nsP-pfG
 He gave the words. **130**

b *k^hune sendo t^oguro selap t^oguro*
k^hune sendo t^og -u ro selap t^og -u ro
 s/he ask make-3P ASS inquire make-3P ASS
 He asked and inquired of. **459**

While analyzing the model of point of view, it involves four different componential aspects (Uspensky 1973; Fowler 1996). They are briefly elucidated as follows:

a. Point of view on ideological plane: This model is about the interpretation of the world as it represents. In other words, it refers to the matrix of beliefs people use to understand the world and to the value systems with which they interact in the society.

49.a *samd^ːik keḏ^ːogu mundum keḏ^ːogu*
samd^ːik ke- d^ːog -u mundum ke- d^ːog -u
 story 2-make/PT-3P myth 2-make/PT-3P
 You made story (trend). **481**

b *je... kai:k sendusi sod^hok sendusi*
je kai:k send -u -si sod^hok send -u -si
 VOC blood relation separate-3P-nsP incestuous separate-3P-nsP
 Specified the relationship, **568**

b Point of view on the temporal plane: It is used for the indication of time relationships in the narratives. It is also important for relating to a temporal span of a story and accounting for narrator's impression of a way certain events may be accelerated or decelerated.

50.a *leḏwa peg-ε-lle t^hibonla peg-ε-lle*

leʔwa peg -ε -lle tʰiboŋla peg -ε -lle
 time go(spend)-PT-SUB ten month go(spend)-PT-SUB
 Ten months passed. **532**

- b *abuŋ ni kottu saruŋ ni kottu*
abuŋ ni kott -u saruŋ ni kott -u
 baby CTR possess-3P kid CTR possess-3P
 She bore a baby. **532**

c. Point of view on spatial plane: It is concerned primarily with location in relation to the narrator and it is reflected in the grammatical exponents of deixis and in locative expressions.

- 51.a *je.. ɔsa: mɛbege tʰo lam mɛbege*
je ɔsa: mɛ- peg-ε tʰo -lam mɛ- peg -ε
 VOC quickly nsAS-go-PT above MED nsAS-go-PT
 They went up there. **199**

- b *tʰo sujokmareŋ sisarimareŋ*
tʰo sujokma -rɛ -n sisarima -rɛ -n
 above suyokma-GEN-ABS Sisarima-GEN-ABS
 Up above Suyokma Sisarima's
tʰindaŋ porabeŋ kusa? porabeŋ
tʰindaŋ pora -bɛ -n ku-sa? pora -bɛ -n
 baby grown-NOM-ABS his/her-child grown-NOM-ABS
 Male baby **540**

d. Point of view on psychological plane: It is the model that refers to the psychological perspectives of the narrator that is, the narrator's senses, feelings, thoughts and the like.

- 52.a *je.... lɔk-lɛ-lɔk lɔk-lɛ peli rɔk pant^{shin}*
je lɔk-lɛ-lɔk lɔk-lɛ peli rɔk pan-t^{shin}
 VOC emotional pattering speech FOC speak-REF

She was carried by her imagination. 310

b *k^hune keruŋ rək nen-lo ku-him-rok nen-lo*
k^hune keruŋ rək nen lo kuhim rok nen lo

s/he sadness FOC exist ASS her worry FOC exist- ASS

She only felt dreary. 330

In the example ‘a’ and ‘b’ the mode of narration is relayed in the third person *k^hune* ‘s/he’. Here the person deixis ‘*k^hune*’ refers to *Muzingna*, the first human and relates her psychological state as she is stepping at the threshold of her youth. The term *lək-lɛ-lək* ‘incoherent speech’ is the reflector of her psychic condition. The next line *keruŋ rək nen-lo ku-him-rok...* ‘sadness and worry’ marks the further shift into the conscious thought process of *Muzingna*.

7.18 The Mundhum and textuality

The concept of textuality is entirely appropriate to express the property of ‘being a text’. This textual property distinguishes it from something is not a text. In this way the term textuality refers to the way how individual narrative units are arranged and organized in a text. According to Katie (2001, p. 390) ‘it is commonly used in linguistics and stylistics to refer to a sequential collection of sentences and utterances which form a unity by the reason of their linguistic cohesion and semantic coherence.’ Though de Beaugrade and Dressler (1981) have proposed other five more features of textuality except these aforementioned ones, these five (i.e. intentionality, acceptability, situationality, informativity and intertextuality) features come under these two features (cohesion and coherence) in some way. When the Mundhum is conceived as a text, it is necessary for a linguist to look into its texture or textuality. So in order to investigate its texture, here only the two features (cohesion and coherence) are precisely dealt with as follows:

7.18.1 Cohesion

“Cohesion, as defined by Krishnaswamy et al. (2000, p. 119) means sticking together.” Likewise, Carter and McCarthy (2006) define as “cohesion refers to grammatical and lexical means by which written sentences and speakers’ utterances are joined together to make a text.” It is obvious matter that there is difference

between poetic and prosaic texts in terms of the linguistic elements used for analyzing cohesion. The Mundhum being a poetic text, it is better to discuss its cohesion in terms of repetition (parallelism), rhythm, alliteration, assonance, repeated meaning in lexical items and other similar devices. The recurring linguistic items at different levels have played a crucial role in the Mundhum to maintain its cohesion. See the example bellow:

53 .a *lid^zum mɛnnɛ ro lib^hok mɛnnɛ ro*

li -d^zum mɛnnɛ ro li-b^hok mɛnnɛ ro

arrow-BAL without ASS bow-BAL without ASS

Without bow and arrow.

b *te:ŋd^zum mɛnnɛ ro te:ŋhaʔ mɛnnɛ ro*

te:ŋ -d^zum mɛnnɛ ro te:ŋ-haʔ mɛnnɛ ro

fellow-BAL beings without ASS mate-p without-ASS

Without fellow and friend.

489

When we consider the above given two verse lines, we find the parallelism at least three levels, that is syntactic, lexical and phonological level. If we consider, only the first line:

‘lid^zum mɛnnɛ ro lib^hok mɛnnɛ ro’

It is made up of two halves. These two halves are of equal length consisting five syllables in each half. From the lexical level, the words in the two halves are parallel *lid^zum ↔ lib^hok; mɛnnɛ ↔ mɛnnɛ* and *ro ↔ ro*. Likewise, from the phonological level, the sounds /l/, /m/ and //r/ are repeated hence they are alliterative sounds and the assonant forming sounds are /i/, /ɛ/ and /o/. Moreover, the verse line(s) is semantically as well as rhythmically parallel. As we consider these two lines putting together, they are also parallel in terms of syllabic structure, syntactic, rhythmic features. They both have internal rhyme and as an external rhyme so they are rhyming patterns. Let us see internal as well as external rhyme in the two verse lines as:

‘lid^zum mɛnnɛ ro lib^hok mɛnnɛ ro’

te:ŋd^zum mɛnnɛ ro te:ŋhaʔ mɛnnɛ ro

In these two lines, the same sound /o/ functions both internal as well as external rhyme marker. Likewise the identical verb occurs with four different subjects. Of four subjects, *lid^zum* and *te:ŋd^zum* are modifier or apposed words and *lib^hok* and *te:ŋha?* are the headwords respectively.

7.18.2 Coherence

It is concerned with the connectivity of the text in terms of its content or semantic aspect. It analyzes how the linguistic exponents are semantically interrelated or relevant to each other. So, unlike the cohesion, it is obviously the matter of internal patterning of the narrative units. In this regard, Krishnaswamy et al. (2000, p. 120) state “coherence is concerned with the mutual accessibility and relevance of concepts and relations that underlie the surface text”. This means that coherence is not related to the lexical as well as grammatical properties. In this regard, Carter and McCarthy (2006, p. 242) specify as, “a text is coherent if its semantic and pragmatic meanings make sense in its real world context to readers/listeners.” Now let us consider three serial verse lines from the text and how the exponents are coherently presented or not. See herewith:

- 54.a *je.. t^silli t^hajε ro nara t^hajε ro*
je t^silli t^haj-ε ro nara t^haj -ε ro
 VOC charm fall-PT ASS appearance fall-PT ASS
 The curse fell upon. 236
- b *je... t^silli t^haεlle nara t^haεlle*
je t^silli t^ha -ε -lle nara t^ha -ε -lle
 VOC charm fall-PT-SUB appearance fall-PT-SUB
 Accursed in this way, 237
- c *je.. k^hune jɔgu pegεbe t^sɔŋsi pegεbe*
je k^hune jɔgu peg -ε -be t^sɔŋsi peg-ε -be
 VOC s/he breath go-PT-NOM liveliness go-PT- NOM
 He happened to die. 238
- The first verse line *je.. t^silli t^hajε ro nara t^hajε ro*

translates as 'divine curse fell upon the human life'

The second verse line *je... t^silli t^haelle nara t^haelle*

translates as 'accursed man's life'

The third line *je.. k^hunε jɔgu pegebe t^ɔηsi pegebe*

translates as 'succumbed to death'

The given three verse lines presentation shows that they are semantically related and relevant as well. It seems every consequent line becomes the result of its preceding line. In this way, the second line is the result/effect of the first preceding line. The first line says 'the divine curse fell upon the man' and curses made the man's 'life accursed' one. The same accursed life gave/yielded the result of 'death'. The lines have been arranged in such a structural manner just as the bricks are placed one upon another to make a building.

7.19 Symbolism

The use of symbol is one of the characteristic features of the Mundhum language. When we go through the Mundhum text or listen to the recitation, we come across number of symbols used in it. But, it is better to discuss what actually they are and why they are used. Symbols are essentially words which are not merely connotative, but also they are evocative as well as emotive. Besides their usual meanings, they also call up before the mind's eye a host of associations connected with them and they are also rich in emotional significance in this regard, Tilak (1993, p. 70) defines, "it is an oblique or indirect mode of expression which suggest much more than is actually described or asserted." Likewise, W. B. Yeats opines that symbol gives dumb things voices and bodiless things bodies. Let us consider how symbols perform such functions in linguistic expression.

7.19.1 Pair birds

The Mundhum refers to pair birds in which one is black and the other is white. One day, child *Susuwoengba* happens to kill the white one (*Phagia pu*) and brings in front of his mother *Muzingnama Kheyongnama* to be sure whether that is edible or not. His mother tells him that the killed bird is edible but he has committed a blunder which

originated the tradition of widow or widower in the conjugal life. Thus the couple of birds symbolize smooth, warmth and loving conjugal. Again the white is considered to be the purity. This is the reason the Limbu regard the *Phaktanglung* (Nep *Kumbhakarna Himal*) as the holy place and it is constantly referred to in the Mundhum because it is white, inspiring to hold head high and majestic as well. Let us see the reference of *Phaktanglung* as:

- 55.a *allɔ pʰɔktanluŋma tʰo pɛmbeluŋma tʰo*
allɔ pʰɔktanluŋma tʰo pɛmbeluŋma tʰo
 now Phoktanglungma above Pambelungma above
 Now over the Kumbhakarna and Pambelungma, **027**
- b *je.. maŋ-dʰiri-ʔo tʰo maŋ-le-n tʰame-ʔo tʰo*
je maŋ -dʰiri -ʔo tʰo maŋ -le -n tʰame -ʔo tʰo
 VOC god - dwelling-LOC above god-GEN-ABS residence-LOC above
 Above the dwelling place of the god, **028**

Referring to the pair birds, the Mundhum goes on to say:

- 56.a *tak pu kʰɛ:ʔkmɛn lo tɛŋbu kʰɛ:ʔk mɛn lo*
tak pu kʰɛ:ʔk -mɛn lo tɛŋbu kʰɛ:ʔk -mɛn lo
 couple friend bird break/split-NOT ASS pair bird break/split-NOT ASS
 The couple should not be split/separated. **480**
- b *samdʰik kɛdʰogu munɔum kɛdʰogu*
samdʰik kɛ- dʰog -u munɔum kɛ- dʰog -u
 story 2-make/PT-3P myth 2-make/PT-3P
 You have made a trend/ convention. **481**

In the given example (56 a-b) suggests that the friend birds (pair) should not be separated. Here *tak* or *tɛŋ* denotes friend and *kʰɛ:ʔk* ‘break or split’ and strongly suggests as *mɛn lo* ‘not to be done’. The term *lo* is for high emphasis or the assertive marker. The Mundhum also refers to what happens when the pair bird is separated. It specifies that such action establishes a trend of becoming a widow/widower. In this way, the pair birds have been used as a symbol of conjugal life.

7.19.2 The wind

It symbolizes masculinity and potency. The first human mother *Muzingnama Kheyongnama* is conceived by the wind. Her son is also named as *Susuwoengba* because he has been born after the pregnancy caused by the wind. His mother says to him, ‘you are the son of the wind.’ In the word *Susuwoengba*, the first two syllables ‘*susu*’ suggest the process of air blowing. The Limbu people name the place *Susuwaden* where it keeps the air blowing. About the potency of the air, the Mundhum narrates it as:

57.a *je... sammət-le muttuaŋ keʒəŋle muttuaŋ*
je sammət-le mutt -u -aŋ keʒəŋ-le mutt -u -aŋ
VOC breeze-ERG blow-3P-pfG wind-ERG blow-3P-pfG
By that way , the wind blew her **326**

b *k^hune abuŋ larero saruŋ larero*
k^hune abuŋ lar -ε ro saruŋ lar -ε ro
s/he conception receive-PT ASS pregnancy receive-PT ASS
She became pregnant. **328**

7.19.3 The mountain/hill

The Mundhum constantly makes its reference of mountain because the mountain symbolizes as purity, calm, inspiring and life-giving. Even the Supreme God *Tagera Ningwa Phumang* is believed to dwell in the high mountain. This fact is inferred from the Mundhum because gods and deities including *Muzingnama Kheyongnama* are referred to be going up and above to visit the God whenever they need admonition and blessings. In the native term ‘*Yak* or *Yakpe* means hill or mountain. So the ‘*Yak + Thungba*’ suggests as ‘mountain + cultivator’. In this way, the Limbu people have a strong conviction that the term ‘Limbu’ is not their native term for they designate themselves as ‘*Yakthungba* or *Yakthumba*’. This can be the reason that the Limbu people have a profound spiritual attachment with the mountain.

58.a *je... tagara him t^ho niŋwap^hu him t^ho*
je tagara him t^ho niŋwap^hu him t^ho
VOC Almighty home above God Father home above
They went to the almighty god father's dwelling. **103**

- b *je.. koi jεpmεʔo jo p^hanɔd^zɔŋ jεpmεʔo jo*
 je koi jεp -mε -ʔo jo p^hanɔd^zɔŋ jεp -mε -ʔo jo
 VOC hill stand-INF-LOC there on top of mountain stand-INF-LOC there
 They went to the up hills. **133**

7.19.4 The dog

Whichever literature it might be, there are many stories or references about dogs. They occupy much place in the stories than any other animals. In the Limbu Mundhum also, the dogs are referred to as the symbol of honesty and intimacy. *Muzingnama Kheyongnama* constantly advises her son *Susuwoengba* to take dogs while in hunting. Not only this, a bitch has played a crucial role to bring a case of incestuous relationship between brother and sister (*Suhampheba* and *Tetlarama*) to a hot discussion. And to decide this case, the Supreme God, *Tagerama Ningwaphuma* participates and sets certain codes and conducts regarding the matrimonial affairs. This is a wonderful coincidence that ‘god’ and ‘dog’ have quite opposite spelling but most often they co-occur, that means when there is god, there is dog.

- 59.a *je..... kot^so mεnne-ro k^hija mεnne-ro*
 je kot^so mεn- nε -ʔe ro k^hija mεn- nε -ʔe ro
 VOC dog npG-be-npG ASS hound npG-be-npG ASS
 Without dog,

- b *sawaŋ ambeknen jukp^huŋ ambeknen*
 sawaŋ a-m- bek -nen jukp^huŋ a-m-bek-nen
 prey 1-NEG-go-NEG hunting 1-NEG-go-NEG
 One does not go hunting. **513**

7.19.5. The hunting

Towards the end of this Mundhum myth, the reference of hunting frequently recurs. From this recurrence, it is inferred that this has definitely to symbolize something else. It is not being constantly used just for the sake of mere hunting. Hunting is being associated with the increasing maturity especially in the male. When *Muzingnama*'s son *Susuwoengba* is small child, he is seen killing small-sized reptiles like lizards, frogs and so on. Whenever he kills small creatures, he never forgets to bring them to his mother and to know whether they are edible or not. As he gradually grows up, his

hunting range expands proportionately. He asks for bow and arrow with his mother. At the age of ‘teen’ he expresses his wish to go for hunting a long distance. Having known his desire to go a long distance, his mother counsels him not to go to the north and south because he may meet with young maidens and they may mislead him much. Despite his mother’s suggestion, he sets out for hunting to the same places where he is not supposed to go.

Through, this symbol, a very important philosophical idea is also tacitly being expressed that is, the world is made up of two groups i.e. the hunter and the hunted. It is the circumstances that can decide who is hunter and who is the hunted. The irony is that *Susuwoengba* rushes for hunting with some dogs but he is hunted by the young maidens. Nevertheless, the hunting is the symbol of one’s maturity. Let us see the reference of hunting in the Mundhum below:

60.a *k^hune hu-hu lɔrɛ ro p^hik-p^hik lɔrɛ ro*
k^hune hu-hu lɔr -ɛ ro p^hik-p^hik lɔr-ɛ ro
 s/he hoo-hoo say-PT ASS sui-sui say-PT ASS **486**

b *sawaŋ t^hat^{sh}iŋ lo jukp^huŋ t^hat^{sh}iŋ lo*
sawaŋ t^ha -t^{sh}iŋ lo jukp^huŋ t^ha -t^{sh}iŋ lo
 forest deport-REF- ASS hunting deport-REF- ASS
 By whistling and roaring he started to the forest for hunting. **517**

7.19.6 Bow and arrow

These both combine symbolize the ethnic weaponry. There are many sayings as well as writings the word ‘Limbu’ has been developed from the native terms like ‘*li*’ + ‘*abu*’ = *Liabu*; then gradually changed into present form ‘Limbu.’ Here, ‘*li*’ means ‘bow’ and ‘*abu*’ suggests ‘hit’. This denotes that the Limbu in the past were archers. Furthermore, it is also said that the land gained by archery is ‘Limbuwan’. But these sayings are only hypothetical because there is no concrete proof to support or justify this claim. Again there is no debate that the bow and arrow are the Limbu’s ancient weapons since there is recurring reference of bow and arrow in the Mundhum. Let us consider the example below:

61.a *lid^um mɛnɛʔe-ro lib^hok mɛnɛʔe-ro*
Li d^um mɛn- nɛ -ʔe ro li-b^hok mɛn- nɛ -ʔe ro

Bow-BAL npG-be-npG ASS bow-BAL npG-be-npG ASS

without bow, 489

- b *k^hunε t^ho ton-d^zum jaŋt^{sh}inaŋ tonja jaŋt^{sh}inaŋ*
k^hunε t^ho ton-d^zum jaŋ -t^{sh}in -aŋ ton -ja jaŋ -t^{sh}in -aŋ
s/he above arrow-BAL take-REF-pfG stick-BAL take-REF-pfG
He took the arrow and its stick. 510

7.19.7 Flower

The flower is associated as the life or particularly the youth in many languages. The Mundhum also takes the flower as the symbol of life in general and the prime youth in particular. *Phungwa changma* ‘rituals performed during *Tongsing Mundhum* for power, fortune and welfare especially for adolescent and young women’ (Kainla, 2059 VS p. 302), literally means to make the withered flower bloom and figuratively connotes as making life more vigor, energetic or adding the youthful hue in life.

Though, this particular myth of the Mundhum has very limited reference of flower, it has been widely used in other contexts of the Mundhum. Let us see the context of flower in this Mundhum myth below:

- 62.a *sido mε-lɔr-ε tum-maʔ mε-lɔr-ε*
sido mε- lɔr -ε tum-maʔ mε- lɔr -ε
immediate nsAS-look-PT meet-INF nsAS-look-PT
They met. 522
- b *mikki p^hektet^{sh}i p^huŋwa p^hektet^{sh}iaŋ*
mikki p^hekt -ε -t^{sh}i p^huŋ-wa p^hekt -ε -t^{sh}i -aŋ
life bloom-PT-dPS flower-BAL bloom-PT-dPS-pfG
They quenched their carnal desire. 530

In the above given example, (*mikki* - ‘life’; *p^huŋwa* –‘flower’ and *p^hektet^{sh}i* – ‘bloomed’), the literal translation is ‘life flower bloomed’. This seems quite absurd from the point of view of ordinary language use but it is symbolizing the abstract notion of ‘life’ or ‘youth’ through the medium of concrete object flower. In this regard, W. B. Yeats views that bodiless abstract notions get bodies in symbolism.

7.19.8 Sieve

The sieve has been used as the symbol of social justice. Let us see the example below:

- 63.a *je... kai:k sendusi sod^hok sendusi*
je kai:k send -u -si sod^hok send -u -si
 OC blood relation separate-3P-nsP incestuous separate-3P-nsP
 Specified the relationships, 568
- b *allɔ sammjan tʰiɔliŋge-ɔ juppa tʰiɔliŋge-ɔ*
allɔ sammjan tʰiɔliŋge-ɔ juppa tʰiɔliŋge-ɔ
 now gold sieve-LOC silver sieve-LOC
 Now, in the angelic sieve made of gold and silver 569

In the above two verse lines i.e. a and b the wholesale meaning is that the almighty God Father specified the consanguine relationships and for this decision, he used the sieve made of gold and silver. The referential context is that there were seventeen children born out of incestuous relationship between the brother and sister (*Suhampheba* and *Tetlara Lahadongna* who were the offspring of the same father, *Susuwoengba* and different mothers *Phiyaklungma* and *Mukkumlungma* respectively). When the God came to know the matter from a dog, He decided the case by filtering the seventeen children through the sieve. In the process of filtration, eight children dropped down the sieve and they were handed over to their mother *Tetlara Lahadongna* and ordered for permanent separation from *Suhampheba*.

7.19.9 Spit

It has been conceived as a symbol of eternal curse. When the creators happened to create the human being out of very trivial things and against their conviction, unknowingly they spat on to the face of that newly created being. Eventually, the accursed man succumbed to death. That spite proved to be eternal curse to the man and it made human life mortal. Let us consider the following Mundhum verse how the spite of the creator gods had a far reaching effect on man's life. Example:

- 64.a *ani tʰuttʰu tʰuktumballe tʰu:ε tʰuktumballe*
ani tʰuttʰu tʰukt -u -m -ba -lle tʰu:ε tʰukt -u -m -ba -lle
 we ONOM spit-3P-pA-NOM-SUB ONOM spit-3P-pA-NOM-SUB

We scornfully spat on to the created human. 247

b *je... k^hune jɔgu pegε ro t^sɔŋsi pegε ro*
je k^hune jɔgu peg-ε ro t^sɔŋsi peg -ε ro
VOC s/he breath go-PT ASS liveliness go-PT ASS

By dint of that it happened to die. 248

The above verse lines say that the created man happened to die because of the spiteful curse cast upon it.

7.19.10 Fire

The reference of ‘fire’ in the Mundhum may be the matter of private symbol because its mention is not found in the universal archetype image. The term private in the sense that, it may symbolize differently from one community to another and from one place to another place. For instance, T. S. Eliot in ‘The Waste Land’ uses the ‘fire’ as to symbolize the destructive element. But in some place, the same fire symbolizes as the divine force. In the Mundhum it has been used as a means of renewal of new life clearing agent. The Supreme God counsels the deities to set fire in the cane jungle and the ashes to be used as one of the elements to create the human. This is the reason, the Limbu people believe that the body consists some portion of ashes and when we scratch the body the grey color (ashes) comes off from skin. The Mundhum refers to the context of fire as follows:

65.a *mukkum meleru semik meleru*
mukkum mε- ler -u semik mε- ler -u
fire nsAS- set -3P sparkle nsAS-set-3P

They set the fire. 139

b *je... lad^happumare jɔŋjɔŋ rɔk nε ro*
je lad^happuma -re jɔŋjɔŋ rɔk nε ro
VOC ashes -GEN light heap FOC lie ASS

There were only ashes. 140

7.20 Concept of up and down

In the Mundhum text, one can come across the locative marker terms like *t^ho*: ‘up’ and *jo* ‘down’ many times. Apart from their usual meaning, they have been used

metaphorically and they also reflect the psychology of the speaker. The structural elements like up vs. down are termed as image schema by Lakoff (1990). He maintains the view as ‘such schemas particularly important evidence for the claim that abstract reason is a matter of two things: a) reason based on bodily experience and b) metaphorical projections from concrete to abstract domains’ (275). As referred to by Lakoff, the locative terms like *up* and *down* have been used for the both purposes that is, bodily experience as well as metaphorical projection. When the deities find it difficult to create the human being, they look up the sky and beg for blessings from the sun, the moon and the stars. They visit upward to the Supreme God *Tagerama*’s dwelling. Similarly the first human mother *Muzingnama* constantly goes up to visit the Almighty Father and comes down. The seventeen children born out of the incestuous relationship are divided through filtering by a sieve. The eight children drop down and they are supposed to be our forefathers to whom Mundhum addresses as ‘*sawa yet hangs*’ (eight kings) but those who do not drop and remain on or above the winnow, they are considered to be the deities.

On the contrary, the curse falls down on the newly created man. Infuriated creator gods hurl down the human images to the pits and puddles as they are not satisfied with their creations. When the divine curse falls down on the man it drops down dead. In this way, we find these locative markers in the text.

These two terms *t^ho*: ‘up’ and *jo* ‘down’ are generally used to denote the things vertically up and vertically down. But their metaphorical use is to signify quality and quantity. The quality and quantity may refer to both abstract and concrete. The deities and mortal beings go up to the God’s dwelling is the example of concrete because we can see them physically going upward. Whereas the concept that the Gods are by any rate up and above us because they are superior to us. This concept is the example of abstract one.

The term *t^ho* up usually connotes good, virtuous, great, beautiful, and respectable and the like. Our gods are always thought to be dwelling in the high above maybe, on top of the mountain, cloud or so. On the contrary, bad, vice, mean, ugly, discarded and of low quality and quantity, etc., are conceived to be in the low or downy.

The use of these opposite point markers *t^ho*: ‘up’ and *jo* ‘down’ have also made it easier to analyze the human psychology. In this particular text, there are only seven verse lines using the term ‘*jo*’ ‘down’ and thirty lines using *t^ho*: ‘up’. Its use of *t^ho*: ‘up’ seems to be proportionately five times more than the use of *jo* ‘down’. Even in these seven lines using the sense *jo* ‘down’, there are only two lines directly using *jo* ‘down’ and the rest are inferred from the contexts.

This kind of expression reveals that the man is, by nature, favors betterment, prosperity and progress. This conscious or unconscious desire for up is termed as up-gliding psychology. The ancient people could by no means be the exception of this psychology- the psychology of up-gliding. And they did not use these terms *t^ho* ‘up’ and *jo* ‘down’ merely as preposition or adverb, but they were also revealing their up-gliding psychology by using *t^ho* up five times more than *jo* ‘down’.

7.21 Ambiguity in the text and its rationale

Language does possess some universal characteristics that is, the characteristic shared by all human languages. Ambiguity is also one of such characteristics which is of a particular interest to linguists. It results in language from the fact that there is not always a one-to-one correspondence between expressions and meanings. In this regard, language is not just like the mathematics in which the symbol or sequence of symbols are carefully constructed for absolute single meaning. On the contrary to the mathematical notion, language involves two or more distinct meanings for one word, phrase, or sentence. But the ambiguity and vagueness are never the same because vagueness arises from the lack of specificity whereas ambiguity results from the multiplicity of meanings. Suppose these English expressions like ‘It is a long sentence’ and ‘She is my old friend’ are really ambiguous unless they are interpreted in the context. The ‘sentence’ of the former expression can be interpreted as either ‘imprisonment’ for the prisoner or syntactic construction out of words’. Likewise ‘old friend’ from the later expression can readily mean either ‘aged person’ or ‘friendship for a long time’.

7.22 Causes of ambiguity

Whoever encounters the Mundhum text for the first time, s/he is startled by the linguistic feature it has employed. The ambiguity is aroused by the following ways:

7.22.1 Multiple terms/forms for the same subject/object

The ritual language often uses multiple forms for the same thing. For example, the ‘sun’ in ordinary speech form is ‘*nam*’ but this ‘*nam*’ in the ritual language is referred to in five different forms just as:

Ordinary speech form	Mundhum (Ritual) form
<i>nam</i> (sun)	<i>miwa len-d^ooma</i> <i>miwa ku-nam</i> <i>len-dan-gen nam-ba</i> <i>nam-d^oiri nam-la:k</i> <i>nam-d^huŋ nam-la:k</i>
<i>tanam</i> (morning)	<i>tant^{sh}o-dij ta?am</i> <i>tant^{sh}o sa? nam</i> <i>tal^lle ta nam</i> <i>tag^e tak nam</i>

7.22.2 Multiple appositive/modifier words for the same headword

The Mundhum language rarely uses the headword without its appositive/modifier word. This means the headword most often co-occurs with modifying word. Again the same headword takes multiple modifiers. Let us see the example below:

Ordinary speech form	Mundhum (Ritual) form
<i>mikwa</i> (tear)	<i>t^sɔmɛn-dij mikwa</i> <i>isen-dij mikwa</i> <i>merij-gen mikwa</i> <i>sa-merij mikwa</i>
<i>t^hɔk</i> (body)	<i>t^sɔmsan-dij jam-be</i> <i>abu-dij/gen ku-d^hɔk</i> <i>kappa ja:m-be</i> <i>nasij-gen t^hɔk-la</i>

The variation of the modifier indicates the variation in the context. The all modifying words of the headword *mikwa* ‘tear’ cannot occur in the same context. The modifier

‘*merij*’ refers to sorrow or lamentation. Likewise, ‘*isen*’ presumably denotes reminiscence or symbol or souvenir and ‘*tʰəmən*’ literally means sharp or critical.

7.22.3 Deviation of the usual meaning

The Mundhum uses the ordinary lexical forms too, but they are semantically deviated from their usual meaning. Let us consider the following example:

Ordinary speech form	Mundhum (Ritual) form
<i>jaŋsa kund^he</i> ↔ wealth, property	<i>jaŋsa kund^he</i> ↔ what, how
<i>jaŋben</i> ↔ a kind of moss	<i>jaŋben</i> ↔ lap
<i>səd^o</i> ↔ beer in its initial stage,	<i>səd^o</i> ↔ move or turn
<i>pəhi</i> ↔ placenta	<i>pəhi</i> ↔ dance in circle/fly

7.22.4 Use of nonsensical words

The ambiguity arises by the use of nonsensical words in the Mundhum. The nonsensical words occur as the modifier or appositive. Such words really create much ambiguity to make out the meaning of the expressions. Let us see the use of nonsensical words in the Mundhum verse below:

66.a *je... hukso kotturo taŋe kotturo*
je huk-so kott -u ro taŋe kott -u ro
 VOC hand-BAL possess-3P ASS arm possess-3P ASS
 She took the baby. 371

b *teŋgo tʰəkpe? jo kulaŋ tʰəkpe? jo*
teŋgo tʰəkpe? jo ku - laŋ tʰəkpe? jo
 feet a little bit there his/her - leg a little bit there
 Near his legs,

In the given examples, the terms like *taŋe* and *teŋgo* are fully nonsensical words but they have been glossed the same term as the respective counter words *hukso* and *kulaŋ* assuming that they have also similar meaning like the free lexemes.

7.22.5 Repetition

The repetitive structure has often contributed to make the verse line quite ambiguous. If this occurs in the ordinary speech form, it may be considered as redundancy because it violates the normal rules of usages by over frequency. Example below:

- 67.a *je... ment^{sham} ked^{okpaha?} japmi ked^{okpaha?}*
je ment^{sham} ke-d^{ok-pa-ha?} japmi ke-d^{ok-pa-ha?}
GF human AP-make-AP-p human being AP-make-AP-p
You are human being creators. **114**
- b *je... peli isi:k lo pand^a isi:k lo*
je peli isi:k lo pand^a isi:k lo
VOC logic according to ASS statement according to ASS
According to the advice, **244**

In the example ‘a’ and ‘b’ the headwords *japmi* and *pand^a* are similar in meaning with their respective premodifiers/appositives *ment^{sham}* and *peli*. Not only that both headwords and premodifiers have identical/common collocations like *ked^{okpaha?}* and *isi:k*.

7.22.6 Frequent use of archaic and obsolete dictions

This is one of the most obvious cases to push the Mundhum language to the region of ambiguity. Let us see the example below:

- 68.a *je... iksa me-g^hemdun k^hambe:k meg^hemdun*
je iksa me-k^hemd-u-n k^hambe:k me-k^hemd-u-n
VOC earth NEG-suit-3P-NEG land NEG-suit-3P-NEG
The earth was not suited. **017**
- b *all^o ett^{shum} t^{ok}mabe epp^{ha} t^{ok}mabe*
all^o ett^{shum} t^{ok}-ma-be epp^{ha} t^{ok}-ma-be
now how do-INF-PCLE what do-INF-PCLE
We now got lost as to how and what to do the next. **249**

In the above given example ‘a’, *iksa* and *k^hambe:k* are synonymous terms. In the ordinary speech only *k^ham* or *k^hambe:k* is enough to denote both of these terms i.e. *iksa* and *k^hambe:k*. The term *iksa* is essentially archaic term only used in the special purpose. Likewise, in the example ‘b’ the terms *ett^{sh}um* and *epp^ha* are obsolete words never used in the ordinary speech situation.

7.22.7 Unusual affixation

The Mundhum language is especially marked with use of unusual affixation. The affixations are unusual in the sense that they never occur in the ordinary speech variety. Let us consider the example below:

- 69.a *je.. hukso mɛdaruaŋ taŋɛ mɛdaruaŋ*
je huk-so mɛ- tar -u -aŋ taŋɛ mɛ- tar -u -aŋ
 VOC hand-BAL nsAS-fetch-3P-pfG arm nsAS-fetch-3P-pfG
 They brought. 154
- b *k^hɛŋhaʔ gɔ k^hamt^{sh}it^{sh}iri gɔ k^hamboŋba sahaʔ ro*
k^hɛŋ-haʔ gɔ k^hamt^{sh}i-t^{sh}iri gɔ k^hamboŋba sa-haʔ ro
 that-p then aborigines-RHM then indigenous baby-p ASS
 They are the siblings/offspring born out of the land. 270

In the above example ‘a’, the word ‘*hukso*’ has the suffix <-so> and in ‘b’ the word *k^hamt^{sh}it^{sh}iri* has the suffix <-t^{sh}iri>. Such affixations are unusual occurrence which is likely to make the expression ambiguous and obscure as well.

7.23 Rationale and function of ambiguity

The ambiguous construction seems deliberate in the Mundhum expression. The ambiguous structure may be considered as worthless from the point of view of ordinary speaking context however it has own significance in the field of special speech variety. Here, same is the case with the Mundhum language. Now, the function of ambiguity is precisely elucidated underneath:

- The first function of ambiguous expression is to set the Mundhum language away from the ordinary kind of speech variety. For example, in the ordinary expression, it is enough to say ‘*məsɔru*’ in order to suggest ‘they mixed’. But in the Mundhum it expressed as:

70.a *je... hukso məsɔru taŋe məsɔruaŋ*
je huk -so mɛ- sɔr -u taŋe mɛ- sɔr -u -aŋ
 VOC hand-BAL nsAS-mix-3P arm nsAS-mix-3P-pfG
 They mixed.

In the ordinary speech, it is only ‘*k^hambe:k*’ to denote the ‘earth’ but the same thing in the Mundhum is *iksa-dij k^hambe:k*. For example:

70.b *je.. iksa pokse ro k^hambe:k pokse ro*
je iksa poks -ɛ ro k^hambe:k poks -ɛ ro
 VOC earth become -PT ASS land become -PT ASS
 The earth was created. **006**

- The second function of ambiguous expression is to defamiliarized or making structure markedly different from the ordinary version. And to do so is to draw the attention of the audience. e.g.

71.a *je.... sendi melosuaŋ summa? mɛ-los-u-aŋ*
Je.... sendi mɛ- los -u -aŋ sum-ma? mɛ- los -u -aŋ
 VOC separation nsAS-perform-3P-pfG collect-INF nsAS-perform-3P-pfG
 They collected. **148**

b *tadik ni piru sepmaŋ ni piru*
tadik ni pir -u sepmaŋ ni pir -u
 vision CTR give/PT-3P dream CTR give/PT-3P
 He granted the dream vision. **413**

When we consider these above two verse lines, they do not seem to be the ordinary type. There are two reasons to make them different from the ordinary type. The first reason is that the syntactic structure is repeated with the identical verb and the next is that the use of lexical items are not of familiar type.

- The third function is to lay emphasis on the particular point or aspect that is being expressed.

72.a *ando tant^{sho} tareaŋ saknam tareaŋ*
ando tant^{sho} tar -ε -aŋ saknam tar -ε -aŋ
 after a while morning come-PT-pfG dawn come-PT-pfG
 Later on, it was morning. **416**

b *toŋd^{um} mēnne^{ʔe} go toŋja mēnne^{ʔe} go*
toŋd^{um} mēn- nε -ʔe go toŋ-ja mēn- nε -ʔe go
 arrow npG-be-npG then stick-BAL npG-be-npG then
 Without arrow and stik then. **501**

In the given example a and b, the emphasized aspect is every second part of the verse *saknam tareaŋ*(it was morning) and *toŋja mēnne^{ʔe} go* (without arrow). Hence, the important part or the main message carrier is the second part or half of the verse. The first part is premodifier of the second and its occurrence is a must.

- The fourth function is that such expression contribute to the stylistic effect or that is to make the saying lofty and sublime.

73.a *je.. peli mēbant^{shiŋ} joban mēbant^{shiŋ}*
je peli mε- ban -t^{shiŋ} jo-ban mε- ban -t^{shiŋ}
 VOC speech nsAS-discuss-REF BAL-word nsAS-discuss-REF
 They discussed to each other. **135**

b *se:ndo t^{ogu} ro se:lap t^{ogu} ro*
se:ndo t^{og} -u ro se:lap t^{og} -u ro
 inquisitively make-3P ASS inquire make-3P ASS
 He asked and inquired of. **477**

The example 73.a can be expressed by only saying *tad^εŋma^ʔ* (discuss) and 73.b as saying *se:lapma^ʔ* (ask) in the ordinary speech form. But the given verse lines are highly formal expressions so that the structures are longer and dictions are different.

- It helps to maintain close adherence to religion and tradition.

- 74.a *je... ande:n tataramε-lle tagaramε-lle*
je ande:n tataramε-lle tagaramε-lle
 VOC long ago Almighty God-ERG almighty- ERG
 Long ago the almighty god **004**
- b *je.. sikkum piru isi:k niḡwa piru isi:k*
je sikkum pir -u isi:k niḡwa pir -u isi:k
 VOC thought give/PT-3P according to idea give/PT-3P according to
 According to the admonition given. **005**

It is a general expectation that people want the religious or ritual language be different from the day-to-day conversational language. The Mundhum language has rightly addressed the demand of the people by using archaic as well as obsolete dictions.

- Foregrounding certain expression.

- 75.a *sewa peg-ε-ro se:ndo peg-ε-ro*
sewa peg-ε ro se:ndo peg-ε ro
 solicitously go-PT ASS ask go-PT ASS
 went to ask. **560**
- b *iḡga ett^{shum} t^{okabe} epp^{ha} t^{okabe}*
iḡga ett^{shum} t^{ok-a-be} epp^{ha} t^{ok-a-be}
 I how do-1s-INQ what do-1s- INQ
 What should I do? **561**

The given examples are for showing how expressions are foregrounded. Foregrounding is essentially a technique for making strange in language. It is achieved mainly through two ways: one is by deviation and the other is by repetition. The above verse lines are foregrounded through repetition or parallelism.

7.24 The Mundhum myth and archetypal reading

It has been already mentioned that the *Yapmi Pongma Mundhum* ‘The Origin of Man’ is essentially a myth which narrates how things including man first came to exist. Through this myth, we are acquainted with the core of human instincts for it reflects the inner meaning of the universe and human life. Although myths are primarily

rooted to certain communities and limited to specific places, they tend to appear universal since they have common meaning and similar cultural functions. It is very usual notion that similar motifs or themes may be found among many different mythologies. Furthermore certain images recur in myths of peoples widely separated in time and place. 'Such common images and motifs, according to Guerin et al. (1999, p. 160) are called archetypes'. They can be summed up as common because they tend to elicit similar psychological responses and to serve same cultural functions.

The Limbu Mundhum myth, by nature consists of primordial images which C. G. Jung terms as 'archetypes' psychic residue 'motifs' of the life of our ancient ancestors. The Mundhum in this sense serves as a means to acquaint with the deepest instinctual life of the prehistoric peoples. In this context, it is worth noting the opinion of Northrop Frye (1970), one of the outstanding figures in the field of mythological approach. He claims that 'mythology as whole provides a kind of diagram....an imaginative survey of human situation from the beginning to the end, from height to the depth what is imaginatively conceivable (1970, p. 102).' Likewise as the opinion of Guerin et al. (1999), the Mundhum myth reflects three different aspects as given below:

- i) 'pre-historical as well as biographical notes of gods (supernatural beings)
- ii) the inner spirit which gives that form its vitality and its enduring appeal, and
- iii) the manifestation of vitalizing integrative forces arising from the depth of humankind's collective psyche' (p. 167).

It is utterly wrong to conceive the myth as merely a primitive fiction, illusion, or the opinion based on the false reasoning but rather it is the true representation of our deepest instinctual life, of a primary awareness of man in the universe and capable of many configurations upon which all particular opinions and attitudes depend. For this reason, it is quite impossible to pass the analytical comment on the myth through unitary disciplinary approach. It is because mythology tends to be both the speculative and philosophical as well. According to Guerin et al. (1999, p. 159), 'it has close affinity with the diverse disciplines like religion, anthropology and cultural history.' The recent trend in critical approach shows that mythological criticism is carried out through two basic approaches namely anthropological and psychological approach

with cover term ‘archetypal criticism’. Thus, the archetypal critical theory makes use of both the issues related to psychology as well as anthropology in combine. Now let us consider the archetypal images and motifs prevalent in the Limbu Mundhum.

7.25 Archetypal images in the Mundhum

It is better to have a precise discussion over the matter ‘archetype’. What is the archetype any way? The archetype, as Tyson (2006) states, “is a kind of supertype or model, different versions of which recur throughout the history of human production: in our myths, literature, dreams, religions and rituals of social behavior.” In a simple way we can say that an archetype is related to the attitudes and behaviors of the first humans. So it is universal and the product of ‘collective unconscious’ which is supposed to be inherited from our ancestors. Regarding this, Cuddon (1998) clarifies it as “the fundamental facts of human existence are archetypal: birth, growing up, love, family and tribal life, dying, death, not to mention the struggle between children and parents and fraternal rivalry.” Along with certain personality type, some creatures, natural objects and plants are also the archetypes. Let us now consider the following archetypal emblems used in the Mundhum myth:

7.25.1 Water

water can symbolize diverse notions as the mystery of creation; birth-death-resurrection; purification and redemption; fertility and growth. According to C. G. Jung, water is also conceived as the commonest symbol for the unconscious.

In the Mundhum, the archetype image ‘water’ recurs associating multiple meanings depending on the context. The Mundhum refers to the context of creation of ponds, lakes and seas for the first time. Likewise, the first human figure was said to have created from the water collected in the tree trunk and the rock pit. Let us see the following verse line referring to the archetype ‘water’ as follows:

76.a *je.. tumbun pokse ro wərək pokse ro*
je tumbun poks -ε ro wərək poks -ε ro
 VOC pond become -PT ASS lake become -PT ASS

Lake and pond were formed.

007

b *je... siŋdum pəkwanu luŋdum pakwaha?*

je siŋ-dum pəkwa -nu luŋ-dum pakwa -haʔ
 VOC tree-RHM bowl -COM stone-RHM bowl -p

The water from the bowls of rock and the tree trunk, **153**

- a. The sea: the mother of all life; spiritual mystery and infinity; death and rebirth; timelessness and eternity; the unconscious and so forth. The Mundhum refers to this image by the native term *teme:n wərɔŋ(k)* indicating the Indian ocean.
- b. The river: the river image may suggest death and rebirth; the flow of time into eternity; transitional phases of the life cycle; incarnation of deities and so on.
- c. The lake and pond: they are referred to suggest creation; the life; incarnation of deities and the like.

