

## I. A Day (एउटा दिन): by Emily Dickinson

### Summary

#### Theme

"A Day" is a poem written by American poet Emily Dickinson (1830-1886). Through the use of imageries (छविहरू) and symbols (संकेतहरू), the poetess describes beautiful day that leads the children from innocence (निर्दोषता) to experience. The poem finds the beauty of nature from the process of sunrise and sunset. Moreover, the poet also examines life, death, and the transition (संक्रमण) in this poem. Another theme is spirituality (आध्यात्मिकता). With reference to the "Dominie in gray" and "flock", poet shows her Christian faith (निष्ठा) and the belief that God waits (प्रतिक्षा गर्छ) for human at the end of their lives.

#### Paraphrasing

The child in his innocence tells about his views on the sunrise and sunset. The first stanza symbolizes the rising of the sun, and the events that follow this event (घटना). The speaker shows excitement (उत्सेजना) on singing birds, hills and rising sun itself. The scenery of the morning is described by the child in very innocence. Coming to the metaphorical (साहित्यिक) meaning, the opening stanzas of the poem show hustle (हतार) and bustle (अनुकूलता) that comes with living. In other words, it is the starting of the life.

In the second stanza, the child's view of sunset has been spoken. A sunset depicts the end of the day which means end of life. The speaker has not sufficient knowledge of how sun sets. The view of sunset represents the going back to the home. The poem is metaphorically symbolizing life and death. The poem reflects the notion that if the world is seen through the eyes of an innocent child, it looks beautiful and amazing.

## **2. Every Morning I Wake (प्रत्येक बिहान म ल्यूमन्छ) : By Dylan Thomas.**

### **Summary**

#### **Theme**

"Every Morning I Wake" is a poem written by Dylan Thomas (1914-1953). This poem is extracted (फिकिएको) from *Under the Milk Wood*. In this poem, the poet prays to the wonderful (अनौठो) God to have mercy (दया) on ordinary inhabitants (निवासिहरू) living under the Milk Wood. The speaker prays for the well-being of the creatures. This poem is an appeal to the almighty God. As a consequence, the speaker asks God for mercy on their behalf. The poet prays the God in this poem and begs (माँछ) for the kindness (परोपकार) of the God for the people of Milk Wood (सानोगाउँको नाम) located under Milk Wood. Many people call this poem a prayer poem.

#### **Paraphrasing**

This poem serves as a strong reminder that nothing compares to God. God is the only creator of the universe (ब्रह्माण्ड). In one verse, it expresses the essence (सार) of all prayers. We humans are nothing but just a ball of cartilage (कुकुरि हाड) and collagen (भक्त).

God may not be physically present on our planet, yet God has the ability to direct their actions from afar. God created everything on Earth and will ultimately destroy everything on Earth. There are many individuals in the world who are born only for the purpose of dying and leaving nothing behind. All of us will die as a result of our mortal condition, but God's blessings will make our stay here meaningful.

### **3. I Was My Own Route (मेरो आपने मार्गमा थिए) : By Julia de Burgos**

#### **Summary**

##### **Theme**

"I Was My Own Route" is a poem written by Julia de Burgos (1914-1953). She was a first leader (अग्रदृत) to the contemporary Latino writers. In this poem, she describes how the women are burdened (बोझ बनाएका) with the patriarchal (पितृसत्तात्मक) ideologies from the past. Therefore, the poet urges (आग्रह गर्छ) the women to fight against the traditional norms and values. The poem focuses on the personal freedom and liberation (मुक्ति) of women. She is looking for fresh ways to navigate (जटिल स्थितिमा उपयुक्त बाटो रोज्नु) her journey, choosing her own path. This poem makes agenda of gender discrimination (विभेद) as a response to the social inequality that existed at the time of Julia de Burgos.

##### **Paraphrasing**

In her home nation, the United States, she tells about her life as an oppressed woman. A lady of African origin, she was interested in identifying her own individuality and her ambitions. She desired equal opportunities, privileges, (विशेषधिकार) and advantages, and also demanded that these equalities must be present in this sexist and unequal society.

Thus, this poem proves that a woman should never feel less important than men. She doesn't like traditional rules of the society. She shouldn't play "hide and seek" with her soul. But, she likes going ahead, even if there are barriers.

This is a poem with a rebellious nature (विद्रोही प्रकृति) as the author expresses a dislike for traditional societal norms. She wants her identity and right in the society and the nation as well.

#### **4. The Awakening Age (जागरणको युग) : by Ben Okri**

##### **Summary**

###### **Theme**

"The Awakening Age" is a poem written by Nigerian poet Ben Okri (1949). Okri is a poet, fiction writer and essayist. He spent his early childhood in London. His writing also treats his family's experience of the Nigerian civil war. In this poem, the poet hopes to see the voice of equality, freedom, justice, feelings of brotherhood, unity and harmony among the people of the world. He prefers to see a loving place of equality where people help each others in sitting together with the feeling of brotherhood.

###### **Paraphrasing**

In this poem, the poet portrays (चित्रण गर्छ) the sufferings (बाधाहरू), obstacles and hardships - कठिनाइहरू) of the African Negroes (काला जातिका मानिसहरू) and appeals (निवेदन गर्छ) for the peace - शान्ति), prosperity (समृद्धि), happiness, liberation (मुक्ति), unity and harmony (एकता र सङ्घाव), among the people of the world. He wishes to awaken the whole world and its people from the world of darkness and poverty.