7.25.2 Sun

It may suggest as creative energy; law in nature; consciousness (thinking, enlightenment, wisdom, spiritual vision); father principle; passage of time and life.

- a. Rising sun: birth; creation; enlightenment; good omen
- b. Setting sun: death; end.

In the Mundhum, the archetypal image ‘sun’ suggesting as creative energy with which the creator deities are supposed to beg the power to create human being. For this they offer the prayer to the sun as follows:

77.a *je... teme:n hiʔsiŋaŋ wərɔk hiʔsiŋaŋ*

je teme:n hiʔ -siŋ -aŋ wərɔk hiʔ -siŋ -aŋ

VOC southern part turn -REF-pfG lake turn -REF-pfG

They turned to the south.

051

b *je... mija mɛdesu kunam mɛdesu*

je mi -ja mɛ- dɛs -u ku-nam mɛ- dɛs -u

VOC mi -BAL nsAS- beg -3P its- sun nsAS- beg -3P

They asked for the power with the sun.

052

7.25.3 Moon

It denotes erenity; purity; happiness; luck; enlightenment (most of other myths conceive the moon as feminine or mother principle but the Mundhum seems to take it as masculine).

The archetypal symbol moon is also recurring image in the Limbu Mundhum myth. The following verse lines present the moon as inspiring source of enlightenment as:

78.a *allɔ tɔʔi hiʔsiŋaŋ nam-geʔt hiʔsiŋaŋ*
allɔ tɔʔi hiʔ -siŋ -aŋ nam-geʔt hiʔ -siŋ -aŋ
now east turn -REF -pfG sun-rise turn -REF-pfG
They turned towards the east. **049**

b *je... sendaŋ laksu ro kula: laksu ro*
je sen-daŋ laks-u ro ku- la: laks-u ro
VOC night-master ask -3P ASS its- moon ask -3P ASS
They asked for the power with the moon. **050**

7.25.4 Mountain/Hill: stability; height; loftiness; open and charming.

The reference of the mountain/hill occurs very often in the Mundhum. This archetypal image may associate multiplicity of references depending on the context. Let us consider the lines below:

79.a *je.. p^hɔktaŋluŋʔo t^ho pembeluŋʔo t^ho*
je p^hɔktaŋluŋ -ʔo t^ho pembeluŋ -ʔo t^ho
VOC Phaktanglung-LOC above Pembelung -LOC above
Up the above Phaktanglung and Pembelung, **047**

b *je.. koi jepmeʔo t^ho p^haŋd^ɛɔŋ jepmeʔo t^ho*
je koi jep -mɛ -ʔo t^ho p^haŋd^ɛɔŋ jep -mɛ -ʔo t^ho
VOC hill stand-INF -LOC above on top of mountain stand -INF -LOC above
They went to the up hills. **133**

7.25.5 Color

- a. White: highly multivalent, signifying in its positive aspects, light, purity, innocence and timelessness; in its negative aspects, death, terror, the supernatural and the blinding truth of an inscrutable cosmic mystery.
- b. Black (darkness): chaos, mystery, the unknown; death; primal wisdom; the unconscious; evil; melancholy.
- c. Red: blood; sacrifice; violent passion; disorder.

In regard of the color archetype, the Mundhum makes use of the two basic colors i.e. white and black suggesting or symbolizing quite contrary to each other. Let us consider the following lines:

80.a *p^hɔgija pu ro magija pu ro*
p^hɔgija pu ro magija pu ro
white bird ASS black bird ASS

White and black birds, **470**

b *minu pumɛŋ gɔ p^hɔgija pu-mɛ-ŋ gɔ*
minu pu -mɛ -ŋ gɔ p^hɔgija pu -mɛ -ŋ gɔ
APP bird -NOM-ABS TOP white bird -NOM ABS TOP

The white bird, **473**

7.25.6 The archetypal woman (Great Mother mystery of life, death, transformation)

- a. The Good Mother (positive aspects of the Earth Mother): associate with the life principle, birth, warmth, nourishment, protection, fertility, growth, abundance.
- b. The Terrible Mother (including the negative aspects of the Earth Mother): the witch, sorceress, siren, whore, female fatale – associated with sensuality, sexual orgies, fear, danger, darkness, dismemberment, emasculation, death; the unconscious in its terrifying aspects.
- c. The Soul Mate: the Sophia figure, Holy Mother, the princess or beautiful lady-incarnation of inspiration and spiritual fulfillment (the Jungian anima).

The Mundhum myth regarding the origin of man, it refers to that the female was created for the first time. Then the Mundhum goes on to describe her whole life

activities from the childhood to her motherhood. Her name is *Muzingnama Kheyongnama* and she has been projected both as the good mother and holy mother respectively. About the first created female's naming rite and her name, the Mundhum refers to as follows:

81.a *je.... samso meḡ^heksu ro jo-miḡ meḡ^heksu ro*
je sam -so mε- ḡ^heks -u ro jo- miḡ mε- ḡ^heks -u ro
 VOC identity-BAL nsAS- put -3P ASS BAL- name nsAS-put -3P ASS
 The creators put the name to the newly created being. **274**

b *allɔ mudⁱḡnama ro k^hejoḡnama ro*
allɔ mudⁱḡnama ro k^hejoḡnama ro
 now Muzingnama ASS Kheyongnama ASS
 Her name was Muzingnama Kheyongama. **275**

7.25.7 Tree

In its most general sense, the symbolism of the tree denotes the life of the cosmos; its consistence, growth, proliferation, generative and negative processes. It also stands as inexhaustible life and is therefore equivalent to a symbol of immortality.

In the Mundhum, the reference of the primordial archetype 'tree' denotes the meaning of generative or life giving to the animals which totally depend on it. The Mundhum narrates that the creators caused the tree germinate and soon after that fowls and beasts were created to feed on the plants. This context is expressed through the following Mundhum lines:

82.a *je... t^habu liḡsusi siḡla liḡsusi*
je t^habu liḡs -u -si siḡla liḡs -u -si
 VOC forest grow -3P -nsP plant grow -3P -nsP
 The jungle and the plants were grown. **011**

b *je.. t^habu jaktusi t^hɔksa jaktusi pusa jaktusi.*
je t^habu jakt -u -si t^hɔksa jakt -u -si pusa jakt -u -si
 VOC forest put -3P -nsP animal put -3P -nsP birds put -3P -nsP

7.26 Archetypal motifs or patterns

The archetypal motifs refer to very easily seen or noticed elements. The element may be a type of incident, device, reference or formula which occurs frequently in the the myth, story, or in the work of art. Motif may be one of dominant ideas in the story. It may be a main part of the theme. If we look into the Mundhum myth we may find multiplicity of motifs interwoven there. One of the main motifs of the Mundhum might be creation of a perfect human being. Likewise the next motif might be the accursed human life.

7.26.1. Creation

It is perhaps the most fundamental of all archetypal motifs-virtually almost every mythology is built on some account of how the cosmos, nature and the mankind were brought into existence by some supernatural Being or beings.

7.26.2. Immortality

It is also another fundamental Mundhun archetypal motif in which The Mundhum narrates that the creator gods had first intended to create strong, beautiful and immortal humankind with the blending of different precious metals but that created figure failed to respond to his/her Makers' call. About the failure of creating the immortal mankind, the Mundhum narrates that it was irony for not to enter the life (soul) into the created idol. Eventually, the creator gods happened to create the humankind out of the mixture of trivial matters, hence it happened to the mortal.

7.26.3. Hero archetypes (archetypes of transformation and redemption):

- a. The quest: the hero undertakes some long journey during he/she must perform impossible tasks, battle with monster, solve unanswerable riddles and overcome insurmountable obstacles in order to save the kingdom.
- b. Initiation: the hero undergoes a series of excruciating or deals in passing from ignorance and immaturity to social and spiritual adulthood that is, in achieving and becoming a full-fledged member of his/her social group.

- c. The sacrificial scapegoat: The hero, with whom the welfare of the tribe or nation is identified, must die to atone for the people's sins and to restore the land to fruitfulness.

The Mundhum is essentially a prehistoric text. It is the integrated body of both myth as well as ritual that means it is myth in the conceptual level and ritual in the activity level. In this regard, Ruthven (1976, p. 37) states, 'myth and ritual are the siblings of the same parent'. The myth can be analysed by applying different critical approaches such as structural, archetypal, psychoanalytical and the like.

Though the structural approach has been founded upon the Saussurean Linguistic Theory, the Mundhum can be best analyzed through Levi-Strauss's Linguistic plus anthropological approach because he has developed structural theory in consideration with myth, ritual and kinship. Seldon et al. (2007, p. 78) state, 'Levi-Strauss analyzed the myth using structuralist theory in the light of linguistic model'. Analogous to linguistic, Levi-Strauss terms the units of myth 'mytheme' (compared to phonemes and morphemes in as linguistics). These units are arranged in binary opposition like the basic linguistic units. According to Levi-Strauss's structural theory, the Mundhum also falls in one of the groups between the two opposite views of the origin of human beings: 1. They are born from the earth. 2. They are born from the coition. The Mundhum myth is structured as the former 'mytheme (unit). Regarding the kinship he has developed the binary opposition as: 1. The overvaluation of the kinship ties. 2. The undervaluation of the kinship ties. These binary opposition of the kinship ties can rightly be applicable in the Mundhum myth because Levi-Strauss ((1964, p. 41)) says 'the phenomena of kinship are the phenomena of the same type as linguistic phenomena'. For instance, *Muzingnama's* (the first mother) son *Susuwengba* sets out the journey for Tibet (*Sinyuk Muden*) and the southern plain (*Temen Wɔrɔk*) despite his mother's prohibition. This is apparently the example of undervaluation of the kinship ties. Similarly, brother *Suhampheba* and sister *Lahadangna* stay as a conjugal and have several offspring. This is, according to Levi-Strauss, an example of overvaluation of the kinship ties.

As we turn towards the archetypal motifs or patterns, we encounter the universally common motifs in the Mundhum myth. At first we can notice the archetypal motif is the creation of earth, then gradually water, plants, living animals of both the water and

land and finally human being. In the process of creating human, the structural pattern of the myth involves both the binary opposition i.e. human beings are born from the earth/ from copulation; and trial and error structure. The later 'trial and error' structure suggests that human creation was not successful in the first attempt but it was only the third effort that the creator deities become successful. So within the binary opposition (the first human was fashioned from the blending of precious metals like diamond, pearls, gold, silver and iron; the second was from the mixture of trivial matters and the third was also from the same matters as the second), it embodies the structure of trial and error. In the third attempt, the first mother *Muzingnama* was created. After her creation, the consequent structure involves again the binary opposition of sexual/asexual progeny. As she was created single, there was no question of having sexual progeny. She bore a male baby, *Susuwengba* asexually.

The next fundamental archetypal motif is immortality. The Mundhum narrates that the creator gods had first intended to create the strongest, the most adroit, most beautiful and immortal human being. To create such human, the creator gods blended the precious metals like diamond, pearls, gold, silver and the iron. But as they completed making the human figure and blew the life (soul) into the figure, there was no life. Thereafter, without caring much, they happened to create the human out of the mixture of trivial matters. To their surprise, the created human figure happened to be live and responded their call too. Infuriated deities from the unexpected outcome, all of a sudden they happened to cast spiteful curse onto the newly created human. No sooner had they violently cursed than the human withered away and dropped dead. From this, we can discern that the immortality is human psychic projection, an escape from time to enter the paradisaal state. Also from this, humans have found the way of consoling themselves from the realization that their body is merely made of very trivial and perishable matters which must return to the same mass with which it was supposed to have been composed of. (The Mundhum believes that human body was created out of the mixture of fowls' shits, soil, ashes (fire), water and air).

The hero archetype is the third fundamental and ubiquitous in all places and times. Thus the Mundhum also obviously embodies this archetype. The hero archetype is especially for carrying out the plot formulas that is, conflict-resolution; struggle-reconciliation; and separation- union. According Tyson (2010, p. 225), 'the plot formulas are carried out by means of actants or character functions which are slots

filled by actual characters in a given story.’ In the Mundhum, we find ‘hero archetype’ with primarily quest motifs that is, he/she readily under takes journey or action to achieve intended goal or desire. This particular Mundhum myth involves three steps hero archetypes ranging from supernatural beings to human beings to carry out the plot formulas. In the early part of the Mundhum myth (*Yapmi Pongma Mundhum*), the deities have motif to create an immortal human being. During that period, they visit to the Supreme God *Tagera Ningwaphuma*. Finally, though they are not successful to create the human being as they have desired earlier, they create the first human, *Muzingnama*.

Muzingnama gradually begins to grow and is reaching her maturity. She begins to feel that she is being dragged by an unknown force. Eventually, she starts to wander far and wide with the quest for finding out the solution of her longing of the opposite sex. The Mundhum refers to it that she gets quenched her carnal desire through the wind (*surit/sammet*) and thus she is pregnant. Her pregnancy fills her mind with mystery. She wants to know what has happened to her. She thinks it is really an ordeal time to her. The next ordeal time is that when her baby, *Susuwengba* gradually begins to be lean and thin even after her genuine care. She gets her problem solved as she receives necessary instruction from the Almighty Father *Tagerama Ningwaphuma*.

In the same Mundhum myth, the other hero archetype is *Susuwengba* himself. As he gradually develops from childhood to adulthood, he comes across the ‘initiation motif. As being a boy, he appears to be ignorant and innocent. But as the time is gone by, he slowly gets maturity. His mother plays a dominant role as helper/giver and he is receiver. He is seen fully dependable on his mother. His mother also helps him in whatever way she can. But his denial of his mother’s sincere advice, he unconsciously turns towards the ‘sacrificial scapegoat.’ He happens to have sexual relationship with at least four women which leaves him in the situation that he is the husband of none. As he asks his wives for the logistic support for hunting purpose, all of them seem to turn deaf ear to him. Anyway, he leaves for hunting but he starves to death. Thus, the thematic heart of this myth is the ancient archetypal mystery of the life cycle itself. The quest most often leads the hero to deep down the hellish situation reflecting the human mystery, and the only mystery of human life and his predicament.

From the structural principle prescribed in Northrop Frye's monumental work 'Anatomy of Criticism' (1957), it seems that only the earlier part of the Mundhum myth possesses the characteristic of the mythical plot because the protagonists (i.e. the creator deities and the first mother *Muzingnama*) have been projected superior in kind to both men and their environment. But as we come to the later part of the myth, it feels no more like myth but like a romance simply because the hero is merely a human and he superior only in degree.

7.27 Some special archetypes: Shadow, persona and anima

In 'The Archetypes and the Collective Unconsciousness,' Jung (1968) has mentioned various types of archetypal patterns. Some of them have been discussed above. These three kinds of archetypal patterns are especially for emphasizing on the psychological aspects rather than anthropological ones. The theory of 'individuation' is considered to be Jung's one of the major contributions. The archetypal patterns i.e. shadow, persona and anima are the basic components of the individuation or personality development. According to Guerin et al. (1999), 'individuation is a psychological growing up, the process of discovering those aspects of one's self that make one individual different from other members of the species'. It is essentially a process of self recognition which requires courage and honesty to become a well balanced individual.

As we go through the Mundhum myth, we may encounter the symbolic projections of these archetypes (shadow, persona and anima). The shadow is the darker side of the unconscious self, the inferior and less pleasing aspects of personality which one wants to suppress. Likewise, persona is the actor's mask that we show to the world or that is our social personality which is sometimes different from our true self. About the term 'anima' Jung gives it as a feminine designation in the male's psyche. In this sense, anima can be assumed as the contra-sexual part of a man's psyche. To exemplify these terms persona, anima and shadow in a simple way is that the persona is projected in our hero, anima in heroine and shadow in the villain respectively.

If we put the Mundhum to test in the light of these archetypal patterns, we can find the creator deities as the personas. Actually, they are not showing their true self what they appear to be in the outward situation. They want to create female because their contra-sexual part is sheer lacking but pretend to create male human. They fail in the first

two times to create human because their inner self is quite contrary to their outer self. They confront with shadow by being angry, this means they are in the process of maturity. In this way, their pretence is not to come to be true. While creating the female (*Muzingnama*) they are fully success because they are determined both from inwardly as well outwardly.

The existence of the first female creation *Muzingnama* is essentially the symbolic projection of 'anima' just as Milton's Eve in *Paradise Lost*, Helen of Troy, Dante's Beatrice in *Divine Comedy*, etc. of various fictions. *Muzingnama* is shocked at her various psychological changes in the process of growth (individuation) because she is unable to confront her shadow. She suffers much from a failure of personality integration. This is her process of individuation or the process of self- recognition. It is also the indication of ordeal situation towards the maturity. As she comes across these all ordeal situations, she establishes herself as a good inspiring mother. She is seen in the role of an ideal mother.

7.28 Summary

The Mundhum language is found to have deviated primarily in three aspects namely phonic level, semantic level and grammatical (syntactic) level. This deviation has definitely set the Mundhum language off the ordinary speech. Moreover, there are other features like diction, prosody, symbol, music, rhetoric, etc which have made the Mundhum language markedly different from the commoners' language. From the narrative structure, we find that the characters are akin to us breathing the same emotions no matter how remote they lived in terms of time and place. The archetypal reading, it readily reflects the fundamental facts of human existence like birth, love, hatred, family and tribal life, personality types, emblems of creatures and themes or motifs.

CHAPTER EIGHT

SUMMARY AND CONCLUSION

8.1 Summary

The Limbu are one of the principal ethnic people of Nepal. They reside in the hilly region traditionally known as *Pallo Kirant* or *Far Kirant*. The term Limbu, however is considered as the Nepali ethnonym and thus their home land in the eastern region is known in Nepali *Limbuwan*. But they prefer to be called as by the name *Yakthungba* and their language *Yakthungba Pan*. Actually their original speaking area spreads from the Arun River in the west to the Tista River in the east which includes the hilly districts of Koshi and Mechi Zones of the eastern Nepal. But now some of them have migrated from their original abodes to different places and they are found in the eastern Terain districts as well as in Kathmandu valley. The CBS Report (2012) shows that the total population of the Limbu is 387,300 which is 1.46% out of total population (26,494,504) of the country. Of that number, 343,603 are the native speakers that is 1.29% out of nation's population.

The Limbu is one of the dominant languages of the Tibeto-Burman language family. It is also one of the national languages of Nepal with rich linguistic and cultural tradition. The Limbu have their own script known as Sirijanga which is believed to have evolved by the great king Sirijanga (880-915 AD) hence 'Sirijanga script'. While considering the development of language and its literature, it is ranked the second to Newari - the indigene of Kathmandu valley. The Limbu language comprises the four geographical dialects namely Panchthare (including Choubise), Taplejungge (comprising Mewa/Maiwa Khole and Yanggrakke), Phedappe and Chhathare.

Analysizing the Limbu language in terms of purpose and use, there overtly two types of language variety that is, ordinary language (practical) variety and the Mundhum language (ritual) variety. This Mundhum variety does not have any variation all over the Limbu speaking area. The practical language variety refers to that variety which is used in the ordinary or daily communicative purpose whereas the Mundhum variety is used only in the special occasions and ritual performances. There is a vast difference between these two language forms.

From the linguistic point of view, the Limbu language is complex pronominalized agglutinating language that means the subject and object marking pronouns are fully or partially affixed to the verb roots. The next complication with verb conjugation is that most verb roots have more than one form. So it always poses a serious challenge to the linguists. In this way, the verbal morphology appears to be more complicated than other word classes such as nominal, adjectival or adverbial morphology. While discussing about the Mundhum morphology, most of the nominal and affixal morphologies seem to be different from the ordinary speech variety. On the verb morphology, there is not so great difference between the ordinary and the Mundhum language variety.

8.2 Conclusion

The Mundhum is the religious scripture of the Limbu people. The Mundhum language is classical and mostly allegorical which is heavily laden with rhetoricity. Unlike the ordinary speech form, the Mundhum is in poetic version and often recited in a certain rhythm and tune by the Limbu priest locally known as *Samba*, *Phedangba*, *Yeba* or *Yema*. The pervasive use of archaic and obsolete diction has really set this variety away from the ordinary speech and created difficulty to understand it properly. Actually, the complexity arises right from the sound level because it is expected to recite the verse accurately on the part of the singer. Obviously, the recital is not so easy as to speak. Its lexical level again proves to be the stumbling block on the way to smooth understanding. The dictions are not only unusual but most often there are bound nonsensical lexemes too. The same object or notion may be denoted by multiple terms depending on the context and situation. The basic word becomes quite confusing by affixing or by using pre-modifiers and post modifier. The word combination or syntagmatic form is unusual and it is deviated from the ordinary norms of the grammar. Many words are seen to be used in order to express a few matters which may be thought as redundant in the case of daily communication. In this way, circumlocution, tautology and repetitive forms are very common in the Mundhum expression.

The analysis has revealed that the Limbu language consists of sixteen primary consonant phonemes (p, t, t^s, k, k^h, ʔ, p^h, t^h, m, n, ŋ, s, h, l, w, j) and the rest nine (g, g^h, b, b^h, d, d^h, d^z, t^{sh}, r) are only the variants (allophones) of the primary phonemes.

There are seven vowel phonemes (i, e, ε, a, ə, o, u) and each has its counterpart vowel length which is marked by dot (·) or colon (:). Diphthong sound in Limbu is very rare case except derivationally obtained sound sequences like *ei* and *oi* in *sεigja* (to die) and *wɔigja* (to be). So far as the morphology is concerned, the verb morphology appears to be very much complicated. For this reason, the Limbu language is considered to be the complex pronominalized language that is, the verb agreement for both agent and goal actants.

To talk about particularly the Mundhum language in terms its characteristic features, the study has revealed four distinct features which set the Mundhum language markedly different from the ordinary language variety. The first distinct feature is concerned with the phonic texture. Although the basic sounds are the same in the Mundhum language, the recurrence use of prosodic feature marks it distinctly different. The prosodic features like rhyme, rhythm, alliteration, assonance, etc are the fundamental aspects of the Mundhum language. The second distinct feature is concerned with the morphological make-up as well as lexical form. In the morphological level, especially the affix system has been found out quite unusual in the sense that this kind of affixal system is not found in the ordinary language variety. The affixes are of three types on the basis of their function viz. rhyming, balancing and linking. Regarding the lexical items, the Mundhum makes use of entirely different kind of diction which are not used in the practical language. The lexicons used in the Mundhum language variety are archaic and obsolete. The Mundhum language also employs premodifiers or apposed words both in the recital as well as sermonized forms. Such modifying/apposed words have been found out of four types in terms of their sense relation. They are synonymous, antonymous, bound and echo/copied lexemes. The same apposed words are of four kinds on the basis of their frequency of occurrence. They are namely fixed or limited, generic, common and stock.

The third distinct feature of the Mundhum language can be attributed to its syntactic feature. The syntactic structure of the Mundhum is the verse form designed to be sung. The verse lines are short and they are separated by caesura (pause) that means there are two halves in a line in a formulaic structure A + R, B + R. Every verse line has a internal rhyme scheme technically called as Leonine rhyme. The fourth apparent distinctive feature of the Mundhum language is related to the semantic aspect. For the Mundhum, a flower is not merely a flower but it may associate the meaning of

delicacy, innocence or even life. The Mundhum uses many kinds of the figures of speech which is in a way deviation from the ordinary mode of language. Thus it (the Mundhum) leaves the primary (denotative/literal) meaning of the word and activates the secondary (connotative/figurative) meaning.

The fact revealed by the study is that it is facing extremely critical condition. Being a ritual language, it is limited to a handful people especially the Limbu priests. Most of them are illiterate and often found to be reluctant to share the idea with other people. Recitation of the Mundhum is limited to some occasional ritual performances. It is said that the Mundhum is only transferrable from one *Samba* to another *Samba* because they are authentic persons to possess the knowledge of the Mundhum. No Limbu native can be the *Samba* on his own will or desire. To become a *Samba* involves certain shamanic rules and rituals. One should be favoured or possessed by the past spirits otherwise there is no practical way out of being a *Samba*. Whatever the reason might be, the obvious matter is that the pre-historic heritage - the Mundhum language is at the verge of extinction. Therefore, the people concerned should take firm and solid steps in order to save the ancestral souvenir before it is too late. When it is over, the lamentation with the salty tears will have no meaning as the romantic poet Tennyson's saying 'Tears Idle Tears' - no more than that.

It has been found that the significance and value of the Mundhum among the Limbu community is very great because it is employed simply from the illness healing to the spiritual dealing. It has gained the status of diaglossia in the Limbu community just as the Sanskrit and classical Arabic. Undoubtedly, the Mundhum has bound the Limbu natives together in common psychological and spiritual activities. It has also promoted a profound sense of togetherness of feeling, of action and of wholeness of living. It is ubiquitous in all time and place spreading the message of unity among the Limbu natives. It is, thus a dynamic factor everywhere in the Limbu society; it transcends time, uniting the past (traditional modes of beliefs) with the present (current values) and reaching towards the future (spiritual and cultural aspirations).

The Limbu language also exhibits some distinct characteristic features just as monosyllabic verb root, placing the verb at the end of the sentence, closed syllables or nasal and plosive consonants at the end, profuse use of glottal stop as a basic phoneme, absence of third-person singular number, three number system-singular,

dual and plural with inclusive and exclusive distinctions in dual and plural first person pronouns, vowel length in closed syllable, absence of gender and the prominence of *ŋ* sound.

APPENDIX A: MUNDHUM TEXT
(Yapmi Pongma Mundhum: The Origin of Man)

001

ये---- ये----आल्ल आन्देन् साम्जिक लदाहा मुन्धुम् लदाहा।

je.....je..... allo ande:n samd'ik lodaha?

je je allo ande:n samd'ik lodaha?

VOC VOC now long ago story commencement-p
mundhum lodaha?

mundhum loda-ha?

myth commencement-p

Now, the ancient story's commencements, myth's commencements

ये--- अस्ति उत्पत्ति भएका शास्त्र

002

साम्जिक पच्छेबेन् मुन्धुम् पच्छेबेन्।।

samd'ik pot^{sh}eben mundhum pot^{sh}eben

samd'ik pot^{sh}-ε -be -n mundhum pot^{sh}-ε-be-n

story be -PT-NOM-ABS myth be-PT-NOM-ABS

साँगुचि आनाप्सि सक्माचि आनाप्सी।

sa:ŋgu tʃi anapsi sɔkma: tʃi anapsi

sa:ŋgu tʃi a- nap-si sɔkma: tʃi a-nap-si

vitality some 1- feel -nsP life force some 1-feel-nsP

Retell the mundhum that were being told for some rest has been taken.

मुन्धुम भन्दै जाउँ किनकि धेरै विश्राम गर्यो ।

003

ये--- साँगु आगेरे सक्मा आगेरे।

je.. sa:ŋgu agere sɔkma: agere

je sa:ŋgu a- ger-ε sɔkma: a-ger-ε

VOC vitality 1- get-PT life force 1-get-PT

We have taken the complete rest.

अब थकाइ मच्यो, सास आयो।

004

ये-- आन्देन् तातारामेल्ले तागारामेल्ले।

je... ande:n tataramelle tagaramelle

je ande:n tataramelle tagaramelle

VOC long ago Almighty God-ERG Almighty-ERG

Long ago the Almighty God

उहिल्यै सर्व शक्तिमान ईश्वरले।

005

ये----- सिक्कुम् पिरु इसिक निङ्वा पिरु इसिक

je.. sikkum piru isi:k niŋwa piru isi:k

je sikkum pir -u isi:k niŋwa pir-u isi:k

VOC thought give -3P according to idea give-3P according to

According to the admonition given

ज्ञान र बुद्धि दिए अनुसार

006

ये--- इक्सा पोक्सेरो खाम्बेक् पोक्सेरो

je..	iksa	pokɕ	ro	k ^h ambe:k	pokɕ	ro		
je	iksa	poks	-ɛ	ro	k ^h ambe:k	poks	-ɛ	ro
VOC	land	become-PT	ASS	earth	become	-PT	ASS	

The earth was created.

यो धरणीको सृष्टि भयो।

007

ये-- तुम्बुन् पोक्सेरो वरङ् पोक्सेरो

je..	tumbun	pokɕ	ro	wɔrɔk	pokɕ	ro		
je	tumbun	poks	-ɛ	ro	wɔrɔk	poks	-ɛ	ro
VOC	pond	become-PT	ASS	lake	become	-PT	ASS	

Lake and pond were formed.

पोखरी र तलाउ बनिए।

008

ये--आल्ल तुम्बुन् खेम्मेङ् ग वरङ् खेम्मेङ् ग।

je....	allo	tumbun	k ^h emmenɿ	gɔ	wɔrɔk	k ^h emmenɿ	gɔ	
je	allo	tumbun	k ^h em-mɛ-ŋ	gɔ	wɔrɔk	k ^h em-mɛ-ŋ	gɔ	
VOC	now	pond	suit -INF-ABS	TOP	lake	suit -INF-ABS	TOP	

To suit the lakes and the ponds,
अब पोखरी र तलाउ सुहाउँनको लागि त।

009

ये--- पाधुङ् याक्तुसी लेत्ना याक्तुसी।

je..	pad ^h uŋ	jaktusi	le:ʔna	jaktusi				
je	pad ^h uŋ	jakt	-u-si	le:ʔna	jakt	-u-si		
VOC	creature	put	-3P-nsP	fish	put	-3P-nsP		

Then, he put the water animals.
त्यस पछि जलचर जीवहरु राखे।

010

आल्ल ग इक्सा खेम्मेङ् ग खाम्बेक् खेम्मेङ् ग

allo	gɔ	iksa	k ^h emmenɿ	gɔ	k ^h ambe:k	k ^h emmenɿ	gɔ	
allo	gɔ	iksa	k ^h em	-mɛ-ŋ	gɔ	k ^h ambe:k	k ^h em-mɛ-ŋ	gɔ
now	TOP	land	suit-INF-ABS	TOP	earth	suit-INF	-ABS	TOP

Now, to suit the land or the earth,
अब जमीन वा धरती सुहाउने पार्न

011

ये-- थाबु लिङ्सुसी सिङ्ला लिङ्सुसी

je...	t ^h abu	liŋsusi	siŋla	liŋsusi				
je	t ^h abu	liŋs	-u	-si	siŋla	liŋs	-u	-si
VOC	forest	grow-3P-nsP			plant	grow	-3P	-nsP

The jungle and the plants were grown.
रुख, विरुवा र जंगल उमारे।

012

ये---थाबु चामा ग सिङ्ला चामा ग।

je..	t ^h abu	t ^h amaʔ	gɔ	siŋla	t ^h amaʔ	gɔ		
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je tʰabu tʰa -maʔ go siŋla tʰa-maʔ go
 VOC forest eat -INF TOP plant eat-INF TOP
 To consume the jungle plants,
 बोट बिरुवा खानको लागि तब।

013

ये-- तातारामेल्ले तागारामाल्ले
 je... tataramelle tagaramelle
 je tataramɛ-lle tagaramɛ-lle
 VOC AlmightyGod-ERG Almighty God-ERG
 The Almighty God
 सर्व शक्तिमान परमेश्वर

014

ये--चकचकके माइले यङ्यङ्गे माइले
 je.. tʰok-tʰokɛ maŋle jɔŋjɔŋgɛ maŋle
 je tʰok-tʰokɛ maŋ-le jɔŋjɔŋgɛ maŋ-le
 VOC Chakchake God-ERG. Yongyongge God-ERG.
 The chak-chakke and yong younge deities
 चकचके देबले यङ्यङ्गे देवले

015

ये--थाबु याक्तुसि थक्सा याक्तुसि पुसा याक्तुसि
 je.. tʰabu jaktusi tʰoksa jaktusi pusa jaktusi.
 je tʰabu jakt-u-si tʰoksa jakt-u-si pusa jakt-u-si
 VOC forest put-3P-nsP animal put-3P-nsP birds put-3P-nsP
 Put the animals, birds and other creatures.
 त्यो बन जंगलमा चरा चुरुङ्गी राखी दिए।

016

आल्ल थक्सा याक्तुसिआइ पुसा याक्तुसिआइ
 allo tʰoksa jaktusian pusa jaktusian
 allo tʰoksa jakt-u -si -aŋ pusa jakt-u-si-aŋ
 now animal put-3P -nsP -pfG birds put-3P-nsP-pfG
 Now putting these all creatures,
 अब ती सबै चराचुरुङ्गी राखिदिएर(पनि)

017

ये----इक्सा मेखेम्दुन् खाम्बेक् मेखेम्दुन्
 je... iksa meḡʰɛmdun kʰambe:k meḡʰɛmdun
 je iksa mɛ- ḡʰɛmd-u-n kʰambe:k mɛ-ḡʰɛmd-u-n
 VOC land NEG-suit-3P -NEG earth NEG-suit-3P-NEG
 The earth did not become suitable.
 यो धरती सुहाएन पृथ्वि सुहाएन।

018

आल्ल मेन्छाम् चोगुङ् फाइ याप्मी चोगुङ् फाइ
 allo mentʰam tʰogun pʰaŋ japmi tʰogun pʰaŋ
 allo mentʰam tʰog -u -ŋ pʰaŋ japmi tʰog-u-ŋ pʰaŋ
 now human make-3P-1sA SUB human being make-3P-1sA SUB
 Now he wished to create the human being
 अब मनमा मान्छे बनाउँछु भनेर

019

खुनी सिक्कुम् मेदेसे निङ्वा मेदेसे
k^huni sikkum mēdesē niṅwa mēdesē
k^huni sikkum mē-des-ε niṅwa mē-des-ε
they thought nsAS- think-PT idea nsAS-think-PT
They started to think over the matter.
उनीहरु(सृष्टिकर्ताहरु) विचार विमर्श गर्न थाले।

020

आल्ल साम्जिक च?युरो मुन्धुम् च?युरो
allo... samd^zik tʰo?u ro mund^hum tʰo?u ro
allo samd^zik tʰo? -u ro mund^hum tʰo?-u ro
now story join -3P ASS myth join-3P ASS
Now let us continue the mythical story
अब पूरा कथालाई जोडौं।

021

ये---अक्खे चक्कुम्लो ताजेङ् चक्कुम्लो
je.. əkk^hε tʰəktum lo tad^zεṅ tʰəktum lo
je əkk^hε tʰəkt-u-m lo tad^zεṅ tʰəkt-u-m lo
VOC in this way add-3P-pA ASS talk add-3P-pA ASS
Let us relate the matter further.
अब कुराकानीलाई यसरी जोडौं।

022

आल्ल सिन्युक पाङ्बुरे चक्कमा यान्दुम्लो
allo sinjuk paṅbure tʰəkma? jandum lo
allo sinjuk paṅbu -rε tʰək-ma? jand -u-m lo
now high land woolen thread-INS join-INF be able-3P-pADH ASS
Let us join the matter like the woolen thread.
अब लेकको ऊनको धागो काते झैं (कुरो यसरी) गाँसौं।

023

तेमेन् खिबोरे चक्कमा यान्दुम्लो
je.. tɛmɛ:n k^hibore tʰəkma? jandum lo
je tɛmɛ:n k^hibo -re tʰək-ma? jand -u -m lo
VOC southern part cotton thread-INS join-INF be able-3P -pADH ASS
Let us join the matter like the cotton thread.
औलाको कपासको धागो काते झैं (कुरो) कातौं

024

ये-- मेन्छाम् पोङ्मा ग याप्मि पोङ्मा ग
je.. mɛnt^{sh}am poŋma? ɣo japmi poŋma? ɣo
je mɛnt^{sh}am poŋ -ma? ɣo japmi poŋ -ma? ɣo
VOC human EXIG be-INF TOP man EXIG be -INF TOP
The origin of the human being
मान्छेको उत्पत्तिको कुरो (अब)

025

ये-- ले?वा थक्तुम्लो चम्योक् थक्तुम्लो

je.. lɛʔwa tʰɔktum lo tʰɔmjok tʰɔktum lo
je lɛʔwa tʰɔkt -u -m lo tʰɔmjok tʰɔkt -u -m lo
VOC undisturbed describe-3P-pADH ASS unhindered describe-3P-pADH ASS
Let us describe without any mistake.

नबिराइ वर्णन गरौं।

026

आल्ल फक्ताङ्लुङ्मा थो पेम्बेलुङ्मा थो

allo pʰɔktanlungma tʰo pɛmbelungma tʰo
allo pʰɔktanlungma tʰo pɛmbelungma tʰo
now Phoktanglungma above Pɛmbelungma above

Now, over the Kumbhakarna and Pɛmbelungma,

अब कुम्भकर्ण (हिमाल) र पेम्बेलुङ्मा माथि

027

ये--माङ्जिरिओ थो माङ्लेन् थामे थो

je.. maŋdʰiriʔo tʰo maŋlɛn tʰamɛʔo tʰo
je maŋ -dʰiri -ʔo tʰo maŋ-lɛ-n tʰamɛ-ʔo tʰo
VOC god -RHM-LOC above god-GEN-ABS residence-LOC above

Above the dwelling place of the god

(अर्थात्) भगवानको वासस्थान (लोक) माथि

028

ये--सा?माहा? मेलाङ्लो माङहा? मेलाङ्लो

je.. saʔmahaʔ mɛla:ŋlo maŋhaʔ mɛla:ŋ lo
je saʔma -haʔ mɛ- la:ŋ lo maŋ-haʔ mɛ- la:ŋ lo
VOC deity -p nsAS- dance EMPH god-p nsAS-dance EMPH

The deities and gods dance

देवताहरू नृत्य गर्दछन् ।

029

ले?वा थाक्तुम्लो चम्योक् थाक्तुम्लो

je.. lɛʔwa tʰɔktum lo tʰɔmjok tʰɔktum lo
je lɛʔwa tʰɔkt -u -m lo tʰɔmjok tʰɔkt -u -m lo
VOC undisturbed describe-3P -pADH ASS unhindered describe-3P -pADH ASS

Let us describe the matter in detail.

तिनै (देउताहरू) को सविस्तार वर्णन गरौं है।

030

ये--ले?वा मेम्माए चम्योक् मेम्माए

je... lɛʔwa mɛmmaʔe tʰɔmjok mɛmmaʔe
je lɛʔwa mɛm- ma -ʔe tʰɔmjok mɛm-ma-ʔe
VOC undisturbed npG- lose -npG unhindered npG-lose-npG

Let us not make any mistake and lose the serial.

कही कतै नबिराइकन।

031

आल्ल मेन्छाम् केजोक्पाहा याप्मि केजोक्पाहा

allo ...ment^{sh}am kɛdʰokpahaʔ japmi kɛdʰokpahaʔ
allo ment^{sh}am kɛ-dʰok -pa-haʔ japmi kɛ-dʰok-pa-haʔ
now human AP-make-AP-p human-being AP-make-AP-p

Now the human being creators!

अब मान्छे बनाउनेहरु।

032

ये--- चकचक्के माइसिरो यङ्यङ्गे माइसिरो

je.. tʰək-tʰəkɛ maŋsi ro jɔŋjɔŋgɛ maŋsi ro
je tʰək-tʰəkɛ maŋ -si ro jɔŋjɔŋgɛ maŋ-si ro
VOC Chakchake god -dPS EMPH Yongyongge god-dPS EMPH

The chak chakke and yang yangge are the deities.

चकचक्के र यङ्यङ्गे देवहरु नै हुन है।

033

ये--सिङ्माइ लुङ्माइ सि रो य?इ लुङ्माइसि रो

je... siŋ-maŋ luŋ maŋsi ro jɔʔi luŋ maŋsi ro
je siŋ-maŋ luŋ maŋ -si ro jɔʔi luŋ maŋ -si ro
VOC wood-god stone god -dPS ASS image stone god -dPS ASS

Who create the image or the model.

चराचर जगतका देवहरु हुन, जसले (सृष्टि गर्ने) साँचो बनाउँछन्।

034

ये--नावालुङ्माइसि चोसाप् लुङ्माइसि

je... nawa luŋ maŋsi tʰɔsap luŋ maŋsi
je nawaluŋ maŋ -si tʰɔsap luŋ maŋ -si
VOC face stone god -dPS form stone god -dPS

The deities of crators

रुपाकृति बनाउने देवहरु।

035

ये--थाप्साइ मेलन्दे लदेन् मेलन्देआइ

je... tʰapsaŋ melɔndɛ lodɛn melɔndɛaŋ
je tʰapsaŋ mɛ- lond -ɛ lodɛn mɛ- lond -ɛ -aŋ
VOC suddenly nsAS- come out-PT quickly nsAS- come out-PT -pfG

Came up suddenly /produced themselves

उत्पन्न भए, देखा परे।

036

आल्ल खुनि सिक्कुम् मेदेसे निङ्वा मेदेसे

allo kʰuni sikkum mɛdesɛ niŋwa mɛdesɛ
allo kʰuni sikkum mɛ- des -ɛ niŋwa mɛ- des-ɛ
now theythought nsAS- think -PT idea nsAS- think-PT

Now they started to think over the matter

अब तिनीहरु सोचविचार गर्न थाले।

037

आल्ल सुहेन् मेधान्दु मिक्सो मेधान्दु

allo suhen mɛdʰandu mikso mɛdʰandu
allo suhen mɛ- dʰand -u mik -so mɛ- dʰand-u
now observation nsAS- heed-3P view-BAL nsAS- heed-3P

They saw and guessed the matter

अब तिनीहरुले हेरे अनि अनुमान लाउन थाले।

038

आल्ल इक्सा खेम्मा ग खाम्बेक् खेम्मा ग

allo iksa k^hemma? go k^hambe:k k^hemma? go
 allo iksa k^hem -ma? go k^hambe:k k^hem -ma? go
 now land suit -INF TOP earth suit -INF TOP
 Now to suit the earth

अब यो धरालाई सुहाउने पार्न

039

ये--मेन्छाम् मेन्ने रो याप्मि मेन्ने रो

je... ment^{sh}ammene?ero japmi menne?e ro
 je ment^{sh}am men-ne-?e ro japmi men-ne-?e ro
 VOC human npG-be-npG ASS man npG-be-npG ASS
 Without the human being,

मानव नभैकन

040

ये--माइजिरिओ थो माइलेन् थामे थो

je... maɲdʒiri?o t^ho maɲlen t^hame?o t^ho
 je maɲ -dʒiri -?o t^ho maɲ -le -n t^hame -?o t^ho
 VOC god -RHM -LOC above god -GEN -ABS residence -LOC above

Up the dwelling place of the deities

माथि ईश्वरको लोकमा (बासास्थानमा)

041

ये--सिक्कुम् मेदेसे निइवा मेदेसे

je.. sikkum mēdesē niɲwa mēdesē
 je sikkum mē-des-ε niɲwa mē- des -ε
 VOC thought nsAS-think-PT idea nsAS- think-PT

They thought seriously.

उनीहरूले गहिरिएर विचारे

042

आल्ल मेन्छाम् चोगुम्लो याप्मि चोगुम्लो

allo ment^{sh}am t^hogum lojapmi t^hogum lo
 allo ment^{sh}am t^hog -u -m lojapmi t^hog -u -m lo
 now human make -3P -pADH-ASS man make-3P-pADH -ASS

Now they wished to create he human being

अब उनीहरूले मानव बनाउने विचार गरे।

043

ये---चक्कके माइले यङ्यङ्गे माइले

je.. t^hok-t^hokε maɲle jɔɲjɔɲge maɲle
 je t^hok-t^hokε maɲ-le jɔɲjɔɲge maɲ-le
 VOC Chakchake god-ERG Yongyongge god-ERG

The chak-chakke and yang-yangge deities

चक्कके देवले यङ्यङ्गे देवले

044

ये---सिइमाइ लुइमाइले यइ? लुइमाइले

je... siɲ-maɲ luɲ maɲle ja?i luɲ maɲle
 je siɲ-maɲ luɲ maɲ -le ja?i luɲ maɲ-le

VOC wood-god stonegod-ERG image stone god-ERG
The god of image maker
रुपाकृति बनाउने देवहरु

045

ये--नावालुङ् माइले चोसाप्लुङ् माइले
je... nawaluŋ maŋle t̚osapluŋmaŋle
je nawaluŋ maŋ-le t̚osap luŋ maŋ-le
VOC face-making god-ERG image-making god-ERG
The creator god
मुखाकृति र रुपाकृति बनाउने देवहरु

046

आप्यारे फिन्दु पोरोकमि माइहा
je... apt̚are p̚indu porokmi maŋha?
je apt̚are p̚indu porokmi maŋ -ha?
VOC hunting deity porokmi god -p
The hunter, the striker god porokmi
शिकार हानेर हिडने भगवान पोरोकमी

047

ये-- फक्ताङ्लुङ्ओ थो पेम्बेलुङ्ओ थो
je.. p̚akt̚aŋluŋʔo t̚o p̚embeluŋʔo t̚o
je p̚akt̚aŋluŋ -ʔo t̚o p̚embeluŋ-ʔo t̚o
VOC Phaktanglung -LOC above P̚embelung-LOC above
Up the above Phaktanglung and P̚embelung.
कुम्भकर्ण र कन्चनजङ्घा माथि

048

ये--सुहेन् मेधान्दे मिक्सो मेधान्दे
je... suhen meḁḁande mikso meḁḁande
je suhen me- dḁand -e mik-so me- dḁand -e
VOC observation nsAS-heed-PT view-BAL nsAS- heed -PT
These all gods thought seriously and deeply
यी सबै देवहरुले गहन विचार विमर्श गरे।

049

आल्ल त?इ हिंसिङ्आइ नाम्गेत् हिंसिङ्आइ
allo t̚ʔi hiʔsiŋaŋ nam-geʔt hiʔsiŋaŋ
allo t̚ʔi hiʔ-siŋ -aŋ nam-geʔt hiʔ-siŋ -aŋ
now east turn-REF -pfG sun-rise turn-REF -pfG
They turned towards the east
(अनि) उनीहरु पूर्वतर्फ फर्के।

050

सेन्दाङ् लाक्सु रो कुला: लाक्सु रो
je... sendaŋ laksu ro kula: laksu ro
je sen-daŋ laks-u ro ku-la: laks-u ro
VOC light-master ask-3P ASS its-moon ask-3P ASS
They asked for the power with the moon
(उनीहरुले) जूनसंग भाग्य र समृद्धि मागे।

051

ये---तेमेन् हिंसिङ्आइ वरङ् हिंसिङ्आइ

je... tɛmɛ:n hiʔsiŋaŋ wɔrɔk hiʔsiŋaŋ
je tɛmɛ:n hiʔ -siŋ -aŋ wɔrɔk hiʔ -siŋ-aŋ
VOC southern part turn-REF -pfG lake turn-REF-pfG

They turned to the south

(त्यस पछि) उनीहरु तलतिर सम्म मैदान र समुन्द्र तर्फ फर्के।

052

ये--मिया मेदेसु कुनाम् मेदेसु

je... mija mɛdɛsu kunam mɛdɛsu
je mi -ja mɛ- dɛs -u ku- nam mɛ- dɛs-u
VOC mi -BAL nsAS- beg-3P its-sun nsAS- beg-3P

They asked for the power with the sun

उनीहरुले घामसंग बल मागे।

053

ये-- तरङ् हिंसिङ्आइ ताङ्साङ् हिंसिङ्आइ।

je... tɔrɔŋ hiʔsiŋaŋ taŋsaŋ hiʔsiŋaŋ
je tɔrɔŋ hiʔ -siŋ -aŋ taŋsaŋ hiʔ-siŋ -aŋ
VOC paradise turn-REF -pfG sky turn-REF-pfG

They looked up the sky, the heavenly space.

तिनीहरुले स्वर्गलोक तर्फ दृष्टि दिए ।

054

आल्ल मुधोङ् अमेत्तु खेसे आङ् अमेत्तु

allo mud^huŋ ɔmɛttu k^hɛseŋ ɔmɛttu
allo mud^huŋ ɔmɛtt -u k^hɛse -aŋ ɔmɛtt -u
now heaven look -3P star -also look -3P

They looked up at the stars and the planets

तिनीहरुले आकाशीय पिण्डहरु तिर हेरे।

055

आल्ल आनी मेन्छाम् चोगि रो याप्मि चोगि रो

allo ani mɛnt^ham t^hogi rojapmi t^hogi ro
allo ani mɛnt^ham t^hog -i ro japmi t^hog -i ro
now we human make -pADH ASS man make -pADH ASS

Now we are to the human being

अब हामी मानव बनाउने है।

056

ये--माङ्जिरिओ थो माङ्हा येप्मेओ थो

je... maŋd^hiriʔo t^ho maŋhaʔ jɛpme t^ho
je maŋ -d^hiri -ʔo t^ho maŋ-haʔ jɛp-mɛ t^ho
VOC god -RHM -LOC above god-p stand-INF above

Up the above dwellings of the gods

माथि देव लोकमा।

057

खुने मेन्छाम् चोगुसि याप्मी चोगुसि

k^hune ment^{sh}am t^ogusi japmi t^ogusi
k^hune ment^{sh}am t^og-u-si japmi t^og-u-si
s/he human make-3P-nsP man make-3P-nsP
The god created the human being.

(अनि) ती देवताहरू मानिसको सृष्टि गर्दछन्।

058

हा-----हिलि नुमाहा मति नुमाहा

ha.... hilli nu:maha? mōti nu:maha?
ha hilli nu:ma -ha? mōti nu:ma-ha?
VOC diamond beauty -p pearls beauty-p
The gems like diamond and pearls

बहुमूल्य हिरा र मोतीहरू

059

ये---मुधिङ् नुमाहा सकङ् नुमाहा

je... mud^hijnu:maha? sōkəŋ nu:maha?
je mud^hij nu:ma-ha? sōkəŋ nu:ma-ha?
VOC gems beauty-p crystal beauty-p
The crystal and other gems

सुन्दर बहुमूल्य मणिमाणिक्यहरू

060

ये--पघेम् खेम्दुरो भाङ् पलाक्लाक्लो भाङ्

je.. pōg^hem k^hemdu ro b^haŋ pōla?k la:k lo b^haŋ
je pōg^hem k^hemd-u ro b^haŋ pōla?k la:k lo b^haŋ
VOC nicely uit -3P ASS SUB sharply smart EMPH SUB

Thinking that these gems would match perfectly

ती बहुमूल्य रत्नहरूले (मान्छेलाई) खुबै सुहाउँछ भनेर

061

ये--मेन्छाम् चोगुरो याप्मि चोगुरो

je ment^{sh}am t^og -u ro japmi t^ogu ro
je ment^{sh}am t^og -u ro japmi t^og-u ro
VOC human make-3P ASS man make-3P ASS

He created the human being

सृष्टिकर्ताले मानवको सृष्टि गरे

062

ये-- मेन्छाम् चोगुआङ् याप्मि चोगुआङ्

je... ment^{sh}am t^oguan japmi t^og-u-aŋ
je ment^{sh}am t^og -u-aŋ japmi t^og-u-aŋ
VOC human make-3P-pfG man make-3P-pfG

After creating the man

मान्छे बनाए पछि (अर्थात् मान्छेको सृष्टि गरे पछि)

063

साँगु सिक्तुरो सक्मा सिक्तुरो

je... sa:ŋgusiktu ro sōkma: siktu ro
je sa:ŋgu sikt-u ro sōkma: sikt-u ro

VOC vitality put-3P ASS life force put-3P ASS
 He put the life and soul
 भगवानले प्राण र आत्मा भरी दिए,

064

ये--साँगु मेलिगेन् सक्मा मेलिगेन्

je... sa:ŋgu meligen sɔkma: meligen
 je sa:ŋgu mɛ-lig -ɛ -n sɔkma: mɛ- lig-ɛ-n
 VOC vitality NEG-enter-PT-NEG life force NEG-enter-PT-NEG
 The life wasnot entered into the image

(तर त्यो मणिमाणिक्कका मान्छेमा) जीवन र आत्मा नै प्रवेश गरेन।

065

आल्ल पेलिरक् पान्छिन् योबानरक् पान्छिन्

allo peli rɔk pant^{sh}in joban rɔk pant^{sh}in
 allo peli rɔk pan -t^{sh}in jo- ban rɔk pan -t^{sh}in
 now speech FOC speak -REF BAL- complain FOC speak -REF
 He started to grumble himself

(त्यसो हुँदा) सृष्टिकर्ता गुनासो गरेर फतफताइ मात्र रहे।

066

आल्ल साम्याङ् नुमाहा अम्लेङ् वामाहा

allo sammjaŋ nu:maha? ɔmlɛŋ wamaha?
 allo sammjaŋ nu:ma-ha? ɔmlɛŋ wama-ha?
 now gold beauty-p yellowest hue-p
 Now in the golden colour of the gold

अब सुन्दर पहेंला सुन

067

ये--युप्पा नुमाहा फरेङ् वामाहा

je... juppa nu:maha? p^hɔrɛŋ wamaha?
 je juppa nu:ma-ha? p^hɔrɛŋ wama-ha?
 VOC silver beauty-p whiteness hue-p

The whitest colour of copper

सुन्दर सेतो रंगको चाँदी(मा)

068

खुने मेन्छाम् चोगुरो याप्मि चोगुरो

k^hune ment^{sh}am t^hoguro japmi t^hogu ro
 k^hune ment^{sh}am t^hog -u ro japmi t^hog -u ro
 s/he human make-3P ASS man make -3P ASS

He created the human being

उनले बहुमूल्य धातु जडित मान्छे बनाए।

069

ये पजाक् चाक्लो भाङ् पघेम् खेमदुरो भाङ्

je... pɔd^za:k t^haklɔ b^haŋ pɔg^hɛm k^hɛmdurɔ b^haŋ
 je pɔd^za:k t^hak-lɔ b^haŋ pɔg^hɛm k^hɛmd-u-rɔ b^haŋ
 VOC terrifically hard -OPT SUB nicely suit-3P-OPT SUB

The created man should be strong and suitable

(किन भने) सृष्टि गरिएको मानवले त पूर्ण रूपले दबिलो र सुहाउँदिलो हुनु पन्थो नि!

070

ये--सिङ्माङ् ग ते?ये यङ्क क ते?ये

je.. siŋmaŋ gɔ teʔɛ jɔʔik kɔ teʔɛ
je siŋmaŋ gɔ teʔ -ɛ jɔʔik kɔ teʔ -ɛ
VOC form- TOP become -PT figure TOP become-PT
The figure was accurate, the form was correct

भगवानले सोचे, (यसको) रूपाकृति (वा बान्की) त पूर्णरूपमा (मान्छेको) आयो नै।

071

ये--नावा ग ते?येरो चोसाप् क ते?येरो

je.. nawa gɔ teʔɛ ro tʰosap kɔ teʔɛ ro
je nawa gɔ teʔ -ɛ ro tʰosap kɔ teʔ -ɛ ro
VOC face- then become-PT ASS destiny then become-PT ASS
The creation was possible.

(अब त) सृष्टि संभव होला ।

072

ये---साँगु सिक्तुरो सक्मा सिक्तुरो

je... sa:ŋgu sikturo sɔkma: sikturo
je sa:ŋgu sikt -u ro sɔkma: sikt-u ro
VOC vitality put -3P ASS life force put -3P ASS
He put the life into the created image.

(ईश्वरले त्यस मान्छेमा) जीवन भरे, प्राण भरे।

073

ये-- साँगु मेसिक्तेन् सक्मा मेसिक्तेन्

je... sa:ŋgu mesikten sɔkma: mesikten
je sa:ŋgu mɛ- sikt -ɛ-n sɔkma: mɛ-sikt-ɛ-n
VOC vitality NEG- put-PT-NEG life force NEG-put-PT-NEG
But the life wasnot fit into the image

(तर अँहँ) निर्मित देहमा प्राण त भरिएन जीवने भरिएन।

074

आल्ल पेलि मेबारे योबान् मेबारे

allo peli mebare joban mebareaŋ
allo peli mɛ- bar -ɛ jo- ban mɛ- bar-ɛ-aŋ
Now pray nsAS-speak-PT BAL-complain nsAS-speak-PT -pfG
The creators were sad and discussed on it.

(दोस्रो असफलताले गर्दा) सर्जकहरू प्रार्थना र गुनासो एकै पटक गर्न थाले।

075

ये-- हिमेन् मेदेसु लेप्मु मेदेसु

je.. himen medesu lɛpmu medɛsu
je himen mɛ- des -u lɛp -mu mɛ- des -u
VOC hurling nsAS-dispatch-3P cast -INF nsAS- dispatch -3P
Then they threw it away

तिनहरूले त्यो निर्मित मानवाकृतिलाई हुर्याइ दिए फाली दिए।

076

ये-- साङ्मेन् मेमेत्तु फयो मेमेत्तु

je,.....saŋmen memettu pʰɔjo memettu

je saŋmen me-mett-u p^hɔjo mɛ-mett -u
 VOC flinging nsAS-do-3P swinging nsAS-do-3P
 They hurled it away.
 तिनीहरूले त्यसलाई हुत्याइ दिए।

077

ये--- खुनी एक्कु मेदेसु योइङ् मेदेसु
 je..... k^huni ekku mɛdesu joʔij mɛdesu
 je k^huni ekku mɛ- des -u joʔij mɛ- des -u
 VOC they crushingly nsAS-dispatch-3P damage nsAS- dispatch -3P
 They smashed it.
 त्यसलाई भाँचभुँच पारेर फ्याँकिदिए।

078

आल्ल वाप्तोक नुमा ग फेन्जे नुमा ग
 allo waptok nu:ma go p^hɛndʔɛ n:uma go
 allo waptok nu:ma go p^hɛndʔɛ nu:ma go
 now steel better TOP iron better TOP
 Now, a very nice looking iron for the creation,
 अब सृजनाको लागि राम्रो फलामले

079

मेन्छाम् मेजुगुसि याप्मि मेजुगुसि
 je... mɛnt^{sh}am mɛdʔogusi japmi mɛdʔogusi
 je mɛnt^{sh}am mɛ- dʔog -u-si japmi mɛ- dʔog-u-si
 VOC human nsAS-make -3P-nsP man nsAS-make-3P-nsP
 They created the human being.
 तिनीहरूले मान्छेको सृष्टि गरे।

080

मेन्छाम् मेबोकसेन् याप्मि मेबकसेन्
 je... mɛnt^{sh}am meboksen japmi meboksen
 je mɛnt^{sh}am mɛ- boks -ɛ-n japmi mɛ-boks-ɛ-n
 VOC human NEG-become-PT-NEG man NEG-become-PT-NEG
 But the human being was not possible
 तर (फेरि पनि) मान्छे बन्न संभव भएन।

081

आल्ल साँगु मेसिक्तु सक्मा मेसिक्तु
 allo sa:ŋgu mɛsiktu sɔkma: mɛsiktu
 allo sa:ŋgu mɛ- sikt-u sɔkma: mɛ- sikt-u
 now vitality nsAS-put-3P life force nsAS-put-3P
 Now they put the life into it
 तिनीहरूले आत्मा र जीवन स्थापित गरी हेरे।

082

हे?ना साँगु मेलिगेन् सक्मा मेलिगेन्
 hɛʔna sa:ŋgu meligen sɔkma meligen
 hɛʔna sa:ŋgu mɛ-lig -ɛ -n sɔkma mɛ-l ig -ɛ -n
 there vitality NEG-enter -PT-NEG life force NEG-enter-PT-NEG
 There was no life in the image.

(तर) त्हाँ आत्मा र जीवने स्थापित भएन।

083

ये- मेन्छाम् केजोक्पा ग याप्मि केजोक्पा ग

je ment^{sh}am ked^ookpa go japmi ked^ookpa go
je ment^{sh}am ke-d^ook-pa go japmi ke- d^ook -pa go
VOC human AP-AP-make-AP TOP man AP- make -AP TOP

The creator of the human being

मान्छे बनाउने हुन त

084

चकचके माइलो यङ्यङ्गे माइलो

je...t^ok-t^oke maŋ lo joŋjoŋge maŋ lo
je t^ok-t^oke maŋ lo joŋjoŋge maŋ lo
VOC Chakchake god EMPH Yongyongge god EMPH

The chak chakke and jong jongs deities

चकचके र यङ्यङ्गे देवहरु नै हुन है।

085

थो सिङ्माङ् लुङ्माङ् लो य?ङ् लुङ्माङ् लो

t^ho siŋmaŋ luŋmaŋ lo jo?i luŋmaŋ lo
t^ho siŋmaŋ luŋ maŋ lo jo?i luŋ maŋ lo
above the creator god ASS image creating god EMPH

Up above the image making deities

सृष्टिकर्ता देवहरु नै हुन है।

086

ये--नावालुङ् माइलो चोसाप् लुङ् माङ् लो

je.. nawaluŋ maŋ lo t^oosaplun-ŋmaŋ lo
je nawaluŋ maŋ lo t^oosaplun-ŋmaŋ lo
VOC face-making god- ASS form making god ASS

The god, the creator

आकृति र स्वरूप बनाउने तिनै भगवानहरु नै हुन।

087

सिक्कुम् तेसेरो निङ्वा तेसेरो

sikkum t^ese ro niŋwa t^ese ro
sikkum t^es -ε ro niŋwa t^es-ε ro
thought think-PT ASS idea think-PT ASS

They thought

तिनीहरुले गहन रूपले सोचविचार गर्न थाले।

088

सिन्युक् मेदेसु मुदेन् मेदेसु

je...sinjuk m^edesu muden m^edesu
je sinjuk m^e-des -u muden m^e- des -u
VOC Tibet nsAS-beg-3P Bhot nsAS- beg -3P

They took the matter to the north.

यही कुरालाई उनीहरुले तिब्बत भोटमा पनि लिएर गए।

089

खेङ् ग थक्ले रक् पोक्से साम्माङ् रक् पोक्से

kʰɛŋ ɡɔtʰɔkle rɔk pokɕə sammaŋ rɔk pokɕə
kʰɛŋ ɡɔ tʰɔkle rɔk poks -ɛ sammaŋ rɔk poks -ɛ
s/he/it TOP human body FOC become-PT deity FOC become -PT
That became only deity having human body
त्यो त केवल देहधारी देवता मात्र बन्यो।

090

ये--तेमेन् मेदेसु हङ्घङ् मेदेसु
je... tɛme:n mɛdesu hɔŋɡʰɔŋ mɛdesu
je tɛme:n mɛ- des-u hɔŋɡʰɔŋ mɛ- des -u
VOC southern part nsAS-dispatch-3P rivulet nsAS- dispatch -3P
They hurled it to the southern rivulet
(त्यसैले) तिनीहरूले त्यसलाई दक्षिण तिरका खोला नाला तिर फ्याँकी दिए।

091

चभत् लरेल्ले थुङ्वा लरेल्ले
tʰɔbʰɔt lɔrelle tʰuŋwa lɔrelle
tʰɔbʰɔt lɔr -ɛ -lle tʰuŋwa lɔr-ɛ-lle
water desire -PT-SUB drinking desire-PT-SUB
That sank down in the water.
त्यो फ्याँकिएको मानवाकृति पानीमा डुबेकाले

092

खेड ग चभत्आङ् माङ्लो थुङ्वाआङ् माङ्लो
kʰɛŋ ɡɔ tʰɔbʰɔtaŋ maŋ lo tʰuŋwaan maŋ lo
kʰɛŋ ɡɔ tʰɔbʰɔt-aŋ maŋ lo tʰuŋwa -aŋ maŋ lo
that TOP water-too god EMPH drinking -too god EMPH
That became the water deity.
त्यो त जल देवता पो भयो।

093

ये- त?ङ् मेदेसु लाङ्गेन् मेदेसु
je... tɔʔi mɛdesu laŋɡen mɛdesu
je tɔʔi mɛ- des-u laŋɡen mɛ- des-u
VOC depth nsAS-dispatch-3P deep down nsAS-dispatch-3P
They threw it to the deep down the earth.
तिनीहरूले त्यसैलाई गहिरो ठाउँमा फ्याँके

094

खेड ग थक्ले रक् पोक्से साम्माङ् रक् पोक्से
kʰɛŋ ɡɔ tʰɔkle rɔk pokɕə sammaŋ rɔk pokɕə
kʰɛŋ ɡɔ tʰɔkle rɔk poks -ɛ sammaŋ rɔk poks -ɛ
that TOP human body FOC become -PT deity FOC become -PT
That was only the deity
त्यो त देहधारी देवता पो भयो

095

तहे मेदेसु नाम्धा मेदेसु
je tɔhe mɛdesu nam-dʰa mɛdesu
je tɔhe mɛ-des -u nam-dʰa mɛ- des -u
VOC west nsAS-dispatch-3P sun setting nsAS- dispatch -3P
They threw it to the west.

तिनीहरूले सूर्यअस्ताउने (दिशा) तर्फ फालि दिए।

096

खेङ्ग खेबोक रक् पोक्से लिङ्माङ्ग रक् पोक्से

kʰeŋ ɡɔ kʰɛbɔk rɔk pɔksɛ liŋmaŋ rɔk pɔksɛ
kʰeŋ ɡɔ kʰɛbɔk rɔk pɔks-ɛ liŋmaŋ rɔk pɔks -ɛ
that TOP evil spirit FOC become-PT ghost FOC become-PT
That too, became evil spirit and ghost.

त्यो पनि भूत र प्रेत मात्र बन्यो।

097

ये-- सिगिले थाम्मा यङ्सङ्गले थाम्मा

je... sigile tʰamma?jɔŋsɔŋle tʰamma?
je sigi -le tʰam -ma? jɔŋsɔŋ -le tʰam -ma?
VOC spirit -GEN knock down-INF ghost-GEN knock down-INF
They strongly threw on the ground

तिनीहरूले त्यसलाई बल बलजपती भुङ्गा पछारे

098

ये-- हिमेन् मेदेसु लेप्मु मेदेसु

je... himen mɛdesu lɛpmu mɛdesu
je himen mɛ- des -u lɛp-mu mɛ- des -u
VOC hurling nsAS-dispatch-3P cast-INF nsAS- dispatch -3P
They swung it away.

यसलाई उनीहरूले टाढा हुत्याइ दिए।

099

ये-- सिगिले थाम्मा यङ्सङ्गले थाम्मा

je... sigile tʰamma?jɔŋsɔŋle tʰamma?
je sigi-le tʰam -ma? jɔŋsɔŋ-le tʰam -ma?
VOC spirit -GEN knock down-INF ghost-GEN knock down-INF
They hurled into the stream.

तिनीहरूले खोला नाला तिर मिल्काइ दिए।

100

आल्ल मेन्छाम् मेबोकसेन् याप्मि मेबोकसेन्

allo mentʰam mɛbɔksɛn japmi mɛbɔksɛn
allo mentʰam mɛ- bɔks -ɛ-n japmi mɛ- bɔks -ɛ -n
now human NEG-become -PT-NEG man NEG- become -PT -NEG
It did not become the human being.

(तर) त्यो केही गर्दा पनि मान्छे बनेन।

101

सिङ्माङ्गलुङ्गन् यङ्ग लुङ्माङ्गन्

je.. siŋmaŋluŋmaŋin jɔʔi luŋmaŋin
je siŋmaŋluŋ maŋ -in jɔʔi luŋ maŋ -in
VOC creator god -ABS image creating god -ABS

The creator of the image

मानवाकृति निर्माण गर्ने भगवान

102

ये--नावालुइमाइ इन् चोसाप् लुइमाइ इइ
 je...nawalunmanjin tʰosaplun-manjin
 je nawalunman-in tʰosaplun-man-in
 VOC face making god-ABS form making god-ABS
 God, the creator
 भाग्य र स्वरूपको निर्माताहरू

103

तागारा हिम् थो निइवाफु हिम् थो
 je... tagarahim tʰoninwapʰu him tʰo
 je tagara him tʰo ninwapʰu him tʰo
 VOC almighty home above god father home above
 They went to the almighty god father's dwelling.
 माथि परमेश्वरको लोकमा (वसास्थानमा)

104

खुनि वजिक् मेबेगे लाइथुइ मेबेगे
 kʰuni wɔdʰik məbege lanthun məbege
 kʰuni wɔdʰik mə- beg-ε lanthun mə- beg-ε
 they wet land nsAS-go-PT foot trail nsAS-go-PT
 They walked on a foot trail through the marshy land.
 तिनीहरू चिसेनी ठाउँको गोरेटो हुँदै हिँडदै गए।

105

ये--असा मेबेगे थोलाम् मेबेगे
 je.... əsa: məbege tʰo-lam məbege
 je əsa: mə-beg-ε tʰo-lam mə-beg-ε
 VOC quickly nsAS-go-PT up road nsAS-go-PT
 They walked up leading road.
 तिनीहरू झट्टै माथितिर जाने बाटोमा लागे

106

ये-- सेवा मेयेबे सेन्दो मेयेबे
 je..... sewa məjɛbe se:ndo məjɛbe
 je sewa mə- jeb -ε se:ndo mə- jeb-ε
 VOC solicitously nsAS-stand -PT ask nsAS-stand-PT
 They requested for the help
 तिनीहरूले (अरूसँग) सहयोगको लागि अनुरोध गरे

107

खुनि चुप्साइ लाम् तेम्लो हुक्सो हुक् फाक्नु
 kʰuni tʰupsaŋ laŋ tɛmlɔ hukso huk pʰaknu
 kʰuni tʰupsaŋ laŋ tɛm -lɔ huk -so huk pʰak-nu
 they right (side) leg catch -prG hand -BAL hand -fold-COM
 They touched the god's leg and folded their hands humbly.
 तिनीहरूले परमेश्वरको पाउ छोइ हात जोडे

108

ये--- चुप्साइ सेवा मेयेबे आइ सेन्दो मेजोगे खासेन् मेजोगे
 je.. tʰupsaŋ sewa məjɛbeaŋ se:ndo mədʰoge kʰasen mədʰoge

je tʰupsaŋ sewa mɛ-jɛb -ɛ -aŋ se:ndo mɛ-dʒog-ɛ kʰasen mɛ-dʒog -ɛ
 VOC right (side) solicitously nsAS-stand-PT-pfG ask nsAS-make-PT justice nsAS-make-PT
 They humbly begged for admonition, instruction and knowledge.
 (तिनीहरूले) भक्तिपूर्वक अर्ति, उपदेश र ज्ञान मागे।

109

ये--तागारामारे निङ्वाफुमाल्ले
 je tagaramare niŋwapʰumɛlle
 je tagarama -re niŋwapʰumɛ -lle
 VOC almighty -ERG god father -ERG
 The almighty god father
 जगत्पिता परमेश्वरले

110

आल्ल ते?ले मेन्छासे आबु मेन्छासे
 allo tɛʔle mentʰase abu mentʰase
 allo tɛʔle mentʰa -se abu mentʰa -se
 now loving grand children-VOC akin baby like grand children-VOC
 Oh, my dear grand-children!
 हे मेरा नातिनातिनाहरू हो!

111

खेनि मेन्छाम् केजोगि याप्मि केजोगि
 kʰeni mentʰam kɛdʒogɪ japmi kɛdʒogɪ
 kʰeni mentʰam kɛ-dʒog -i japmi kɛ- dʒog -i
 you(Pl) human 2- make -pPSman 2- make -pPS
 You create the human being?
 के तिमीहरू मान्छे बनाउँछौ त ?

112

ये-- सिङ्माङ् ग होप् लो यङ्क् क होप् लो
 je.. siŋmaŋ gɔ hoplo jɔʔi kɔ hop lo
 je siŋmaŋ gɔ hop lo jɔʔi kɔ hop lo
 VOC figure TOP not to be EMPH image TOP not to be EMPH
 This does not bear the figure
 यसको रूपाकृति नै छैन है

113

सिकुम् नाक्सेनि निङ्वा नाक्सेनि
 sikkum na:kɛni niŋwa na:kɛni
 sikkum na:k -se -ni niŋwa na:k -se -ni
 thought beg -PUR-EMPH idea beg -PUR -EMPH
 In order to ask for the remedy,
 उपाय बारे सोध्नको लागि

114

ये-मेन्छाम् केजोक्पाहा याप्मि केजोक्पाहा
 je... mentʰam kɛdʒokpaha? japmi kɛdʒokpaha?
 je mentʰam kɛ-dʒok -pa-ha? japmi kɛ-dʒok-pa-ha?
 VOC human AP- make -AP-p man AP-make-AP-p
 You are human being creators.
 तिमी मानिस बनाउँनेहरू

115

हे--- चक्चके माइहा यङ्यङ्गे माइहारे

he... tʰək-tʰəke maŋha? jɔŋjɔŋge maŋha?re
he tʰək-tʰəke maŋ-ha? jɔŋjɔŋge maŋ-ha?-re
VOC ChakChakke god -p Yongyongge god-p-ERG
The deities called Chak-chakke and Yangyangge.

चक्चके र यङ्यङ्गे देवहरुले

116

हे--- तागारा माइ लो निङ्वाफु माइ लो

he... tagara maŋ lo niŋwap^hu maŋ lo
he tagara maŋ lo niŋwap^hu maŋ lo
VOC almighty god EMPH god father god EMPH
The almighty god, Tagara Ningwaphu

सर्वशक्तिमान परमेश्वरसंग

117

सेन्दि मेलोसुआइ तुम्मा मेलोसुआइ

sendi melosuaŋ tum-mamelosuaŋ
sendi mɛ- los -u -aŋ tum-ma mɛ- los -u -aŋ
separation nsAS-perform-3P-pfG meet-INF nsAS-perform-3P-pfG
Wished to meet

भेटने इच्छा गरे

118

सिक्कुम् मेनाक्ते निङ्वा मेनाक्ते

he... sikkum menakte niŋwa menakte
he sikkum mɛ- nakt -ɛ niŋwa mɛ- nakt -ɛ
VOC thought nsAS-ask for -PT idea nsAS-ask for -PT
They asked for knowledge and wishdom.

तिनले ज्ञान र विवेक मागे।

119

ये-ते?ले मेन्छासे आबु मेन्छासे

je... tɛʔle ment^{sh}ase abu ment^{sh}ase
je tɛʔle ment^{sh}a -se abu ment^{sh}a -se
VOC loving grand children-VOC akin baby like grand children -VOC
Hey! My grandsons!

हे मेरा नातिनातिनाहरु हो!

120

खेनि मेन्छाम् केजोगि नाम् याप्मि केजोगि

k^heni ment^{sh}am ɣɔ kɛdʔogi namjapmi kɛdʔogi
k^heni ment^{sh}am ɣɔ kɛ-dʔog -i nam -japmi kɛ-dʔog-i
you^p human then 2-make -pPS sun -man 2-make-pPS
You create the human being.

तिमीहरु मानवको सृष्टि गर्छौं!

121

ये--सिङ्माइ मेबोक्सेन् याप्मि मेबोक्सेन्

je..... siŋmaŋ meboksen japmi meboksen

je siŋmaŋ mɛ- boks -ɛ -n japmi mɛ- boks -ɛ -n
 VOC figure NEG- become -PT -NEG man NEG- become -PT -NEG
 The image of the human being is not right, not correct.

मानवको रूपाकृति नै भएन।

122

आल्ल नावा मेदेनेन् चोसाप् मेदेनेन्

allo nawa medenen tʰosap medenen
 allo nawa mɛ- de -nen tʰosap mɛ- de -nen
 now face NEG- come-NEG form NEG- come -NEG

The process of creation is not correct.

यसको रूपै भएन रंगै भएन।

123

खेनि थो सियाक्खामे थो मेयाक्खामे थो

kʰeni tʰo sijakkʰame tʰo mejakkʰame tʰo
 kʰeni tʰo sijakkʰa-mɛ tʰo mejakkʰa-mɛ tʰo
 you^P above damp -NOM above wet -NOM above

You go to the damp and wet place up there.

तिमीहरु माथि ओसिलो चिसेनी ठाउँमा

124

हे--सिमिकला युङ्लो पक्मिकला युङ्लो

he... simikla juŋ lo pɔkmikla juŋ lo
 he simikla juŋ lo pɔkmikla juŋ lo
 VOC cane (Nep.Malingo) be situated EMPH reed(Nep.Nigalo) be situated EMPH
 There are the two small species of bamboo called Malingo and Nigalo.

(त्यहाँ) मालिङ्गो र निगालाको घारी छ।

125

हे--सिमिकला युङ्मिओ पक्मिकला युङ्मिओ

hey..... simikla juŋmiʔo pɔkmikla juŋmiʔo
 hey simikla juŋ -mi-ʔo pɔkmikla juŋ -mi -ʔo
 VOC cane be situated-INF-LOC reed be situated-INF-LOC

The place where the canes are found

मालिङ्गो र निगालो भएको ठाउँमा

126

ये खेनि सावा लेक्साम्मे ए:प्फा लेक्साम्मे

je.. kʰeni sawa lɛksammeʔ e:kpʰa lɛksammeʔ
 je kʰeni sawa lɛks -amm -ɛʔ e:kpʰa lɛks-amm-ɛʔ
 VOC you^P all fell-2P -IMP bush fell-2P-IMP

You go there and clear the jungle.

तिमीहरु (त्यहाँ) जाओ र झाडी फाँड!

127

ये-- सावा पेकिल्ले येत् येन् पेकिल्ले

je... sawa pekille jet jen pekille
 je sawa pek -ille jet jen pek-ille
 VOC all go -SUB eight day go-SUB

After eighth day

आठ दिन पछि

128

ये पेगि पेकिल्ले फाँइयेन् पेकिल्ले

je.. pegi pekille p^haŋ jɛn pekille
je pegi pek -ille p^haŋ jɛn pek -ille
VOC ninth go-SUB nine day go -SUB

In the same way , after ninth day.

(अथवा) त्यस्तै नै नौ दिन पछि

129

खेनि मुक्कुम् लेराम्मे सेमि लेराम्मे

k^hɛni mukkuŋ lɛrammɛ? semi lɛrammɛ?
k^hɛni mukkuŋ lɛr-amm -ɛ? semi lɛr-amm -ɛ?
you^p fire set -2P -IMP sparkle set-2P -IMP

You set the fire.

तिमीहरु डढेलो लगाओ!

130

पेलि फाक्तुसिआइ योबान् फाक्तुसिआइ

pelip^haktusiaŋ jobanp^haktusiaŋ
peli p^hakt -u -si-aŋ jo- ban p^hakt -u-si-aŋ
speech offer -3P -nsP-pfG BAL-word offer-3P-nsP-pfG

He gave the words.

यसरी उनले बोली बचन दिए।

131

ये -- तागेरा इङ्घइ निङ्घाफु इङ्घइ इसिक्

je... tagara iŋg^hɔŋ niŋwap^hu iŋg^hɔŋ isi:k
je tagara iŋg^hɔŋ niŋwap^hu iŋg^hɔŋ isi:k
VOC almighty admonition god father admonition according to

As the direction of the almighty father,

यसरी परमेश्वरको सल्लाहा मुताविक

132

ये--- असा मेधासिङ्आइ थोलाम् मेधासिङ्आइ

je... ɔsa: med^hasiŋaŋ t^holam med^hasiŋaŋ
je ɔsa: mɛ- d^ha -siŋ-aŋ t^ho -lam mɛ- d^ha -siŋ -aŋ
VOC quickly nsAS-depart-REF-pfG above-MED nsAS-depart-REF-pfG

They came down to their usual place.

तिनीहरु झट्टै माथिबाट झरे

133

ये-- कोइ येप्मेओ यो फाङ्जइ येप्मेओ यो

je.. koi jɛpmɛ?o t^ho p^haŋd^zɔŋ jɛpmɛ?o t^ho
je koi jɛp -mɛ-?o t^ho p^haŋd^zɔŋ jɛp-mɛ -?o t^ho
VOC hill stand -INF-LOC above on top of mountain stand-INF -LOC above

They went to the up hills

तिनीहरु डाँडा (काँडा) पर्वतको माथि तिर

134

ये सियाक्खामा रो मेयाक्खामा रो

je... sijak^hama ro mejak^hama ro

je sijak^hama ro mejak^hama ro
 VOC dampened land ASS marshy land ASS
 They went to the wet lands
 ओसिलो चिसेनी ठाउँमा

135

ये--पेलि मेबान्छिन् योबान् मेबान्छिन्
 je.. peli mebant^{shij} joban mebant^{shij}
 je peli me- ban -t^{shij} jo-ban me-ban-t^{shij}
 VOC speech nsAS-discuss-REF BAL-matter nsAS-discuss-REF
 They discussed to each other.
 तिनीहरूले एक आपसमा छलफल गरे।

136

ये-- सिमिक्ला फात्लाङ् पक्मिक्ला फात्लाङ्
 je.. simikla p^ha:tlɛŋ pɔkmikla p^ha:tlɛŋ
 je simikla p^ha:tlɛŋ pɔkmikla p^ha:tlɛŋ
 VOC cane cleaned land by setting fire reed cleaned land by setting fire
 The jungle of the bamboos/canes,
 त्यो निगालो र मालिङ्गोको झाडी

137

ये-- सावा मेलेक्सु एकफा मेलेक्सु
 je... sawa meleksu e:kp^ha meleksu
 je sawa me-leks-u e:kp^ha me-leks-u
 VOC jungle nsAS-fell-3P bush nsAS-fell-3P
 They cleared the jungle
 फुस्रेका रुख सहित सारा जंगल ढालफाँड गरे।

138

सावा पेगेल्ले ए?नाम् पेगेल्ले
 sawa pegellejet nam pegelle
 sawa peg-ɛ-lle jet nam peg-ɛ-lle
 All/complete go -P-SUB eight day go-PT-SUB
 After the eighth day
 पूरा आठ दिन बिते पछि,

139

मुक्कुम् मेलेरु सेमिक् मेलेरु
 mukkum meleru semik meleru
 mukkum me- ler -u semik me- ler -u
 fire nsAS- set -3P sparkle nsAS- set -3P
 They set the fire.
 तिनीहरूले डढेलो लगाए।

140

ये--लाधाप्पुमारे यङ्गुङ् रक् ने रो
 je... lad^happumare jɔŋjɔŋ rɔk ne ro
 je lad^happuma-re jɔŋjɔŋ rɔk ne ro
 VOC ashes -GEN light heap FOC lie ASS
 There were only ashes

त्यहाँ केवल खरानीको मात्र थुप्रो भयो।

141

ये--नाम्धाप्पुमा रे यङ्गयङ्ग रक् न्नेस्से

je... namd^happumare jəŋjəŋ rək nɛsɛ
je namd^happuma-re jəŋjəŋ rək nɛs-ɛ
VOC ashes -GEN light heap FOC be-PT

There was only the heap of the ashes.

खरानी सिवाय केही बाँकी रहेन।

142

आल्ल ताँदिक् सेन्दि मेलोसुआङ्ग सुम्मा मेलोसुआङ्ग

allo ta:ndik sendi melosuaŋ summa melosuaŋ
allo ta:ndik sendi mɛ-los-u -aŋ summa mɛ-los-u-aŋ
now later on separation nsAS-perform-3P-pfG collection nsAS-perform-3P-pfG

And they collected the ashes in one place

र तिनीहरूले खरानीलाई एक ठाँउमा बटुले।

143

ये--लाङ्गकाङ्ग साधिक फेनङ्गकुम् साधिक्

je.. lai?kaŋ sa? d^hik p^he:ni?kum sa? d^hik
je lai?kaŋ sa? d^hik p^he:ni?kum sa? d^hik
VOC male offspring one loin cloth wearer offspring one

One the figure of the male

एक पुरुष

144

ये तुङ्गुलिमा साधिक् सिम्बोना साधिक्

je... tuŋuli sa? d^hik simbona sa? d^hik
je tuŋulis a? d^hik simbona sa? d^hik
VOC female offspring single sari wearer offspring single

One the figure of the female

र एक स्त्री

145

ये मेन्छाम् मेजोगुसि याप्मि मेजोगुसि

je.. ment^{sh}am mɛd^oogusi japmi mɛd^oogusi
je ment^{sh}am mɛ- d^oog -u -si japmi mɛ- d^oog -u -si
VOC human nsAS- make -3P -nsP man nsAS- make -3P -nsP

They created the human beings.

तिनीहरूले एक पुरुष र एक स्त्रीको सृष्टि गरे।

146

आल्ल लाधाप्पु गर यङ्गयङ्ग नेमाहा

allo lad^happu gəra jəŋjəŋ nɛma?ha?
allo lad^happu gəra jəŋjəŋ nɛ-ma?-ha?
now ashes if light heap lie-INF-p

They put the ashes carefully.

अब यदि खरानीको थुप्रोछ भने सुरक्षित राखौं।

147

ये--- नामधाप्पुमारो यडयड नेमाहा

je..... namd^happuma ro jonjon nema?ha?
je namd^happuma ro jonjon ne -ma? -ha?
VOC ashes ASS light heap lie-INF-p
They put it firmly.

तिनीहरुले खरानीलाई सुरक्षित राखे।

148

ये---सेन्दि मेलोसुआइ सुम्मा मेलोसुआइ

je..... sendi melosuan summa? melosuan
je sendi mε-los-u-aŋ sum-ma? mε- los -u -aŋ
VOC separation nsAS-perform-3P-pfG collect-INF nsAS- perform -3P -pfG
They collected.

तिनीहरुले बटुलबाटल गरे।

149

ये-- याइसा मेट्मा ग कुन्धे मेट्मा ग

je.. jaŋsa metma? go kund^hε metma? go
je jaŋsa met -ma? go kund^hε met-ma? go
VOC wha say to -INF then how say to-INF then

Now what is to be called!

अव यसलाई के भन्ने कसो भन्ने?

150

ये--सेनिइआइ हिनु कुवाआइ हिनु

je... senijaŋ hinu kuwa?aŋhinu
je senij -aŋ hi -nu ku- wa? -aŋ hi-nu
VOC chicken -too shit-COM its- chicken -too shit-COM

Now, with the shit of the chicken,

अब कुखुराको सुली लगायत

151

हे---काराइवा हिनु साम्दाइवा हिनु

he.. karaŋwa? hinu samdaŋwa? hinu
he karaŋwa? hi -nu samdaŋwa? hi-nu
VOC crane shit-COM impeyan pheasant (Danphe)shit-COM

The shit of lophophoros and the crane

डाँफे र कराइकुरुङ्(को) सुलीसंग

152

आल्ल तिक्वारे हिनु खेक्वारे हिनु

allo tikware hinu k^he:kware hiha?
allo tikwa-re hi -nu k^he:kwa -re hi-ha?
now partridge(kalij)-GEN shit-COM water cock(sim kukhura)-GEN shit-p

And now the shits of partridge and water cock...