The poet talks about journey of the people who travel in the meridian line (मध्यान्ह रेखा) having vision of the new world. Here, these ordinary travellers may see sufferings and hardships of the poor people and wish to awaken (जगाउनु) them into the world of freedom (स्वतन्त्रता), liberation, equality (समानता), and prosperity (समृद्धि) in the modern world. Similarly, the poet talks about optimistic (आसावादी) people who are very much hopeful about the woven history of mankind where they can climb over the hill through rope of hope to obtain a new height. This rope of hope leads people to the age of enlightenment, empowerment (सशक्तिकरण), wisdom (बुद्धि) equality and prosperity. They have clear heart or purity and whiteness. Through the poem, the poet shows the issues of partiality (अपुरा), inequality (असमानता), poverty (गरिबी), racial (जातिय) and social discrimination (विभेद).

**Summary****Main Theme**

"Soft Strom" is a poem written by creative Nepali poet, Abhi Subedi (b. 1945). This poem is written in free verse with a beautiful blend of natural and social description. Simply, it shows the journey of the speaker through narrow lane and lightening of Kathmandu city at night but in its deeper sense, it projects people's indifference feelings towards miserable conditions and sufferings of the people, male practices, tumult (असान्त) atmosphere, and chaos (अराजकता) in the Nepalese society. The main theme of the poem "Soft Storm," is that the poet has developed indifference feeling over the absurdities (मिथ्या) of tumultuous (कठिन) times in the Nepalese society. In other words, the poet thinks about the contemporary situation of the Nepalese society. The poet is not happy with the present situation of the country and warns all the concerned authorities to think in time. Otherwise, he sees a revolution in near future.

**Paraphrasing**

In the opening stanza, the poet first describes environmental disorder in the Nepalese society through words like tumult, eerie (डर लाए) etc. and then he moves to hopeful situation with the phrase "sky grew like crocuses' (एक प्रकारको फुल) indicating blooming (फक्रिएको) of Irish flowering family plants over stones. When the moon is about to pass away, he speaks the language of posters and politics and about several social activities. By combining both natural and social atmosphere, he becomes soft again as he sees the softness of rose like a gale (तुफान) from his roofs. Through this simile, he combines two opposite ideas like softness of rose and a strong wind and attacks over the several social malpractices of the people in the society. Then, he presents singing of the moon and lightening with unspoiled (प्रदूषित नभएको) city.

In the second stanza, he presents homeless and parentless children in grim (भयानक) poverty and crying for food and shelter in Thamel. Through this, he attacks the corrupted (भष्ट) political leaders who just think of themselves and their families, not of their poor citizens and orphans. On the other hand, as he returns from such a melee (confusing place) where people were dancing with mad steps in the parties and ceremonies, in skyscrapers and big hotel. He recollects his past days when people were free to enjoy real spirit of freedom. In the third stanza, he becomes soft hearted again as he visualizes (देख्छ) a forlorn (उदास) child carrying a transistor around his neck is wailing and is searching for his mother here and there. A man is beaten mercilessly (निर्दयता पूर्वक) before his family members for no specific reason. It states that in this modern era people are indifference (तदस्थ) to each other and dominance (शासन) is common everywhere. These activities make the speaker rebellious (विरोधी) against the system. In the fourth stanza, the poet talks about a man with blood-stained (दाग लागेको) shirt and bruised (निलडाम परेको) human lips who is unable to speak anything as his voice is locked by the powerful inhabitants in the night time. The game of hide and seek is associated with the landowners (जमिनदारहरू) and the workers. In the fifth stanza, he states about the words, not listened and storms but not waited for its Leela or a divine play.

The poet states optimistic feeling for the inhabitants through grown up Irish flowering plants over the stone in the sixth stanza. Storms moving to the public places and the sun shines with

its different colours like rainbow. The other references like soft storm, silent pages, forlorn shirts, **and celebrations for the Gods etc.** are disordered situation as they are under control of disturbing **rulers** of the nation. In the seventh stanza, he presents several causes of his soft heart such as invaluable things, indifference and selfish activities of the modern men, lawless (कानून का गलती करने) activities, disturbed and spoiled mother earth due to human misbehaviors, and painful life of other poor creatures. In the last stanza, the speaker concludes the poem stating that he needs freedom not only for himself but also for all the creatures of this mother earth. He favours the beautiful and calm sky and wants to dance freely without any social restrictions with natural sweet music of soft storm and melodious singing of the birds making a circle round and round.

# Story

## I. Neighbours (छिमोकीहरू) : By Tim Winton.

### Characters

1. Young Man (Husband of Young woman, writer, lives at home, writes thesis)
2. Young Woman (Wife of young man, works at hospital)
3. Macedonian family members, widower, and other neighbours

### Background and Theme

The short story neighbour is written by Tim Winton (born 1960). He is an Australian author (लेखक). The story 'neighbour' is taken from Migrants (प्रवासिहरू) of Australia. Neighbour is a story of newly married couple (दम्पत्ति) living in a multicultural (बहुसांस्कृतिक) and multilingual (बहुभाषिक) neighborhoods (छिमोकीहरू). It shows that cultural and linguistic barriers (अवरोधहरू) cannot stop people from love and compassion (सम्बोधना). It also shows the importance of neighbor and neighborhood in the life of a person. Human relationships are the greatest things in the world.

### Summary

The main protagonist (नायक) of the story is newly married couple. In the beginning of the story the newly married young couple are migrants (प्रवासिहरू) to a city of Australia. Their new home was small but high ceilings (छतहरू) and paned windows. It makes it feel like cottage. In the left of the house, there lived a Macedonian family and a widower (विदुवा) from Poland in the right.

From the room the young man can see the rooftops, used car yards, the Moreton Bay figs in the park.