र अब कालिज र सिम कुखुराको सुली

153

ये-- सिइदुम् पक्वा नु लुइदुम् पक्वा हा?

je... siŋdum pɔkwanu luŋdum pakwaha?

je siŋdum pəkwa -nu luŋdum pakwa-ha?
 VOC tree trunk bowl like hollow-COM stone bowl-p
 The water from the bowls of stone and the tree
 रुख र ढुङ्गाको टोडकाको पानी

154

ये--- हुक्सो मेदारुआइ ताँडे मेदारुआइ
 je.. hukso mɛdaruaŋ taŋɛ mɛdaruaŋ
 je huk-so mɛ- dar -u -aŋ taŋɛ mɛ- dar -u -aŋ
 VOC hand-BAL nsAS- fetch-3P -pfG near by nsAS- fetch -3P -pfG
 was brought
 ल्याए (र)

155

ये--हुक्सो मेसरुआइ ताडे मेसरुआइ
 je... hukso mesoʔrutɛ mesoʔruaŋ
 je huk -so mɛ- soʔr-u taŋɛ mɛ-soʔr -u -aŋ
 VOC hand -BAL nsAS- mix-3P nearby nsAS-mix-3P-pfG
 They mixed up the water and the ashes
 ती चीजहरुलाई हातले मुछे।

156

ये-- मेन्छाम् मेजोगुसि याप्मि मेजोगुसि
 je... ment^{sh}am mɛdʔogusi japmi mɛdʔogusi
 je ment^{sh}am mɛ-dʔog -u-si japmi mɛ- dʔog-u-si
 VOC human nsAS-make-3P-nsP man nsAS-make-3P-nsP
 From that clay they created the human being.
 त्यहि मुछिएको हिलोबाट मानवको सृष्टि गरियो।

157

ये मिनु किरिक् लो फिमिब्रिक्वा किरिक् लो
 je... minu kirik lo p^himbrikwa kirik lo
 je minu kirik lo p^himbrikwa kirik lo
 VOC APP seed EMPH soap-nut seed EMPH
 The seed of the soap-nut (rittha)
 रिद्धाका गेडा(दाना)

158

ये--सुहेन् मेगेतु कुमिक् मेगेतु
 je... suhen mɛgettu ku- mik mɛgettu
 je suhen mɛ- gett -u ku-mik mɛ-gett -u
 VOC optical aids nsAS- insert-3P his/her-eye nsAS-insert-3P
 They fixed the eyes with that of soap nut seed.
 तिनीहरुले रिद्धाको गेडाका आँखा राखिदिए।

159

आल्ल सिक्कुम् मेदेसु निइवा मेदेसु
 allo sikkum mɛdesɛ niɲwa mɛdesɛ
 allo sikkum mɛ- des -ɛ niɲwa mɛ- des -ɛ
 now thought nsAS- think -PT idea nsAS- think -PT
 Now, they started to think and satisfied
 तिनीहरु अब खुव विचार गर्नथाले।

160

ये--- तागेरा बिजो निड्वाफु बिजो

je... tagarabidʒo niŋwap^hu bidʒo
je tagara bidʒo niŋwap^hu bidʒo
VOC almighty head dress god father head dress
From the god's head dress
परमेरश्वरको कल्कीबाट

161

खुनि मिधुङ् मेभत्छु मिक्खुङ् मेभत्छु

k^huni mid^huŋ me^hɔtt^{sh}u mik k^huŋ me^hɔtt^{sh}u
k^huni mid^huŋ mɛ- b^hɔtt^{sh}-u mik k^huŋ mɛ-b^hɔtt^{sh}-u
they brightness nsAS-install-3P eye brow nsAS-install-3P
They put the eye-brow
उनीहरूले चमकदार आँखीभौं राखिदिए।

162

आल्ल साम्योक् चेक्सिङ्मेन् लिन्योक चेक्सिङ्मेन्

allo samjo tʰeksɪŋmen liŋjok tʰeksɪŋmen
allo samjo tʰɛk -sɪŋ -mɛ -n liŋjok tʰɛk -sɪŋ -mɛ -n
now path of piety interact-REF-NOM-ABS origin interact -REF -NOM -ABS
Now, they desired to talk about origin and the religious piety.
अब सृष्टि गर्ने देवहरु(ले) धर्म र उत्पत्तिको बारेमा छलफल गर्न चाहे।
163

ये---पेलिआङ् सिङ्लेन् पान्जाआङ् सिङ्लेन्

je... peli aŋ siŋlɛn paŋdʒa aŋ siŋlɛn
je peli aŋ siŋ -lɛ-n paŋdʒa aŋ siŋ -lɛ -n
VOC type of tree too wood-GEN-ABS type of plant too wood-GEN-ABS
From the wood of the peli and panza
पेली र पान्जा काठको

164

ये--वया मेआक्तु लेसुप् मेआक्तु

je... wɔja meakttu lesup meakttu
je wɔja mɛ- aktt-u lesup mɛ-aktt-u
VOC saliva nsAS-put -3P tongue nsAS-put-3P
They put the saliva and tongue.
उनीहरूले राल र जिब्रो लगाइदिए।

165

आल्ल सिङ्माङ् ग ताङ् यङ्क् क ताङ्

allo siŋmaŋ gɔ tai jɔʔi tai
allo siŋmaŋ gɔ ta-i jɔʔi ta-i
now figure TOP come-Q image come-Q
Now, whether the figure would be complete or not,
कतै रूप र आकृति त आइहल्छ कि

166

ये--- सिङ्माङ् मेबोक्सेन् यङ् मेबोक्सेन्

je.. siŋmaŋ meboksen jɔʔi meboksen

je siŋmaŋ mɛ-boks-ɛ-n joʔi mɛ-boks-ɛ-n
 VOC figure NEG-become-PT-NEG image NEG-become-PT-NEG
 But the figure wasnot perfect.
 तर रूप आकृति हुदै भएन।

167

ये--मिनु पत्ना रो चिम्भन् पत्ना रो
 je.. minu pɔʔna ro tʃimbʰin pɔʔna ro
 je minu pɔʔna ro tʃimbʰin pɔʔna ro
 VOC APP herbal plant ASS herbal plant ASS
 And from these types of herbals
 परेवान्द्रीका लहरा लगायत धेरै जडीबुटीहरुबाट

168

ये--मिनु मेगेत्तु हिदुप् मेगेत्तु
 je..... minu mɛgettu hidup mɛgettu
 je minu mɛ- gett -u hidup mɛ-gett -u
 VOC APP nsAS-insert-3P guts nsAS-insert-3P
 They put the intestines.
 तिनै लहरे झार बुझाको आब्दा भुँडी राखिदिए।

169

सिक्कुम् तेसेआइ निइवा येसेआइ
 je... sikkum tɛsɛaŋ niŋwa tɛsɛaŋ
 je sikkum tɛs -ɛ -aŋ niŋwa tɛs-ɛ-aŋ
 VOC thought spend-PT-pfG idea spend-PT-pfG
 They thought over the matter.
 तिनीहरुले खुब विचार विमर्श गरे।

170

आल्ल नावा यान्छिइ लो खेमिसइ यान्छिइ लो
 allo nawa jan-tʃiŋ lo kʰɛmsiŋ jan-tʃiŋ lo
 allo nawa jan-tʃiŋ lo kʰɛm-siŋ jan-tʃiŋ lo
 now face be suitable-REF EMPH matching-REF be suitable -REF EMPH
 Now that was getting suitable.
 अब रूप रंग सुहाउँदिलो देखिन थाल्यो।

171

ये----थक्लिइ नि पोइ ई काबे नि पोइ ई
 je...tʰɔkliŋ ni poŋi kabe ni poŋi
 je tʰɔkliŋ ni poŋ-i kabe ni poŋ -i
 VOC physique CTR become-Q fitness CTR become-Q
 Has its body become perfect or not?
 यसको जिउडाल पो सुहाउँदिलो भयो कि भएन?

172

ये--- सेजो फेरल्ले पेहि फेरल्ले
 je.. sedʰo pʰɛrɛlle pehi pʰɛrɛlle
 je sedʰo pʰɛr -ɛ -lle pehi pʰɛr-ɛ-lle
 VOC returncome -PT-SUB flight come-PT-SUB
 While flying back to the spot,
 उडेर फर्कि आउँदा,

173

ये साम्यो चेक्सिङ्मा लिङ्योक् चेक्सिङ्मा

je... samjo tʰeksɨŋma? liŋjok tʰeksɨŋma?
je samjo tʰek -siŋ -ma? liŋjok tʰek -siŋ -ma?
VOC path of piety interact-REF -INF origin interact -REF -INF
Thinking that the figure could speak sweetly

उत्पत्ति र देव भक्तिको कुराकानी हुन्छ कि भनेर

174

ये मिनु बुङ्माहा तिङ्नाम् बुङ्माहा

je ... minu buŋmaha? tiŋnam buŋmaha?
je ... minu buŋma-ha? tiŋnam buŋma-ha?
VOC APP plant-p cane plant-p
Fine canes' sticks

बेत र यस्तै अन्य विरुवाहरु(बाट)

175

ये---पिम्बा मेगेत्तु थाक्पा मेगेत्तु

je pimba megetu tʰakpa megetu
je pimba mɛ- get-u tʰakpa mɛ-get-u
VOC rib nsAS-put-3P bone nsAS-put-3P
The ribs and other bones were fixed into the chest.

छातीका करड र अन्य हाडहरु पनि जडियो।

176

खुनि थुम्बो मेगेत्तु हुक्फो मेगेत्तु

kʰuni tʰumbo megettu hukpʰo megettu
kʰuni tʰumbome- gett -u hukpʰo mɛ- gett -u
they knee nsAS- insert -3P elbow nsAS- insert -3P
They put the knees and elbows.

उनीहरुले घुँडा र कुइना लगाइदिए।

177

आल्ल सिङ्माङ् ग ता?इ य?इ ग ता?इ

allo siŋmaŋ go tai joʔi tai
allo siŋmaŋ go ta-i joʔi ta-i
now figure TOP come-Q image come-Q

Is the figure complete?

अब त कतै रुप र आकृति ठीक भयो कि?

178

आल्ल नावा ग पोक्से चोसाप् ग पोक्से

allo nawa go pokse tʰosap go pokse
allo nawa go poks -ɛ tʰosap go poks -ɛ
now face-TOP become-PT form TOP become -PT

Now most of creation was complete.

अब सृजनाका धेरै कामहरु पूरा भएका छन्।

179

ये सिङ्माङ् मेदेनेन् य?इ मेदेनेन्

je siŋmaŋ medenen joʔi medenen
je siŋmaŋ mɛ-de-nɛn joʔi mɛ-de-nɛn

VOC figure nsAS-come-NEG image nsAS-come-NEG
Yet the image wasnot fully completed.

तथापि रूपाकृति पूरा भएन।

180

ये--नावा मेबोक्सेन् चोसाप् मेबोक्सेन्

je... nawa məboksən tʰosap məboksən
je nawa mə-boks -ε-n tʰosap mə-boks-ε -n
VOC face NEG-become-PT-NEG form NEG-become-PT-NEG

The appearance was not good and suitable.

आकृति अझै पनि राम्रो र सुहाउँदो थिएन।

181

आल्ल नावा मेयाक्नेन् खेम्सिइ मेयाक्नेन्

allo nawa məjaknən kʰəmsinj məjaknən
allo nawa mə-jak -nən kʰəm -sinj mə-jak-nən
now face NEG-lookgood -NEG suit -REF NEG-look good-NEG

It is not suitable.

अब यो त सुहाउँदिलो छैन।

182

ये याभो? लुङ्मेओ थो से? लुङ्मेओ थो

je... wabʰoʔluŋməʔo tʰo sɛʔluŋməʔo tʰo
je wabʰoʔluŋ -mɛ-ʔo tʰo sɛʔluŋ -mɛ -ʔo tʰo
VOC white stone -NOM-LOC above hard white stone-NOM-LOC above

With the water containing hard rock

सेता कडा चट्टानमा भएको पानी र दर्सनढुङ्गो ल्याएर।

183

ये--- हाजुम् मेगेत्तु हाबे मेगेत्तु

je... hadʰum məgettu habɛ məgettu
je hadʰum mə-gett-u habɛ mə-gett-u
VOC teeth nsAS-insert-3P jaw nsAS-insert-3P

They put the teeth and the jaw.

उनीहरूले दाँत र बंगारा राखिदिए।

184

आल्ल नावा ग यात्तुइ खेम्सि, ग यात्तुइ

allo ɡɔ nawa ɡɔ jattui kʰəmsinj ɡɔ jattui
allo ɡɔ nawa ɡɔ jatt-u-i kʰəm-sinj ɡɔ jatt-u -i
nowTOP face TOP be good-3P-Q matching-REF TOP be good-3P-Q

Now would it be suitable or not?

अब चाहिं सुहाउँछ कि कतै?

185

ये--ले? वा थक्तुम् लो चम्योक् थक्तुम् लो

je... lɛʔwa tʰɔktum lo tʰɔmjok tʰɔktum -lo
je lɛʔwa tʰɔkt -u-m lo tʰɔmjok tʰɔkt-u-m lo
VOC undisturbed describe-3P-pADH EMPH unhindered describe -3P-pADH EMPH

Now let's describe in detail.

अब सविस्तार वर्णन गरौं।

186

आल्ल मिनु पत्नाहा चिम्भिन् पत्नाहा
allo minu pɔʔnahaʔ tʰimbʰin pɔʔnahaʔ
allo minu pɔʔna-haʔ tʰimbʰin pɔʔna-haʔ
now APP herbal plant-p herbal plant medicinal plant-p
With various herbal plants
धेरै किसिमका जडीबुटीहरु बाट

187

ये लुङ्मा मेगेत्तु सोमा मेगेत्तु
je... luŋma megetu soma megetu
je luŋma me-get-u soma me-get-u
VOC heart nsAS-put-3P liver nsAS-put-3P
They put the heart and the liver.
तिनीहरुले मुटु र कलेजो राखिदिए।

188

ये नावालुङ्माङ् रो चोसाप् लुङ्माङ् रो
je... nawaluŋ maŋ ro tʰosapluŋmaŋ ro
je nawaluŋ maŋ ro tʰosapluŋ maŋ ro
VOC face-making-god ASS image-making-god ASS
The god, creator
ती सृष्टिकर्ता भगवान(ले)

189

ये--नावा यान्दुम् लो खेम्सिङ् यान्दुम् लो
je... nawa jandum lo kʰemsiŋ jandum lo bʰaŋ
je nawa jand -u-m lo kʰem-siŋ jand-u-m lo bʰaŋ
VOC face be able-3P-pADH EMPH matching-REF be able-3P-pADH EMPH SUB
Let us be successful to create suitable face and figure.
अब रुपकृति सुहाउँदिलो बनाउन सकौं।

190

हे----नावा मेवारेन् खेम्सिङ् मेवारेन्
hey...nawa mejaren kʰemsiŋ mejaren
hey nawa me- jar-ε-n kʰem-siŋ me-jar-ε -n
VOC face NEG-be worthy-PT-NEG matching-REF NEG-be worthy-PT-NEG
However, the image was not matching nicely.
तर सुहाउँदिलो चाहिं भएन।

191

थक्लुङ् मेबोक्सेन् काबे मेबोक्सेन्
je..... je.... tʰɔkluŋ meboksen kabe meboksen
je je tʰɔkluŋ me-boks -ε-n kabe me-boks -ε-n
VOC VOCbody structure NEG-become-PT -NEG fitness NEG-become-PT -NEG
Its body figure wasnot perfect.
शारीरिक बनावट नै ठीक भएन।

192

आल्ल मिनुपत्ना रो चिम्भिन् पत्ना रो
allo minu pɔtna ro tʰimbʰin pɔtna ro
allo minu pɔtna ro tʰimbʰin pɔtna ro

now APP herb containing ASS herbal plant ASS
 Again with many kinds of herbs
 अब फेरि धेरैखाले जडीबुटीहरुबाट

193

ये---- मेन्छाम् नि पोङ् इ नाम् याप्मि पोङ् इ
 je... mənt^{sh}amni? pɔŋi nam japmi pɔŋi
 je mənt^{sh}am ni? pɔŋ -I nam japmi pɔŋ -i
 VOC human- CTR become-Q sun-man become-Q
 Whether could it be human being or not?
 मन मान्छे पो हुन्छ हुदैन नी?

194

ये---मेन्छाम् ग पोकसे नाम् याप्मि ग पोकसे
 je ... mənt^{sh}am ɣɔ pokɕe japmi ɣɔ pokɕe
 je ... mənt^{sh}am ɣɔ poks -ɛ japmi ɣɔ poks -ɛ
 VOC human TOP become-PT man TOP become -PT
 That became human being.
 तर जे होस मान्छे त भयो है।

195

ये----मेन्छाम् केजोकपाहा याप्मि केजोकपाहा
 je mənt^{sh}am kɛdʒokpaha? japmi kɛdʒokpaha?
 je mənt^{sh}am kɛ-dʒok-pa-ha? japmi kɛ-dʒok-pa-ha?
 VOC human AP-make-AP-p human being AP-make-AP-p
 The human being creators!
 मान्छे बनाउनेहरु!

196

आल्ल खुनि सिक्कुम् मेदेसे निङ्वा मेदेसे
 allo k^huni sikkum mədesɛ niŋwa mədesɛ
 allo k^huni sikkum mə-des-ɛ niŋwa mə-des-ɛ
 now they thought nsAS-think-PT idea nsAS-think-PT
 They thought over the matter
 तिनीहरुले खुब सोचविचार गरे।

197

ये--- सुहेन् लुङ्धुङ्ना मिक्सो लुङ्धुङ्ना
 je...suhən luŋd^huŋna mikso luŋd^huŋna
 je suhən luŋd^huŋna mik-so luŋd^huŋna
 VOC observation state view-BAL state
 They observed the figure very closely.
 अब तिनीहरु निरीक्षण गर्ने अबस्थामा पुगे।

198

ये-- मेन्छाम् चोकसे भाङ् याप्मि चोकसे भाङ्
 je... mənt^{sh}am tʃokse b^haŋ japmi tʃokse b^haŋ
 je mənt^{sh}am tʃok-se b^haŋ japmi tʃok -se b^haŋ
 VOC human make-PUR SUB human being make-PUR SUB
 To create the human being
 मान्छे बनाउनको लागि

199

ये--असा मेबेगे थोलाम् मेबेगे

je.. əsa: məbege tʰo lam məbege
je əsa: mə-beg -ɛ tʰo lam mə-beg-ɛ
VOC quickly nsAS-go-PT above MED nsAS-go-PT

They went up there.

तिनीहरु माथि तिर लागे।

200

हे--- मेन्छाम् मेजोगे याप्मि मेजोगे।

he.... məntʰam mədʰogɛ japmi mədʰogɛ
he məntʰam mə-dʰog -ɛ japmi mə-dʰog-ɛ
VOC human nsAS-make-PT man nsAS-make-PT

They created the human being.

तिनीहरुले मान्छे बनाए।

201

आल्ल सिङ्माङ् ग पोक्से य?ङ्क् क पोक्से

allo siŋmaŋ gɔ pɔkse jɔʔi kɔ pɔkse
allo siŋmaŋ gɔ pɔks -ɛ jɔʔi kɔ pɔks -ɛ
now figure then become-PT image TOP become -PT

Now its figure was correct

अब रूप त बनियो; आकृति त बनियो।

202

ये--- मेन्छाम् थाङ्मे थो याप्मि थाङ्मे थो

je... məntʰam tʰaŋme tʰo japmi tʰaŋme tʰo
je məntʰam tʰaŋ -mə tʰo japmi tʰaŋ-mɛ tʰo
VOC human weigh-INF above man weigh-INF above

But to weigh the man on that place

तर मानिस तौलने (मानिसको मूल्याङ्कन गर्ने) त्यो माथिको लोकमा

203

ये तागारा हिम् थो निङ्वाफु हिम् थो

je...tagara him tʰoniŋwapʰu him tʰo
je tagara him tʰo niŋwapʰu him tʰo
VOC almighty home above god father home above

In the dwelling place of the god,

माथि परमेश्वरको लोकमा (बासास्थानमा)

204

मेन्छाम् मेबाङ्सुसि याप्मि मेबाङ्सुसि

məntʰam məbaŋsusi japmi məbaŋsusi
məntʰam mə-baŋs -u -si japmi mə-baŋs -u-si
human nsAS-send-3P-nsP man nsAS-send-3P-nsP

They weighed the newly created beings.

तिनीहरुले सृजना गरेका मानिसलाई पठाए।

205

सिक्कुम् मेदेसे निङ्वा मेदेसे

sikkum mədesɛ niŋwa mədesɛ

sikkum mɛ-des-ɛ niŋwa mɛ-des-ɛ
 thought nsAS-think-PT idea nsAS-think-PT
 They held a lot of discussion.
 तिनीहरूले यथोचित छलफल गरे।

206

सुहेन् मेधान्दु मिक्सो मेधान्दु
 suhen mɛd^handu mikso mɛd^handu
 suhen mɛ- d^hand -u mik-so mɛ-d^hand-u
 optical aids nsAS- heed-3P view-BAL nsAS-heed-3P
 They guessed and thought mindfully.
 तिनहरू हेरेर गमखान थाले।

207

पेलि मेबान्छिन् योबान् मेबान्छिन्
 peli mɛbant^{shin} joban mɛbant^{shin}
 peli mɛ-ban -t^{shin} jo-ban mɛ-ban-t^{shin}
 logic nsAS-argue-REF BAL-matter nsAS-argue-REF
 They argued each other.
 तिनीहरू तर्क र वितर्क गर्न थाले।

208

ये---सागु आनाप्से सक्मा आनाप्से
 je.. sa:ngu anapse sɔkma: anapse
 je sa:ngu a-naps-ɛ sɔkma: a-naps-ɛ
 VOC relief 1-sense-PT life force 1-sense-PT
 Now we have sensed tiredness.
 अब हामीले केही थकान महसुस गर्‍यौं।

209

ये साँगु चि नाप्सि सक्मा चि नाप्सि
 je... sa:ngu tʃi napsi sɔkma: tʃi napsi
 je sa:ngu tʃi naps -i sɔkma: tʃi naps -i
 VOC fatigue some regain -pADH life force some regain-pADH
 Therefore let's have a rest for a while.
 त्यस कारण केही छिनको लागि आराम गरौं।

210

आल्ल साँगु तादा रो सक्मा तादा रो
 allo sa:ngu ta-da ro sɔkma: ta-da ro
 allo sa:ngu ta-da ro sɔkma: ta-da ro
 now vitality till come ASS freshness till come ASS
 Have a rest till we feel fresh.
 ताजा नहोइन्जेलसम्म थकाइ मारौं।

211

ये--- सागु नाप्सिरो सक्मा नाप्सिरो
 je... sa:ngu napsi ro sɔkma: napsi ro
 je sa:ngu naps-i ro sɔkma: naps -i ro
 VOC vitality regain-pADH ASS life force regain -pADH ASS
 We've taken rest
 अब थकाइ मारौं।

212

ये थाबे यम्बासे पानु यम्बासे

je... t^habe jombase pa nu jombase
je t^habe jomba -se pa nu jomba-se
VOC male parent great-VOC father COM great-VOC

The gentlemen as honorable as father!

समादरनीय भद्रजनहरु!

213

ये--थामे यम्मासे मानु यम्मासे

je.... t^hame jommase ma nu jommase
je t^hame jomma -se ma nu jomma -se
VOC female parent great(f)-VOC mother COM great(f) -VOC

Ladies as respectable as mother!

आमा भन्दा पनि महान भद्र महिलाहरु!

214

आल्ल साम्जिक चक्तुम् लो मुन्धुम् चक्तुम् लो

allo samd^hik t^hoktum lo mund^hum t^hoktum lo
allo samd^hik t^hokt-u-m lo mund^hum t^hokt-u-m lo
now knowledge join-3P-pADH EMPH myth join-3P-pADH EMPH

Now rejoin the story/discourse

अब फेरि कथावाचनलाई लगातार बनाउँ-जोडौं।

215

आल्ल साँगु आगेरे सक्मा आगेरे

allo sa:ngu age^hre sokma: age^hre
allo sa:ngu a-g^hre-ε sokma: a-g^hre-ε
now fatigue 1-achieve-PT life force 1-achieve-PT

We are now refreshed.

अब थकाइ मारियो।

216

आन्देन मेन्छाम् आजोगुम् याप्मि आजोगुम्

and^h:n ment^{sh}am ad^hogum japmi ad^hogum
and^h:n ment^{sh}am a-d^hog-u -m japmi a-d^hog-u-m
long ago human 1-make-3P-pADH man 1-make-3P-pADH

We created the human being a short while ago.

(हामीले) केही अघि मात्र मान्छे बनायौं।

217

आल्ल मेन्छाम् ग पोकसे नाम् याप्मि पोकसे

allo ment^{sh}am g^h pokse nam japmi pokse
allo ment^{sh}am g^h poks -ε nam japmi poks -ε
now human TOP become -PT sun man become -PT

Now the human being creating became successful.

अब मान्छे बनाउने कर्म त सफल भयो।

218

आल्ल खेने आन्देन् पधुम् थुम्लो भाङ् पजाक् चाक्लो भाङ्

allo k^hene and^h:n pod^hum t^hum lo b^han^h pod^hak t^hak lo b^han^h

allo k^hene ande:n pɔd^hum t^hum lo b^haŋ pɔd^zak t^zak lo b^haŋ
 now you(s) a short while ago more laborious EMPH SUB much hard EMPH SUB
 It would be strong and efficient.

तिमी अघि त धेरै परिस्रमि मेहनति हुन्छौं भनेर सोच्यौं

219

ये---पघेम् खेम्दु रो भाङ् पलाक्लाक्लो भाङ्

je... pɔg^hem k^hemduɾɔ b^haŋ pɔlaʔk la:k lo b^haŋ
 je pɔg^hem k^hemd-u -rɔ b^haŋ pɔlaʔk la:k lo b^haŋ
 VOC nicely suit-3P-OPT SUB sharply smart EMPH SUB

That created man would be claver and suitable.

सिर्जित मानिस चलाख र सुहाउँदो होस।

220

आन्दे:न् हिल्लि नु:मारेन् मति नु:मारेन्

andē:n hilli nu:maren mɔti nu:maren
 andē:n hilli nu:ma -rɛ-n mɔti nu:ma -rɛ-n
 a short while ago diamond better-GEN-ABS pearls better-GEN-ABS
 Fine diamond and pearls

अघि राम्रा हीरा र मोती

221

आन्दे:न् मुधिङ् नु:माहा सकङ् नु:माहा

andē:n mud^hiŋ nu:malen sɔkɔŋ nu:malen
 andē:n mud^hiŋ nu:ma-lɛ-n sɔkɔŋ nu:ma-lɛ-n
 a short while ago gems beauty-GEN-ABS crystal beauty-GEN-ABS
 Fine gems and crystals

अघि राम्रा पत्थर र माणिकहरू

222

ये-- साम्याड: नु:मालेन् अम्लेङ्वामालेन्

je... sammjaŋ nu:melen ɔmlɛŋwamalen
 je sammjaŋ nu:mɛ-le-n ɔmlɛŋwama-le-n
 VOC gold nice-GEN-ABS yellowest-GEN-ABS

The fine yellow gold

पहेला स्वर्ण

223

ये--युप्पा नु:मालेन् परेङ्वामालेन्

je... juppa nu:melen p^hɔrɛŋwamalen
 je juppa nu:mɛ -lɛ -n p^hɔrɛŋwame -lɛ -n
 VOC silver nice -GEN -ABS white -GEN -ABS

The fine white silver

सेता चाँदी

224

हे---- मेन्छाम् चोकमेल्ले याप्मि चोकमेल्ले

he... ment^ham t^zokmelle japmi t^zokmelle
 he ment^ham t^zok-mɛ-lle japmi t^zok-mɛ-lle
 VOC human make-INF-SUB human being make-INF-SUB

To create the human being

मान्छे बनाउनको लागि

225

आन्देःन् साङ्गु मेलिगेन् सक्मा मेलिगेन्

andɛ:n sa:ŋgu meligen sɔkma: meligen

andɛ:n sa:ŋgu mɛ-lig-ɛ-n sɔkma: mɛ-lig-ɛ-n

a short while ago vitality NEG-enter-PT-NEG life force NEG-enter-PT-NEG

In the past, it was impossible to the life into the image

अधि सास पसेन, प्राण पसेन।

226

ये-साँगु मेसिक्तेन् सक्मा मेसिक्तेन्

je... saŋgu mesiktɛnsɔkma: mesiktɛn

je saŋgu mɛ-sikt-ɛ-n sɔkma: mɛ-sikt-ɛ-n

VOC vitality NEG-enter-PT-NEG life force NEG-enter-PT-NEG

There was no vital force of life and was no soul at all.

त्यहाँ न जीवन छ न त आत्मा नै।

227

ये आल्ल खाप्पु सामाले पयड सामाले

je... allo k^happu samale pɔjɔŋ samale

je allo k^happu sama-le pɔjɔŋ sama -le

VOC now ashes material-ERG pile material -ERG

Now the creation with the ashes of

अब खरानीको थुप्रो र अरु

228

ये-सेनिङ्वा हिरेन् कुवारे हिरेन्

je... senijwa hiren kuwa?re hiren

je senijwa hi-re-n ku-wa?-re hi-re-n

VOC chicken shit-GEN-ABS 3-hen-GEN shit-GEN-ABS

ति?वा हिमेल्ले खे?वा हिमेल्ले

tikwa himelle k^he:kwa? himelle

tikwa hi -mɛ -lle k^he:kwa? hi-mɛ-lle

partridge shit-NOM-INS water cocks hit-NOM-INS

The different varieties of shits of hen like fowls; portidge water cook and so on.

कुखुरा लगायत विविध चराहरु जस्तै कालिज, सिम कुखुरा आदिका सुलीले

229

ये-मेन्छाम् चोगुम्बारे याप्मि चोगुम्बारे

je..ment^{sh}am t^ogumbare japmi t^ogumbare

je ment^{sh}am t^og-u-m-ba-re japmi t^og-u-m-ba-re

VOC human make-3P-pA-NOM-GEN man make-3P-pA-NOM-GEN

We are supposed to create human beings.

हामीहरु मानिस बनाउन गैरहेका छौं।

230

आल्ल मेन्छाम् केपोक्पा याप्मि केपोक्पा

allo ment^{sh}am kepokpa japmi kepokpa

allo ment^{sh}am kɛ-pok-pa japmi kɛ-pok-pa

now human AP-rise-AP man AP-rise-AP

Now this attempt has become successful.

अब मानिस भएर जाग्ने बिउँझिने

231

ये मेन्छाम् केबोइबा याप्मि केबोइबा

je... ment^{sh}am keboŋba japmi keboŋba
je ment^{sh}am ke-boŋ-ba japmi ke-boŋ-ba
VOC human AP-become-AP man AP-become-AP
Now it is supposed to be human being.

अब यो चाहिँ मानिस हुँने भयो।

232

ये---थुत्थु मेधुक्तु आइ थुए मेधुक्तुआइ

je.... t^hutt^hu mēd^huktuan t^huε mēd^huktuan
je t^hutt^hu mē-d^hukt-u-aŋ t^huε mē-d^hukt-u-aŋ
VOC ONOM nsAS-spit-3P-pfG ONOM nsAS-spit-3P-pfG
They spat on the image.

(उनीहरूले) त्यस (नव) सिर्जित मानवाकृतिमा थुके।

233

ये---साकमुरा ग मु खिङ्गा मेधासुल्ले

je... sakmura ɣɔ -mu k^hiŋga mēd^hasulle
je sakmura ɣɔ -mu k^hiŋga mē-d^has-u-lle
VOC curse then -REP evil word nsAS-fall-3P-SUB
In this way this was accursed life creation.

त्यसैले यो अभिशप्त मानवको सृजना हुन पुग्यो।

234

ये---मेन्छाम् केबोइबा याप्मि केबोइबा

je... ment^{sh}am keboŋba japmi keboŋba
je ment^{sh}am ke-boŋ-ba japmi ke-boŋ-ba
VOC human AP-become-AP man AP-become-AP
In this way, it became the human being.

यसरी मानिस बनेको हुँदा

235

खुने यगु पेगेरो चइसि पेगेरो

k^hune jɔgu pege ro t^ʃoŋsi pege ro
k^hune jɔgu peg-ε ro t^ʃoŋ-si peg-ε ro
s/he breath go-PT ASS BAL-die go-PT ASS
But the accursed being was condemned to die.

(तर) त्यो अभिशप्त मान्छे मरेर गयो।

236

ये चिल्लि थाए रो नारा थाए रो

je.. t^ʃilli t^hae ro nara t^hae ro
je t^ʃilli t^ha -ε ro nara t^ha -ε ro
VOC charm fall -PT ASS appearance fall -PT ASS
The curse fell upon the human life.

मानव जीवनमा सराप पर्न गयो।

237

ये-- चिल्लि थाएल्ले नारा थाएल्ले

je... tʰilli tʰaellenara tʰaelle
je tʰilli tʰa -ɛ -lle nara tʰa -ɛ -lle
VOC charm fall -PT -SUB appearance fall-PT-SUB

This way, the condemned/ accursed human life,

यसरी अभिशप्त मानव जीवन

238

ये-- खुने यगु पेगेबे चड्सि पेगेबे

je.. kʰunɛ jɔgu pegebe tʰɔŋsi pegebe
je kʰunɛ jɔgu pege-ɛ-be tʰɔŋ- si peg -ɛ -be
VOC s/he breath go-PT-NOM Bals die go -PT -NOM

Succumbed to death.

मरणशील भयो।

239

आल्ल मेन्छाम् केजोकपाहा याप्मि केजोकपाहा

allo mentʰam kedʷokpaha? japmi kedʷokpaha?
allo mentʰam kɛ-dʷok-pa-ha? japmi kɛ-dʷok-pa-ha?
now human AP-make -AP-p human being AP-make-AP-p

The human creators

मानव सृष्टि कर्ताहरु

240

खुनि सिक्कुम् मये रो निड्वा मये रो

kʰuni sikkum məjɛ ro niŋwa məjɛ ro
kʰuni sikkum məj -ɛ ro niŋwa məj -ɛ ro
they(p) thought lose -PT ASS idea lose -PT ASS

They were very sad and hopeless.

तिनीहरुको आस मय्यो।

241

ये--- थो तागारा हिम् थो निड्वाफु हिम् थो

je... tʰo tagara him tʰo niŋwapʰu him tʰo
je tʰo tagara him tʰo niŋwapʰu him tʰo
VOC above almighty home above god father home above

And there up the dwelling of the almighty god

अनि माथि सर्वशक्तिमान प्रभुका लोकमा

242

खुनि थो सेन्दो मेपेगे सेलाप् मेपेगे

kʰuni tʰo se:ndo məbegɛsellap məbege
kʰuni tʰo se:ndo mə- beg-ɛ sellap mə-beg-ɛ
they above ask nsAS-go-PT inquire nsAS-go-PT

They headed to the dwelling place to ask about the newly created being.

तिनीहरु परमेश्वरको समीप बिन्तीपूर्वक सोधनी गर्न गए।

243

तागारामा ए निड्वाफुमा ए

tagarama-e niŋwapʰuma-e
tagarama-e niŋwapʰuma-e

almighty-VOC god father-VOC
 Oh almighty god father!
 हे परमात्मा परमेश्वर!

244

ये पेलि इसि:क् लो पान्जा इसि:क् लो
 je... peli isi:k lo pandʒa isi:k lo
 je peli isi:k lo pandʒa isi:k lo
 VOC speech according to EMPH suggestion according to EMPH
 According to the advice,
 सल्लाहा र सुझाब मुताबिक

245

आनि मेन्छाम् चोगुम्बारे याप्मि चोगुम्बारे
 ani ment^{sh}am tʰogumbare japmi tʰogumbare
 ani ment^{sh}am tʰog-u -m-ba-re japmi tʰog-u-m-ba-re
 we human make-3P-pA-NOM-SUB mankind make-3P-pA-NOM-SUB
 We created the human being.
 हामीले सृजना गरेको मान्छे

246

ये-- मेन्छाम् ग पोक्से याप्मि ग पोक्से
 je... ment^{sh}am go pokse japmi go pokse
 je ment^{sh}am go poks -ε japmi go poks -ε
 VOC human TOP become-PT man TOP become -PT
 It has become human anyway.
 जे जसरी होस मान्छे चाहिं भएको छ।

247

आनि थत्थु थुक्तुम्बाले थुए थुक्तुम्बाले
 ani tʰuttʰu tʰuktumballe tʰu:ε tʰuktumballe
 ani tʰuttʰu tʰukt -u -m -ba -lle tʰu:ε tʰukt -u-m-ba -lle
 We ONOM spit -3P -pA-NOM -SUB ONOM spit-3P-pA-NOM-SUB
 We scornfully spat on to the created human.
 (तर) हामीले घृणा पूर्वक सिर्जित मान्छेलाई थुकेको हुनाले

248

ये---खुने यगु पेगेरो चङ्सि पेगेरो
 je... kʰune jogu pegε ro tʰɔŋsi pegε ro
 je kʰune jogu peg-ε ro tʰɔŋ-si peg-ε ro
 VOC s/he breathe go-PT ASS BAL-die go-PT-ASS
 By dint of that it happened to die.
 त्यही कारणले त्यो मर्न पुग्यो।

249

आल्ल एच्छुम् चोक्माबे एप्फा चोक्माबे
 allo ett^{sh}um tʰokmabe eppʰa tʰokmabe
 allo ett^{sh}um tʰok-ma -be eppʰa tʰok -ma -be
 now how do-INF -INQ what do -INF -INQ
 We, now are lost as how and what to do the next.
 अब रनभुल्लमा परियो; अब कसरी र के गर्ने होला?

250

ये--भाङ्गु ग सिक्कुम् मेनाक्ते निङ्वा मेनाक्ते

je... b^haŋ go sikkum menakte niŋwa menakte
je b^haŋ go sikkum mɛ-nakt -ɛ niŋwa mɛ- nakt -ɛ
VOC SUB-then thought nsAS-ask for-PT idea nsAS-ask for -PT
By that, they sought the remedy/knowledge and wisdom.

त्यसो भनेर उनीहरूले (प्रभुसँग) अर्ति बुद्धि मागे।

251

खुनिआङ्ग तागेरामेल्ले निङ्वाफुमेल्ले

k^huni aŋ tagaramelle niŋwap^humelle
k^huni -aŋ tagaramɛ -lle niŋwap^humɛ -lle
they-also almighty -ERG god father -ERG
To them, the almighty god also

तिनीहरूलाई पनि परमेश्वरले

252

ये सिक्कुम् पिरुसि निङ्वा पिरुसि

je... sikkum pirusi niŋwa pirusi
je sikkum pir -u -si niŋwa pir-u-si
VOC thought give -3P-nsP idea give-3P-nsP
Granted the solution.

समाधानका उपाय दिए।

253

ये-- आल्ल हाङ्वा थासाम्मे मुङ्ग थासाम्मे

je... allo haŋwa t^hasammɛ? mui t^hasammɛ?
je allo haŋwa t^has -amm -ɛ? mui t^has-amm -ɛ?
VOC now blessing bestow upon-2P-IMP wishes for longevity bestow upon-2P-IMP
If so now you bless the human

अब त्यसो हो भने (तिमीहरू) मानिसलाई आशीर्वाद देओ।

254

ये--तिङ्गिदिङ्ग मेन्दोके भाङ्गु नाहेन् मेन्दोके भाङ्गु

je... tiŋdiŋ mendok[?]e b^haŋ nahen mendok[?]e b^haŋ
je tiŋdiŋ men-dok-[?]e b^haŋ nahen men- dok -[?]e b^haŋ
VOC envy npG-stumble-npG SUB jealousy npG- stumble -npG SUB
So that it may not get any jealousy and envy

जसले गर्दा उसमाथि आँखीडाङ्गु नपरोस्।

255

आल्ल हाल्ला मेन्दोके भाङ्गु मिक्सो मेन्दोके भाङ्गु

allo halla mend^ha[?]e b^haŋ mikso mend^ha[?]e b^haŋ
allo halla men- d^ha -[?]e b^haŋ mik -so men- d^ha -[?]e b^haŋ
now curse npG- fall -npG SUB jealousy -BAL npG- fall -npG SUB
It may not receive any cureses and scorns.

यसलाई कहीं कतैबाट गाली र सराप नपरोस् !

256

ये --- साक्फक् मेल्लए चिरेप् मेल्लए

je... sakp^hok mello[?]eb^haŋ t^hirep mello[?]e b^haŋ
je sakp^hok mɛl-lɔ-[?]e b^haŋ t^hirep mɛl- lɔ -[?]e b^haŋ

VOC defamed npG-to be-npG SUB inferior feeling npG- to be -npG SUB
 So that its head may not bow down.
 जसले गर्दा यस मान्छेको शिर नझुकोस्!

257

ये--- तेङ्गो मेन्दोके योलाङ् मेन्दोके
 je.. teŋgo mendokʔe bʰaŋ jolaŋ mendokʔe bʰaŋ
 je teŋgo men-dok -ʔe bʰaŋ jo-laŋ men- dok -ʔe bʰaŋ
 VOC gentle move npG-stumble-npG SUB BAL-firm step npG- stumble -npG SUB
 It may not stumble over as he moves ahead.
 मान्छेले कुनै पनि प्रकारको गोता खानु र हैरानी भोग्नु नपरोस्।

258

ये--- आप्लुङ् मेताम्मे ताङ्सेप् मेताम्मे
 je... apluŋ metammeʔ taŋsep metammeʔ
 je apluŋ met -amm-εʔ taŋsep met-amm-εʔ
 VOC good fortune wishes -2P-IMP well being wish-2P -IMP
 Wish the newly created man be fortunate and prosperous.
 नव सृजित मानिस संमृध्द र भाग्यमानी बनोस्।

259

ये --- सिङ्वा मेताम्मे पेरुङ् मेताम्मे
 je... siŋwa metammeʔ peruŋ metammeʔ
 je siŋwa met-amm -εʔ peruŋ met-amm-εʔ
 VOC protection wish -2P -IMP security wish-2P -IMP
 Look after it for its protection and shelter carefully.
 (यिनीहरूको) सुरक्षा र आश्रयको खुब ध्यान दिनु।

260

आल्ल मेन्छाम् ग पोङ्लो याप्मि ग पोङ्लो
 allo ment^{sh}am go poŋ lo japmi go poŋ lo
 allo ment^{sh}am go poŋ lo japmi go poŋ lo
 now human TOP EXIG be EMPH man TOP poŋ lo
 Now it really becomes human being.
 अव पक्कै पनि यो मानिस बन्छ।

261

आल्ल खुने थिक्साए लाख नि सय पोति
 allo kʰune tʰik-səe lakʰa ni-səe poti
 allo kʰune tʰik-səe lakʰa ni-səe poti
 now s/he one hundred thousand two-hundred million oil lamp
 Now he could receive abundant of blessings.
 अब उसले कोटीकोटी आशीर्वाद प्राप्त गर्ने छ।

262

आसिया खाम्लेप् ओ सितो खाम्लेप् ओ
 je.. asija kʰamlepʔo sito kʰamlepʔo
 je a- si -ja kʰam-lep -ʔo si-to kʰam -lep-ʔo
 VOC 1- die-BAL soil-clod-LOC die-BAL soil-clod-LOC
 But he was bound to back to the ground while after death.

तथापि (यसले) मृत्यु पश्चात पुनः यसै धराधाममा फर्किन पने भयो।

263

ये तान्दिक मेन्छाम् मेदाल्ले याप्मि मेदाल्ले

je... tandik ment^{sh}am medalle japmi medalle
je tandik ment^{sh}am me- da-lle japmi me-da -lle
VOC later on human nsAS-come-SUB man nsAS-come-SUB
If humans come to exist later on,
पछिल्ला दिनमा मानिसहरु आउँदा,

264

ये--मेन्छाम् मेसि रो याप्मि मेसि रो

je... ment^{sh}am mesi ro japmi mesi ro
je ment^{sh}am me- si ro japmi me-si ro
VOC human nsAS-die ASS man nsAS-die ASS
They too must die.
तिनीहरुले पनि अवश्य मर्नु पर्ने छ।

265

ये-----पेलि पिरु रो पान्जा पिरु रो

je... peli piru ro pand^{za} piru ro
je peli pir -u ro pand^{za} pir-u ro
VOC speech give-3P ASS statement give-3P ASS
In this way, he instructed them.
यसरी भगवानले बोली बचन दिए।

266

तागारामेल्ले निडवाफुमेल्ले

tagaramelle niṅwap^humelle
tagarame -lle niṅwap^hume -lle
almighty -ERG god father -ERG
The almighty god father
परमेश्वर भगवानले

267

सक्वामुत्तु रो मुड्ङ्ग मुत्तु रो

səkwa muttu ro mu[?]iṅ muttu ro
səkwa mutt -u ro mu[?]iṅ mutt -u ro
message announce -3P ASS good news announce-3P ASS
In this way, the god announced the message and news.
यसरी (ईश्वरले) खबर सन्देश प्रवाह गरे।

268

आल्ल खेड्हा ग साम्जिक् हाङ्गामेन् मुन्धुम् हाङ्गामेन्

allo k^heṅha? ḡo samd^ʒik haṅamenmundum haṅamen
allo k^heṅ-ha? ḡo samd^ʒik haṅamen mundum haṅamen
now that-p TOP knowledge remaining part myth remaining part
Now the rest part of the story,
अब शास्त्र मुन्धुमको बाँकि अध्याय

269

अक्खे हाङ्गा रो ताजेङ् हाङ्गा रो

je... ɔkkʰɛ hangaro tadʰɛŋ hanga ro
je ɔkkʰɛ hanga ro tadʰɛŋ hanga ro
VOC in this way rest ASS talk rest ASS

The rest part of the discussion,

बोली बचनको बाँकि अध्यायमा

270

खेङ्हा ग खाम्छिछिरि ग खाम्बोङ्बा साहा रो

kʰɛŋha? gɔ kʰamtʰiʰtʰiri gɔ kʰambɔŋba saʔha? ro
kʰɛŋ-ha? gɔ kʰamtʰi -tʰiri gɔ kʰambɔŋba saʔha? ro
that-p TOP aborigine-RHM TOP indigenous offspring-p ASS

They are the siblings/offspring born out of the land.

तिनीहरु धरती पुत्र हुन्।

271

लुङ्छिछिरि ग लुङ्बोङ्बा साहा रो

je... luŋtʰitʰiri gɔ luŋbɔŋba saʔha? ro
je luŋtʰi -tʰiri gɔ luŋbɔŋba saʔ -ha? ro
VOC ancient tribe -RHM TOP primitive baby-p ASS

They are born out of the stones.

तिनीहरु त ढुङ्गा माटोसंगै जन्मेका सन्तान हुन्।

272

खेङ्हा ग मेन्छाम् तुम्बासि याम्पि तुम्बासि

je... kʰɛŋha? gɔ mentʰam tumbasi ro japmi tumbasi ro
je kʰɛŋ-ha? gɔ mentʰam tumba -si ro japmi tumba -si ro
VOC that-p TOP human earliest(m)-nsP ASS man earliest(m)-nsP ASS

They are the first human creations.

तिनीहरु आदिम मानव सृजनाहरु हुन्।

273

आल्ल हे?ना याम्मो मेन्छाम् मेजोगुसि याम्पि मेजोगुसि

allo heʔna jammu mentʰam mɛdʰogu japmi mɛdʰogu
allo heʔna jammu mentʰam mɛ-dʰog-u japmi mɛ-dʰog -u
now there again human nsAS-make-3P man nsAS-make-3P

Again they would be creating human beings.

फेरि त्यही मानिसहरुको सृजना गरिनेछन्।

274

ये-- साम्सो मेघेक्सु रो योमिङ् मेघेक्सु रो

je... samso meŋʰeksu ro jo-miŋ meŋʰeksu ro
je sam -so mɛ-ŋʰeks-u ro jo-miŋ mɛ-ŋʰeks-u ro
VOC identity-BAL nsAS-put-3P ASS BAL-name nsAS-put-3P ASS

The creators put the names to the newly created beings

नवसिर्जित मान्छेको नाम राखियो।

275

आल्ल मुजिङ्नामा रो खेयोङ्नामा रो

allo mudʰiŋnama ro kʰejoŋnama ro
allo mudʰiŋnama ro kʰejoŋnama ro

now Muzingnama ASS Kheyongnama ASS
Her name was Muzingnama Kheyongama.

नव्वारान अनुसार तिनको नाम थियो- मुजिङनामा खेयोङनामा ।

276

ये-- साम्सो मेवान्दु कुमिङ् मेवान्दु आङ्

je.. samso mewandu kumiŋ mewanduanj
je sam -so mɛ-wand-u ku- miŋ mɛ-wand-u-aŋ
VOC identity-BAL nsAS-baptize-3P his/her-name nsAS-baptize-3P-pfG

After having named the child,

यसरी नवजात शिशुको नाम राखिसकेपछि

277

ये--- तुङ्गुलि साधिक सिम्बोमा साधिक

je... tuŋuli sa? dʰik simboma sa? dʰik
je tuŋuli sa? dʰik simboma sa? dʰik
VOC female baby one sari wearing babyone

A female child was created.

एक स्त्रीजातको बच्चाको सृजना गरियो।

278

ये-- मेन्छाम् मेजोगु याप्मि मेजोगु

je.... ment^{sh}am medʷogu japmi medʷogu
je ment^{sh}am mɛ-dʷog-u japmi mɛ-dʷog -u
VOC human nsAS- make-3P man nsAS-make-3P

They created a human being.

यसरी तिनले मानव सृष्टि गरे।

279

ये----खेने मेन्छाम् या साए नाम् यप्मि साए

je.... kʰene ment^{sh}am ja saʔe nam-japmi saʔe
je kʰene ment^{sh}am ja saʔ-e nam -japmi saʔ-e
VOC you(s) human EMPH baby-VOC sun -man baby-VOC

Thou are the offspring of the sun and the human being.

तिमी घाम र मानवका बच्चा हौ !

280

खेने सिसा केरेओ मेन्छिन् केरेओ

kʰene tendi sisa kereʔo mentⁱⁿ kereʔo
kʰene tendi sisa ker -ɛʔ -o mentⁱⁿ ker -ɛʔ -o
you(s) in the future young reach-IMP-VOC matured reach-IMP-VOC

May you reach young and matured in the future!

तिमी पछि जवान र परिपक्व बन।

281

ये-- खेने इक्सा खेम्देओ खाम्बेक् खेम्देओ

je..... kʰene iksa kʰemdɛʔo kʰambe:k kʰemdɛʔo
je kʰene iksa kʰemd-ɛʔ -o kʰambe:k kʰemd-ɛʔ-o
VOC you(s) land suit-IMP-LOC earth suit-IMP-VOC

May you be suitable being for the earth!

तिमी यो धरतीमा सुहाउने बनेर रहनु।

282

खेने तान्दिक् इक्सा तक्तेओ खाम्बेक् तक्तेओ

k^hene tandik iksa tɔktɛʔo k^hambe:k tɔktɛʔo b^haŋ
k^hene tandik iksa tɔkt -ɛʔ -o k^hambe:k tɔkt -ɛʔ -o b^haŋ
you(s) later on land hold up-IMP-VOC earth hold up-IMP-VOC SUB
You should retain the tradition of this earth in the coming future.

तिमीले यस धर्तीको परम्परालाई थाम्नु पर्छ।

283

ये सक्वा मेबिरु मुइङ् मेबिरु

je.... sokwa məbiru muiŋ məbiru
je sokwa mə- bir -u muiŋ mə-bir-u
VOC message nsAS-give-3P wishes for longevity nsAS-give-3P
They bestowed the blessing upon her.

(सृष्टिकर्ताहरूले) उनलाई अर्ति उपदेश दिए।

284

आल्ल ये-- मुजिङ्नामा ग खेयोङ्नामा ग

allo je... mud^ʔinjnama go k^hejɔŋnama go
allo je mud^ʔinjnama go k^hejɔŋnama go
now VOC Muzingnama TOP Kheyongnama- TOP
Now Muzingnama kheyongnama

अब मुजिङ्नामा खेयोङ्नामा त

285

ये--चुकमु नेन्छिङ् लो हिङ्मु नेन्छिङ् लो

je.... t^ʃukmu nent^ʃhiŋ lo hiŋmu nent^ʃhiŋ lo
je t^ʃukmu nen-t^ʃhiŋ lo hiŋmu nen-t^ʃhiŋ lo
VOC liveliness lie-REF EMPH alive lie-REF EMPH
She survived well.

तिनी त जीविते पो रहिन्।

286

ये---चुकमु लरेआङ् हिङ्मु लरेआङ्

je.... t^ʃukmu lɔreɑŋ hiŋmu lɔreɑŋ
je t^ʃukmu lɔr-ɛ -ɑŋ hiŋmu lɔr-ɛ-ɑŋ
VOC liveliness seem -PT-pfG alive seem-PT-pfG
In this way, she began to survive.

यसरी तिनी त सहज ढंगले बाँचिन्।

287

ये---मेन्छयाङ् जाङ्मे ग चाङ्वा मेन्ने ग

je.... ment^ʃɑŋ t^ʃɑŋmen go t^ʃɑŋwa mɛnne go
je ment^ʃɑŋ t^ʃɑŋ-mɛ -n go t^ʃɑŋwa mɛn-nɛ go
VOC grown up girl puton dress-INF ABS TOP wearing clothes NOT-be TOP
Without the wearing clothes for a grown up girl,

हुकी सकेकी केटीलाई पोसाक विना त (हुँदैन् !)

288

ये---नावा आन्यानेन् खेम्सिङ् आन्यानेन्

je... nawa anjanen k^hɛmsiŋ anjanen b^haŋ

je nawa a- n- -ja -nɛn kk^hɛm-sin a-n-ja-nɛn b^haŋ
 VOC face 1-NEG-fit-NEG suit -REF 1-NEG-fit-NEG SUB
 It is not suitable for the human.
 मानवलाई यस्तो त सुहाउँदैन है!

289

खुने थो तागारा हिम् थोनिङ्वाफु हिम् थो
 k^hunɛ t^ho tagara him^honiŋwap^hu him t^ho
 k^hunɛ t^ho tagara him t^ho niŋwap^hu him t^ho
 s/he above almighty home above god father home above
 She up there in the almighty god's dwelling,
 तिनी माथि परमेश्वरको बासास्थानमा

290

ये--- असा पेगेआङ् थोलाम् पेगेआङ्
 je.. ɔsa pegeaŋ t^holam pegeaŋ
 je ɔsa peg -ɛ-aŋ t^ho-lam peg-ɛ -aŋ
 VOC quickly go-PT -pfG up-MED go-PT-pfG
 She headed towards the dwelling over there.
 झट्टै ईश्वरको बासास्थान तिर माथि गएको वेलामा

291

ये--- तागेरामाल्ले निङ्वाफुमाल्ले
 je... tagaramelle niŋwap^humelle
 je tagarame -lle niŋwap^hume -lle
 VOC almighty -ERG god father -ERG
 The almighty god
 (तिनलाई) सर्व शक्तिमान परमेश्वरले

292

ये---सिक्कुम् पिरुो निङ्वा पिरुो।
 je... sikkum piru ro niŋwa piru ro
 je sikkum pir -u - ro niŋwa pir -u -ro
 VOC thought give -3P-ASS thought give-3P- ASS
 Blessed the knowledge and wisdom
 ज्ञान र विवेक दिए।

293

ये तागारामेल्ले निङ्वाफुमेल्ले
 je... tagaramelle niŋwap^humelle
 je tagarame -lle niŋwap^hume -lle
 VOC almighty -ERG god father -ERG
 The almighty god,
 परमेश्वरले

294

ये --तागा चाक्तुरो लगेक् चाक्तुरो
 je... taga t^haktu ro log^he:k t^haktu ro
 je taga t^hakt -u ro log^he:k t^hakt-u ro
 VOC garment put on-3P ASS dress put on-3P ASS
 Made the child wear the clothes,
 (तिनलाई) पोशाक पहिराइ दिए।

295

आल्ल मुजिङ्नामा ग खेयोङ्नामा ग

allo mud^ɕiŋnama ɡɔ k^hejoŋnama ɡɔ
allo mud^ɕiŋnama ɡɔ k^hejoŋnama ɡɔ
now Muzingnama TOP Kheyongnama TOP

Now Muzingna Khejongna

अब मुजिङ्नामा खेयोङ्नामा

296

तान्दि खुने सिसा केरेरो मेन्छिन् केरेरो

ta:ndi k^hune sisa kere ro ment^{sh}in kere ro
ta:ndi k^hune sisa ker-ε ro ment^{sh}in ker-ε ro
in the futures/he young reach-PT ASS matured girl reach-PT ASS
Gradually the child got young and matured.

(नामकी बालख) क्रमशः किशोरी बन्दै गइन्।

297

आल्ल खुने साङ् गप्फिगप्फि नावामा चङ्थो

allo k^hune ɡɔ saŋ ɡɔpp^{hi} ɡɔpp^{hi} nawama t^ɕɔŋ t^ho
allo k^hune ɡɔ saŋ ɡɔpp^{hi} ɡɔpp^{hi} nawama t^ɕɔŋ t^ho
now s/he TOP open round round pleasant top above

Now she was lost up there in the beautiful places.

उनी त माथि मनोरम दृश्यावलि तिर

298

ये--- लिङ् गप्फि गप्फि नावामा चङ्थो

je... liŋ ɡɔpp^{hi} ɡɔpp^{hi} nawama t^ɕɔŋ t^ho
je liŋ ɡɔpp^{hi} ɡɔpp^{hi} nawama t^ɕɔŋ t^ho
VOC high green altitude round round pleasant top above

In the attractive greenary environment in the high altitude,

अल्गो लेकको आकर्षक हरियालीमा

299

ये काङ्त् लाङ्घेक्लो अत्तो थसिङ्लो

je..... kaʔi:t laŋɡ^hek lo ɔtto t^hasiŋ lo
je kaʔi:t laŋɡ^hek lo ɔtto t^ha-siŋ lo
VOC fast walk EMPH hastily depart-REF EMPH

She kept on wandering here and there.

उनी त्यतातिर नै डुलफिर गर्न थालिन् ।

300

ये ---तोदो लाङ्घेक्वा सान् थसिङ् लो

je... todo laŋɡ^hekwa sannaŋ t^hasiŋ lo
je todo laŋɡ^hek -wa sannaŋ t^ha -siŋ lo
VOC wildbuffalo walk -NOM immediately depart-REF EMPH

She kept walking up to the hill

उनी माथि तिर प्रस्थान गरिन्

301

ये---सिसा केरेरो मेन्छिन् केरेरो

je... sisa kere ro ment^{sh}in kere ro

je sisa ker -ε ro ment^{sh}in ker-ε ro
 VOC young get-PT ASS matured girl get-PT ASS
 She got younger.
 तिनी तरुनी भइन्।

302

आल्ल खुने केसिइआइ मेहोप्ते कुम्बाआइ मेहोप्ते
 allo k^hune kesinaj mehopte kumbaaj mehopte
 allo k^hune kesin -aj mε-hopt-ε ku-mba -aj mε- hopt -ε
 now s/he male parent-also nsAS-not to be-PT his/her-father-also nsAS-not to be-PT
 But she didnot have her father.
 तिनीसंग पिता वा कुनै पुरुष अभिभावक थिएनन्।

303

खुने थामेआइ मेहोप्ते कुम्माआइ मेहोप्ते।
 k^hune t^hamenaj mehopte kummaaj mehopte
 k^hune t^hamen-aj mε-hopt -ε ku-mma-aj mε- hopt -ε
 s/he female parent-also nsAS-not to be-PT his/her mother-also nsAS-not to be-PT
 She didnot have her mother either.
 तिनकी आमा वा कुनै महिला अविभावक पनि थिइनन्।

304

ये-- सिसाधिक येप्लो मेन्छिन्धिक येप्लो
 je... sisa d^hik jep lo ment^{sh}in d^hik jeplo
 je sisa -d^hik jep lo ment^{sh}in -d^hik jep lo
 VOC young -one stand EMPH matured girl-one stand-EMPH
 She was but lonely young girl.
 तिनी त एकलासकी तरुनी थिइन्।

305

ये खुने याइसिआइ मेहोप्ते कुन्छइबाआइ मेहोप्ते।
 je... k^hune jan^hsinaj mehopte kunt^{sh}ajbaaj mehopte
 je k^hune jan^hsin-aj mε-hopt-ε ku-nt^{sh}ajba-aj mε-hopt -ε
 VOC s/he cousin-also nsAS-not to be-PT his/her brother-also nsAS-not to be-PT
 She did not have cousins and brothers.
 तिनीसंग दाजुभाइ कोही पनि थिएनन्।

306

ये-- फुइयाइ आइ मेहोप्ते कुन्धान्दि आइ मेहोप्ते
 je... p^hun^hjanaj mehopte kund^handianj mehopte
 je p^hun^hjan -aj mε- hopt-ε ku-nd^handi -aj mε- hopt-ε
 VOC mate-also nsAS-not to be-PT his/he colleague -also nsAS-not to be-PT
 She didnot have friends.
 साथी सइगाती (पनि) कोही थिएनन्।

307

ये---याक्कुआइ मेहोप्ते कुदाक्साइ मेहोप्ते।
 je... jakkuanj mehopte kudakanj mehopte
 je jakku-aj mε-hopt-ε ku- dak -aj mε- hopt -ε
 VOC kins -also nsAS-not to be-PT his/her-kiths-also nsAS-not to be-PT
 Nor had she got any comrade.

न त कुनै हितैषी इष्टमित्रहरु नै (थिए)।

308

ये--सुकुला मेहोप् कुन्जुमाइ मेहोप्

je... sukula mēhop kund^uumaɪ mēhop
je sukula mē- hop ku- nd^uum -aɪ mē-hop
VOC pal nsAS- not to be his/her-chum -also nsAS-not to be
She had not any intimate friends.

तिनका मन मिल्ने कुनै साथी पनि थिएनन्।

309

खुने ग साइ गप्फिगप्फि नावामा चड्थो

je... k^hunɛ ɡɔ saɪ ɡɔpp^{hi} ɡɔpp^{hi} nawama t^ʰɔŋ t^ho
je k^hunɛ ɡɔ saɪ ɡɔpp^{hi} ɡɔpp^{hi} nawama t^ʰɔŋ t^ho
VOC s/he TOP open round round pleasant top above

She was in the open pleasant places.

तिनी त खुल्ला मनोरम ठाउँ तिर पो डुल्ल थालिन्।

310

ये--लकलेलक् लकले पेलिरक् पान्छिन्

je... lək-lɛ-lək lək-lɛ peli rək pant^ʰin
je lək-lɛ-lək lək-lɛ peli rək pan-t^ʰin
VOC incoherent discourse emotional pattering speech FOC speak-REF

She was carried by her imaginations.

उनी आफ्नै कल्पनाले जता लग्यो त्यतै जान्थिन् (उनी आफूमात्र फतफताइ रहिन्)।

311

ये--- थक्लुङ् मेबोइनेन् काबे मेबोइनेन्

je... t^hɔkluŋ mɛboɪnɛn kabɛ mɛboɪnɛn
je t^hɔkluŋ mɛ-boɪ-nɛn kabɛ mɛ-boɪ-nɛn
VOC body structure NEG-be right-NEG appearance NEG-be right-NEG
She happened to feel that her body was not so suitable.

उनलाई आफ्नो जिउडाल अलिक बेछन्द्याइलो लाग्यो ।

312

आल्ल नावा मेयाक्नेन् खेम्सिङ् मेयाक्नेन् भाङ्

allo nawa mejaknen k^hɛmsiŋ mejaknen b^haŋ
allo nawa mɛ- jak-nɛn k^hɛm-siŋ mɛ-jak-nɛn b^haŋ
now face NEG- look good -NEG match-REF NEG-look good-NEG SUB

The body felt to be unsuitable

शरीर सुहाउँदिलो भएन भनेर

313

ये-- खुने थो सुराबे तेम्बे खुन्दुला तेम्बे

je... k^hunɛ t^ho surabɛ tɛmbɛ k^hundula tɛmbɛ
je k^hunɛ t^ho surabɛ tɛmbɛ k^hundula tɛmbɛ
VOC s/he above Surabɛ low land Khundula low land

She was lost in the Surabɛ and Khundula tɛmbɛ plains.

उनी माथि सुराबे र खन्दुला भन्ने मैदानमा

314

ये--- थोसु इङ्बेन् लो खाङ्ला इङ्बेन् लो योसु इङ्बेन् लो सुरा इङ्बेन् लो

je... t^hosu injben lo k^hanla injben lo je.... josu injben lo sura injben lo
je t^ho-su injben lo k^hanla injben- lo je jo-su injben lo sura injben lo
VOC above-BAL Ingben-ASS Khangla Ingben-ASS VOC below-BAL Ingben-ASS sura Ingben-ASS
Sometimes, she was in the up hills and sometimes she was fuound in the yonder fields.

कहिले उनीमाथि डाँडामा र कहिले उनी तल पाखामा

315

खुने लक्लेलक् लक्ले पेलिरक् पारे

k^hunε lək-lε-lək lək-lε peli rək parε
k^hunε lək-lε-lək lək-lε peli rək par-ε
s/he incoherent discourse emotional pattering speech FOC talk-PT
She kept on pattering on her own way.

उनी आफ्नै तरिकाले फतफताइ मात्र रहिन् ।

316

ये---थो सिन्युक पिबारो मुदेन् पिबारो

je..... t^ho sinjuk piba ro muden piba ro
je t^ho sinjuk piba ro muden piba ro
VOC above north direction ASS China/Tibet direction ASS
She went upto the north direction-Tibet.

उनी उत्तर दिशा तिब्बततिर गइन्।

317

ये--- सुराबे तेम्बे पाम्फु?ना तेम्बे

je.... surabe tembe pamp^hu?na tembe
je surabe tembe pamp^hu?na tembe
VOC Surabe low land Pamphuna low land
In the Surabe and Pamphu?na plains

सुराबे र पाम्फु?ना मैदान तिर

318

ये---थोसु इङ्बेन् लो खाङ्ला इङ्बेन् लो योसु इङ्बेन् लो सुरा इङ्बेन् लो

je....t^hosuinjben lo k^hanla injben lo josu injben lo sura injben lo
je t^ho-su injben lo k^hanla injben lo jo-su injben lo sura injben lo
VOC above-BAL Ingben-ASS Khangla Ingben-ASS there-BAL Ingben ASS Sura Ingben-ASS
Different plains like khangla and Sura.

खाङ्ला र सुरा भन्ने मैदानहरुमा

319

ये--- लक्लेलक् लक्ले पेलिरक् पारे

je... lək-lε-lək lək-lε peli rək parε
je lək-lε-lək lək-lε peli rək par -ε
VOC incoherent discourse emotional pattering speech FOC talk -PT
She was carried by her own imagination.

उनी आफ्नै सुरले बरालिई मात्र रहिन् (उनी आफ्नै तरिकाले फतफताइ मात्र रहिन्)।

320

आल्ल थो साइ गप्फिगप्फि नावामा चइथो लिइ गप्फिगप्फि नावामा चइथो

allo t^ho saŋ gɔpp^hi gɔpp^hi nawama t^ho liŋ gɔpp^hi gɔpp^hi nawama t^ho t^ho

allo tʰo saŋ ɡɔppʰi ɡɔppʰi nawama tʰoŋ tʰo liŋ ɡɔppʰi ɡɔppʰi nawama tʰoŋ tʰo
 now above open round view point top above high green altitude round view point top above
 Now she wandered in the beautiful places.

उनी खुल्ला रमणीय ठाँउहरूमा भौँतारिन लागिन्।

321

ये-- मुजिङनामाग खेयोङनामाग

je..... mudʰiŋnama ɡɔ kʰejoŋnama ɡɔ
 je mudʰiŋnama ɡɔ kʰejoŋnama ɡɔ
 VOC Muzingnama TOP Kheyongnama TOP
 Muzingna khejongna
 मुजिङनामा खेयोङनामा त

322

खुने खे?यो केरुङ तोसेमुबे कुहिम् तोसेमुबे

kʰunɛkʰɛʔjo kɛruŋ toseɱmube kuhim toseɱmube
 kʰunɛ kʰɛʔjo kɛruŋ tose-ɛ-mu-be kuhim tose-ɛ-mu -be
 s/he up there sadness feel-PT-REP-PCLE worryness feel-PT-REP-PCLE
 She only felt dreary and sad.

उनलाई उराठ लाग्यो।

323

ये--सोलुङ रक् हिम् लो लुङमा रक् हिम् लो

je soluŋ rɔk him lo luŋma rɔk him lo
 je soluŋ rɔk him lo luŋma rɔk him lo
 VOC unpleasant FOC experience EMPH dreary FOC experience EMPH
 She was saddened.

उनी उदास भइन्

324

आल्ल मुजिङनामा ग खेयोङनामा ग

allo mudʰiŋnama ɡɔ kʰejoŋnama ɡɔ
 allo mudʰiŋnama ɡɔ kʰejoŋnama ɡɔ
 now Muzingnama- TOP Kheyongnama TOP
 Now muzingna khejongna,
 अब मुजिङनामा खेयोङनामा त

325

साम्मेत् रक् मुक्ते केजङ् रक् मुक्ते

je... sammet rɔk mukte kezoŋ rɔk muktean
 je sammet rɔk mukt -ɛ kezoŋ rɔk mukt -ɛ -aŋ
 VOC breeze FOC blow -PT wind FOC blow -PT -pfG
 She was constantly blown by the wind.

उनलाई हावा र बतासले मात्रै फुकिरहयो।

326

ये--साम्मेत् ले मुत्तुआङ् केजङ् ले मुत्तुआङ्

je... sammetle muttuŋ kezoŋle muttuŋ
 je sammet -le mutt -u-aŋ kezoŋ-le mutt-u -aŋ
 VOC breeze -ERG sweep-3P-pfG wind-ERG sweep -3P-pfG
 By that way, the wind blew her

हावा बतासले यसरी फुके पछि

327

ये---मुजिङ्नामाग खेयोङ्नामाग

je... mud^ziŋnama go k^hejɔŋnama go

je mud^ziŋnama go k^hejɔŋnama go

VOC Muzingnama- TOP Kheyongnama TOP

The maiden Muzingna Kheyongna

षोडशी मुजिङ्नामा खेयोङ्नामा त

328

खुने आबुङ् लारे रो सारुङ् लारे रो

k^hunɛ abuŋ lare ro saruŋ lare ro

k^hunɛ abuŋ lar -ɛ ro saruŋ lar -ɛ ro

s/he conception receive -PT ASS pregnancy receive-PT ASS

She became pregnant.

(उनी) त गर्भवती पो भइछन् ।

329

ये---ले?वा पेगेरो थिक् ला पेगेरो

je... le?wa pege ro thikla pege ro

je le?wa peg-ɛ ro thikla peg-ɛ ro

VOC time go-PT ASS one month go-PT ASS

One month passed

समयक्रम एक महिना भयो

330

खुने केरुङ् रक् नेन् लो कुहिम् रक् नेन् लो

k^hunɛ keruŋ rɔk nen lo kuhimrɔk nen lo

k^hunɛ keruŋ rɔk nen lo kuhim rɔk nen lo

s/he sadness FOC be EMPH wariness FOC be EMPH

She only felt dreary.

उनलाई उराठमात्रै लागि रहयो।

331

ये---ले?वा पेगे रो निला नि पेगे रो

je...le?wa pege roni:lani pege ro

je le?wa peg-ɛ ro ni:la ni peg-ɛ ro

VOC time go-PT ASS two month CTR go-PT ASS

Two months passed.

दुई महिना बिते

332

ये--आबु ग थाङ् ग सारुङ् ग थाङ् ग

je...abu go t^haŋ go saruŋ go t^haŋ go

je abu go t^haŋ go saruŋ go t^haŋ go

VOC fetus TOP develop TOP pregnancy TOP develop TOP

The fetus gradually developed.

भ्रूण क्रमश विकास हुदै गयो।

333

ये--- ले?वा पेगे रो सुम् ला नि पेगे रो

je... le?wa pege rosumla ni pege ro

je leʔwa peg-ε ro sumla ni peg-ε ro
 VOC time go-PT ASS three month CTR go-PT ASS
 Three months passed.
 तीन महिना बिते

334

खुने हाङ्गेन् रक् लरे सिक्चा रक् लरे
 k^hune hangen rək lɔɛ siktʰa rək lɔɛ
 k^hune hangen rək lɔɛ-ε siktʰa rək lɔɛ -ε
 s/he irritation FOC feel-PT disinterested FOC feel -PT
 She was only irritated.
 तिनलाई झिंजो मात्र लागि रह्यो।

335

ये-ले?वा पेगेल्ले लिला पेगेल्ले
 je... leʔwa pegelle lila pegelle
 je leʔwa peg-ε -lle lila peg-ε -lle
 VOC time go -PT-SUB four month go-PT-SUB
 Four months passed.
 चार महिना बित्यो।

336

खुने खाम् जुम् निच्छे रो खाम् लेप् निच्छे रो
 k^hune k^hamdʒum nit^{sh}ε ro k^hamlep nit^{sh}ε ro
 k^hune k^ham -dʒum ni -t^{sh}ε ro k^ham-lep ni-t^{sh}ε ro
 s/he soil -BAL see -PUR ASS soil-clod see-PUR ASS
 She looked for the soil.
 उनी माटाको डल्लाहरु हेर्न पो थालिन् ।

337

ये-ले?वा पेगेल्ले डाला पेगेल्ले
 je... leʔwa pegelle ŋala pegelle
 je leʔwa peg-ε -lle ŋala peg-ε -lle
 VOC time go -PT-SUB five month go-PT-SUB
 Five months went on.
 पाँच महिना बित्यो।

338

खुने याङ्सा चोकाबे कुन्धे चोकाबे भाङ्
 k^hune jaŋsa tʰokabe kund^he tʰokabe b^haŋ
 k^hune jaŋsa tʰok -a -be kund^he tʰok -a -be b^haŋ
 s/he what do -I -INQ how do -I -INQ SUB
 She could not decide what to do as she had nothing at all.
 उनी के गरौं कसो गरौं भनेर भन्न थालिन् ।

339

ये- हाङ्गेन् रक् लरे सिक्चा रक् लरे
 je... hangenrək lɔɛ siktʰa rək lɔɛ
 je hangen rək lɔɛ-ε siktʰa rək lɔɛ-ε
 VOC irritation FOC feel-PT disinterested FOC feel-PT
 She was irritated
 तिनलाई झिंजो मात्र लागि रह्यो।

340

ये--वारेप्युम् लरे पि?थुम् रक् लरे

je... warept^hum lɔɛpi[?]t^hum rɔk lɔɛ
je warept^hum lɔɛ-ɛ pi[?]t^hum rɔk lɔɛ-ɛ
VOC a deep sigh feel-PT unwilling FOC feel-PT

She could not do her duty properly.

तिनी अनिच्छा पूर्वक सुस्केरा हात्थिन्।

341

आल्ल मुजिङ्नामा ग खेयोङ्नामा ग

allo mud[?]injnama gɔ k^hejɔŋnama gɔ
allo mud[?]injnama gɔ k^hejɔŋnama gɔ
now Muzingnama TOP Kheyongnama TOP

Now Muzingna Kheyongna

अव मुजिङ्नामा खेयोङ्नामा त

342

ये---ले?वा पेगे रो तु?क्ला नी पेगे रो

je... lɛ[?]wa pegɛ ro tu[?]la ni pegɛ ro
je lɛ[?]wa peg-ɛ - ro tu[?]la ni peg-ɛ -ro
VOC time go-PT -ASS six month CTR go-PT -ASS

Six months passed.

छ महिना बित्यो।

343

आल्ल पेलि पान्छिन् लो योबान् पान्छिन् लो

allo peli patt^{sh}ij lo joban patt^{sh}ij lo
allo peli pat -t^{sh}ij lo joban pat -t^{sh}ij lo
now speech speak -REF- EMPH reason speak -REF EMPH

She talked at her mind.

उनी मनमनै कुरा गर्न थालिन् ।

344

सिक्कुम् रक् तेसे निङ्वा रक् तेसे

je... sikkum rɔk tɛsɛ niŋwa rɔk tɛsɛ
je sikkum rɔk tɛs-ɛ niŋwa rɔk tɛs -ɛ
VOC thought FOC brood-PT idea-FOC brood -PT

She kept on brooding over the matter.

उनीसोच विचार गर्न थालिन् ।

345

ये---थिन्दाङ् पो हेक्ते सादुङ् पो हेक्ते

je... t^hindan[?] po-hekte saduŋ po-hekte
je t^hindan[?] po-hekt -ɛ saduŋ po-hekt-ɛ
VOC fetus grow-begin-PT pregnancy grow-begin-PT

The foetus began to grow bigger.

भ्रुण क्रमशः बढदै गयो।

346

ये थिन्दाङ् मुन्दे रो सारुङ् नि मुन्दे रो

je tʰindaŋ munde ro saruŋ ni munde ro
je tʰindaŋ mund -ε ro saruŋ ni mund-ε ro
VOC fetus move-PT ASS pregnancy CTR move-PT ASS
That foetus began to move.

गर्भको बच्चा हलचल गर्न थाल्यो।

347

आल्ल याङ्सा चोकाबे कुन्धे चोका भाङ्

allo jaŋsa tʰokabe kundʰe tʰoka bʰaŋ
allo jaŋsa tʰok -a -be kundʰe tʰok -a bʰaŋ
now what do -1 -INQ how do -1 SUB
She was helpless to solve the problem.

अब के गरौं कसो गरौं भनेर

348

खुने सिक्कुम् तेसे रो निङ्वा तेसे रो

kʰune sikkum tese ro niŋwa ni tese ro
kʰune sikkum tes -ε ro niŋwa ni tes-ε ro
s/he thought brood-PT ASS idea CTR brood-PT ASS
She pondered upon the matter.

तिनी गहन विचार गर्न थालिन् ।

349

आल्ल सुसुम् हेक्ते रो लिलम् हेक्ते रो

allo susum hekte ro lilim hekte ro
allo susum hekt-ε ro lilim hekt-ε ro
now desire for sour begin-PT ASS desire for sweet begin-PT-ASS
She wished to have sweet and sour things.

तिनलाई गुलियो पिकोको चाहाना हुन थाल्यो।

350

ये-- खाम् जुम् नि हेक्ते खाम् लेप् नि हेक्ते

je... kʰamdʰum ni hekte kʰamlep ni hekte
je kʰam -dʰum ni hekt-ε kʰam-lep ni hekt -ε
VOC soil -BAL CON begin-PT soil-clod CON begin -PT
She began to eat the soil.

तिनी त माटो पो खान थालिन् ।

351

ये---ले?वा पेगेल्ले नुला पेगेल्ले

je... leʔwa pegelle nula pegelle
je leʔwa peg -ε -lle nula peg-ε-lle
VOC time go -PT -SUB seven month go -PT-SUB

When the seven months passed,

जब सात महिना बित्यो,

352

ये-- सुङ्जि निछे रो लुङ्घाक् निछे रो

je... suŋdʰi nitʰε ro luŋgʰak nitʰε ro
je suŋdʰi ni-tʰε ro luŋgʰak ni -tʰε ro

VOC testy look for -PUR ASS salt look for -PUR ASS
She wanted to have the salt.
तिनी नुनिलो चखिलो चीज रुचाउन थालिन्

353

ये--ले?वा पेगेल्ले येत्ला पेगेल्ले
je... le?wa pegelle jɛtla pegelle
je le?wa peg -ɛ-lle jɛtla peg-ɛ-lle
VOC time go -PT-SUB eight month go-PT-SUB
When eight months passed.
आठ महिना बित्यो।

354

ये-- खाम् जुम् लच्छे रो खाम् लेप् लच्छे रो
je... k^hamd^zum lott^{sh}ɛ ro k^hamlep lott^{sh}ɛ ro
je k^ham-d^zum lot -t^{sh}ɛ ro k^ham-lep lot -t^{sh}ɛ ro
VOC turf -RHM take out-PUR ASS soil-clod take out-PUR ASS
She was eager to dig out the soil.
तिनी माटो खन्न थालिन् ।

355

मुजिङ्नामा ग खेयोङ्नामा ग
mud^ziŋnama ɔ k^hejɔŋnama ɔ
mud^ziŋnama ɔ k^hejɔŋnama ɔ
Muzingnama- TOP Kheyongnama TOP
Muzingna Khejongna
मुजिङ्नामा खेयोङ्नामा त

356

खुने सिक्कुम् मये रो निङ्वा मये रो
k^hune sikkum mɔjɛ ro niŋwa mɔjɛ ro
k^hune sikkum mɔj -ɛ -ro niŋwa mɔj-ɛ ro
s/he thought lose-PT -ASS idea lose-PT -ASS
She was harassed.
तिनको होस हवास उड्यो।

357

आल्ल ले?वा पेगेल्ले फाइला पेगेल्ले
allo le?wa pegelle p^haŋla pegelle
allo le?wa peg-ɛ-lle p^haŋla peg-ɛ -lle
now time go-PT-SUB nine month go-PT -SUB
When nine months passed.
जब नौ महिना बित्यो,

358

ये--पेगिल्ला पगे फाइला पेगे
je.... pegilla pegɛ p^haŋ-la pegɛ
je pegilla peg -ɛ p^haŋ-la peg-ɛ
VOC APP go -PT nine month go-PT
Nine months were gone.
नौ महिना बित्यो

359

ये--आबु पोरेआइ सारुइ पोरेआइ

je.. abu poreʌŋ saruŋ poreʌŋ
je abu por -ɛ -aŋ saruŋ por-ɛ -aŋ
VOC foetus grow -PT-pfG pregnancy grow-PT-pfG
The infant inside her got bigger.

पेटको बच्चा ठूलो भयो।

360

हे--- मेरिङ्ला पेगेल्ले थिबोङ्ला पेगेल्ले

he... mɛriŋla pɛgɛlle tʰibɔŋla pɛgɛlle
he mɛriŋla pɛg-ɛ -lle tʰibɔŋla pɛg -ɛ -lle
VOC distressful period go-PT-SUB ten month go -PT -SUB
In the tenth month

दशौं महिनामा

361

थिन्दाइ सादुइ ले सायो सादुइ ले

je.. tʰindaŋ saduŋle saʔjo saduŋle
je tʰindaŋ saduŋ -le saʔjo saduŋ -le
VOC fetus pregnancy pain-GEN baby-BAL pregnancy pain-GEN
She was suffered by the delivery case (child labour)

तिनलाई सुत्केरी बिमार ले चाप्यो।

362

ये-- मुजिङ्नामा ग खेयोङ्नामा ग

je... mudʔiŋnama go kʰeʝoŋnama go
je mudʔiŋnama go kʰeʝoŋnama go
VOC Muzingnama- TOP Kheyongnama- TOP
Muzingna kheyongna

मुजिङ्नामा खेयोङ्नामा त

363

ये--- सिदि खे?नाम् ले फेक्कानामा ले

je... sidi kʰaʔnamle pʰekanamale
je sidi kʰaʔnam-le pʰekanama-le
VOC a high altitude cane rope-INS hanging rope-INS
The rope made up of the high altitude cane.

लेकाली बेटको डोरीमा

364

ये--- मादि खेप्नाम् ले फेक्कानामा ले

je.. madi kʰaʔnamle pʰekanamale
je madi kʰaʔnam -le pʰekanama -le
VOC cane of marshy land rope-INS hanging rope-INS
The rope made up of the bamboo of the low land

औलोको बेटको डोरीमा

365

खुने हुक्सो खेइसिइ लो ताँडे खेइसिइ लो
 k^hune hukso k^hɛnsiŋ lo taŋe k^hɛnsiŋ lo
 k^hune huk -so k^hɛŋ -siŋ lo taŋe k^hɛŋ -siŋ lo
 s/he hand-BAL tie up -REF EMPH arms tie up-REF EMPH
 She hung down to those ropes.
 (उनी डोरीमा) समाएर झुण्डिन्

366

ये-- लाइक्कुम् साधिक फेनिया साधिक
 je... laikkum sa? d^hik p^heniŋa sa? d^hik
 je laikkum sa? d^hik p^heniŋa sa? d^hik
 VOC male baby one loin cloth wearer baby one
 She had a male baby.
 तिनले छोरो पाइन् (पुरुष जातको बच्चा जन्माइन्)।

367

ये--नासागेइबा ग चम्लेइकेइबा ग नामसागेइबा चम्लेइबा साधिक
 je... nasageŋba ɣo t^ʰɔmlɛkeŋba ɣo namsageŋba ɣo t^ʰɔmlɛŋba sa? d^hik
 je nasageŋba ɣo t^ʰɔmlɛkeŋba ɣo namsageŋba ɣo t^ʰɔmlɛŋba sa? d^hik
 VOC bright (m) TOP tall TOP smart(m) TOP weighty(m) baby one
 The infant was bright, healthy and of full weight.
 शिशु उज्यालो स्वस्थ र पूर्ण तौलको थियो।

368

ये--खुने थाप्साइ नि कत्तु लदेन् नि कत्तु
 je... k^hune t^hapsaŋ ni kottu lɔden ni kottu
 je k^hune t^hapsaŋ ni kott-u lɔden ni kott-u
 VOC s/he suddenly CTR have-3P expulsion CTR have-3P
 She bore such an infant.
 तिनले त त्यस्तो शिशु पो जन्माइन्।

369

ये--याइबेन् केदिम्बेन् फक्तुम् केदिम्बेन्
 je... jaŋben kedimben p^hɔktum kedimben
 je jaŋben ke-dim -be -n p^hɔktum ke-dim -be-n
 VOC arm 3-be full-NOM -ABS lap 3-be full-NOM -ABS
 He was lapful and armful infant.
 त्यो शिशु अंगालो र काख भरिको थियो।

370

ये--- लाइक्काइ साधिक फेनिया साधिक
 je.. laikkaŋ sa? d^hik p^heniŋa sa? d^hik
 je laikkaŋ sa? d^hik p^heniŋa sa? d^hik
 VOC masculine baby one loin cloth wearing baby one
 The male baby
 पुरुष जातको शिशु

371

ये---हुक्सो कत्तुरो ताँडे कत्तुरो
 je... hukso kotturo taŋe kottu ro

je huk -so kott-u ro taŋe kott-u ro
 VOC hand -BAL have-3P-ASS near by have-3P ASS
 She took the baby.
 उनले शिशुलाई लिइन्।

372

आल्ल ले?वा पेगेल्ले लियेन् पेगेल्ले
 allo le?wa pegelle li-jen pegelle
 allo le?wa peg-ε -lle li-jen peg-ε-lle
 now time go-PT-SUB fourth-day go-PT-SUB
 The fourth day of the birth,
 चार दिन पुगे पछि

373

वया मेभोक्सु याइदाइ मेभोक्सु
 waja mebhoksu janɗaŋ mebhoksu
 waja mε- bʰoks-u janɗaŋ mε- bʰoks -u
 APP nsAS- perform -3P baptismal rite nsAS-perform-3P
 The naming ritual was held.
 न्वरानको कर्मकाण्ड सम्पन्न भयो।

374

साम्सो मेवान्दु योमिङ् मेवान्दु
 samso mewandu jomiŋ mewandu
 sam -so mε- wand-u jo-miŋ mε-wand -u
 identity-BAL nsAS-baptize-3P BAL- name nsAS-baptize-3P
 The baby was given the name for his formal identity.
 औपचारिक परिचयको लागि शिशुको नाम लगाइदिए।

375

ये---याइबेन् केदिम्बेन् फक्तुम् केदिम्बेन्
 je... janben kedimben pʰɔktum kε- dim -be -n
 je janben kε- dim -be -n pʰɔktum kε- dim -be -n
 VOC arm AP- be full-NOM -ABS lap AP- be full -NOM -ABS
 The baby full of the lap and arms.
 त्यो शिशु अंगालो र काख भरिको थियो।

376

ये---लावोतिबा रो लाघेम्याइबा रो
 je... la:otiba ro lagʰem janba ro
 je la:otiba ro lagʰem janba ro
 VOC lunar beam like(m) ASS sun rays same ASS
 The bright like the sun and the moon.
 जून र घामजस्तै उज्यालो

377

ये---साम्सो मेघेक्तु योमिङ् मेघेक्तु
 je... samso meghektu jomiŋ meghektu
 je sam -so mε-gʰekt -u jo-miŋ mε-gʰekt-u
 VOC identity -BAL nsAS- put-3P BAL -name nsAS-put-3P
 They named the baby.

शिशु नाम लगाइदिए।

378

आल्ल याइबेन् केदिम्बेन् फक्तुम् केदिम्बेन्

allo jaŋben kedimben p^hɔktum kedimben
allo jaŋben ke- dim -be -n p^hɔktum ke-dim -be-n
nowarm AP- be full -NOM -ABS lap AP- be full-NOM-ABS

Now the baby full of the lap and arms.

अब अँगालो र काख भरिको

379

ये--सिमायोमा रे चप्पा रक् पेरो

je... simajomma?re t^ɕɔpma? rɔk pe ro
je simajom-ma?-re t^ɕɔp -ma? rɔk pe ro
VOC weaken -INF-SUB dry up -INF FOC go/PT ASS

Began to be lanky day after day.

दिन दिनै दुब्लाउदै गएर सुक्तै गयो ।

380

ये--- थानायोमारे युम्मा रक् पेआइ

je... t^henajomma?re jomma? rɔk peaŋ
je t^henajom -ma? -re jom -ma? rɔk pe-aŋ
VOC minimize -INF -SUB weaken -INF FOC go/PT-pfG

The baby happened to be smaller and smaller.

बच्चा गल्दै सानो हुदै गयो।

381

ये--- वया तिम्सेरो सोलाक् रक् तिम्से

je ... wɔja timse ro solak rɔk timse
je ... wɔja tims -ɛ ro solak rɔk tims -ɛ
VOC APP cover -PT ASS palmful space FOC cover -PT

By then the baby came to fill up only the palm.

(अब) शिशु त केबल अँजुली भर्ने मात्रको भयो।

382

ये---सोलाक् केयामा युम्मा रक् पेगे

je..... solak keja ma jomma? rɔk pege
je solak ke-ja-ma? jom-ma? rɔk peg -ɛ
VOC palmful 3- big-INF weaken-INF FOC go -PT

He became as big as the hand-cup.