The young couple recognized their neighbours as uncivilized (असभ्य) and annoying (दिक्क लाने) people in the beginning of their arrival from various odd (अनौठे) activities that they witnessed (साक्षी). People in their surrounding used to scream (पर जानु), quarrel (झगड़ा) and make unnecessary (अनावस्यक) noises. They also lack proper sanitation (सरसफाई). They used to complain (उजुरीगर्नु) them about their dog. They used to interfere (हस्तक्षेप गर्नु) them in their household activities. All these things made them have a negative impression (छाप) about their neighbourhood in the beginning of their arrival.

But, the neighbors responded (प्रतिक्रिया गर्ने) very well when they learn about the woman's pregnancy (गर्भावस्था). They responded with grace (मनोहरता), happiness and politeness. It took months to know the neighbours. In the autumn, when the young couple were planting (रोपिरहेछ), onions, cabbage, garlic etc. the neighbours came there to offer advice about spacing (दुरी), hillng and mulching (विरुद्ध ढाक्ने घास वा पातल). A big women with black eyes gave her a bag of garlic (लसुन) to plant. After sometimes, the young man and women tried to build the hen house. But it fell down. At that time, the old Polish widower helped to build. When the winter arrived, the young man worked on the thesis of the development of the twentieth century. He used to cook dinner and listen the story of his wife about lack of skill about the hospital.

After some time, the wife became pregnant. But they hadn't planned on a pregnancy. The young woman took leave for maternity (प्रसुति). After some times, they realized (महसुस गरे) that the whole neighborhood knew of the pregnancy. Some of them gave her small presents (उपहारहरू) of chocolate. Italian women began to offer names. Greek woman touched the belly (पेट) and said it was a boy. The next neighbor knitted (बुनियाडिन) the baby a suit. The neighbour took more care of them. Now the couple come to realize the importance (महत्व) of neighbor.

After sometimes, the young women gave birth to a baby. When the baby began to cry because of lost of nipple the young man came to the back door of Macedonian side to take help. Then, the young man realized the twentieth century novel is half -meaning without dealing with the reality. It means there is gap between bookish (किताबी) knowledge and real life.

In this way, the story is ended. The writer wants to show the co-operation (सहयोग) and familiar behaviour of neighbours even they are different on language, culture, nationality etc. The helpful behaviour of neighbour is shown. The newly marriage couple felt them uncomfortable (असजिलो) at first and slowly (विस्तारे) they have a habit of them and came to know the love affection of neighbour towards them. They realized that there is lots of connection of love, help and memories (सम्बन्धाहरू) even they don't know about each other's cultures.

## 2. A Respectable Woman (एउटी जिम्मेवार महिला) : By Kate Chopin

### Main Characters

1. **Mrs. Baroda:** protagonist of the story wife of Gaston Baroda
2. **Gouvernail:** journalist (a college friend of Mr. Baroda),
3. **Gaston Baroda:** Mrs. Baroda's husband.
4. **Setting:** Sugar plantation (फार्म/खेत) (in the winter)

### Background and Theme

The story 'A Respectable Woman' has been written by Kate Chopin. Kate Chopin was an American novelist (उपन्यासकार) and short story writer. She wrote more than hundred short stories. 'A Respectable Women' is the most popular (लोकप्रिय) story. The language used in her stories is full of sexual (यौन) connotations (सम्बन्धहरू). The short story moves around the character of Mrs. Baroda and her inner conflict (दृढ़). She finds herself attracted to her husband's friend Gouvernail. At the beginning, she doesn't love Gouvernail. But, after some times, she falls in love with Gouvernail. Slowly, she finds herself in climax of love and she controls herself at last because of the social norms, values, ana rules. The main theme of the story is that love blind but we should be careful and responsible towards the society and the family.

### Summary

The conflict follows the pattern of classical fiction and moves from exposition (प्रदर्शनी) to rising action and then to climax (चरम बिन्दु) and resolution (सङ्कल्प).

Mrs. Baroda is dissatisfied (असन्तुष्ट भएको) because her husband's friend Gouvernail is planning to stay (रहनु) a week or two at their plantation. She has never met Gouvernail, but she knows that Gouvernail and her husband were friends in college and he is now a successful (सफल) journalist (पत्रकार) . Before the meeting, Mrs. Baroda has a mental (मानसिक) image of him as a 'tall, slim, cynical (सन्कि); with eye-glasses, and his hands in his pockets.' But a paradoxical (दुविधायुक्त) thing happens after then. When she meets Gouvernail, she gets him slim but neither tall nor cynical. She discovers that she really likes him.

Mrs. Baroda gets wondered (अचम्प पर्यो) that why she loves Gouvernail since he makes no special effort (प्रयत्न) to impress (प्रभाव पार्नु) her in any other way. In the same way, she is unsure (अनिश्चित) why she likes Gouvernail because she does not see all of his positive characteristics (विशेषताहरू). He doesn't appear intelligent (बुद्धिमान), but in reaction (प्रतिक्रिया) to her excitement (उत्सेजना) to welcome him and her husband's hospitality (आतिथ्य सत्कार), he appears quiet (शान्त) and kind. He loves sitting on the field and listening to Gaston explaining (व्याख्या गरिरहेको) sugar farming (खेति) methods. He does not seem to be very bright, but calm (शान्त) and polite. Mrs. Baroda finds Gouvernail to be a little confusing (दुविधा), yet she finds him to be charming (आकर्षक) and harmless (हानि नगर्ने).