उ त खिएर हत्केला जत्रो मात्रको बन्यो।

383

आल्ल खुने मुजिङ्नामा ग खेयोङ्नामा ग

allo k^hune mud^ɕiŋnama ɔɔ k^hejɔŋnama ɔɔ
allo k^hune mud^ɕiŋnama ɔɔ k^hejɔŋnama ɔɔ
now s/he Muzingnama- TOP Kheyongnama- TOP

Now muzingna kheyongna

अब उ मुजिङ्नामा खेयोङ्नामा त

384

ये-एच्छुम् नि पोखेबे एप्फानि पोखेबे

je... ett^{sh}um ni pok^hεbe epp^ha ni pok^hεbe
je ett^{sh}um ni pok^h -ε -be epp^ha ni pok^h -ε -be
VOC how CTR happen-PT -INQ what- CTR happen -PT -INQ
What had happened to the baby?

बच्चालाई के चाहिं भएको होला?

385

सिक्कुम् नि मए निड्वा नि मए

je.... sikkum ni mɔjεniŋwa ni mɔjε
je sikkum ni mɔj-ε niŋwa ni mɔj-ε
VOC thought CTR lose-PT idea CTR lose-PT

Thoughtless and surprised,

(भनेर) विचार शून्य र चकित भइन्।

386

थो तागारा हिम् थो निड्वाफु हिम् थो

t^ho tagara him t^ho niŋwap^hu him t^ho
t^ho tagara him t^ho niŋwap^hu him t^ho
above almighty dwelling above god father dwelling above
Up above the dwelling, the almighty god

माथि परमेश्वरको लोकमा

387

खुने सेन्दो पेगे रो सेलाप पेगे रो

k^hunε sendo pegε ro se:lap pegε ro
k^hunε sendo peg -ε ro se:lap peg -ε ro
s/he inquisitively go -PT ASS inquire go -PT ASS

She went in order to ask

तिनी सोधखोज गर्न गइन्।

388

आल्ल तागेरामा ए निड्वाफुमा ए

allo tagaramae niŋwap^huma-e
allo tagarama -e niŋwap^huma-e
now tagarama -VOC god father-VOC

Oh my lord! almighty father!

हे परमेश्वर!

389

याइसा पोक्सेआइ कुन्धे पोक्सेआइ

jaŋsa pokseaj kund^he pokseaj
jaŋsa poks -ε -aj kund^he poks -ε -aj
what happen-PT-pfG how happen -PT -pfG

What was the reason/what happened?

के कसरी भएर हो?

390

ये--- थिन्दा पोरेबेन् आसा पोरेबेन्

je.... t^hinda poreben asa? poreben
je t^hinda por -ε -be -n a-sa? por-ε-be-n

VOC baby grow-PT-NOM-ABS 1-baby grow-PT-NOM-ABS
 My growing son
 मेरो बढ्दो छोरो त

391

सोलाक्ले चामा युम्मा रक् पेरो
 solak-le tʰama? jomma? rək pe ro bʰaŋ
 solak -le tʰa-ma? jom-ma? rək pe ro bʰaŋ
 palmful space-ERG eat-INF weaken-INF FOC go/PT ASS SUB
 Became as big the size of the palm
 हल्केलो जत्रो मात्र पो भयो त!

392

ये सेवा येबे रो सेन्दो येबे रो
 je... sewa jεε ro se:ndo jεbe ro
 je sewa jεb -ε ro se:ndo jεb-ε ro
 VOC solicitously stand-PT ASS ask stand-PT ASS
 Asked humbly to god
 (तिनले) विनयपूर्वक सोधनी गरिन्।

393

ये--तागेरामेल्ले निङ्वाफुमेल्ले
 je tagaramelle niŋwapʰumelle
 je tagaramε -lle niŋwapʰumε -lle
 VOC almighty -ERG god father -ERG
 The god
 परमेश्वरले

394

आल्ल सिक्कुम् पिरुमुबे निङ्वा पिरुमुबे
 allo sikkum pirumube niŋwa pirumube
 allo sikkum pir -u -mu -be niŋwa pir -u -mu -be
 now thought give/PT -3P -REP -e idea give/PT -3P -REP -e
 Granted the knowledge and wisdom.
 (तिनले) (उनलाई) ज्ञान र विवेक प्रदान गरे।

395

मुजिङ्नामा ए खेयोङ्नामा ए
 mudʰiŋnamae kʰejoŋnamae
 mudʰiŋnama-e kʰejoŋnama -e
 Muzingnama-VOC Kheyongnama -VOC
 Addressing to Muzingna Khejongna!
 हे मुजिङ्नामा खेयोङ्नामा!

396

खेने पक्लारे यम्मा खेने सिक्कुम् केहोप्मे
 kʰene pɔklare jomma kʰene sikkum kɛhopme
 kʰene pɔkla-re jomma kʰene sikkum kɛ- hop -me
 you(s) neck-GEN big(F) you(s) thought AP- not to be-AP
 You have a big neck but you lack the thought.
 तिमि घाँटी चाहिँ ठूलो भएकी तर बुद्धि नभएकी (रहिछौ)

397

हुक्मारे यम्मा खा मेन्लेम्नामा ए
hukmarejomma k^ha mellɛmnamae
hukma -re jomma k^ha mɛl-le-mna-ma-e
hand(F) -GEN big(F) method NEG-know-PP-NOM-VOC
You have big arms but lack the sense.
हात त ठूले छन् तर सुझाबुझ नभएकी रहिछौ।

398

लाङ्मारे यम्मा लाम्लो मेल्लेम्नामा ए
laŋmare jomma lamlo mellɛmnamae
laŋma-re jomma lamlo mɛl-le-mna-ma-e
leg(F)-GEN large(F) ahead/leading NEG-know-PP-NOM-VOC
Having big legs but not knowing for leading
खुट्टा त ठूले (छन्) तर अघि बढन नसक्ने (रहिछौ)

399

थेगेक्ले यम्मा सिक्कुम् केहोप्मे
t^hɛgɛkle jomma sikkum kɛhopmɛ
t^hɛgɛk -le jomma sikkum kɛ-hop -mɛ
head-GEN large(F) thought AP-not to be-AP
Big head but without mind
टाउको त ठूले (छ), तर दिमाग नभएकी (रहिछौ)

400

सिक्कुम्ले केम्मे निङ्वा केहोप्मे
siktumle kemmɛ k^hɛnɛ niŋwa kɛhopmɛ
siktum-le kemmɛ k^hɛnɛ niŋwa kɛ-hop-mɛ
neck-GEN long(F) you(s) idea AP-not to be-AP
Long neck but no mind
गर्दन त लामै छ तर ज्ञान नभएकी (रहिछौ)

401

ये--थेगेक्ले यम्मा नेसिक मेन्दिम्नामा
je....t^hɛgɛkle jomma nesik mendimnana
je t^hɛgɛk-le jomma nesik mɛn-dim -mna -ma
VOC head -GEN large (F) brain NEG- get full-PP-NOM
Big headed but not the brain filled with ideas.
टाउको त ठूले (छ), तर दिमाग नभरिएकी (रहिछौ)

402

आल्ल खेने यो तेङ्गो चक्पेक् यो आलाङ् चक्पेक् यो
allo k^hɛnɛ tɛŋgo tʃɔkpɛ?jo alaŋ tʃɔkpɛ? jo
allo k^hɛnɛ tɛŋgo tʃɔkpɛ?jo a- laŋ tʃɔkpɛ? jo
now you(s) feet a little bit there 1-leg a little bit there
Now you near by my legs
अब तिमी मेरो गोडा छेउमा

403

मिक्खुङ् पेगे ए ईमाङ् पेगे ए
mikk^huŋ pege? i:maŋ pege?
mikk^huŋ peg -ɛ? i:maŋ peg -ɛ?

asleep go- -IMP sleep go -IMP
Fall asleep.

निदाउ!

404

आन्दो वया फक्किल्ले सेतलुम् फक्किल्ले

ando wɔja pʰɔkille setlum pʰɔkille
ando wɔja pʰɔk -ille setlum pʰɔk -ille
after a while APP break-SUB after mid-night break-SUB
After at dawn or the day break

भरे मध्य रात पछि

405

इङ्गा तादिक् पिनेरो सेप्माङ् पिनेरो भाङ्

iŋga tādik pine ro sepmaŋpine ro bʰaŋ
iŋga tādik pi-nɛ ro sepmaŋ pi -nɛ ro bʰaŋ
I vision give-1→2 ASS dream give- 1→2 ASS SUB

I(God) make you (mortal mother) dream

म तिमीलाई सपना दिलाउँछु।

406

खुने सक्वा युक्तुरो मुङ्ङ युक्तुरो

kʰunɛ sɔkwa juktu ro muiŋ juktu ro
kʰunɛ sɔkwa jukt-u ro muiŋ jukt -u ro
s/he message put forward-3P ASS good news put forward-3P-ASS
He instructed

उनले निर्देशन गरे।

407

आल्ल तागेरामाले निङ्वाफुमाले

allo tagaramale niŋwapʰumale
allo tagarama -le niŋwapʰuma -le
now tagarama -GEN god father -GEN

The god, Tagarama Ningwaphuma

अव भगवान तागेरामा निङ्वाफुमाको

408

पेलि इसि:क् लो पा:न्जा इसि:क् लो खुने

peli isi:k lo pa:ndʒa isi:k lo kʰunɛ
peli isi:k -lo pa:ndʒa isi:k lo kʰunɛ
speech according to-EMPH suggestion according to-EMPH s/he

According to the words/instruction

बोली बचन (निर्देशन) अनुसार

409

तागेरामारेन् निङ्वाफुमारेन्

tagaramaren niŋwapʰumaren
tagarama -rɛ-n niŋwapʰuma -rɛ-n
almighty-GEN-ABS god father-GEN-ABS

Of the god, Tagara Ningwaphuma

तागेरामा निङ्वाफुमाको

410

तेङ्गो चक्पेक् यो कुलाङ् चक्पेक् यो

tenɡo tʰəkpeʔ jo kulaŋ tʰəkpeʔ jo
tenɡo tʰəkpeʔ jo ku- laŋ tʰəkpeʔ jo
feet a little bit there 3- leg a little bit there
Near his legs

गोडा समीपमा

411

मिखुङ् नि नेसे इमाङ् नि नेसे

mikkʰuŋ ni neʂe i:maŋ ni neʂe
mikkʰuŋ ni neʂ -ε i:maŋ ni neʂ -ε
asleep - CTR lie -PTsleep CTR lie-PT
Had a sleep.

(उनी) निदाउन पुगिन्।

412

वया फक्से रो सेतलुम् फक्से रो

waja pʰəkse ro setlum pʰəkse ro
waja pʰəks-ε ro setlum pʰəks-ε ro
APP break-PT ASS after mid night break-PT ASS
It was dawn

मध्य रात कटे पछि

413

तादिक् नि पिरु सेप्माङ् नि पिरु

tadik ni piru sepmaŋ ni piru
tadik ni pir -u sepmaŋ ni pir -u
vision CTR give/PT-3P dream CTR give/PT -3P
He granted the dream vision.

(प्रभुले) सपना दिए

414

तादिक् नुरे रो सेप्माङ् नुरे रो

tadik nure ro sepmaŋ nure ro
tadik nur-ε ro sepmaŋ nur -ε ro
vision be all right-PT ASS dream be all right-PT ASS
The dream was nice.

सपनाले शुभ संकेत गर्यो।

415

तादिक् युत्तु रो सेप्माङ् युत्तु रो

tadik juttu ro sepmaŋ juttu ro
tadik jutt-u ro sepmaŋ jutt-u ro
vision hint at-3P ASS dream hint at-3P ASS
The dream hinted at something good

सपनाले राम्रो बतायो।

416

आन्दो तान्छो तारेआङ् साक्नाम् तारेआङ्

ando tantʰo tareaŋ saknam tareaŋ
ando tantʰo tar -ε-aŋ saknam tar -ε-aŋ

after a while morning come-PT-pfG dawn come-PT-pfG
 Later on as the sun rises,
 घाम झुल्किए पछि,

417

मुजिङनामा ग खेयोङनामा ग
 je... mudʒiŋnama go kʰejoŋnama go
 je mudʒiŋnama go kʰejoŋnama go
 VOC Muzingnama TOP Kheyongnama TOP
 Muzingnama Khejongnama
 मुजिङनामा खेयोङनामा

418

अत्तो नोक्से रो याङ्गोङ्ग नोक्से रो
 otto nokse ro jaŋŋoŋ nokse ro
 otto noks-ɛ ro jaŋŋoŋ noks-ɛ ro
 hastily return-PT ASS instantly return-PT ASS
 Instantly, she turned back.
 तुरुन्तै फर्कि हाली

419

तोदो नोक्से रो सान्गोङ्ग नोक्से रो
 todo nokse ro sannaŋ nokse ro
 todo noks -ɛ ro sannaŋ noks -ɛ ro
 wild buffalo return-PT ASS immediately return -PT ASS
 And came back like wild buffalo.
 (उनी) अर्ना झैँ फरक्क फर्केर आइन्।

420

आल्ल तोदोक् लाङ्घेक् आङ्ग सान्गोङ्ग थसिङ्ग आङ्ग खुने चुहेक्ले पाङ्ग चिफयङ्गले पाङ्ग
 allo todo laŋgʰek-aŋ sannaŋ tʰasiŋaŋ kʰune tʰuhɛkle paŋpʰe tʰipʰoŋle paŋpʰe
 allo todo laŋgʰek-aŋ sannaŋ tʰa-siŋ-aŋ kʰune tʰuhɛk-le paŋpʰe tʰipʰoŋ-le paŋpʰe
 now wild buffalo walk-pfG return depart-REF-pfG s/he knitters-GEN village basket makers-GEN
 village
 She turned as the cape buffalo and went to the bamboo basket makers village.
 उनी अर्नाझैँ फनक्क फर्किएर डोको डालो बुन्नेहरुको गाउँमा गइन्।

421

ये-- सिदि याङ्गोङ्गमा मादि याङ्गोङ्गमा
 je... sidi jaŋdanjma madi jaŋdanjma
 je sidi jaŋdanjma madi jaŋdanjma
 VOC a high altitude cane cradle cane of marshy land cradle
 The cradle of two types canes
 लेकाली र औलाली दुईखालका बेतहरुको कोक्रो

422

नालि केत्तुआङ्ग कुजेन् केत्तुआङ्ग
 je... nali ketuaŋ kudʒen piruaŋ
 je nali ket-u -aŋ ku- dʒen pir-u -aŋ
 VOC wage pay-3P-pfG its- price give-3P -pfG
 Having paid the reasonable price.
 दरमाहा तिरेर

423

ये--वया युरु रो योलाम् युरु रो

je... ɔsa: juru ro jolam juru ro
je ɔsa: jur -u ro jo-lam jur-u ro
VOC quickly bring down-3P ASS BAL-MED bring down-3P ASS
Brought down.

(उनले) तल ल्याइन्

424

आल्ल हिल्लि येप्मेन्ना याक्सुन् येप्मेन्ना

allo hilli jepmenna jaksun jepmenna
allo hilli jep-me-n-na jaksun jep-me -n-na
now steep stand-INF-ABS-EMPH slope stand-INF-ABS -EMPH
Now she leaves from steep cliff

तिनी भिरालो पाखाबाट ओर्लिन्छिन्।

425

ये--मिनु फेक्वाहा केक्यक्ना फेक्वाहा ये-- थिन्दाइ सेत्लोलो सायु सेत्लोलो

je... minu p^hekwaha? kekjokna p^hekwaha? je... t^hindan setlo lo saju setlo lo
je minu p^hekwa-ha? kekjoknap^hekwa-ha? je t^hindan setlo lo saju setlo lo
VOC APP leaf-p wild turmeric leaf-p VOC baby bed EMPH offspring bed EMPH
The leaves of different plants for the baby's bed

गुजरगानो पातहरु नानीको ओछ्यानको लागि

426

ये--वसा फेत्तु रो थो लाम् फेत्तु रो

je... wosa p^hettu ro t^ho lam p^hettu ro
je wosa p^hett -u ro t^ho lam p^hett -u ro
VOC APP bring-3P ASS above MED bring -3P ASS
She brought down

तिनले ल्याइन्

427

मुजिङ्नामेल्ले खेयोङ्नामेल्ले ये--- थिन्दाइ यक्सु रो कुसा नि यक्सु रो

mud^ziŋnamelle k^hejonnamelle je..... t^hindan joksu ro kusa? ni joksu ro
mud^ziŋname-lle k^hejonname-lle je t^hindan joks-u ro ku- sa? ni joks-u ro
Muzingnama-ERG Kheyongnama-ERG VOC APP shake-3P ASS his/her-babyCTR shake-3P ASS
Muzingna Khejongna swung her son in the cradle.

मुजिङ्नामा खेयोङ्नामाले उनको नानीलाई (बेतको त्यसै कोक्रामा) हल्लाइन्।

428

ये--- थिन्दाइ यक्सुआइ कुसा यक्सुआइ साम्सो खेक्सु रो कुमिड खेक्सु रो

je...t^hindan joksuan ku-sa? joksuan samso k^heksu ro jomiŋ k^heksu ro
je t^hindan joks -u -aŋ ku-sa? joks-u-aŋ sam-so k^heks-u ro jo-miŋ k^heks-u ro
VOC baby shake-3P-pfG his/her- baby shake-3P-pfG identity-BAL put-3P ASS BAL-name put
-3P ASS

Swinging her son in the cradle, she named her baby too.

(उनले) कोक्रोमा हल्लाउदै बच्चाको न्वारान गरिदिइन्।

429

आल्ल खेने ग सुसुवेङ्बा ए लालावेङ्बा ए

allo k^heneŋ go susuweŋba-e lalawenbae
allo k^heneŋ go susuweŋba-e lalawenba -e
now you(s) TOP Susuwengba-VOC Lalawengba -VOC
Now you are Susuwengba Lalawengba.

अब तिमी सुसुवेङ्बा हौ लालावेङ्बा हौ।

430

खेने मेन्छाम् केबोक्से याप्मि केबोक्से

k^heneŋ ment^{sh}am kebokse japmi kebokse
k^heneŋ ment^{sh}am ke- boks -ε japmi ke-boks -ε
you(s) human 2- become -PT man 2-become -PT
You have become human being.

अब तिमी मान्छे बनेउ।

431

आल्ल खेने ग केजङ्ले साने बा सुरित् ले साने बा

je..... allo k^heneŋ go kedʒoŋ-le saʔnebasurit-le saʔneba
je allo k^heneŋ go kedʒoŋ-le saʔ -ne-ba surit -le saʔ-ne-ba
VOC now you(s) TOP storm-GEN baby -be-NOM breeze-GEN baby-be-NOM
Hey ! now you are the son of air and wind.

ए, (तिमीलाई थाह छ?) तिमी त वायु पुत्र हौ; हावा बतासका छोरा हौ।

432

खेने आल्ल चाँगि थाडेओ थोबुन् थाडेओ तिङ्दिङ् मेन्दोके नाहेन् मेन्दोके

k^heneŋ allo tʃaŋgi tʃaŋeʔo tʃobun tʃaŋeʔo tiŋdiŋ mendokʔe nahen mendokʔe
k^heneŋ allo tʃaŋgi tʃaŋ-εʔ-o tʃobun tʃaŋ-εʔ-o tiŋdiŋ men-dok -ʔe nahen men-dok-ʔe
you(s) now development achieve-IMP-VOC growth achieve-IMP-VOC thorn like envy
npG-stumble-npG jealousy npG- stumble -npG

Now may you grow and develop without jealously and envious feeling!

(कसैको) ईर्ष्या र आँखीडाइ नलागी तिमो वृद्धि र विकास होस।

433

ये हाल्ला मेन्धाए मिक्सो मेन्धाए

je... halla mend^haʔe mikso mend^haʔe
je halla men-d^ha -ʔe mik -so men- d^ha -ʔe
VOC curse npG-fall -npG jealousy -BAL npG- fall -npG

May there be no curse and ill remarks.

(तिमीलाई कसैको) गाली र सरापहरु नपरुन्।

434

साक्फाक् मेन्लए चिरेप् मेन्लए

sak^hak menloʔe tʃirep menloʔe
sak^hak men-lo-ʔe tʃirep men- lo-ʔe
harassed npG-look-npG inferior feeling npG-look-npG
May there be no demoralizing cases.

मन्टो निहुराउनु (शीर झुकने) पर्ने कुनै कुरो नहोस् !

435

ये फुङ्फाक् मेम्बेके यक्नाम् मेम्बेके

je... p^huŋp^hak məmbəkʔe jəknam məmbəkʔe
je p^huŋp^hak məm- bek -ʔe jəknam məm-bek-ʔe
VOC flowerpetal npG-happen -npG dislocation npG-happen-npG
May your defame never be spread like the petals of flower.

बेङ्जत र दुर्नाम नफैलिओस्।

436

खेने चाँगि थाडेओ थोबुन् थाडेओ

k^hɛnɛ tʰaŋgi t^haŋ-ɛʔ-o t^hobun t^haŋɛʔo
k^hɛnɛ tʰaŋgi t^haŋ -ɛʔ-o t^hobun t^haŋ -ɛʔ -o
you(s) development develop-IMP-VOC growth achieve -IMP-VOC
May you grow and develop!

तिमो वृद्धि र विकास होस!

437

खुने ये--- वया वान्दुरो याडदाड वान्दुरो

k^hunɛ je.... wɔja wanduro jaŋdaŋ wandu ro
k^hunɛ je wɔja wand-u ro jaŋdaŋ wand -u ro
s/he VOC APP baptize-3P-ASS baptismal rite baptize-3P ASS
She swung the cradle.

उनले न्वरानको रीतानुसार कोक्रो हल्लाइन्।

438

वया फोक्सुरो याड्दाड् फोक्सुरो

wɔja p^hoksu ro jaŋdaŋ p^hoksu ro
wɔja p^hoks -u ro jaŋdaŋ p^hoks-u ro
APP perform -3P ASS baptismal rite perform -3P-ASS
She performed the ritual of naming.

उनले न्वारनको कर्म सम्पन्न गरिन्।

439

साम्सो वान्दुरो कुमिङ् वान्दुरो सुसुवेङ्बा ए लालावेङ्बा ए भाङ्

samsɔ wandu ro kumiŋ wandu ro
sam -so wand -u ro ku- miŋ wand-u ro
identity-BAL shake-3P-ASS his/her- name shake-3P-ASS
susuweŋbae lalaweŋbae b^haŋ
susuweŋba-e lalaweŋba-e b^haŋ
Susuwengba-VOC Lalawengba-VOC SUB
She named as Susuwoengba Lalawoengba.

सुसुवेङ्बा हौ लालावेङ्बा हौ भन्दै (उनले) न्वारन गरिदिइन्।

440

मुजिङ्नामेल्ले खेयोङ्नामेल्ले कुसा पोरा ग थिन्दाङ् पोरा ग

mudʒiŋnamelle k^hɛjoŋnamelle ku-saʔ pora ɣɔ t^hindaŋ pora ɣɔ
mudʒiŋname -lle k^hɛjoŋname -lle ku-saʔ pora ɣɔ t^hindaŋ pora ɣɔ
Muzingnama-ERG Khejongnama -ERG his/her- baby growing TOP baby growing TOP
Muzingnama Khejongnama's son began to grow.

मुजिङ्नामा खेयोङ्नामाको छोरो बढ्न थाल्यो।

441

हे--सुसुवेइबा लालावेइबा भाइ साम्सो नि खेक्तु योमिइ नि खेक्तु

he.....susuwenɟba b^haŋ lalawenɟba b^haŋ samso ni k^hektu kumiŋ ni k^hektu
he susuwenɟba b^haŋ lalawenɟba b^haŋ sam-so -ni k^hekt-u ku-miŋ -ni k^hekt-u
VOC Susuwengba SUB Lalawengba SUB identity-BAL-CTR tie-3P his/her-name CTR tie-3P
She named the baby as Susuwoengba Lalawoengba.

सुसुवेइबा लालावेइबा भनेर (उनले छोराको) नाम राखी दिइन्।

442

साम्सो खेक्तुल्ले कुमिइ खेक्तुल्ले सुसुवेइबा ग लालावेइबा ग

samso k^hektulle ku-miŋ k^hektulle susuwenɟba ɟo lalawenɟba ɟo
sam-so k^hekt-u-lle ku-miŋ k^hekt-u-lle susuwenɟba ɟo lalawenɟba ɟo
identity-BAL tie -3P-SUB his/her name tie-3P-SUB Susuwengba TOP Lalawengba TOP
As named Susuwoengba Lalawoengba

त्यस अनुसार (उनका छोराको) नाम सुसुवेइबा लालावेइबा भयो।

443

ये-- सोलाक्ले केजामा युम्मा रक् केबेक्पेन्

je..... solak-le ked^ʔama jomma? rək kɛbekpen
je solak-le kɛ-d^ʔa-ma jom -ma? rək kɛ- bek-pe -n
VOC palmful space-ERG AP-eat-AP weaken -INF- FOC AP-go-AP -ABS

The lean and thin in the size of palm

अँजुली भरि (मात्रै) को (उनको छोराको)

444

चाँगी थाडेरो थोबुन् थाडेरो आल्ल

tʃaŋgi t^haŋɛ ro t^hobun t^haŋɛ ro allo
tʃaŋgi t^haŋ -ɛ ro t^hobun t^haŋ-ɛ ro allo
development achieve-PT ASS growth achieve-PT-ASS now

Now began to grow and develop.

अब क्रमशः वृद्धि र विकास हुन थाल्यो।

445

याइमेन् नि तिम्से फक्तुम् नि तिम्से

je..... jaŋmen ni timse p^hɔktum ni timse
je jaŋmen ni tims -ɛ p^hɔktum ni tims -ɛ
VOC container-CTR cover -PT lap CTR cover -PT

Filled the lap and the arms

(उनको छोरो अब) काख र अँगालो भरियो भयो।

446

आल्ल याम्मु ले?वा पेगे रो थिक् तइ पेगे रो

allo jammu le^ʔwa pege ro t^hik tɔŋ pege ro
allo jammu le^ʔwa peg -ɛ ro t^hik tɔŋ peg-ɛ ro
now again time go -PT ASS one year go-PT -ASS

Now one year passed.

(यसरी) एक वर्ष बित्यो।

447

ये-- लुइधुइमा हेक्ते पाइवामा हेक्ते

je..... luŋd^huŋma? hekte paŋwa ni hekte

je luŋdʰuŋ -ma? hekt-ε paŋwa ni hekt-ε
 VOC enjoy -INF begin-PT play CTR begin-PT
 Began to play

(बिस्तारै त्यो केटो) मनोरञ्जन गर्न र खेलन पो थाल्यो।

448

ले?वा पेगेल्ले नेदङ् पेगेल्ले खुने वसा पेहेक्ते थोलाम् पेहेक्ते

le?wa pegelle nedoŋ pegelle kʰuŋe wosa pe-hekt-ε tʰo-lam pehekte
 le?wa peg-ε-lle nedoŋ peg-ε-lle kʰuŋe wosa pe-hekt-ε tʰo-lam pe -hekt -ε
 time go -PT-SUB two years go-PT-SUB s/he APP go/PT-begin-PTup-MED go/PT-begin -PT
 Two years passed, he started to go up the side.

दुई वर्षको हुँदा उ उँभो तिर जान थाल्यो।

449

ले?वा दाङ्मारे चम्योक् दाङ्मारे चाँगि रक् पेगे थोबुन् रक् पेगे

le?wa danmare tʰomjok danmalle tʰaŋgi rok pege tʰobun rok pege
 le?wa danma-re tʰomjok danma-lle tʰaŋgi rok peg-ε tʰobun rok peg -ε
 time goddess-ERG unhindered goddess -ERG developme FOC go-PT growth FOC go -PT
 The goddess of growth and development made him grow and develop.

वृद्धि र विकासकी देवीले उसलाई छिटो बढाइन्।

450

सुसुवेङ्बा ग लालावेङ्बा ग ले?वा पेगेरो सुम् दङ् पेगेरो

susuweŋba go lalaweŋba go le?wa pege ro sum-doŋ pege ro
 susuweŋba go lalaweŋba go le?wa peg-ε ro sum-doŋ peg -ε ro
 Susuweŋba TOP Lalaweŋba TOP time go-PT ASS three years go -PT ASS
 Susuwoengba Lalawoengba became three years old.

सुसुवेङ्बा लालावेङ्बा (अब) तीन वर्षको भयो।

451

लुङ्धुङ्मा देन् ओ पाङ्वामा देन् ओ खुने सेजो येम्सिङ् लो पेहि येम्सिङ् लो

luŋdʰumma? den?o paŋwama? den?o kʰuŋe sedʰo jemsin lo pehi jemsin lo
 luŋdʰum -ma? den-?o paŋwa-ma? den-?o kʰuŋe sedʰo jem-sin lo pehi jem-sin lo
 enjoy-INF place-LOC play-INF place-LOC s/he round stand-REF EMPH circle stand-REF
 In the place of play ground, he began to jump and dance in a circle.

खेलने ठाउँमा उ उफ्रिन र नाचन थाल्यो।

452

ले?वा पेगेल्ले लिदङ् पेगेल्ले वया याङ्सिङ् लो आफेल्लि याङ्सिङ् लो

le?wa pegelle li-doŋ pegelle waja jaŋsin lo apʰelli jaŋsin lo
 le?wa peg-ε-lle li-doŋ peg-ε-lle waja jaŋ-sin lo apʰelli jajaŋ-sin lo
 time go-PT-SUB four year go-PT-SUB APP carry-REF EMPH catapult carry-REF EMPH
 In the four years age, he started to have catapult and to wander about.

चार वर्षको भए पछि उ फित्कौली लिएर हिँड्न थाल्यो।

453

ये...सुसुवेङ्बा ग लालावेङ्बा ग सिक्कुम् तेसे रो निङ्वा तेसे रो।

je... susuweŋba go lalaweŋba go sikkum tse ro niŋwa tse ro
 je susuweŋba go alaweŋba go kum tes -ε ro niŋwa tes-ε ro
 VOC Susuweŋba TOP Lalaweŋba TOP thought brood-PT ASS idea brood-PT-ASS
 Susuwoengba Lalawoengba resumed to think and feel.

सुसुवेङ्बा लालावेङ्बाले सोच विचार गर्न थाल्यो।

454

मिनुआइ साहा नाम्योक्काइ साहा हन्दिगेक्काइ साहा

minuan sa?ha? namjokan sa?ha? hɔndigekan sa?ha?
minu an sa? -ha? namjok -an sa?-ha? hɔndigek -an sa?-ha?
APP also baby-p lizard -also baby-p red headed lizard-also baby-p

The small babies of different reptiles like lizard, chameleon and so on.

(उसले) छेपाराका बच्चाहरु, भालेमुड्याका बच्चाहरु,

455

पदक्काइ साहा चुयेक्काइ साहा नल्लेकाइ साहा यगु तेसुसिआइ चडसि तेसुसिआइ

podokan sa?ha? tʃuŋekan sa?ha? nollekkan sa?ha? jɔgu tesusian tʃɔŋ- si tesusian
podok-an sa?-ha? tʃuŋek an sa?-ha? nollek-an sa?-ha? jɔgu tes-u-si-an tʃɔŋ-si tes-u-si -an
frog-also baby-p toad also baby-p small lizard-also baby-p finish send-3P-nsP-pfG BAL-die send
-3P -nsP -pfG

These reptiles were killed by the child.

पाहाका, भ्यागुताका र माउसुलीका बच्चाहरुलाई मारन थाल्यो।

456

खुने थामे युइमेओ कुम्मा युइमेओ

kʰunɛ tʰamɛ juŋmɛʔo kumma juŋmɛʔo
kʰunɛ tʰamɛ juŋ -mɛ-ʔo ku-mma juŋ-mɛ -ʔo
s/he parent(F) be situated -INF-LOC his/her- mother sit-INF-LOC

He, in his sitting mother,

उसले आफ्नी आमाको समीपमा,

457

हुक्सो तारुआइ ताडे तारुआइ आम्मा यम्मा ए थामे यम्मा ए

hukso taruan taŋɛ taruan amma jɔmmaɛ tʰamɛ jɔmmaɛ
huk -so tar -u-an taŋɛ tar-u-an a-mma jɔmma-e tʰamɛ jɔmma -e
hand-BAL bring-3P-pfG near by bring-3P-pfG 1-mother great(F)-VOC parent(F) great(F)-VOC

Brought and addressed the mother as 'Oh respectable mum!

(तिनीहरुलाई) ल्याएर भन्यो, 'हे माता' !

458

कङ्ग चामेना साइ मेन्जामा साइ सिक्लेइमा साइ युन्धोइमा साइ

koŋ ɡɔ tʰamɛna sai mɛndʰama sai siklɛŋma? sai juŋdʰoŋma? sai
koŋ ɡɔ tʰa -mɛ -na sa-i mɛn-dʰa-ma sa-i siklɛŋ-ma? sa-i juŋdʰoŋ-ma? sa-i
this TOP eat -INF-PP meat-Q NEG-eat-INF meat-Q abhor-INF meat-Q hate -INF meat-Q

Are these edible or unedible flesh or hateful or to be thrown away?

यो मासु खान हुने खालको हो कि घिनाउनु पर्ने मासु हो कि फ्याक्नु पर्ने मासु हो है?

459

खुने सेन्दो चोगु रो सेलाप् चोगु रो

kʰunɛ se:ndo tʰogu ro sellap tʰogu ro
kʰunɛ se:ndo tʰog -u ro sellap tʰog -u ro
s/he ask make-3P ASS inquire make -3P ASS

He asked and enquired of

सोधिखोजी गर्यो।

460

थामे यम्माले कुम्मा यम्माले

tʰamejɔmmelle kumma jɔmmelle
tʰame jɔmme -lle ku- mma jɔmme -lle
parent (F) great(F) -ERG his/her- mother great(F) -ERG
His respectable mother

उसकी आमाले

461

कङ्ग ग मेन्जामान् सारो युन्धोइमा सारो आपेक्मा सारो भाइ पेलि पिरु रो पान्जा पिरु रो

kɔŋ ɡɔ mɛndʒamaʔ-n sa ro jundʰoŋ-maʔ saro a:pʰekmaʔ saro pʰaŋ
kɔŋ ɡɔ mɛn-dʒa -maʔ-n sa ro jundʰoŋ-maʔ sa ro a:pʰek -maʔ sa ro pʰaŋ
thisTOP NEG-eat -INF-NEG meat ASS strike-INF meat ASS throw -INF meat ASS SUB

pelel piru ro panza piru ro
pelel pir-u ro panza pir -u ro
speech give-3P ASS suggestion give-3P ASS
Persuaded that this is not edible flesh and to be thrown.

यो त सबै नखाने खालको घिनाउनु पर्ने र फ्याल्नु पर्ने खालको मासु हो भनी बताइ दिइन्।

462

हेक्के मेत्तुरो ताजेइ मेत्तुरो

ɔkkʰe mettu ro tadʒeŋ mettu ro
ɔkkʰe mett-u ro tadʒeŋ mett-u ro
this way say to-3PP-ASS matter say to-3P ASS
In that way, she told.

(उनले कुरो) यसरी बताइ दिइन्।

463

ये--हेक्क्याइ ग खुने खिमेन् नि तेसु लेप्मु नि तेसु

je..... hekjaŋɡɔ kʰune kʰimen ni tesu lepmu ni tesu
je hekjaŋ ɡɔ kʰune kʰimen ni tes-u lep-mu ni tes -u
VOC after that TOP he cast CTR give up-3P throw-INF CTR give up-3P
Therefore, he threw away.

त्यसकारण उसले फ्याँकिदियो।

464

एक्कु नि देसु योइइ तेसु

ekku ni tesu joŋ ni tesu
ekku ni tes-u joŋ ni tes-u
Crushingly CTR give up -3P hurl CTR give up-3P
Hurled down.

हुर्याइ दिए।

465

आल्ल ले?वा पेगे रो नादइ पेगेल्ले

allo leʔwa pege ro na-dɔŋ pegelle
allo leʔwa peg-ɛ ro na-dɔŋ peg-ɛ -lle
now time go-PT ASS five years go-PT-SUB
Now five years passed

(अव) उ पाँच बर्षको हुँदा

466

कुने वया याडसिडलो आफेल्लि याडसिल्लो

k^hune wəjə jaŋsiŋ lo ap^helli jaŋsiŋ lo
k^hune wəjə jaŋ-siŋ lo ap^helli jaŋ-siŋ lo
s/he APP carry-REF EMPH catapult carry-REF EMPH
He took catapult.

उ फिक्कौली (गुलेली) लिन थाल्यो।

467

ले?वा पेगेल्ले तुक्तड् पेगेल्ले

le?wa pegelle tuk-təŋ pegelle
le?wa peg -ε -lle tuk-təŋ peg-ε -lle
time go -PT -SUB six years go-PT -SUB
Six years passed.

(उ) छ वर्ष बित्दा खेरि

468

साड गप्फि गप्फि नावामाचड् थो

saŋ ɔpp^hi ɔpp^hi nawama tʰəŋ t^ho
saŋ ɔpp^hi ɔpp^hi nawama tʰəŋ t^ho
open round round pleasant top bove
Up in the pleasant places

माथि रमणीय ठाँउमा

469

खुने थो फड्दुरा चड् थो वोएड्दुरा चड् थो

k^hune t^ho p^həŋdura tʰəŋ t^ho wəŋdura tʰəŋ t^ho
k^hune t^ho p^həŋdura tʰəŋ t^ho wəŋdura tʰəŋ t^ho
s/he above grass(Ne.kansa) top above youth top above

He up in the grassy lands

माथि काँस घारीमा

470

फगिया पु रो मागिया पु रो

p^həŋgija pu ro magija pu ro
p^həŋgija pu ro magija pu ro
white bird ASS black bird-ASS
White and black birds

एउटा सेतो चरो र एउटा कालो चरो

471

लिङ्बित्मे युडे पेम्बेत्मे युडे

liŋbitme juŋε pəmbetme juŋε
liŋbitme juŋ-ε pəmbetme juŋ-ε
restful sit-PT closely sit-PT

Sat closely in a couple

जोडी भएर बसेका थिए।

472

आल्ल सुसुवेड्बाल्ले लालावेड्बाल्ले ले?वा पेगेआड् तुक्तड् पेगेआड्

allo susuweŋballe lalaweŋballe le?wa pegeaŋ tuk-təŋ pegeaŋ
allo susuweŋba -lle lalaweŋba -lle le?wa peg-ε-aŋ tuk-təŋ peg-ε-aŋ

now Susuwengba-ERG Lalawengba-ERG time go-PT-pfG six years go-PT-pfG
Now, Susuwoengba Lalawoengba was six years old.

सुसुवेङ्बा लालावेङ्बा समय चक्रमा चक्रमा छ वर्षको भयो।

473

मिनु पुमेङ् ग फोगिया पुमेङ् ग यगु तेसुआङ् चडसि तेसुआङ्

minu pumeŋ gɔ pʰɔŋgija pu-mɛ-ŋ gɔ jɔgu tesuaŋ tʰɔŋ- si tesuaŋ
minu pu -mɛ-ŋ gɔ pʰɔŋgija pu-mɛ-ŋ gɔ jɔgu tes-u-aŋ tʰɔŋ-si tes-u-aŋ
APP bird-NOM-ABS TOP white bird-NOM-ABS TOP finish give up-3P -pfG BAL die give
up-3P-pfG

The white bird was killed.

(उसले) सेतो चाहिँ चरालाई मारेर

474

ये-- असा तारुआङ् यो लाम् तारुआङ्

je... wɔsa taruaŋ tʰo lam taruaŋ
je wɔsa tar -u -aŋ tʰo -lam tar-u-aŋ
VOC APP bring -3P-pfG above MED bring-3P-pfG
Brought down

तल(आफ्नी) आमा भएका ठाउँमा ल्यायो।

475

ये--- थामे यम्मा ए आम्मा यम्मा ए

je... tʰame jɔmmae amma jɔmma-e
je tʰame jɔmma -e a-mma jɔmma-e
VOC parent(F) great(F)-VOC 1-mother large(F)-VOC

Oh! my mother!

हे मेरी पूजनीय आमा!

476

कङ् ग चामेना साङ् सिक्लेङ्मा साङ् युन्धोङ्मा साङ्

kɔŋ gɔ tʰamena sai siklɛŋmasai jundʰoŋma sai bʰaŋ
kɔŋ gɔ tʰa-me-na sa-i siklɛŋ -ma sa-I jundʰoŋ-ma sa-i bʰaŋ
this-then eat-INF-PP meat-Q abhor -INF meat-Q hate-INF meat-Q SUB

Is this edible flesh or hateful or to be thrown?

के यो खाने मासु हो कि घिनाउनु पर्ने मासु हो कि फ्याँक्नु पर्ने मासु हो?

477

सेन्दो चोगु रो सेलाप् चोगु रो

se:ndo tʰogu ro se:lap tʰogu ro
se:ndo tʰog-u ro se:lap tʰog-u ro
ask make-3P ASS inquire make-3P ASS

He asked and inquired of

भनेर सोध्यो (सोधनी गर्यो)।

478

थामे यम्माल्ले कुम्मा यम्माल्ले कङ् ग यगु केदेसु चङ्सि केदेसु खेने

tʰame jɔmmalle kumma jɔmmalle kɔŋ gɔ jɔgu kedesu tʰɔŋ- si kedesu kʰene
tʰame jɔmma -lle ku-mma jɔmma-lle kɔŋ gɔ jɔgu ke-des-u tʰɔŋ-si ke-des-u kʰene
parent great(F)-ERG his-mother large(F)-ERG this-TOP finish 2-send-3P BAL die -2-send-3P you(s)

Mother told that you killed this.

आमाले भनिनु, ए, तिमिले यसलाई मारेछौ त।

479

कङ्ग चामेना सारो कर तान्दिक् याप्मि मेदाल्ले मेन्छाम् मेदाल्ले

koŋ ɡɔ tʰamena sa ro kɔɾɔ ta:ndik japmi medalle ment^{sh}am medalle
 koŋ ɡɔ tʰa-me-na sa ro kɔɾɔ ta:ndik japmi me-da-lle ment^{sh}am me- da -lle
 this TOP eat-INF-pp meat ASS but later on man nsAS-come-SUB human nsAS-come -SUB
 This is edible flesh but when human beings come in the future.

यो खान हुने मासु हो तर अबदेखि तिम्रो सन्तान दर सन्तान हुदै जाँदा

480

ताकपु खेकमेन्लो तेङ्बु खेकमेन्लो

tak pu kʰe:k men lo teŋbu kʰe:ʔk men lo
 tak pu kʰe:k men lo teŋbu kʰe:ʔk men lo
 friend bird break/split -NOT EMPH pair bird break/split-NOT EMPH
 The couple should not be split/separated.

(कसैले पनि) कसैको साथी वा जोडीलाई कदापि फुटाउनु हुँदैन है।

481

साम्जिक् केजुगु मुन्धुम् केजुगु

samdʒik kedʒogu mundʰum kedʒogu
 samdʒik ke- dʒog-u mundʰum ke-dʒog -u
 story 2- make-3P myth 2-make -3P

You have made a trend/ convention.

तिमीले कथा बनायौ, आख्यान बनायौ।

482

लेक्वा थाककेप्मो चम्योक् थाककेप्मो ताकपु खेकमेन्लो तेङ्बु खेकमेन्लो

leʔwa tʰak kepmo tʰɔmjok tʰak kepmo tak pu kʰek men lo teŋbu kʰe:k men lo
 leʔwa tʰak kepmo tʰɔmjok tʰak kepmo takpu kʰek men lo teŋbu kʰe:k men lo
 time generation unhindered generation friend bird break/split-NOT-EMPH pair bird
 break/split-NOT-EMPH

In this way generations pass, the couple may not be separated or parted

यसरी जोडी फुटाउन हुदैन्।

483

ये आप्मे मेट्तुसि युन्धोङ् मेट्तुसि

je..... a:pme mettusi jundʰoŋ mettusi
 je a:pme mett-u-si jundʰoŋ mett-u-si
 VOC hit kick-3P-nsP strike kick-3P-nsP

She kicked them off.

(यति भनेर आमाले त्यो मरेको चरो) मिल्काई दिइन्।

484

ले?वा दङ् केत्तु थिबोङ्दङ् केत्तु

leʔwa doŋ kettu tʰiboŋ-doŋ kettu
 leʔwa doŋ kett -u tʰiboŋ-doŋ kett-u
 time decade reach -3P ten years reach-3P

He was ten years old

(अब) उ दश वर्षको भयो।

485

थामेरा माए मानु यम्माए

t^hamera mae manu jomma-e
t^hamera ma -e ma-nu jomma-e
respectful mother -VOC mother-COM large(F)-VOC
Oh mother!

आदरनीय माता !

486

इङ्गा सावाङ् पेका रो युक्फुङ् पेका रो

iŋga sawaŋ peka ro ju:kp^huŋ peka ro
iŋga sawaŋ pek-a ro ju:kp^huŋ pek-a ro
I forest go-1 ASS hunting go-1 ASS

'I want to go to the forest for hunting.

(अब) म शिकार गर्न जंगल जान्छु।

487

नावा याक्नाइ ग खेमिसिङ् याक्नाइ ग

nawa jaknai go k^hemsij jaknai go
nawa jak -na -i go k^hem-sij jak-na-i go
face look good-PP-Q TOP match-REF look good-PP-Q then
'Am I suitable or not?

मलाई सुहाउँछ कि सुहाउँदैन हँ?

488

थिन्दाङ् पोरा ए आसा पोरा ए

t^hindaŋ porae asa? porae
t^hindaŋ pora-e a-sa? pora -e
baby grown -VOC 1-baby grown-VOC
'Oh my son!

मेरो प्यारो छोरा!

489

लिजुम् मेन्ने रो लिभोक मेन्ने रो

li:d^hum mɛnne?e ro lib^hok mɛnne?e ro te:ŋd^hum
li -d^hum mɛn- nɛ -?e ro li -b^hok mɛn-nɛ-?e ro te:ŋ-d^hum
bow-BAL npG- be -npG ASS bow-BAL npG-be-npG ASS friend-BAL

तेङ्जुम् मेन्ने रो तेङ्हा मेन्ने रो

te:ŋd^hum mɛnne?e ro te:ŋha? mɛnne?e ro
te:ŋ-d^hum mɛn- nɛ -?e ro te:ŋ-ha? mɛn-nɛ-?e ro
friend-BAL npG- be -npG ASS friend-p npG-be-npG ASS

Without bow and friends

धनुष काँड र साथीसँगी विना त

490

युक्फुङ् आम्बेक्नेन् लो सावाङ् आम्बेक्नेन् लो

ju:kp^huŋ ambeknen lo sawaŋ ambeknen lo
ju:kp^huŋ a-m- bek -nɛn lo sawaŋ a-m-bek-nɛn lo
hunting 1-NEG-go -NEG EMPH forest 1-NEG- go-NEG EMPH

It is not possible to go to the forest for hunting.

जंगलमा शिकार खेल्नु जानु संभव हुदैन।

491

खेने ये--नावा केन्याकनेन् लो खेमिसइ केन्याकनेन् लो

k^hene je.....nawa kenjaknen lo k^hemsinj kenjaknen lo
k^hene je nawa ke-n-jak-nen lo k^hem-sinj ke- n-jak -nen lo
you(s) VOC face 2-NEG-be suitable-NEG EMPHmatch-REF 2-NEG-look good-NEG EMPH
It does not suit you.

(त्यो) तिमिलाई सुहाउँदैन।

492

लिजुम् लेक्सु रो लिभोक् लेक्सु रो उसिन् नावा याकनेइ ग खेमिसम् याकनेइ ग

lid^um lɛksu ro lib^hok lɛksu ro usinj nawa jaknai go k^hemsinj jaknai go
li-d^um lɛks -u ro li-b^hok lɛks-u ro usinj nawa jak-na-i go k^hem-sinj jak-na-i go
bow-BAL make-3P ASS bow-BAL make -3P ASS now face be suitable-PP-Q then suit-REF be
suitable -PP-Q then

He made the bow and asked his mother whether it suited him or not

उसले धनु काँण बनायो र सोध्यो, “(अब) मलाई सुहायो कि सुहाएन है?”

493

आल्ल मिनु पोकमेना तिडमा पोकमेना लिजुम् नि लतु लिधेक् नि लतु

allo minu pokmena tinma pokmena lid^um ni lotu lig^hɛk ni lotu
allo minu pokmena tinma pokmena li-d^um ni lot -u lig^hɛk ni lot-u
now APP fibre plant fibre bow-BAL CTR draw-3P bow string CTR draw-3P

Now from the fibre of the nettle plant, he made tier of the bow

(उसले) अल्लोबाट रेसा निकाली धनुको जौज (ताँदो?) बनायो।

494

लिजुम् नाम् मेत्तु रो लिभोक् नाम् मेत्तु रो साजारा तेम्बे लुन्धोबे तेम्बे

lid^um nammettu ro lib^hok nammettu ro sad^zara tembe lund^hobetembe
li-d^um nam mett-u ro li-b^hok nam mett-u ro sad^zara tembe lund^hobe tembe
bow-BAL tie strap-3P ASS bow-BAL tie strap-3P ASS Sazara plain Lundhobe plain

He tied the tier to the bow and the plain of sazara and lundhobe.

उसले धनुमा परिञ्जो लगायो र साजारा लुन्धोबे भन्ने मैदानमा

495

सिक्वा तेन् ओ चिम्जिवा तेन् ओमु

sikwa ten[?]omu t^himd^zimwa ten[?]omu
sikwa ten -[?]o-mu t^himd^zimwa ten-[?]o -mu
wet place-LOC-REP marshy place-LOC-REP

In the wet places (marshy land)

चिसेनी ठाउँमा (लेकमा?)।।

496

वया नि फेन्दु लिनाम नि फेन्दु

waja ni p^hendu linam ni p^hendu
waja ni p^hend-u linam ni p^hend-u
APP CTR take off-3P bow strip CTR take off-3P

The bow's strip was taken off then it was hung.

धनुलाई फुकाइ झुन्ड्यायो।

497

थामेरा मा ए मानु यम्मा ए

t^hamera mae ma-nu jommae

t^hame-ra ma-e ma-nu jomma-e
 respectful-LNK mother-VOC mother-COM large(F)-VOC
 Oh ! my mother !
 हे माता !

498

सावाङ् पेकाल्ले युक्फुङ् पेकाल्ले
 sawaŋ pekallejukup^huŋ pekalle
 sawaŋ pek-a-lle jukup^huŋ pek -a-lle
 forest go-1-SUB hunting go -1-SUB
 going to forest for hunting
 जंगलमा शिकार जाँदाखेरि

499

नावा याक्नाइ ग खेम्सिङ् याक्नाइ ग सेन्दो चगु रो सेलाप् चोगु रो
 Nawa jaknai go k^hemsin jaknai go se:ndo t^hogu ro se:lap t^hogu ro
 Nawa jak-na-i go k^hem-sin jak-na-I go se:ndo t^hog-u ro se:lap t^hog-u ro
 Face be suitable-PP-Q TOP suit-REF be suitable-PP-Q TOP ask make-3P ASS inquire make-3P ASS
 Asked whether it was suitable or not
 सोधनी गर्यो, “अब मलाई सुहाउँदिलो भयो कि भएन?”

500

आल्ल खेने थिन्दाइ पोरा ए आसा पोरा ए
 allo k^hene t^hindaŋ porae asa? pora-e
 allo k^hene t^hindaŋ pora-e a-sa? pora-e
 now you(s) baby growing-VOC 1-baby growing-VOC
 Oh my son !
 हे मेरा छोरा, तिमी !

501

तोङ्जु मेन्ने ग तोङ्ग्या मेन्ने ग
 toŋd^zum menne?e go toŋja menne?e go
 toŋ-d^zum men-ne-?e go toŋ-ja men-ne-?e go
 arrow-BAL npG-be-npG then stick-BAL npG-be-npG then
 Without arrow and stick then
 धनु र काँड विना त

502

नावा केन्याक्नेन् खेम्सिङ् केन्याक्नेन्
 nawa kenjanen k^hemsin kenjanen
 nawa kɛ- n- ja -nen k^hem-sin kɛ-n-ja-nen
 face 2-NEG- fit -NEG match-REF 2-NEG-fit-NEG
 It is not suitable to you.
 तिमीलाई यो सुहाउँदैन।

503

थो ओ मिनु तेम्बे रो साजङ् तेम्बे रो
 t^ho -?o minu tembero sad^zoŋ tembe ro
 t^ho -?o minu tembe ro sad^zoŋ tembe ro
 aboveLOC APP plain ASS Sazong plain ASS
 Up above the Sazong plain,

माथि साजड भन्ने मैदानमा

504

ये--- फेन् केधक्पाहा फेन्दुतिबाहा

je... p^hen kɛd^hɔkpaha? p^hendutibaha?
je p^hen kɛ- d^hɔk -pa-ha? p^henduti-ba -ha?
VOC iron AP- blend -AP-p iron blending -(M)-p
There are the iron mongers,
फलाम कमाउने, कामीहरु छन्।

505

सावा मेयुङ लो तुक् हिम् मेयुङ लो

sawa mejuŋlo tuk-him mejuŋ lo
sawa mɛ- juŋ lo tuk-him mɛ-juŋ lo
all/complete nsAS- live ASS six- house nsAS-live ASS
Dwelling six houses there.
(त्यहाँ) सबै गरेर छ घर बस्तछन्।

506

खे?ना लाम् खुने ले?वा मेयुरु

je..... k^hɛ?nalam k^hune lɛ?wa mejuru
je k^hɛ?na -lam k^hune lɛ?wa mɛ- jur -u
VOC there -MED s/he time nsAS- bring down-3P
from there he brought them
त्यहाँबाट उसले तिनीहरुलाई ल्यायो।

507

ये--- तासैबु चोगुआङ् लिसैबु चोगुआङ्

je... tasaibu t^hoguaŋ lisaibu t^hoguaŋ
je tasaibu t^hog -u -aŋ lisaibu t^hog-u-aŋ
VOC friendship make-3P -pfG comradely relation make-3P-pfG
He befriended them.
उसले तिनीहरुसंग मित्रता बनायो।

508

तोङ्जुम् थक्पाङ्खु आङ् तङ्या थक्पाङ्खु आङ्

tonɟum t^hɔk-paŋk^huaŋ tonja t^hɔk-paŋk^huaŋ
ton-d^hum t^hɔk-paŋk^h-u -aŋ ton-ja t^hɔk-paŋk^h-u -aŋ
arrow-BAL get prepared-3P-pfG stick-BAL get prepared-3P-pfG
He got the arrow made ready.
उसले धनुकाँण तयारी पार्न लगायो।

509

सुसुवेङ्बा ग लालावेङ्बा ग

susuweŋba ɔ lalaweŋba ɔ
susuweŋba ɔ lalaweŋba ɔ
Susuwengba-TOP Lalawengba-TOP
Susuwoengba Lalawoengba
सुसुवेङ्बा लालावेङ्बा तब

510

खुने थो तोड्जुम् याइछिन्आइ तोड्या याइछिन्आइ लिजुम् याइछिन्आइ

k^hune t^ho tonɟ^ɟum jaŋt^{sh}inaŋ tonja jaŋt^{sh}inaŋ lid^ɟum jaŋt^{sh}inaŋ
k^hune t^ho ton-ɟ^ɟum jaŋ-t^{sh}in-aŋ ton-ja jaŋ-t^{sh}in-aŋ li-ɟ^ɟum jaŋ-t^{sh}in-aŋ
s/he above arrow -BAL take-REF-pfG stick-BAL carry-REF-pfG bow-BAL carry-REF-pfG

लिभोक याइछिन्आइ

lib^hok jaŋ t^{sh}in aŋ
li -b^hok jaŋ -t^{sh}in -aŋ
bow-BAL take-REF -pfG
Took bow and arro,
धनु र काणहरु आफूसंग लिएर

511

खुने थामे यम्मा ए आम्मा यम्मा ए नावा याक्नाइ ग खेम्सिइ याक्नाइ ग भाइ

k^hune t^hame jommae a-mma jommae nawa jak-na-i go k^hemsinj jaknai go b^haŋ
k^hune t^hame jomma-e a-mma jomma-e nawa jak-na-I go k^hem-sinj jak-na-i go b^haŋ
s/he parent(F)large(F)-VOC my-mother large(F)-VOC face be suitable-PP-Q TOP matching-REF be
suitable -PP-Q TOP SUB

He called on mother saying if it iwere suitable or not.

आमालाई पुकार्दै भन्यो, “ मलाई सुहाएको छ कि छैन”?

512

सेन्दो चोगु रो खासेम् चोगु रो

se:ndo t^ɕog-u ro k^hasem t^ɕog-u ro
se:ndo t^ɕog-u ro k^hasem t^ɕog-u ro
ask make-3P ASS discussion make-3P ASS
Asked his mother.

(उसले) खुल्दुली (सोधिखोजी) गर्‍यो।

513

ये--- कोचो मेन्ने रो खिया मेन्ने रो सावाइ आम्बेक्नेन् युक्फुइ आम्बेक्नेन्

je....ko^ɕo menne[?]e ro k^hija menne[?]ero sawa ambeknen jukp^huŋ ambeknen
je kot^ɕo men- ne-[?]e ro k^hija men-ne-[?]e ro sawa a-m-bek-nen jukp^huŋ a-m-bek-nen
VOC dog npG-be-npG ASS hound npG-be-npG ASS prey 1-NEG-go-NEG hunting 1-NEG-go-NEG
Without the dogs going hunting is not done.

कुकुर नलिई शिकार खेल्न गईदैन है।

514

पेलि मेट्तुरो पान्जा मेट्तुरो

pelimettu ro pa:nd^ɟa mettu ro
peli mett -u ro pa:nd^ɟa mett-u-ro
speech say to -3P ASS suggestion say to-3P-ASS
He was advised.

सल्लाहा सुझाब दिइयो।

515

आल्ल खुने सुसुवेइबा ग लालावेइबा ग

allo k^hune susuweŋba go lalaweŋba go
allo k^hune susuweŋba go lalaweŋba go
now s/he susuweŋba TOP lalaweŋba TOP
Now Susuwoengba Lalawoengba

अब उ सुसुवेइबा लालावेइबा

516

ये -- थिक्चो कुगोचो तेक्केदइना ग थिक्चो कुगोचो बरादइना ग

je.....tʰiktʰo kugotʰo tekke-dɔŋna ɔ tʰiktʰo kugotʰo bɔra-dɔŋna ɔ
je tʰik-tʰo ku-gotʰo tɛkke-dɔŋna ɔ tʰik -tʰo ku-gotʰo bɔra-dɔŋna ɔ
VOC one -BAL his/her-dog pet like TOP one -BAL his/her dog wolf like TOP

थिक्चो कुगोचोमा? युदइना ग थिक्चो कुगोचो किधिदइना ग तरइ खियानु ताइसाइ खियानु

tʰiktʰo kugotʰo maʔju-dɔŋna ɔ tʰiktʰo ku gotʰo kidʰi-dɔŋna ɔ tɔrɔŋ kʰijanu taŋsaŋ kʰija-nu
tʰik-tʰo ku-gotʰo maʔju-dɔŋna ɔ tʰik-tʰo ku-gotʰo kidʰi-dɔŋna ɔ tɔrɔŋ kʰija-nu taŋsaŋ kʰija-nu
one-BALhis/her dog bear like TOP one-BAL his/her dog marten like TOP paradise hound-COM
skyhound-COM

One dog home reared, the next was like wolf, the other was like bear and the next one was like marten
the dogs from the land and the sky

एउटा घर पालुवा, अर्को ब्वाँसो जस्तो, भालु जस्तो र मलसाँप्रो जस्ता कुकुरहरु आकाश र पातालबाट

517

खुने हुहु लरेरो फिक्फिक् लरेरो सावाइ थसिइ लो युक्फुइ तासिइ लो

kʰunɛ hu-hu lɔr-ɛ-ro pʰik-pʰik lɔr-ɛ ro sawaŋ tʰa-tʰiŋ lo jukpʰuŋ tʰatʰiŋ lo
kʰunɛ hu-hu lɔr-ɛ ro pʰik-pʰik lɔr-ɛ ro sawaŋ tʰa-tʰiŋ lo jukpʰuŋ tʰa-tʰiŋ lo
s/he ONOM say-PT ASS ONOM do-PT ASS forest depart-REF EMPH hunting depart-REF EMPH
By whistling and roaring he started to the forest for hunting.

सुइसुइ र साइसाइ गर्दै (उ) जंगलतिर शिकार गर्न हिइयो।

518

ये----मुजिइनामारे खेयोइनामारे

je.....mudʒiŋnamare kʰejoŋnamare
je mudʒiŋnama-re kʰejoŋnama-re
VOC Muzingnama-ERG Kheyongnama-ERG
Muzingnama Khejongnama

मुजिइनामा खेयोइनामाले (छोरालाई भनिन)

519

खेने सिन्युक मेबेगेन्ने मुदेन् मेबेगेन्ने सिसा मेयेप्लो मेन्छिन् मेयेप्लो

kʰɛnɛ sinjuk mɛbɛgɛnnɛ? mudɛn mɛbɛgɛnnɛ? sisa mɛjɛp lo mɛntʰin mɛjɛp lo
kʰɛnɛ sinjuk mɛ-beg-ɛn-nɛ? mudɛn mɛ-beg-ɛn-nɛ? sisa mɛ-jɛp lo mɛntʰin mɛ-jɛp lo
you(s) north NEG-go-NEG-IMP Bhot NEG-go-NEG-IMP young(F) nsAS- stand-EMPH mature
girl nsAS- stand-EMPH

तेइगो केम्भोत्लो केलाइ केम्भोत्लो

tɛŋgo kɛmbʰotlo kelan kɛmbʰot lo
tɛŋgo kɛ- m- bʰot lo kɛ-lan kɛ-m- bʰot lo
step 2- nsAS- mislead EMPH 2-leg 2-nsAS- mislead EMPH

You should not go to sinjuk land there are maidens who can interfere your step.

“तिमी चीन र भोटतिर नजाउ; त्याहा नवयौवना छन्; तरुनी छन्; तिमिलाई भुल्याउँने छन्, अल्मल्याउँने छन्”।

520

पेलि मेट्तुसाइ पाञ्जा मेट्तुसाइ खुने हुहु लरेरो फिक्फिक् लरेरो

pelɪ mettusaŋ pa:ndʒa mettusaŋkʰunɛ hu-hu lɔrɛ ro pʰik-pʰiklɔrɛ ro
pelɪ mett -u-saŋ pa:ndʒa mett-u-saŋ kʰunɛ hu-hu lɔr-ɛ ro pʰik-pʰik lɔr-ɛ ro
speech say to-3P-CONJ suggestion say to-3P-CONJ s/he ONOM do-PT ASS ONOM do-PT ASS

खुने सिन्युक पेगेरो मुदेन् पेगेरो

k^hunε sinjuk pegε ro mudεn pegε ro
k^hunε sinjuk peg-ε ro mudεn peg-ε ro
s/he north go-PT ASS Bhot go-PT ASS

Even though her suggestion, he headed towards Sinjuk land whistling and roaring.

आमाको सल्लाहा सुझाव नटेरी उ भोट र चीन गरै छाड्यो।

521

खुने थो थोसुलुङ्मेन् लो फियाक लुङ्मेन् लो

k^hunε t^ho t^hosu luŋmen lo p^hijakluŋmen lo
k^hunε t^ho t^ho-su luŋmε-n lo p^hijakluŋmen lo
s/he above above-BAL sweet heart -ABS ASS phiyaklungma ASS

खुने सिदो मेदुमे तम्मा मेदुमे

k^hunε sido mεdume tumma? mεdume
k^hunε sido mε-dum-ε tum -ma? mε- dum -ε
s/he immediate nsAS-meet-PT meet-INF nsAS-meet -PT

He met sweet heart Phijak lungma up there in the sinjuk land.

उसले त्यहाँ माथि भोटमा प्रेयसी फियाकलुङ्मालाई भेट्यो।

522

खुनि मिक्कि फेक्तेछि फुङ्वा फेक्तेछि

k^huni mikki p^hektεt^{sh}i p^huŋwa p^hektεt^{sh}i
k^huni mikki p^hekt-ε-t^{sh}i p^huŋ-wa p^hekt-ε-t^{sh}i
they life bloom-PT-dPS flower-BAL bloom-PT-dPS

They two had sexual relationship.

उनीहरु बीच समागम भयो।

523

आबु लारे रो सारुङ् लारे रो

abuŋ lar-ε rosaruŋlare ro
abuŋ lar -ε ro saruŋ lar -ε ro
conception receive -PT ASS pregnancy receive-PT ASS

She conceived.

ती कन्या गर्भवती भइन्।

524

ले?वा पेगेल्ले थिबोङ्ला पेगेल्ले थोसु लुङ्मेल्ले मुक्कुम् लुङ्मेल्ले

lε?wa pegelle t^hibonŋla pegelle t^hosu luŋmelle mukkuŋ luŋmelle
lε?wa peg-ε-lle t^hibonŋla peg-ε-lle t^ho -su luŋmε-lle mukkuŋluŋmε-lle
time go-PT-SUB ten month go-PT-SUB above-BAL sweet heart-ERG Mukkuŋ lungma -ERG

In ten months period Thosulungma Mukkuŋlungma

दश महिनामा ती माथिकी प्रेयसी मुक्कुमलुङ्माले

525

खुने थिन्दाङ् कत्ते रो सारुङ् कत्ते रो सुसुरुबेन् लो सुहाम्फेबेन् लो

k^hunε t^hindaŋ kottε ro saruŋ kott-ε ro susuruben lo suhamp^heben lo
k^hunε t^hindaŋ kott-ε ro saruŋ kott-ε ro susurube- ro lo suhamp^hebe-n lo
s/he baby have-PT ASS kid have-PT ASS Susuruba-ABS EMPH Suhamp^hemba-ABS EMPH

She had a baby Susuru Suhampheba.

सुसुरु सुहाम्फेबा नामको शिशु जन्माइन्।

526

साम्सो मेवान्दु कुमिङ् मेवान्दुआङ्

samsō mewandu kumiŋ mewanduŋ
sam-so mɛ- wand -u ku- miŋ mɛ-wand-u -aŋ
identity-BAL nsAS- baptize -3P his/her- name nsAS-baptize-3P-pfG
They named

तिनीहरुले (उसको) न्वारान गरिदिए।

527

आल्ल युक्फुङ् केम्बेन् ग सावा केम्बेन् ग सुसुवेङ्बेन् ग लालावेङ्बेन् ग

allo jukpʰuŋ-kembɛn ɡɔ sawa-kembɛn ɡɔ susuweŋben ɡɔ lalaweŋben ɡɔ
allo jukpʰuŋ-kembɛ-n ɡɔ sawa-kembɛ-n ɡɔ susuweŋbɛ-n ɡɔ lalaweŋbɛ-n ɡɔ
now Yukphung-kemba-ABS TOP Sawa-Kemba-ABS TOP Susuwengba-ABS TOP Lalawengba-ABS TOP
Now Jukphung kemba Sawa kemba Susuwoengba Lalawoengba

युक्फुङ्केम्बा सावाकेम्बा अर्थात् सुसुवेङ्बा लालावेङ्बा

528

तेमेन् नि पे रो वरक् नि पे रो

tɛmɛ:n ni pɛ rɔ wɔrɔk ni pɛ rɔ
tɛmɛ:n ni pɛ rɔ wɔrɔk ni pɛ rɔ
low southern plain-CTR go/PT ASS sea CTR go/PT ASS

(He) went to the southern sea.

दक्षिणी भाग (सागर)तिर पो लाग्यो।

529

यो खुने योसुलुङ्मेन् नु मुक्कुम् लुङ्मेन् नु

Jo kʰunɛ josu luŋmennu mukkuŋ luŋmennu
jo kʰunɛ jo-su luŋmɛ-n-nu mukkuŋluŋmɛ-n-nu
there s/he below-BAL sweet heart-ABS-COM Mukkuŋlungma-ABS-COM

He with the sweetheart Mukkuŋ lungma below there,

त्यहाँ उ तलकी प्रेयसी मुक्कुमलुङ्मासंग

530

सिदो मेलरे तुम्मा मेलरे मिक्कि फेक्तेछि फुङ्वा फेक्तेछि

sido melɔrɛ tumma? melɔr-ɛ mikki pʰɛkt-ɛ-tʰi pʰuŋwa pʰɛkt-tʰiaŋ
sido mɛ-lɔr-ɛ tum-ma? mɛ-lɔr-ɛ mikki pʰɛkt-ɛ-tʰi pʰuŋ-wa pʰɛkt-ɛ-tʰi-aŋ
immediate nsAS-look-PT meet-INF nsAS-look-PT life bloom-PT-dPS flower-BAL bloom-PT-dPS-pfG
Met and copulated

भेटेर सहवास गन्यो।

531

आबु मेलारे सारुङ् मेलारे

abuŋ mɛ-lar-ɛ saruŋ melar-ɛ
abuŋ mɛ- lar -ɛ saruŋ mɛ-lar-ɛ
conception nsAS-receive-PT pregnan nsAS- have-PT

She was pregnant.

तिनी पनि गर्भवती भइन्।

532

ले?वा पेगेल्ले थिबोङ्ला पेगेल्ले आबु नि कत्तु सारुङ् नि कत्तु

lɛ?wa pɛɡɛllɛ tʰibɔŋla pɛɡɛllɛ abuŋ ni kottu saruŋ ni kottu
lɛ?wa pɛɡ-ɛ-lle tʰibɔŋla pɛɡ-ɛ-lle abuŋ ni kott-u saruŋ ni kott-u

time go-PT-SUB ten month go-PT-SUB baby CTR have-3P kid CTR have-3P
 After ten months she bore a baby
 दश महिना पछि तिनले शिशु पाइन्।

533

ये---तुङ्गुलि साधिक् सिम्बोलिमा साधिक्
 je...tunguli sa?-d^hik simbolima sa? d^hik
 je tunguli sa?-d^hik simbolima sa? -d^hik
 VOC female baby-one sari(Mekkli) wearing baby -one
 The baby was female.
 शिशु स्त्री जातकी थिइ।

534

ले?वा पेगेल्ले सुम्यान् पेगेल्ले साम्सो मेवान्दु कुमिङ् मेवान्दु
 lɛ?wa pegelle sum jen pegelle samsɔ mɛwandu kumiŋ mɛwandu
 lɛ?wa peg-ɛ-lle sum jen peg-ɛ-lle sam-so mɛ-wand-u ku-miŋ mɛ-wand -u
 time go-PT-SUB three day go-PT-SUB soul-BAL nsAS-baptize-3P its-name nsAS-baptize-3P
 In three days, they named the baby.
 (उनीहरूले) तीन दिनका दिनमा शिशुको न्वारान गरिदिए।

535

तेत्लारामा रो लाहादङ्ना रो साम्सो मेवान्दु योमिङ् मेवान्दु
 tetlarama ro lahadɔŋna ro samsɔ mɛwandu jomiŋ mɛwandu
 tetlarama ro lahadɔŋna ro sam-so mɛ-wand-u jo-miŋ mɛ-wand-u
 Tetlarama-ASS Lahaangna-ASS identity-BAL nsAS-baptize-3P BAL-name nsAS-baptize-3P
 They named-Tetlarama Lahadongna.
 तिनीहरूले (छोरीको नाउँ) 'तेत्लारामा लाहादङ्ना' भन्ने नाम राखिदिए।

536

तान्दिक् थो छुछुलुबेन्आइ छुहाम्फेबाआइ नालि केरेरो थाइबेन् केरेरो
 ta:ndik t^ho t^{sh}ut^{sh}ulubenaŋ t^{sh}uhamp^hebanaŋ nali kere ro t^haŋben kere ro
 ta:ndik t^ho t^{sh}ut^{sh}ulubɛ-n-aŋ t^{sh}uhamp^heba-n-aŋ nali ker-ɛ ro t^haŋben ker-ɛ ro
 later on above Chuchuluba-ABS-also Chuhampheba-ABS-also young get-PT ASS young reach-PT ASS
 Later on Chu-chulu chuhampheba also got young.
 पछि छुछुलुवेन सुहामफेवा पनि जवान भयो।

537

योसु लुङ्मालेन् फियाम्लुङ्मालेन् थिन्दाइ पोरामा कुस्सा पोरामा
 josu luŋmalɛn p^hijamluŋmalɛn t^hindaŋ porama ku-sa? porama
 jo -su luŋma-lɛ-n p^hijamluŋma-lɛ-n t^hindaŋ porama ku-sa? porama
 below-BAL beloved-GEN-ABS Phiyamlungma-GEN-AB S baby female his/her- baby female
 The darling Phiyamlungma's daughter below there
 ती तलकी प्रेयसी फियाम्लुङ्माकी छोरी

538

तेत्लारामाआइ लाहादङ्नाआइ
 tetlaramaan lahadɔŋnaan
 tetlarama -aŋ lahadɔŋna -aŋ
 Tetlarama -also Lahadangna -also
 Tetlara lahadongna also
 तेत्लारा लाहादङ्ना पनि

539

तान्दिक् सिसा केरेरो मेन्छिन् केरेरो

ta:ndik sisa kere ro ment^{sh}in kere ro allo
ta:ndik sisa ker-ε ro ment^{sh}in ker -ε ro allo
later on young get-PT ASS maturity reach -PT -ASS now
Later on became young.

पछि तरुनी भइन्।

540

थोसु योक्मारेन् सिसारिमारेन् थिन्दाइ पोराबेन् कुसा पोरावेन्

t^hosu jokmaren sisarimaren t^hindaŋ poraben ku-sa? poraben
t^ho -su jokma-rε-n sisarima -rε-n t^hindaŋ pora-bε-n ku-sa? pora-bε-n
above-BAL partner-GEN-ABS Sisarima-GEN-ABS baby grown-NOM-ABS his/her-babygrown-NOM
-ABS

On above, the partner Sisarima's son

माथिकी संगिनी सिसारिमाको छोरा

541

थोसु खेक्वा ग साम्दाइ खेक्वा ग योसु लुङ्मेन् मुक्कुम् लुङ्मेन् ग

t^hosu k^hekwa ɣo samdaŋ-k^hekwa ɣo josu luŋmen mukkum-luŋmen ɣo
t^ho-su k^hekwa ɣo samdaŋ-k^hekwa ɣo jo-su luŋmε-n mukkum-luŋmen ɣo
above -BAL Khekwa-TOP Samdang khekwa-TOP below-BAL sweet heart-ABS Mukkum lungma-ABS
TOP

Upper khewa Samdang Khewa and Josulungmen Mukkum-lungma's

माथि साम्दाइखेवा र तल मुक्कुमलुङ्माको

542

योसु सिसारिमा ग फन्दारिमारे थिन्दाइ पोराबेन् कुसा पोराबेन्

josu susarima ɣo p^hondarimare t^hindaŋ poraben ku-sa? poraben
jo-su susarima ɣo p^hondarima-rε t^hindaŋ pora-bε-n ku-sa? pora-bε-n
below-BAL Susarima-TOP Phandarima-GEN baby grown-NOM-ABS his/her-offspring grown-NOM-ABS
Susarima Phandarima's son

सुसारिमा फन्दारिमाको छोरो

543

योसु खेक्वारो लिङ्दाइ खेक्वारो

josu k^hekwa ro liŋdaŋ-k^hekwa ro
jo -su k^hekwa ro liŋdaŋ-k^hekwa ro
below-BAL Khekwa ASS Lingdang khekwa ASS
Lingdang khekwa down there

तलको लिङ्दाइखेवा हो है।

544

तान्दिक् योसु खेक्वानु थोसुखेक्वाहा साङ्दाइखेक्वा नु लिङ्दाइखेक्वाल्ले

ta:ndik josu k^hekwanu t^hosu k^hekwaha? saŋdaŋ-k^hekwanu liŋdaŋ-k^hekwalle
ta:ndik jo-su k^hekwa-nu t^ho-su k^hekwa-ha? saŋdaŋ-k^hekwa-nu liŋdaŋ-k^hekwa -lle
later on below-BAL Khekwa-COM above -BAL Khekwa-p Sangdang Khekwa-COM Lingdang khekwa
-INS

Later on josu khe?wa and thosu khe?wa Samdang khe?wa Lingdang khe?wa

माथिको खेक्वा साङ्दाइखेक्वासंग तलको खेक्वा लिङ्दाइखेक्वा ले

545

ये--पान्जिरि भेले पान्भोयाइ भेले खुनि

je..... pandʒiri bʰelle panbʰojaŋ bʰelle kʰuni
je pan-dʒiri bʰelle pan -bʰojaŋ bʰelle kʰuni
VOC gossip-RHM SUB gossip-exchange SUB they
They exchanged/interacted the matters.

(उनीहरुले) अन्तरक्रिया गरे, छलफल गरे।

546

सक्वा मेभोतु मुइइ मेभोतुआइ

sokwa mɛbʰotu muiŋ mɛbʰotuaŋ
sokwa mɛ- bʰot -u muiŋ mɛ-bʰot-u-aŋ
message nsAS- mix -3P good news nsAS-mix-3P-pfG
They mixed up their matters each other

खबर सन्देश मिसमास गरे।

547

ये---याइछिन् कुम्बानु कुन्छड्बानु मेरिइ कुम्बानु कुमाङ्गेना ग

je.....jaŋtʰiŋ kumbanu kuntʰoŋbanu meriŋ kumbanu kumaŋgeŋa ɔ
je jaŋtʰiŋ ku-mba -nu kuntʰoŋba-nu meriŋ ku-mba-nu ku-maŋgeŋa ɔ
VOC sibling his/her-father-COM his/her brother-COM consanguine his/her-father-COM his/her-
brother TOP

The brother and sister

हाडनाताका चेलीमाइतीहरु

548

छुछुलुमानु छुहाम्फेबा ग खुनि

tʰutʰulumanu tʰuhampʰeba ɔ kʰuni
tʰutʰuluma-nu tʰuhampʰeba ɔ kʰuni
Chuchuluma-COM Chuhampʰeba TOP they
They, Chhu-chulu Chhuhampʰeba

छुछुलु छुहाम्फेबासंग त उनीहरु

549

तेन्धाम् चोक् मेवाइखु मेकिखम् चोक् मेवाइखुमुबे

tendʰam tʰok mɛbaŋkʰu me:kkʰim tʰok mɛbaŋkʰumube
tendʰam tʰok mɛ-baŋkʰ-u me:kkʰim tʰok mɛ-baŋkʰ-u-mu-be
marital relation get nsAS-performe-3P marriage get nsAS-performe-3P-REP-e
Had them married (between brother and sister)

विवाह लग्न गराइदिए (चेलीमाइती बीचमा)

550

काइक्काइ साहा सोधोक्काइ साहा

kai:k-aŋsaʔ-haʔ sodʰokaŋsaʔ-haʔ
kai:k-aŋ saʔ-haʔ sodʰok -aŋ saʔ-haʔ
relation -also offspring-p kinsman-also offspring-p
Offspring within the blood relation

हाडनाताभिन्त्रका सन्तानहरु(बाट)

551

तान्दिक् खुनि थिन्दाइ मेगत्ते सायो मेगत्ते

ta:ndik kʰuni tʰindaŋ meɔotte saʔjo meɔotte

ta:ndik k^huni t^hindaŋ mɛ-gott -ɛ saʔ-jo mɛ- gott-ɛ
 later on their baby nsAS-have-PT baby-BAL nsAS-have-PT
 Later on they had children.

पछि तिनीहरुले बच्चा जन्माए।

552

तान्दिक् छुछुलुमानु छुहाम्फेबारेन्
 ta:ndik t^{sb}ut^{sb}ulumanu t^{sb}uhamphebaren
 ta:ndik t^{sb}ut^{sb}uluma-nu t^{sb}uhampheba -rɛ -n
 later on Chuchuluma-COM Chuhampheba -GEN -ABS
 In the time, Chhu-chhulu Chuhampheba

पछि समयकालमा छुछुलु छुहाम्फेबा

553

मिनु हिजानु खुन्छि साहा हिजानु
 minu hid^zanu k^hunt^{sb}i saʔ-haʔ hid^zanu
 minu hid^za-nu k^hunt^{sb}i saʔ -haʔ hid^za -nu
 APP shit having-COM they (d) baby -p shit having-COM
 Their children have shit having dog.

उनीहरुका बालखको दिसा खाने

554

थिक्चो कोचो खिया सामे ग
 je.....t^hikt^o kugot^o k^hiʒa same go
 je t^hik-t^o ku- got^o k^hiʒa same go
 VOC one-BAL his/her- dog hound bitch then
 One dog bitch

एउटी कुकुर्नी त

555

हुक्सो युडेरो ताडे युडेरो
 hukso juŋɛ ro taŋɛ juŋɛro
 huk -so juŋ-ɛ ro taŋɛ juŋ-ɛ ro
 hand-BAL sit-PT ASS near by sit-PT ASS
 Sat near by,

छेवैमा बस्यो।

556

तान्दिक् तेत्लारामाले लाहादङ्गनारे
 ta:ndik tetlaramale lahadɔŋnare
 ta:ndik tetlarama-le lahadɔŋna-re
 later on Tetlarama-ERG Lahadangna-ERG
 After some times, Tetlarama Lahadongna

पछि तेत्लारा लाहादङ्गनाले

557

तान्दिक्छिरिल्ले ताम्दुखेल्ले॥ हुक्सो हिप्तुल्ले ताँडे हिप्तुल्ले
 tant^{sb}it^{sb}irille tamdukk^helle hukso hiptulle taŋɛ hiptulle
 tant^{sb}i -t^{sb}iri -lle tamdukk^he-lle huk-so hipt-u-lle taŋɛ hipt-u-lle
 broom stick -RHM -INS weeping brush-INS hand-BAL beat-3P-SUB arms beat-3P-SUB
 Beat with a broomstick

कुचोले हिर्काउँदा खेरि

558

खियासामालेन् कोचोसामालेन्॥ वया पिकसेरो पिम्बा पिकसेरो

k^hi:ja samalen kot^o samalen wɔja pikse ro pimba pikse ro
k^hi:ja sama-lɛ-n kot^o sama-lɛ-n wɔja piks-ɛ ro pimba piks-ɛ ro
hound bitch -GEN-ABS dog bitch-GEN-ABS APP dislocate-PT ASS rib dislocate-PT ASS
The bitch's rib was broken.

(कुकुरको) करड भाँचियो।

559

अल्ल खुने थो तागारा हिम् थो निङ्वाफु हिम् थो

allo k^hunɛ t^ho tagara him t^ho niŋwap^hu him t^ho
allo k^hunɛ t^ho tagara him t^ho niŋwap^hu him t^ho
now s/he above almightyhouse above god father house above
Now there up in the almighty god's dwelling

माथि परमेश्वरको लोक (बासास्थान) तिर

560

सेवा पेगेरो सेन्दो पेगेरो

sewa pege ro se:ndo pege ro
sewa peg-ɛ ro se:ndo peg-ɛ ro
solicitously go-PT ASS ask go-PT ASS
Went to ask.

(कुकुर) सोधनी गर्न गई।

561

इङ्गा एच्छुम् चोकाबे एप्फा चोकाबे

inga et^hum t^ookabe epp^ha t^ookabe
inga et^hum t^ook -a-be epp^ha t^ook-a-be
I how do -1-INQ what do-1-INQ
What should I do?

म कसरी र के गरौं?

562

काइक् साहाले सोधोक साहाले

kai:k saha?le sod^hok saha?le
kai:k sa-ha?-le sod^hok sa-ha?-le
consanguine offspring-p-ERG kinsman offspring-p-ERG
The offspring of the blood relation

हाडनाताका सन्तानहरुले

563

काइक् केभेक्पेल्ले सोधोक् केभेक्पेल्ले॥ हुक्सो हिप्ताङ् लो ताँडे हिप्ताङ् लो

kai:k keb^hekpelle sod^hok keb^hekpelle hukso hiptaŋ lo taŋɛ hiptaŋ lo
kai:k kɛ-b^hɛk-pe-lle sod^hok kɛ-b^hɛk-pe-lle huk-so hipt-aŋ lo taŋɛ hipt-aŋ lo
relation AP-spoil-AP-ERG blood relation AP-spoil -AP-ERG hand-BAL beat-1sPS/PT ASS cruelly
beat-1sPS/PT ASS

The incestuous persons beat me.

पातकीहरुले म (कुकुर)लाई कुटे है।

564

मुधुङ् नि मये चे?या नि मये

mud^huŋ ni mɔjɛ t^hɛ?ja ni mɔjɛ

mud^huŋ ni məj-ε tʃεʔja ni məj-ε
 complain CTR utter-PT back biting CTR utter-PT
 She complained
 (भनेर उनले) कुरा (पोल) लगाइ दिई।

565

आल्ल तागेरामाले निङ्वाफुमाल्ले आल्ल अखेलरिक्
 allo tagaramare niŋwap^humale allo ɔkk^he-loʔrik
 allo tagarama -re niŋwap^huma-le allo ɔkk^he-loʔrik
 now tagarama -ERG god father -ERG now in this manner
 The almighty god in this way,
 अब परमेश्वरले यसरी(भने)

566

काइक् सोधोक् तेन्धाम् मेक्खिक् मेन्ने वामा मेन्लो भाइ खुने
 kai:k sod^hok tend^ham me:kk^him menneʔewamaʔ men lo b^haŋ k^hune
 kai:k sod^hok tend^ham me:kk^him men-ne-ʔe wa-maʔ men lo b^haŋ k^hune
 relation kinsman marital relation marriage npG-be-npG stay-INF NOT ASS SUB s/he
 Without marriage persons should not stay.
 विवाह लग्न नगरी हाडनाता यसरी संगै रहन हुदैन है।

567

तेङ्गो नि तेरो योलाइ नि तेरो
 teŋgo ni t^hε ro jolaŋ ni t^hε ro
 teŋgo ni t^hε ro jo- laŋ ni t^hε ro
 gently CTR fall upon/PT ASS BAL-firm step CTR fall upon/PT ASS
 Counsels showered down.
 माथिबाट उपदेश प्राप्त भयो।

568

ये काइक् सेन्दुसि सोधोक् सेन्दुसि
 je...kai:k sendusi sod^hok sendusi
 je kai:k send -u -si sod^hok send-u-si
 GF relation separate-3P-nsP kinsman s eparate-3P-nsP
 The god specified the relationships.
 (ईश्वरले) नाता साइँनो छुट्याइ दिए।

569

आल्ल साम्याइ चि?लिङ्गेओ युप्पा चि?लिङ्गेओ
 allo sammjaŋ tʃiʔliŋgeʔo juppa tʃiʔliŋgeʔo
 allo sammjaŋ tʃiʔliŋge-ʔo juppa tʃiʔliŋge-ʔo
 now gold sieve-LOC silver sieve-LOC
 Now, in the angelic sieve made of gold and silver
 सुन र चाँदीले निर्मित दैवी चाल्निमा(हालेर)

570

वया मेधाइसु थाडनि मेधाइसु
 wɔja med^haŋsu t^haŋ ni med^haŋsu
 wɔja me- d^haŋs -u t^haŋ ni me-d^haŋs-u
 APP nsAS-filter-3P weigh CTR nsAS-filter-3P
 They filtered.
 तिनीहरुले (चाल्निमा) चाले।

571

मो केहबेन् ग लाहादङ्गारेन्

mo kehoben go lahadon̄naren
mo kɛ- hɔ- bɛ -n go lahadon̄na-rɛ-n
under AP-drop-AP -ABS TOP Lahadangna-GEN-ABS

Siblings dropped down would be Lahadongna's

तल झरेका जति लाहादङ्गाको(सन्तान र)

572

थो केयाक्पेन् ग छुछुलुबेन् भाङ्

tʰo kejakpɛn go tʰu-tʰulubɛn bʰaŋ
tʰo kɛ- jak-pɛ -n go tʰu-tʰulubɛ -n bʰaŋ
above AP-remain-AP ABS then ChuchChuchuluba-ABS SUB

Siblings on the winnow were Chu-chuluba's

माथि अडिने चाहिँ छुछुलुबाको भनेर

573

खुनि सिक्कुम् मेदेसे निङ्वा मेदेसे

kʰuni sikkum medese niŋwa medese
kʰuni sikkum mɛ- des-ɛ niŋwa mɛ-des-ɛ
they thought nsAS-think-PT idea nsAS-think-PT

They concluded the matter.