She has heard from her husband that Gouvernall was smart and clever but she finds him totally different when she met her. She first leaves him alone with her husband but as she works to overcome (हटाउन) his nervousness (निराशापन), she begins to accompany (सङ्गति) him on walks. Her husband informs (जानकारी गर्छ) her that he will be staying another week and inquires (शोधपुछ गर्छ) her why she does not want him. Gaston says he would be delighted (प्रसन्न) when she respects (सम्मान गर्छ) him well.

Mrs. Baroda claims (दावि गर्छ) that she expected (अपेक्षा गरिन्न) Gouvernail to be more interesting (चाख लाग्दो) and frank (खुला मनको). But, Gaston tells her that he does not expect disturbance (बाधा) over his visit and that he just wants a break (विश्राम) from his busy life. Then, she sits alone on a bench later that night desiring (चाहना गर्दै) to leave the plantation (खेत/खेती). She told her husband that she might go to the city in the morning and stay with her aunt.

Gouvernail notices (जानकारी गर्छ) her and sits next to her. Gouvernail, on Gaston's behalf (तर्फबाट), hands her a scarf (गल्वन्डा) and speaks about the night, and his quietness (मौनता) fades (ओइलाउँछ) as he talks for the first

time. He tells her about his childhood and his wish for a peaceful existence (अस्तित्व). She is attracted to his voice more than his words, and she considers (ठान्दछे) drawing (खिचे) him closer, she controls (नियन्त्रण गर्छ) because she is " a respectable woman." She eventually (अन्ततः) leaves, but Gouvernail stays behind to conclude (निष्कर्षगर्न) his talk for the evening. She wants to tell Gaston about her foolishness (मुख्खपना) emotion (भावना), but she understands and hides (लुकाउँछे) it secretly (गोप्यरूपले).

Mrs. Baroda goes for the city the next morning and does not return until Gouvernail has left. Gaston requests (अनुरोध गर्छ) that Gouvernail return the next summer, but she rejects (अस्विकार गर्छ).

At last, she changes her mind, much to her husband's surprise, who assures (विश्वास दिन्छ) her that Gouvernail did not deserve (स्विकार्नु) her disapproval (अस्वीकृति). She kisses her husband and promises (बाचा गर्छ) that she has "overcome everything" and will now treat him with more respect. In this way, the story ends. Gaston is delighted (प्रशंन) when she says that she prefers (चाहन्छे) him to be more demanding (बढी चाहिएको).

**Characters**

1. Rakesh (An ideal son, hard working personality)
2. Mr. Varma (Poor Father of Rakesh)
3. Veena (Wife of Rakesh)
4. Old Batia (Neighbour of Mr. Varma and friend during his old age)
5. Minor Characters (Rakesh's mother, Rakesh's children,, Varma's neighbours)

**Background and Theme**

'A Devoted Son' is a realistic story written by Indian writer Anita Desai (1937). She is an Indian novelist, short story writer and the writer of children's books. This story is set in a middle-class Indian family in an Indian village. The title of the story refers to Rakesh, on whom the whole story moves around. He is from poor Indian village. His father, Mr. Varma works as an oil seller and educate him. In a nutshell, the story shows the love and hope between or among the parents and the sons. In other words, parents have great ambition (अभिलास) for their children. The main theme of the story is that he parents hope a lot from their children and the son and the daughter should fulfill their duty towards their parents accordingly. In other words, this story suggests us how to care, respect and help to our parents. Moreover, it also helps to prepare for the poor health, problems, balanced diet and all other circumstances during our old age.

**Summary**

The story begins with the news of his success being a topper of the country in the medical examination followed by the celebration of the family with the neighbours.

Rakesh gets an opportunity (अवसर) for further study in America and leaves the country. He does quite well there and Mr. Varma is proud of (गर्व गर्छन) his son. Some villagers think that he may forget the country and settles there. He sends his awards (पुरस्कारहरू) to his home. He is offered a job in a reputed American hospitals but he returns back home to serve his parents and the nation. However, his parents are not happy with his decision.

After he coming back, he marries (विवाह गर्छ) an uneducated village girl and starts working at a city hospital. Soon, he becomes the director of the hospital and everyday becomes happy. He has made them feel too proud of him. Then, he starts his own clinic, buys a car and becomes known not only as the best but also the richest doctor in the town.

Unfortunately (दुर्भाग्यबस), his mother dies and his father becomes very sad at wife's death. Now he has his own family and he cannot give enough time for his father. Soon, his father becomes ill. He cares his father and asks his wife to provide medicine and proper food on time. Rakesh bands (प्रतिबन्ध लगाउँछ) his father from having sweets (मिठाइहरू) but he tries to get them from grandchild. Rakesh worries (चिन्ता गर्छ) about the behavior of his son being less faithful (विश्वास योग्य) because he provides sweet and oily food to his grandfather which is banned by his father (Rakesh). Mr. Varma complains (गुनासो गर्छ) about not getting enough food. Tensions (तनाव) rise between them but he becomes more devoted (समर्पित) to his father. Eventually, his father passes away (मृत्यु हुन्छ) and the story ends.

#### 4. The Treasure in the Forest (जाँडगलमा खजाना) : by Herbert George (H.G.) Wells

##### Characters

1. Evans
2. Hooker
3. Three Chinese Men (one: Chang-hi and two others)

##### Background and Theme

"The Treasure in the Forest" is a suspenseful (रहस्यमय) story written by English story writer H. G. Wells (1866-1946). The story shows that doing evil (नराम्रो) to others and the sense of the greed and power towards something without hard work is harmful. So, we should remove the sense of the greed and power. They corrupt human beings and civilization.