तिनीहरुले निर्णय गरी दिए।

574

आल्ल साम्माङ् चि?लिङ्गे युप्पा चि?लिङ्गे

allo sammjaŋ tʰi?liŋge juppa tʰi?liŋge
allo sammjaŋ tʰi?liŋge juppa tʰi?liŋge
now gold sieve silver sieve

Now in the golden and silver winnow.

अव सुनचाँदीको चाल्नी(तराजु)मा

575

मिनु मेधाङ् थाङ् नि मेधाङ्

Minu medʰaŋu tʰaŋ ni medʰaŋulle
minu mɛ- dʰaŋ -u tʰaŋ ni mɛ- dʰaŋ -u -lle
APP nsAS-filter-3P weigh CTR nsAS- filter -3P -SUB

As they filtered the siblings through the sieve made of gold and silver.

जव तिनीहरुले ती वच्चाहरुलाई सुनचाँदीको चाल्नीमा दाँजे/चाले।

576

ये--पेगिफाङ्साम्हा थो मेयागे रो।। सावा येहाङ्हा यो मेलन्दे रो

je....pegi-pʰaŋ- sam-ha? tʰo mejaŋɛ ro sawa-jethaŋ-ha? jo melɔnde ro
je pegi -pʰaŋ sam-ha? tʰo mɛ-jag-ɛ ro sawa-jet-haŋ-ha? jo mɛ-lɔnd-ɛ ro
VOC ninth-nine soul-p up nsAS-remain-PT ASS all-eight-leader-p below nsAS-come out-PT ASS

Pegi phang-sam remained on the winnowing basket and sawa jehang dropped down.

पेगिफाङ्सामहरु चाल्निमाथिनै रहे भने सावा येहाङ्हरु मुनि खसे।

577

ये थिक्थाङ्डिङ् ग कुहुक्ओ हेप्तुमु बे

je.... tʰik tʰaŋiŋ go kuhukʰo heptumube

je tʰik tʰaŋ -iŋ go ku -huk -ʔo hept -u -mu -be
 GF one person-ABS then his/her-hand-LOC be left/rested-3P-REP-EMPH
 But one happened to remain in his hand.

तर एउटा चाहिँ उस्को हातमा अल्झिन पुग्यो।

578

छुच्छुलुसुहाम्फेबाले आसाने आलक् लो भाङ्
 tʰu-tʰulubɛ-n-le asaʔ ro alɔk lo bʰaŋ
 tʰu-tʰulubɛ-n -le a-saʔ ro a-lɔk lo bʰaŋ
 Chuchuluba-ABS-ERG 1-baby ASS 1-share ASS SUB
 Chuchuluben claimed as his part or son.

छुच्छुलुसुहाम्फेबाले मेरो छोरो मेरो भाग भनी दावि गर्यो।

579

तेत्ला लाहादङ्नाले आसाने आलक् लो भाङ्
 tetla-lahadɔŋnale asaʔne alɔk lo bʰaŋ
 tetla-lahadɔŋna -le a-saʔ -ne a- lɔk lo bʰaŋ
 Tetla-lahadangna -ERG 1-baby -be 1- share ASS SUB
 Tetla Lahadongna too claimed as her part or son.

तेत्ला लाहादङ्नाले पनि मेरो छोरो पो भनी दावि गरिन्।

580

हुक्सो मेउखुल्ले ताडे मेउखुल्ले।
 Hukso mɛukʰulle taŋe mɛukʰulle
 huk -so mɛ- ukʰ-u -lle taŋe mɛ- ukʰ-u-lle
 hand -BAL nsAS- pull-3P-SUB arms nsAS-pull-3P-SUB
 Having pulled the body from the two different sides,
 दुई विपरीत दिशा तर्फ ताना-तान गर्दा

581

नासिङ् तेक्से रो कुधक् तेक्से रो
 nasij tekɛ ro ku-dʰɔk tekɛ ro
 nasij tɛks -ɛ ro ku-dʰɔk tɛks-ɛ ro
 mortal body tear-PT ASS his/her-body ear-PT ASS
 His body was torn apart.

उस्को शरीर तानिएर टुक्रिन पुग्यो।

582

सिक्या पोक्से रो माक्या पोक्से रो
 si:kja pokɛ ro ma:kja pokɛ ro
 si:kja poks -ɛ ro ma:kja poks-ɛ ro
 witch become -PT ASS huntress become -PT ASS
 That became an evil spirit.

त्यो बोक्सी बन्यो।

583

मो केहोवाहा सावा येहाङ्हा
 mo kehɔbenhaʔ sawa jɛt haŋ-haʔ
 mo kɛ-hɔ-bɛ-n -haʔ sawa jɛt haŋ-haʔ
 under AP-fall-AP-ABS-p all eight leader-p
 All dropped down were sawa Yehangs (eight leaders)

तल खसेकाहरु चाहिँ सावा येहाङ्हरु हुन्।

584

ये--- तान्दिक मेन्छाम् मेदाल्ले याप्मि मेदाल्ले

je.... ta:ndik ment^{sh}am medalle japmi medalle
je ta:ndik ment^{sh}am mε- da-lle japmi mε-da-lle
VOC later on human nsAS-come-SUB man nsAS-come-SUB
For the coming generations

भावी पुस्ता आउँदा खेरि

585

सावा येहाङ् सेमा मुन्धुम् साम्जिक् नि प?त् लो।

sawa jet haŋ sema? mund^hum samd^ɨik ni pɔʔl lo
sawa jet haŋ se -ma? mund^hum samd^ɨik ni pɔʔl lo
all eight leader spread -INF myth stor CTR be(is/am/are)ASS
There is the story of expansion of Yehang descendents

सावा येहाङ्को सन्तान फैलिएको कथा कैरन छ।

586

साम्जिक् नि वारो मुन्धुम् नि वारो।

samd^ɨik ni wa ro mund^hum ni wa ro
samd^ɨik ni wa ro mund^hum ni wa ro
story CTR be ASS myth CTR be ASS

There is thus mythical story.

पूरा कथा वा आख्यान छ है।

587

ये----- मेन्छाम् आसेरे याप्मि आसेरे।

je... ment^{sh}am asere japmi asere
je ment^{sh}am a-ser -ε japmi a-ser -ε
VOC human 1-spread -PT man 1-spread -PT

We human beings spread in this way.

यसरी मानव जाति फैलिऔं।

588

येहाङ् आसेरे, सावा आसेरे रो।

jehaŋ asere sawa asere ro
jehaŋ a-ser -ε sawa a-ser -ε ro
Yehang 1-spread-PT all 1-spread-PT ASS

Yehang's descendents scattered far and wide.

येहाङ्का सन्ततिहरु यत्रतत्र फैलिऔं है।

Note: Every number above consists of six lines which are as follows:

The first line 'TXD' Text Devnagari

The second line 'UT' Utterance

The third line 'MB' Morphemic Break

The fourth line 'GE' Glossing

The fifth line 'FT' Foreign Translation (English Version)

The sixth line 'FTN' Foreign Translation (Nepali Version)

APPENDIX B: GLOSSARY

<p> ɔkk^he <i>adv.</i> in this way ɔkk^he-lɔʔrik <i>adv.</i> in this manner ɔtto <i>adv.</i> hastily ɔmlɛŋ <i>adj.</i> yellowish ɔmlɛŋwama <i>adj.</i> yellowish ɔmett <i>v.</i> look ɔsa <i>n</i> app ɔsa: <i>adv.</i> quickly a- <i>px</i> 1PL a- <i>px</i> 1- -a <i>sfx</i> -1 sADH aktt <i>v.</i> put -aŋ <i>sfx.</i> 1sPS/PT pfG too and also atan/ati <i>inter.pron.</i> where/which ati <i>inter.pron.</i> where/what/whose ani <i>pron</i> we ando <i>adv.</i> after a while ande:n <i>adv.</i> a short while ago long ago aptʰare <i>n</i> hunting apluŋ <i>n</i> good fortune ap^helli <i>n</i> catapult aphale <i>interro.</i> when /never abu <i>n</i> foetus abuj <i>n</i> conception -amm <i>sfx.</i> 2P allo <i>adv.</i> now allo <i>adv.</i> now after it a:pme <i>n</i> hit a:p^hek <i>v.</i> throw a:senna <i>adv.</i> previous -i <i>sfx</i> EMPH pADH Q pPS iksa <i>n.</i> land -iŋ <i>sfx</i> ABS iŋga <i>pron.</i> I iŋgaiŋ <i>possessive pron.</i> my/mine iŋg^hɔŋ <i>n</i> admonition iŋben <i>n</i> Ingben itla <i>adv.</i> as ithuŋgen <i>n.</i> creeper like -in <i>sfx</i> ABS -ille <i>sfx.</i> ERG SUB GEN INS isi:k <i>adv.</i> according to i:maŋ <i>v.</i> sleep -u <i>sfx</i> 3P uk^h <i>v</i> pull ut (up) <i>v.</i> call unt^{sh} on <i>adv.</i> in past usiŋ <i>adv</i> now u:ŋ <i>v.</i> pull come down -e <i>sfx</i> VOC ekk <i>v.</i> discard ekku <i>adv</i> crushingly egaŋ <i>prep.</i> after/after on </p>	<p> ett^{sh}um <i>int.pro</i> how ett^{sh}um <i>int</i> how epp^ha <i>int. pro</i> what e:kp^ha <i>int.</i> bush -o <i>sfx.</i> -VOC omet <i>v.</i> look omep <i>v.</i> look omleŋ <i>adj.</i> yellow kɔ <i>PICLE TOP</i> kɔŋ <i>dem</i> this kɔtt <i>v.</i> have kɔtt <i>v.</i> possess kɔrɔ <i>con.</i> but kai:k <i>n.</i> relation kapsa <i>adj.</i> twin kabe <i>n</i> fitness kabe <i>n</i> appearance karaŋwaʔ <i>n</i> crane(karyang kurung) kaʔi:t <i>adv</i> fast kaʔp <i>adj.</i> couple kid^hi-dɔŋna <i>n</i> marten like kirik <i>n</i> seed ku- <i>px</i> his/her its 3 kunt^{sh}ɔŋba <i>n</i> his/her brother kund^handi <i>n</i> his/her colleague kund^he <i>n.</i> how kupu <i>n.</i> fowl kubuŋ <i>n.</i> root/bottom kube <i>n.</i> model sample kubesaŋ <i>adv.</i> near by kuma <i>v.</i> bear/carry kula: <i>n.</i> moon kuliŋd^ho <i>n</i> prosperity kuse <i>n.</i> fruit/kernel kuhim <i>n</i> wariness ku:sɔŋ <i>adj.</i> new kek^hoba <i>n.</i> worshipper ket <i>v.</i> pay keɖ^ɔŋ <i>n</i> storm koi <i>n</i> hill koŋ <i>dem.pron.</i> this koʔo <i>n</i> dog konyaʔk <i>adv.</i> up to this ke- <i>px</i> 2 AP kekjɔkna <i>n</i> wild turmeric kett <i>v</i> reach kepmo <i>n</i> trend kemme <i>adj</i> long(f) kejama <i>adj</i> as-big ker <i>v</i> reach attain get ker <i>v.</i> get keruŋ <i>n</i> sadness kesij <i>n</i> male parent kezɔŋ <i>n</i> wind k^ha <i>n</i> method </p>
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k^haŋla *n.* Khangla
 k^happu *n.* ashes
 k^ham *n.* soil
 k^ham *n.* turf
 k^hamt^{sh}i *n.* aborigine
 k^hambe:k *n.* earth
 k^hamboŋba *n.* indigenous
 k^hasɛn *n.* justice
 k^hasɛm *n.* discussion
 k^haʔnam *n.* rope
 k^hiŋga *n.* evil word
 k^hiɓo *n.* cotton thread
 k^himɛn *v.* cast
 k^hiɟa *n.* hound
 k^huŋ *n.* brow
 k^huni *pron.* they
 k^hunt^{sh}i *pro.* they (d)
 k^hundula *n.* Khundula
 k^hunɛ *pro* s/he
 k^hekt *v.* tie
 k^heks *v.* put
 k^hɛŋ *v.* tie up
 k^hɛjoŋnama *n.* Kheyongnama
 k^hɛjoŋname *n.* Kheyongnama
 k^hɛ:kwa *n.* water cock(sim kukhura)
 k^hɛkwa *n.* Khekwa
 k^hɛŋ *dem* that
 k^hɛdum *n.* flour
 k^hɛni *pro* you^P
 k^hɛnɛ *pro* you(s)
 k^hɛpokwa *n.* creator
 k^hɛbok *n.* evil spirit
 k^hɛm *v.* suit
 k^hɛm *v.* match listen
 k^hɛmd *v.* suit
 k^hɛsɛ *n.* star
 k^hɛ:k *v.* break/split
 k^hɛʔna *adv* there
 k^hɛʔjo *adv* up there
 ɔɔ *PACLE* TOP
 ɔɔt *v.* have
 ɔɔpp^{hi} *adv.* round
 ɔɔɔɔ *PACLE* if
 ɔɔt *v.* put
 ɔɔt *v.* insert
 ɔɔn *adv.* being
 ɔɔt^o *n.* dog
 -ɔɔn *sfx.* LNK
 ɔɔt *v.* get
 ɔɔt^r *v.* achieve
 ɔɔt *v.* put
 ɔɔt *v.* put
 ɔɔt^o *v.* suit
 -ɔɔ *sfx* 1sA ABS
 ɔɔala *adv* five month
 ɔɔa: *n.* fish
 ɔɔkt *v.* hold up
 ɔɔŋ *adv* year
 ɔɔɔŋ *n.* paradise
 ɔɔhɛ *n.* west

ɔɔʔi *n.* depth
 ɔɔʔi *n.* east
 ta *v.* come
 tak *n.* friend
 takonde *n.* wandering/roaming
 taga *n.* garment
 tagara *n.* almighty
 tagarama *n.* almighty
 tagaramɛ *n.* almighty
 tagera *adj.* omnipotent
 taŋ *n.* horn
 taŋɛ *n.* arms
 taŋsaŋ *n.* sky
 taŋsɛp *n.* well being
 taŋɛ *adj* naer by badly nicely cruelly
 tataramɛ *n.* Almighty God
 ta-da *v.* till come
 tadik *n.* vision
 tad^zɛŋ *n.* matter
 tant^{sh}i *n.* broom stick
 tant^{sh}o *n.* morning
 tabukusiŋ *comp. n.* forest plants
 tamaba *n.* success
 tamdukk^hɛ *n.* weeping brush
 tar *v.* fetch
 tar *v.* come
 tar *v.* bring
 tasaibu *n.* friendship
 ta:ndi *adv* in the future
 ta:ndik *adv.* later on
 tikwa *n.* partridge(kalij)
 tiŋdiŋ *n.* thorn like envy
 tiŋnam *n.* cane
 tiŋma *n.* plant(Ne.allo)
 tims *v.* cover
 tuk-tɔŋ *adv* six years
 tuk-la *adv.* six month
 tuk-him *n.* six- house
 tuŋguli *n.* female
 tum *v.* meet
 tum- *v.* ripe
 tumba *n.* great uncle
 tumba *n.* earliest(m)
 tumbun *n.* pond
 tumyaŋ *n.* learned man
 tujeŋba *n.* complaint
 tenŋo *n.* feet
 tenŋo siŋ *n.* tall and soft tree esp. for plywood
 tetlarama *n.* Tetlarama
 tetla-lahadɔŋna *n.* Tetla-lahadangna
 ten/den *n.* place
 tero *adj.* elated
 tes *v.* spend
 tes *v.* brood
 tes *v.* send
 tes *v.* give up
 te:ŋ *n.* friend
 te:ŋ-haʔ *n.* mate-P
 teʔ *v.* become
 teʔ-ɛ *v.* become-PT

teʔ-ε-ɾɔ v become-PT-ASS
 teʔ-ε-ro v become-PT-ASS
 teʔt *n.* cloth
 to *sfx* Balc
 toka:t *n.* sceptre (stick)
 toŋ *n.* arrow
 toŋ *n.* arrow
 toŋ *n.* arrow
 toŋ *n.* stick
 toŋbe *n.* year
 toŋsiŋ *adj.* harmony
 todo *n.* wild buffalo
 torəŋ *n.* bridge
 torəŋdiŋ
 torəŋdiŋ *adj.* lengthened
 tos *v.* feel experience
 tya-aŋ *v.* be positive
 təkke-dəŋna *n.* pet like
 teks *v.* tear
 teks *v.* tear
 tɛŋgo *adv.* gently
 tɛŋgo-ni *n.* counsel-CTR
 tɛŋbu *n.* pair bird
 ten *n.* place
 ten *n.* place
 tɛngo *n.* step
 tendi *adv.* in the future
 tend^ham *n.* marital relation
 tem *v.* catch
 tɛme:n *n.* southern part
 tɛme:n *n.* low southern plain
 tɛmbe *n.* low land
 tɛmbe *n.* plain
 tes *v.* think
 tɛʔt *n.* clothes
 tɛʔle *adj.* loving
 t^hɔkt *v.* describe
 t^hɔkt *v.* describe
 t^hɔk-paŋk^h *v.* get prepared
 t^hɔkliŋ *n.* physique
 t^hɔkluŋ *n.* body structure
 t^hɔkle *n.* human body
 t^hɔksa *n.* animal
 t^ha *v.* depart fall
 t^ha- *v.* deport
 t^hak *n.* generation
 t^hakpa *n.* bone
 t^haŋ *v.* weigh
 t^haŋ *v.* develop come up
 t^haŋ *v.* achieve meet
 t^haŋ *v.* achieve
 t^haŋ *n.* person
 t^haŋben *adj.* young
 t^hapsaŋ *adv.* suddenly
 t^habu *n.* forest
 t^habe *n.* male parent
 t^ham *v.* knock down
 t^hame *n.* female parent
 t^hame *n.* parent(f) residence
 t^hamɛn *n.* female parent

t^has *v.* bestow upon
 t^hik *adj.* one
 t^hik *adv.* one
 t^hikla *adv.* one month
 t^hik-səe *n.* one hundred
 t^hinda *n.* baby
 t^hindaŋ *n.* baby
 t^hibonŋ-dəŋ *adv.* ten years
 t^hibonŋla *n.* ten month
 t^hukt *v.* spit
 t^huŋwa *n.* drinking
 t^hutt^hu *adv.* ONOM
 t^hum *adj.* laborious
 t^humbo *n.* knee
 t^hu:ε *adv.* ONOM
 t^ho *adv.* up above since
 t^ho *adv.* above
 t^hoksap *n.* body
 t^hobun *n.* growth
 t^hε *v.* fall upon/PT fall down/PT come down/PT
 t^hεgek *n.* head
 t^hɛnaŋjom *v.* minimize
 t^hɔk *v.* join
 t^hɔkt *v.* add
 t^hɔkt *v.* join
 t^hɔk-t^hɔke *n.* Chak Chakke
 t^hɔk-t^hɔke *n.* Chakchake
 t^hɔkpeʔ *adj.* a little bit
 t^hɔŋ *adj.* top
 t^hɔŋ- *px.* BAL
 t^hɔp *v.* dry up
 t^hɔb^hɔt *n.* water
 t^hɔmjok *adv.* unhindered
 t^hɔmlekeŋ *adj.* medium height
 t^hɔmlekeŋba *adj.* tall
 t^hɔmleŋba *adj.* weighty (M)
 t^hɔsap *n.* form
 t^hɔʔ *v.* join
 t^ha *v.* eat
 t^hak *adj.* hard
 t^hakt *v.* put on
 t^haŋ *v.* put on dress
 t^haŋgi *n.* development
 t^haŋwa *n.* wearing clothes
 t^ha: *n.* corn
 t^hi *adj.* some
 t^hiɾ^hɔŋŋ *n.* basket makers
 t^himd^zimwa *adj.* marshy
 t^himb^hin *n.* herbal plant
 t^hiɾɛp *n.* inferior feeling
 t^hilli *n.* charm
 t^hiʔliŋge *n.* sieve
 t^hukmu *n.* liveliness
 t^huŋɛk *n.* toad
 t^hupsaŋ *n.* right (side)
 t^huhek *n.* knitters
 t^huʔkwa *adj.* left
 -t^ho *sfx* BAL
 t^hok *v.* have get make
 t^hok *v.* make

tʰok v. do
 tʰog v make
 tʰosap n. destiny
 tʰosaplun n image-making
 tʰosaplun-man n form making god
 tʰosaplun-man n form making god
 tʰoʔ v. make
 tʰek v interact
 tʰeʔja n back biting
 tʰəŋba n brother
 tʰəŋ adj. holy
 -tʰi sfx. dPS nsA dADH
 -tʰiŋ sfx. REF
 -tʰin sfx REF
 -tʰiri sfx RHM
 tʰu-tʰulube n Chuchuluba
 tʰu-tʰuluma n Chuchuluma
 tʰuhampʰeba n Chuhampheba
 tʰuhampheba n Chuhampheba
 -tʰe sfx SUP PUR
 dəŋ adv decade
 da v. come
 dak n kiths
 danma n goddess
 dar v. fetch
 dim v. fill up
 dim v be full fill up get full
 dup v. burn
 dum v. meet
 de v. come
 den n. sphere/domain/world
 des v. think
 des v send
 dok v. strick stumble
 dok v stumble
 de v. come
 den n. place
 des v. beg dispatch
 dʰok n body
 dʰok v. weld
 dʰa v. depart fall drop
 dʰəŋ v weigh filter
 dʰəŋs v filter weigh
 dʰand v heed
 dʰas v fall
 dʰik adj. one single
 dʰukt v spit
 dʰa(tʰa) v. eat
 -dʰiri sfx RHM
 -dʰum sfx BAL
 dʰok v. make
 dʰog v. do make
 dʰen n. price
 -n sfx. ABS nsAS NEG
 nollek n small lizard
 -na sfx. PP EMPH
 nakt v ask for
 na-dəŋ adv five years
 napmi n. human
 naps v. regain sense feel

nam n. sun day
 namget n. east
 nam-geʔt n sun-rise
 nam-dʰa n sun setting
 namdʰappuma n ashes
 nambe n. son
 nammett v tie strap
 namjok n lizard
 namsageŋba adj. smart(m)
 nara n appearance
 nali n wage young
 nawa n face
 nawagen n. creation
 nawama n pleasant
 nawaluŋ n face-making
 nawaluŋman n. face making god
 nasageŋ n worthy of believe
 nasageŋba adj. bright(m)
 nasiŋ n mortal body
 nahen n jealousy
 nazom v. honor
 na:k v beg
 na:/nara n. face
 ni PCLE CTR EMPH
 ni v. see look for
 niŋwa n. mind
 niŋwa n idea
 niŋwapʰu n god father
 niŋwapʰuma n god father
 niŋwapʰume N god father
 ni-səe adj. two-hundred million
 ni:taŋ adj. near
 ni:la adv two month
 -nu sfx. COM
 nur v. be all right
 nurik adv. well
 nula n seven month
 nusa: n. junior brother /sister
 nusi adj. seven
 nu: n. milk
 nu:ma n. beauty
 nu:ma adj better
 nu:me adj nice
 nepman pron. both
 noks v return
 nomaba n. happiness
 ne v. be lie
 ne v. be
 -ne sfx 1→2 be
 nedəŋ adv two years
 nen v lie be left
 nen v exist lie be
 -nen sfx NEG
 nes v. put be remain
 nes v lie
 nesik n brain
 ne:n n. senior sister
 -neʔ sfx. IMP
 pəkmikla n a kind of reed(Nep. Nigalo)
 pəkla n neck

pəkwa *n.* bowl like hollow
 pəkwa *n.* bowl
 pək^hem *adj.* very
 pəg^hem *adv.* nicely
 pəg^hem *adv.* perfectly
 pəŋ *v.* become
 pət *v.* remain
 pətna *v.* herb containing
 pət^h *v.* be
 pədək *n.* frog
 pəd^hum *adv.* more
 pəd^zak *adj.* much
 pəd^za:k *adv.* terrifically
 pəjəŋ *n.* pile
 pəla[?]k *adj.* sharply
 pəŋna *n.* herbal plant
 pəŋna *n.* medicinal plant
 pəŋl *v.* be(is/am/are)
 pa *n.* father
 -pa *sfx* IPF AP NOM
 paŋgendik *adj.* clean
 paŋp^he *n.* village
 paŋbu *n.* woolen thread
 paŋwa *v.* play
 pat *v.* speak
 pad^huŋ *n.* creature
 pan *n.* speech
 pan *n.* gossip
 panza *n.* suggestion
 pamp^hu[?]na *n.* Pamphuna
 par *v.* talk
 paluŋgen *n.* father
 pasin padaŋ *n.* elderly respectable
 pa:nd^za *n.* suggestion
 pi *v.* give
 piks *v.* dislocate
 piba *n.* direction
 pimba *n.* rib
 pir *v.* give
 pir *v.* give/PT
 pisaŋ *prep.* Towards
 pi[?]t^hum *n.* unwilling
 pu *n.* bird
 pusa *n.* birds
 pe *v.* go/PT
 pe hekt *v.* go begin
 pek *v.* go
 peg *v.* go-IMP
 pegi *n.* ninth
 pegilla *adj.* APP
 penggo *n.* hand cup
 pəmbeluŋ *n.* Pəmbelung
 peli *n.* speech
 pehi *n.* flight
 pok *v.* rise
 pokmena *n.* fiber
 poks *v.* become
 pok^h *v.* happen
 pogu *n.* corn
 poŋ *AUX* EXIG be

poŋ *v.* become
 poti *n.* oil lamp
 por *v.* grow
 pora *adj.* grown
 porama *n.* female
 porokmi *n.* poromi
 poromi *n.* poromi
 po-hekt *co-v* grow-begin
 -pε *sfx* AP pfG NOM
 pəmbu *n.* bird's couple
 pəmbeluŋma *n.* Pəmbelungma
 pəmbetme *adj.* closely
 pəruŋ *n.* security
 pəli *adj.* request
 pəhi *n.* circle
 p^hək *v.* break
 p^həktaŋluŋ *n.* Phaktanglung
 p^həktaŋluŋma *n.* Phoktanglungma
 p^hək^htum *n.* lap
 p^həks *v.* break
 p^həgija *adj.* white
 p^həŋdura *n.* grass(Ne.kansa)
 p^həndarima *n.* Phandarima
 p^həjo *n.* swinging
 p^həreŋ *adj.* whiteness
 p^həreŋwame *adj.* white
 p^hak *v.* fold
 p^hakt *v.* offer fold
 p^haŋ *adj.* nine
 p^haŋd^zəŋ *n.* on top of mountain
 p^haŋ-jen *n.* nine days
 p^haŋ-la *n.* nine month
 p^ha:tleŋ *n.* cleaned land by setting fire
 p^hik-p^hik *PCL* ONOM
 p^hindu *n.* deity
 p^himbrikwa *n.* soap nut
 p^hijakluŋmen *n.* Phiyaklungma
 p^hijamluŋma *n.* Phiyamlungma
 p^huŋ *n.* flower
 p^huŋp^hak *n.* flower petal
 p^huŋjaŋ *n.* mate
 p^huŋwa *n.* flower
 p^hekanama *n.* hanging rope
 p^henia *n.* loin cloth wearer
 p^he:ni[?]kum *n.* loin cloth wearer
 p^həks *v.* perform naming rite
 p^hekt *v.* bloom
 p^hekwa *n.* leaf
 p^hett *v.* bring
 p^hen *n.* iron
 p^hend *v.* take off
 p^henduti *adv.* iron blending
 p^hend^zε *n.* iron
 p^her *v.* come
 bəra-dəŋna *n.* wolf like
 ba *n.* paternal
 -ba *sfx* AP NOM IPF (M)
 baŋk^h *v.* perform
 baŋs *v.* send weigh
 ban *n.* word matter complain discuss

ban *v* argue
 ban *v* discuss
 bar *v*. speak
 bar *v*. speak
 bidʔo *n* head dress
 bir *v* give
 buŋ *n*. root
 buŋma *n*. plant
 -be *sfx* e INQ EMPH
 -be *sfx* INQ -e
 bek *v*. go
 bek *v*. happen to go
 boks *v*. become
 boŋ *v*. become
 boŋ *v* be right
 -be *sfx*. AP NOM
 ben PRF
 b^hott^{sh} *v*. install
 b^haŋ PCLE SUB
 -b^hok *sfx* BAL
 b^hoks *v* perform lift
 b^hot *v*. mislead
 b^hot *v* mix
 b^hojaŋ *n*. exchange
 b^hek *v* spoil commit sin
 b^helle *conj* SUB
 m- *px*. NEG nsAS
 -m *sfx* pADH pA
 moŋi *n* pearls
 moŋ *v* lose utter be in confusion
 ma *v*. lose
 ma *n*. mother
 -ma *sfx*. NOM INF AP
 magija *adj* black
 maŋ *n*. god
 maŋgena *n* brother
 maŋhaŋ *n*. godking
 madi *n* cane of marshy land
 mabeʔk *v*. lose
 maluŋgen *n*. mother
 masiŋ *adv*. dead
 ma: *n*. mother
 ma:kja *n* enchantress
 -maʔ *sfx* INF
 maʔju-dəŋna *n* bear like
 mi *n*. fire
 -mi *sfx*. INF
 mik *n*. eye
 mik *n*. view
 mik *n*. jealousy eye
 mikki *n*. life
 mikk^huŋ *adj* asleep
 miŋ *n* name
 mid^huŋ *n* brightness
 minu *n*. APP
 miʔkwa *n*. tear
 -mu *sfx* REP INF
 mui *n* wishes for longevity
 muiŋ *n* good news
 muk *n*. power

mukkum *n*. fire
 mukkumlunme *n* Mukkumlungma
 mukkum-lunme *n* Mukkum lungma
 mukt *v* blow
 mutt *v* announce
 muden *n* Bhot
 mud^hiŋ *n* gems
 mud^huŋ *n* complain heaven
 mud^ziŋnama *n*. Muzingnama
 mud^ziŋname *n* Muzingnama
 mund *v* move
 mund^hum *n* myth
 musam *n*. wisdom/intelligence
 muʔiŋ *n* good news
 mekkam *n*. marriage ritual
 men *n*. entrance
 men *adv*. NOT
 menne *adv*. without
 meriŋ *v*. lament
 meliŋgen *n*. birth-giving
 me:kk^him *n* marriage
 me:t *n*. wife
 mo *adv* under
 -mna *sfx*. PP
 mba *n*. father
 mma *n* mother
 me- *px*. nsAS NEG
 -me *sfx* INF NOM AP
 met *v*. say to
 met *v* wish say to
 mett *v* do
 mett *v* say to
 mett *v* afflict scold kick apply say to
 men- *adv*. NEG NOT npG
 ment^{sh}a *n* grand children
 ment^{sh}am *n*. human
 ment^{sh}in *adj* matured girl
 mem- *px* npG
 mejak^ha *adj*. wet
 mejak^hama *n* marshy land
 meriŋ *adj* consanguine
 meriŋla *adj* distressful period
 mel- *px* NEG npG
 jo *adv* there
 joŋnam *n* dislocation
 joŋs *v* shake
 joŋgu *n* finish
 joŋjoŋ *n* light heap
 joŋjoŋge *n* Yongyongge
 joŋsoŋ *n*. ghost
 joŋba *adj*. great
 joŋme *adj* great(f)
 joʔi *n* image
 ja *v* fit
 -ja *sfx*. BAL
 jak *v*. look good
 jak *v* be suitable
 jak *v* remain
 jakku *n* kin
 jakt *v*. put

jaksun <i>n</i> slope	-re <i>sfx.</i> GEN INS SUB ERG
jag <i>v.</i> stay remain	lɔ <i>v.</i> to be seem look
janj <i>v.</i> carry	lɔ <i>v.</i> seem
janj <i>v.</i> take	-lɔ <i>sfx.</i> prG OPT
janj ^h ij <i>n</i> sibling	lɔk <i>n</i> share
janɗan <i>n</i> baptismal rite	lɔk-lɛ <i>n</i> emotional pattering
janɗanma <i>n</i> cradle	lɔk-lɛ-lɔk <i>n</i> incoherent discourse
janɗonj <i>adv.</i> instantly	lɔg ^h e:k <i>n.</i> dress
janɗa <i>adj.</i> same	lɔt <i>v.</i> take out
janɗben <i>adj.</i> arm	lɔt <i>v.</i> draw
janɗma <i>n.</i> grain	lɔda <i>n.</i> commencement
janɗmen <i>n</i> container	lɔden <i>adv.</i> quickly
janɗsa <i>n</i> what(fig)	lɔden <i>n.</i> expulsion
jatt <i>v.</i> be good	lɔnd <i>v.</i> come out
jan <i>v.</i> succeed	lɔr <i>v.</i> desire
jand <i>v.</i> be able	lɔr <i>v.</i> feel
jand <i>v.</i> be successful	lɔr <i>v.</i> seem
japmi <i>n.</i> man	lɔr <i>v.</i> say do
jammu <i>adv.</i> again	lɔr <i>v.</i> look
jar <i>v.</i> be worthy	laikanj <i>n</i> masculine
jaʔk <i>v.</i> put	laikkanj <i>n</i> masculine
jukt <i>v.</i> put forward	laikkum <i>n</i> male
jukp ^h uŋ <i>n.</i> hunting	laitsane <i>n.</i> moon's son
jukp ^h uŋ kembɛ <i>n.</i> Yukphung Kemba	laiʔkanj <i>n</i> male
jukp ^h uŋ-kembɛ <i>n</i> Yukphung-kemba	laks <i>v.</i> ask
juk-mira <i>n.</i> forest fire	lak ^h a <i>n</i> hundred thousand
juŋ <i>v.</i> be situated	lag ^h em <i>n</i> sun rays
juŋ <i>v.</i> sit be situated	lanj <i>n.</i> leg
juŋ <i>v.</i> live	lanj <i>n.</i> firm step
juŋero <i>v.</i> sat/lived/settled	lanɗen <i>np</i> deep down
jutt <i>v.</i> hint at	lanɗhek <i>v.</i> walk
juncho <i>n.</i> evening	lanɗbet <i>n.</i> south
jund ^h onj <i>n</i> strike	lanɗma <i>n</i> leg(f)
jund ^h onj <i>v.</i> hate	lad ^h appu <i>n</i> ashes
juppa <i>n</i> silver	lad ^h appuma <i>n.</i> ashes
jur <i>v.</i> bring down	-lam <i>sfx.</i> MED
je <i>PCL</i> VOC	lamdheʔpa <i>n.</i> door
jo <i>adv.</i> below	lamlo <i>adv.</i> ahead/leading
jo- <i>prfx</i> BAL	laje <i>n.</i> land/country
-jo <i>sfx</i> BAL	lar <i>v.</i> receive
-jo <i>n</i> delivery	lar <i>v.</i> have
joij <i>v.</i> hurl	laranj <i>n.</i> lightning
jokma <i>n.</i> partner	lalawenɗba <i>n</i> Lalawengba
jom <i>v.</i> melt weaken	lalawenɗba-gɔ <i>n</i> Lalawengba-then
joʔij <i>n</i> damage	lalawenɗba-lle <i>n</i> Lalawengba-ERG
jet <i>adj.</i> eight	lalawenɗbe <i>n</i> Lalawengba
jet hanj <i>n</i> eight leader	lalawenɗbe <i>n.</i> Lalawengba
jet-jen <i>n</i> eight days	lala/wei wei <i>adj.</i> different
jetla <i>n</i> eight month	lahadoŋna <i>n</i> Lahaangna
jen <i>n.</i> day	lahadoŋna <i>n</i> Lahadangna
jep <i>v.</i> stand	lahadoŋna <i>n</i> Lahadangna
jeb <i>v.</i> stand	lahadoŋna <i>n</i> Lahadangna
jem <i>v.</i> stand	la: <i>n.</i> moon
jehan <i>n</i> Yehang	la:otiba <i>adj</i> lunar beam like(m)
jeʔnam <i>adv</i> eight days	la:k <i>adj</i> smart
-rɔ <i>sfx</i> prG OPT	la:k-lo <i>adj</i> smart
rɔk <i>PCL</i> FOC	la:ŋ <i>n</i> leg
-re <i>sfx</i> ERG GEN SUB INS	la:ŋ <i>v.</i> dance
-ren <i>prep.</i> with	la:be <i>n.</i> moon
ro <i>PCL</i> ASS	li <i>n.</i> four

lig *v.* enter
 liŋdaŋ-k^hekwa *n* Lingdang khekwa
 liŋbitme *adj.* restful
 liŋmaŋ *n* ghost
 liŋjok *n* origin
 liŋs *v.* grow
 li-dəŋ *n* four year
 li-jen *n* fourth-day
 lila *adv.* four month
 lilim *n* desire for sweet
 lisaibu *n* comradely relation
 lisi *adj.* four
 liʔ *n.* bow
 liʔg^hek *n* bow string
 liʔnam *n* bow strip
 luŋ *n.* stone
 luŋg^hak *n* salt
 luŋt^hi *n* ancient tribe
 luŋdum *n* stone
 luŋd^huŋ *n* state
 luŋd^huŋ *v* enjoy
 luŋd^huŋna *n.* state condition
 luŋd^hum *v* enjoy play
 luŋboŋba *n* primitive
 luŋma *n* beloved dreary
 luŋmaŋ *n* creating god
 luŋ-maŋ *n* creating god
 luŋme *n.* sweet heart
 lund^hobe *n* Lundhobe
 lu:ŋbe *n.* rock/stone
 -le *sfx* ERG GEN INS
 leka *n.* mud
 lek^ha:ŋ *prep.* towards
 letna *n.* fish
 lendik *n.* day
 le:ʔna *n* fish
 lo *PCL* EMPH ASS
 los *v.* perform
 -lle *sfx* SUB GEN ERG INS
 le *v* know
 -le *sfx* GEN
 leks *v.* fell
 leks *v* make
 leks *v* clear
 lep *n.* clod
 lep *v.* cast
 lep *v.* throw
 ler *v* set leave
 lesup *n* tongue
 leʔwa *adv* time
 wəɖ^hik *adj.* wet land
 wəɟa *n* APP
 wəɖək *n.* lake
 wəɖək *n* sea lake
 wəsa *n.* APP
 wa *v.* be stay
 -wa *sfx.* NOM BAL
 wand *v* baptize
 wand *v* shake
 waptək *n* steel
 wab^hoʔluŋ *n.* white stone
 wami *n.* thirst
 warept^hum *n* a deep sigh
 wa:hit *n.* rainfall
 waʔ *n* hen
 wəŋdura *n* youth
 səe *n* hundred
 səkəŋ *n* crystal
 səkma: *n.* life force
 səkwa *n* message
 səɾ *v.* mix
 səʔɾ *v.* mix
 sa *n.* meat
 saknam *n* dawn
 sakp^hək *n* defamed
 sakp^hak *n* harassed
 sakmura *n* curse
 -saŋ *PCL* CONJ
 saŋdaŋ-k^hekwa *n* Sangdang Khekwa
 saŋməŋ *n* flinging
 saduŋ *n* pregnancy
 saduŋ *n* pregnancy pain
 sad^həŋ *n* Sazong
 sad^hara *n* Sazara
 sannəŋ *adv* immediately
 sannəŋ *adv* return
 sapri *n.* a box like thing made by bamboo strips
 sapla *n.* book
 sam *n.* soul
 sam *n.* identity
 sama *n* material
 sama *n* bitch
 samdaŋ-k^hekwa *n* Samdang khekwa
 samdaŋwaʔ *n* impeyan pheasant(Danphe)
 samd^hik *n.* story
 sammaŋ *n* deity
 sammjaŋ *n* gold
 sammət *n* breeze
 samjo *n* path of piety
 same *n.* bitch
 sarik *adv.* very/hardly
 saruŋ *n* pregnancy
 sawa *adj.* prey all
 sawa kembe *n* Sawa-kemba
 sawa-kemba *n.* Sawa-Kemba
 sawaŋ *n.* forest
 sasi *n.* offspring
 sa:ŋgu *n* vitality
 sa:ŋgu *n.* fatigue
 saʔ *n.* baby offspring
 si *v.* die
 -si *sfx* dPS nsP
 sikkum *n.* thought
 sikt *v* put
 sikt *v* enter
 sikt *v* insert
 siktum *n.* neck
 sikt^ha *adj* disinterested
 sikləŋ *v* abhor

sikwa *adj* wet
 sigi *n* spirit
 siŋ *n*. plant
 siŋ *n* wood
 -siŋ *sfx*. REF
 siŋdum *n* tree trunk
 siŋbe *n*. wood
 siŋmaŋ *n* figure
 siŋmaŋluŋmaŋ *n*. creator god
 siŋla *n*. plant
 siŋwa *n* protection
 siŋ-siŋ jek-jek *adj*. careful/sound minded
 sida *n*. medicine
 sidi *n* a high altitude cane
 sido *adv* immediate
 sinjuk *n* north
 simajom *v* weaken
 simikla *n*. a kind of cane(Nep.Malingo)
 simbona *n* sari wearer
 simboma *n* sari wearing
 simbolima *n* sari(Mekkli) wearing
 sijakk^{ha} *adj* damp
 sijak^{hama} *n* dampened land
 sisa *adj* young
 sisarima *n* Sisarima
 si: *n*. wheat
 si:kja *n* witch
 si? *n*. louse
 -su *sfx* BAL
 sukula *n* pal
 sugut *n*. female's ill spirit(female ghost)
 suŋd^{zi} *n* testy
 sum *v*. collect
 sum-dəŋ *adv* three years
 sum-ma? *v*. collect-INF
 sumla *adv* three month
 sura *n* sura
 sura-iŋben *n* Sura Ingben
 surabe *n* Surabe
 surit *n* breeze
 surit kejoŋ *n*. wind (lit.)
 susarima *n* Susarima
 susum *n* desire for sour
 susurube *n*. Susuruba
 susuweŋba *n* Susuwengba
 susuweŋbe *n*. Susuwengba
 suhamp^{hebe} *n*. Suhamphemba
 suhen *n* optical aids
 suhen *n* observation
 se *v*. spread
 -se *sfx* VOC PUR
 sendi *n* separation
 sendik *n*. night
 -seba *suff*. pp. marker
 ser *v*. spread
 ser *v*. scatter
 seri *n*. thunder bolt
 sellap *v* inquire
 sewa *n* solicitation
 sesera *n*. light

se:ndo *adv*. ask
 se:lap *v* inquire
 -so *sfx*. BAL
 soŋ *adj*. new
 sod^{ok} *n*. kinsman
 sod^{ok} *n* blood relation
 sobu saiba *n*. kinship
 soma *n*. liver
 sorik *adv*. together
 solak *n* palm full space
 soluŋ *adj* unpleasant
 so?t *n*. sin
 setlum *n* after mid night
 setlo *n* bed
 seɗ'o *adj* round
 seŋiŋ *n*. chicken
 seŋiŋwa *n* chicken
 send *v*. separate
 sendaŋ *n* night master
 sepməŋ *n* dream
 semi *n* sparkle
 semik *n* sparkle
 se?luŋ *n* hard white stone
 ho *v* drop
 ho *v* fall
 hoŋg^{həŋ} *n* rivulet
 hoŋdigeŋ *n* red headed lizard
 ha *PICLE* VOC
 haŋ *n*. leader king
 haŋamen *n* remaining part
 haŋga *n* rest
 haŋgen *n* irritation
 haŋwa *n*. blessing
 had^{um} *n* teeth
 habe *n* jaw
 halele *adj*. auspicious
 halla *n* curse
 -ha? *sfx* p
 hi *n*. shit
 hiŋmu *adj* alive
 hidup *n* guts
 hid^{za} *n* shit having
 hip *v*. beat
 hipt *v*. beat
 him *v*. experience/ house
 himen *n* hurling
 hilli *adj* diamond
 hi? *v*. turn
 huk *n*. hand
 hukp^{ho} *n* elbow
 hukma *n* hand(F)
 hukwa *n*. gift/souvenir
 hüksot *adj*. mixture(charu)
 hu-hu *PICLE* ONOM
 he *PICLE* VOC
 hekt *v* begin
 hepmu *adv*. after that
 hey *PICLE* VOC
 hopt *v* not to be
 hndigeŋ *n*. lizard

hekjan *adv.* after that
hen *dem.pron.* that
hept *v* be left/rested
he?na *dem. pro* there
-e *sfx* PT
-e? *sfx.* -IMP
-?e *sfx.* npG
-?o *sfx.* LOC

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