##### Summary

In the story, two treasure hunters (खजाना शिकारी); Evans and Hooker search for Spanish treasure by snatching (खोसेर) the treasure map after murdering (हत्या गरेर) a Chinese man Chang-hi. The story begins with two characters; Evans and Hooker who were heading towards a coral island in the heat of the noon sun after passing all night from the mainland through the sea in a canoe in search of Spanish treasure. In other words, Evans and Hooker search for Spanish treasure by snatching (खोसेर) the treasure map after murdering (हत्या गरी) a Chinese man Chang-hi. Chang-hi had discovered (पत्ता लगायो) the treasure left behind when Spanish galleon (पानी जहाज) wrecked (जहाज दुर्घटना भएको) there.

Evans and Hooker are very much tired and hungry as if they had no any food to eat. They see the map and get puzzled (छक्क पछ्न). At the same time, Hooker is studying a map of the treasure. Evans and Hooker identify the spot (ठाउँ) indicated on the map, and after beaching (किनारा लगाउदै) their canoe (पानी जहाज) they strike into the center of the island through the forest.

In the story, Hooker is sailing the boat. Evans falls asleep (निदाउछ) and sees a little fire with three Chinese people sitting around in his dream. They were talking about the Spanish treasure which a Chinese man Chang-hi had got after shipwrecked and he had buried there many years ago. Then, he wanted to take those treasures away from there, now. But, Evans and Hooker kill Chang-hi and take the map. When Chang-hi gets murdered, he grins (मुस्कुराउँछ) at them. They travelled by canoe sailing towards the coral

island. However, neither of them understands the intention (चाहना) behind. They follow the map and soon discover (पत्ता लगाउनु) a forest, then a pile of stones just like the map. But they find a man corpse (लाश) full of bruises (चोटहरू) lay beside with the purple (बैजनि) and swollen (सुनिएको) body. They assume him as Chang-hi's worker who decided to take the some gold from Chang-hi.

The treasure hunters load as much of the gold as they can drag (घिसानु) to the canoe in Evans's jacket and set off, but after about a hundred yards Evans's arms (पाखुरा) start to ache (दुख्नु) and eventually faints (बेहोस हुन्छ). Hooker rearranges (व्यवस्थापन गर्दै) the ingots (राखेका खरखजनाहरू) on the jacket. After Evans's condition, Hooker feels a thorn hole, and at last Hooker understands (थाहापाउँछ) the true meaning that why Chang-hi had given him grin (Muskan). Chang-hi had covered his treasures with thorns (काँडाहरू) similar to those the Dyaks (सर्पको नाम) poison (बिस). The story ends as Hooker lies dying alongside body of his friend; Evans. In other words, Chang-hi's grin was the symbol of the danger and bad luck because they (Evans and Hooker) killed Chang-hi for no reason. Then, they faced the result of the sin or bad work that they did for the greed and power.

## 5. My Old Home (मेरो पुरानो घर) Lu Xun

### Characters

1. Narrator
2. Runtu (*a poor childhood friend of the narrator*)
3. Juntu (*Part time labour boy*)
4. Mrs. Yang (*Once beautiful lady, business man, now she is very poor*)

### Background and Main Theme

"My Old Home" is a story written by Lu Xun (1881-1936). He was China's greatest writer in the 20th century. This is a story about Xun's memories (सम्झनाहरू) from young to middle age that shows the conflict between memories and realities. The story describes how Xun feels while being away from home for many years. Upon arriving at his past home after long time, his memories are forced to come to confront with the realities. His prior concepts and understandings of the world come into conflict with his realities. The main theme of the story is that everything is changeable with time. So, there is conflict between memories and realities. So, we should act properly. The story is the memory of the old home and childhood period. In short, it is love towards the native place.

### Summary

The narrator revisits (पुनर्भेद्ध) his old home after twenty years in 1911. His old house is a symbol that represents his old recollections (सम्झनाहरू). So many changes have been made but not in positive tracks rather he finds his house in ruined (जिण) condition such as environment, surroundings, construction and other facilities. Xun visits (भेद्ध) with his relatives including Mrs. Yang. Lu Xun feels ashamed (लाज) when

the Mrs. Yang says he was greedy (लोभी) because he did not give away his furniture. He recalls his brief relationship with his friend; Runtu and a part time labor boy; Juntu. Their friendship was lovely, positive, strong, innocent and brother-like. They enjoy talking about catching animals like badgers, Zha, hedgehogs and porcupines. Their childhood friendship was vivid (जिवन्त) and mutual.

As the time passes after 30 years, Runtu became much more mature (परिपक्व) as he experiences a rough life due to heavy taxes, social responsibilities (जिम्मेवारीहरू), families, bandits (डाकुहरू), officials and landed gentry (जमिनदार). These factors have influenced (प्रभावपारेका) Runtu's attitude (मनोवृत्ति) towards the narrator. Runtu does not act like a friend towards Xun understanding Xun was higher than him in the society. Runtu calls Xun saying 'Hello Master" and Xun realizes that he was not really his friend but a servant (नोकर). Runtu behaves (व्यवहार गर्छ) as if the narrator is his master and has a higher status (प्रतिष्ठा) than him. Finally, Xun hopes his children don't come to realize the class differences (विभेद) in China and hopefully (आशावादी भएर) he thinks that they won't know the discrimination of their friendship. Lu hopes that his nephew (भतिजो) won't lose his friendship with Runtu's son. He also hopes that both of them will not suffer from social responsibilities as Runtu.

To conclude, this story shows the contemporary (समकालिन) Chinese society where discrimination (भेदभाव) among social class was existed (अस्तित्वमा रहन्). Due to the reason of social responsibilities and discrimination, Runtu the best childhood friend of Lu behaves like master in their meeting after 30 years. In fact, they used to play, run and spend their time together in the childhood period. They were the best friend. Therefore, the writer suggests (सुझाव दिन्छ ) us that we should abolish (समाप्त गर्नु) such types of social discriminations from our society if any to establish.

## 6. The Half-closed Eyes of the Buddha and the Slowly Sinking Sun (बुद्धका आगा बन्द भएका आँखाहरू र विस्तारे इविरहेको घाम) : By Shankar Lamichhane

### Characters

1. A Foreign Tourist (He knows only beautiful parts of life)
2. A Nepali Tourist Guide (He knows both beautiful and ugly parts of life)
3. A Child (A paralyzed child who can see but cannot move his body parts)

### Background and Main Theme

"The Half-closed Eyes of the Buddha and the Slowly Sinking Sun" is a story written by Nepali writer Shankar Lamichhane (1928-1975). This story deals with the monologues (आफ्नो मनको कुरा) of two characters; a tourist guide in Kathmandu valley and a foreign tourist. The story has been set in and around Kathmandu. The story is different from conventional stories. Instead of showing actions and events, the story records what the two characters think in a stream of consciousness (चेतनाको) technique. The story shows the bright and dark sides of the life at the same time. In other words, the story says that beauty and ugly come together in the life. We should accept both easily. This story also shows the reality of Nepalese people that they are facing many challenges in the life. Nepal is rich in natural resources but is not developed. As the result, people are passing difficult life.

### Summary

The story opens with the peaceful description of the Kathmandu valley with its scenic (प्राकृतिक दृश्य) beauty along with its different colours of houses, blue hills, temples and so on. Then, the guest says the East has given so many things such as the Purans, ancient tools, ornaments of ivory (हात्तीको दाँत), manuscript (पाँडुलिपि) of palm leaves and inscriptions (शिलालेखहरू) on copperplate (तामालेटमा). Then, the guide tells the stories of Manjushree and how he stroke (प्रहारगर्यो) with his sword (तर्खार) at Chobhar which helped people to reside (निवास गर्नु) in Kathmandu valley. They also talk about 'the samyak gaze' of the Shaven headed monks (भिक्षुहरू) and nuns (भिक्षुणीहरू) who were receiving alms (दान) and spreading Buddhist preaching (प्रचार) near the Kathmandap representing purity. Similarly, they talked about carving (कुँदने काम) wooden images, Nepalese folk music, and different cultures: Aryan, non-Aryan, Hindus and Buddhists along with drinking wine. The guide thanks the guide for providing him Nepali and Newari food. Likewise, they discuss about life and history of princess (राजकुमारी) Bhrikuti and King Amshuvarma and how king flourished (फल्याएको) his relationship with his neighbours countries. The guest is very happy from welcome smile that he receives wherever he goes and the hospitality (अतिथी सत्कार) behavior of the people.

After having one more drink for the sweet smile (मुस्कान) of Nepalese people, they discussed about several sorts of eyes such as the eyes of the windows, the eyes on the door panels, the eyes on the Stupas, the eyes of the people, the eyes of the Himalaya, and the half-closed eyes of the Lord Buddha associating the country as a land of eyes. These eyes display a new culture, civilization (सभ्यता), richness of religions, unforgettable (अविस्मरणीय) memories and long lasting journey. The guide also talks about the temple of Adinath, the shrine (पवित्रठाडँ) of Shiva surrounded with several other images of Buddha; a living example of Nepalese tolerance (सहिष्णुता) and coexistence (सहस्रित्व). The guide doesn't take the guest there but he takes to a house where he finds the pulse (धड्कन) of reality. He takes the guest to the farmer's house. He says it is a farmer's family with a paralyzed son who was suffered from Polio. His whole body is useless and he can't speak, move his hands, chew (चपाउनु) his food and spit (थुक्नु) except his eyes moving. The parents become very happy to see the guest because the guest presents him as a doctor. They have depth of faith (विश्वास), kindness (दया) and gratitude (कृतज्ञता) in their eyes. The eyes are complete and no other expression. Eventually, the guest further says that these eyes are surrounded by mountains. They are as beautiful as the setting sun's reflection in the eyes of the Buddha.

## 7. A Very Old Man with Enormous Wings (विशाल पखेटा भएकोएउटा ज्यादै बुढो मान्छे) Gabriel Garcia Marquez

### Characters

1. *The Old man (with wings)*
2. *Pelayo (Husband of Elisenda, Finds the old man with wings and makes a lot of money by showing the old man)*
3. *The Child .(Pelayo's baby)*
4. *Elisenda (Wife of Pelayo)*
5. *Father Gonzaga*
6. *The spider woman (A woman who has been changed into a spider because she disobeyed her parents)*
7. *The Neighbour*

### Background and Main Theme

"A Very Old Man with Enormous Wings" is a magical (जादुकर) realistic (व्यावहारिक) story written by Colombian-born Spanish American writer Gabriel Garcia Marquez (1927-2014). This story examines the human response (प्रतिकृया) to those who are weak, dependent (निर्भर) and different. It also shows selfish human nature related curiosity (जिज्ञासा), greed (लोभ) and cruelty (क्रुरता) for materialism (भौतिक सुविधा). Story presents how cunning (छद्दू) people take advantages from common people.

### Summary

The story opens with the rainy day in which Pelayo was throwing dead crabs (गड्गायहरू) into the sea. He saw a filthy (मलिन) and week old man with enormous wings at his courtyard (आंगन). He called his wife and they called a neighbor woman who told them that he was an angel (देवदुत). She blamed (दोष लगाइन) him trying to take their child and they imprisoned (कैदगरे) him in the chicken's coop (कुखुराको खोर). After knowing that the old man is not interested (रुचि) in taking the child, the wife of Pelayo, Elisenda thinks of making money by taking the charge from the people for visiting the old man. Many people come to see the man. There are arguments (बहस) on whether the old man is angel or not. Father Gonzaga tries to investigate (छानबिन गर्नु) about the old man but cannot. The couple (दम्पत्ति) are continuously making money

and people start mistreating (दुर्व्यवहार) the old man as he does nothing to impress (प्रभावित पार्न) them. He is unresponsive (अनुत्तरदायि) to people's reaction (प्रतिक्रिया). They poke (घोंग्ल) him and burn (पोल्न) him with a branding (तातो) iron. Then, the old man becomes violent (हिंसात्मक) due to pain. There appeared (देखा पयो) the spider woman in the town and people are attracted to her as they can ask her any questions and she tells interesting stories to the people. Moreover, it is less expensive to see her. Because of the woman, people's attention to the old man slowly faded (कमभयो). However, the couple had collected enough money to build a two-story house to be safe from the crab and angels.

Eventually, the chicken coop got collapsed (खस्यो) and the old man went out dragging (घिस्त्रै). One winter, the old man flew off the horizon (क्षीतिज) of the sea and Elisenda kept watching it.

# Essays

## I. On Libraries (पुस्तकालयहरूमा) : By Oliver Sacks

### Background and Main Theme

"On Libraries" is an essay written by Oliver Sacks. This essay is about the praise (प्रशंसा) of intellectual (बौद्धिक) freedom (स्वतन्त्रता), community (सामुदायिक) work, and discovery (खोज). Oliver Sacks was the great neurologist, author, and keen reader. This essay is a personal essay about Oliver Sacks, who was a bookworm (किताबी किरो) and lover of reading books in libraries. While growing up, Oliver Sacks lived in an oak paneled library left to him by his father. His father was a Hebrew scholar (विद्वान) and admirer (प्रशंसक) of Norwegian playwright (नाटककार) Henrik Ibsen (1828-1906). The shelves (च्याक) of their library were full of books by Henrik Ibsen, poetry (कविताहरू) by his father's generation (पुस्ता) and adventure (साहसिक) and history (इतिहास) books. He'd read Rudyard Kipling's The Jungle Book. He was captivated (मोहित भयो) by the story of Mowgli, a fictitious (काल्पनिक) character (पात्र) in the book. The main theme of the essay is to show the significance of books and libraries in a person's life.

### Summary

In the library, there was a separate (अलग) cabinet (दरबज) reserved (सुरक्षित गरेको) by his parents where medical (चिकित्सासम्बन्धी) related books were kept. His mother also had a large collection (सङ्ग्रह) of literature (साहित्य) books including (लगायत) by American poet Emily Dickinson, English novelist (उपन्यासकार) Anthony Trollope, Irish playwright (नाटककार) George Bernard Shaw, British author (लेखक) Rudyard Kipling, and poets William Shakespeare and John Milton, as well as poetry volumes (ग्रन्थहरू) she'd won in school contests (प्रतियोगिताहरू). His mother loved literature. When he was three or four years old, he had a memory (सम्झना) of the library and the books. The library was eye-catching (लोभ्याउने), but he also had a small lab (प्रयोगसाला) where he could lose himself in literature and forget (बिसिनु) about food for hours at a time.

He received (प्राप्त गर्यो) a proper (उचित) education in Willesden Public library. St Paul's School's Walker Library lacked chemistry (रसायन विज्ञान) books. So, he went to the Science Museum (संग्रहालय) Library with his schoolmaster and picked (टियो) out chemical books and studied. When he was an adult, he looked into fields (क्षेत्रहरू) like astronomy (खगोल विज्ञान) and chemistry because of his great interest (चासो). He was an excellent (उत्कृष्ट) student in libraries and a keen reader who enjoyed the company (साथी) of other bookworms as much. One of his favorite (मन पर्ने) places to spend time as an adult was the Willesden Public Library in Willesden Green, London. He disliked (मनपराउन्नथ्यो) passive (निष्क्रिय) reading in formal schools since he was an active (सक्रिय) reader who was used to studying on his own style.

When he was a student, he went to the Radcliffe Science Library and the Bodleian Library in Oxford. After reading Theodore Hook's work, he made the decision (निर्णय) to write a biography (जीवनी) on the author. A biography of him was published in the Bodleian Library after he had gathered documents (कागजातहरू) from the British Museum Library. He studied old works like

Gesner's Historiae Animalium (1551), Agassiz's writings etc. The library at Queen College, Oxford, was his favorite.

He was awarded (सम्मानित भयो) a full scholarship (छात्रवृत्ति) at Albert Einstein College of Medicine. He formed a strong bond (बन्धन) with a fellow reader, with whom he enjoyed reading and conversing (कुराकानी). In 1965, he had just moved to New York City, where he had a little apartment. Although reading and writing were tough in the flat. Oliver went to other libraries, where he sat at a table surrounded by piles (थुप्राहरू) of books. In the 1990s, he saw that pupils (विद्यार्थीहरू) were using computers instead of bookshelves to gather knowledge. The college decided to remove all the books since most of the students weren't utilizing them. It was the same case at the AECOM Library as well as in libraries located in other countries. The vast majority (बहुमत) of the books had been damaged (खत्म पारिएका). According to the writer, the replacement (प्रतिस्थापन) of the books was the loss of centuries' worth of knowledge. His heart was broken when he saw how many precious (बहुमूल्य) volumes had been destroyed by fire (आगो) Digital books lack the ability (क्षमता) to attract the reader in the same way as physical (शारीरिक) books. There are certain (निश्चित) novels (उपन्यासहरू) that can't be replaced (प्रतिस्थापित). In the 1960s, most libraries had separate areas only for ancient books.

## **2. Marriage as Social Institution (बिवाह सामाजिक चलनका रूपमान) by Stephen L. Nock**

### **Background and Main Theme**

The essay 'Marriage as a Social Institution' (चलन /विधि) has been written by Stephen L. Nock. In this essay, the author examines the national (राष्ट्रीय) marriage debate (बहस) by reviewing (समिश्य गदें) the social and demographic (जनसंख्यायिक) trends (प्रवृत्तिहरू) that have changed the role of marriage and the family. He views that marriage and parenthood (अभिभावकत्व) are private (निजी) matters (मामिलाहरू), relevant (सान्दर्भिक) only to the individuals directly involved. He points out the various programs (कार्यक्रमहरू) that have strengthened (बलियोपार्नु) marital (मानसिक) relationships (सम्बन्धहरू), lowered (कम गर्नु) divorce (सम्बन्धविच्छेद) rates (दरहरू) and encouraged

(प्रोत्साहनगर्छ) responsible (जिम्मेवार) fatherhood. In other words, the essay highlights the importance of marriage. The essay presents marriage as a very important social institution because it provides a lot of advantages in the life of the marriage couple.

### Summary

Marriage is the union (एकता) of two people who are legally (कानूनीरूपले), morally (नैतिकरूपले), and socially linked by various personal and societal connections. Husbands as the household's leader, faithfulness (विश्वसनियता), and parenting (अभिभावकत्व) are all characteristics of a normal marriage. Couples react (प्रतिक्रिया) to each other. Culture, society, and the rules and values define them as a unit since they are life partners. Married males had greater physical and mental health than married women.

Marriage is an institution (पद्धति). The connection between married couples is governed (नियन्त्रित) by rules, and they coexist (रहन्छन्) within flexible (लचिलो) parameters (मापदण्डहरू) to follow the same patterns (ढाँचा) in different ways. Marriage differs from all other types of partnerships (साझेदारीहरू). Such an institution separates (अलगगर्छ) married couples from all other types of relationships. They become a part of a huge system of well-understood concepts (अवधारणाहरू) that assist in organizing (संगठितगर्दै) and maintaining (मिलाउँदै) human existence (अस्तित्व). Marriage is the involvement (संलग्नता) in public social life for well-being, comfort (सुख/आराम), luxury (विलास/ऐश), prestige (प्रतिष्ठा). So, marriage transforms (बदल्छ). men. It's a framework (रूपरेखा) modeled after other institutions like the family, education, economics (अर्थशास्त्र), law (कानून), and politics (राजनीति), among others.

Stephen cites French sociologist (समाजशास्त्री) Emile Durkheim to back up his point (1858-1917). Emile believes that marriage keeps him from committing suicide (आत्महत्या) by growing his hope (आशा) for well-being, comfort, luxury, and prosperity (समृद्धि). Marriage improves men's civic (नागरिक) virtues (नैतिकगुणहरू) and helps them discover (खोज) their life's purpose (उद्देश्य). People who are married are less likely to commit suicide than those who are single. Marriage is an effective (प्रभावकारी) way to lead in one's irrational (अविवेकित) longings (इच्छा चाहनाहरू) and wants. Marriage binds (बाँध्छ) a man to the woman for the rest (बाँकि) of his life in order to satisfy (सन्तुष्ट पार्नु) his desire (चाहना) for love, which provides moral (नैतिक) balance (सन्तुलन) to his life. It's crucial (महत्वपूर्ण) for male to get married because it gives them direction (दिशा) in life and helps them achieve (प्राप्त) their goals.

Today, Live-in together type of marriage is also in our society which is also called 'Unmarried cohabitation (सहवास). But their relationship is not generally (सामान्यतया) and legally (कानूनी रूपले) recognized since they do not follow normal beliefs, limitations (सिमाहरू) in conduct (आचरण), no responsibility (उत्तरदायित्व) to each other, no identity (पहिचान) and no institutional (संस्थागत) relationship. Cohabitation without marriage is when two individuals aren't married but yet live together (समै). They don't identify themselves as husband and wife. As a result, it's on the rise because couples may live in harmony (सद्भाव) and happiness (खुसीपना) without being bound (बांधिएर) by the rules of marriage. A married pair conforms to patterns, conventions (परम्परा); and rules as husband and wife and receives acceptance (स्वीकृति) from everyone. There are laws (कानून), religion (धर्म), and customs (रीतिरिवाज) protecting (सुरक्षित गर्दै) their relationship. Social norms (मान्यताहरू) and penalties (दण्ड सजायहरू), honor (सम्मान), prestige (प्रतिष्ठा) etc. support these networks (सञ्चालनहरू) by making some behaviors easier.

But marriage also functions (कार्यगर्छ) as social capital (पौजि). Because of the weaker (कम्जोर) borders (सिमाहरू), marriage varies (फरकपर्छ) fundamentally (मौलिक रूपले) from other kinds of

relationships. This is due to the fact that mature (परिपक्क) people have distinct (भिन्न) normative (प्रमाणिक) marriage standards. There are six dimensions (आयामहरू) that define normative marriage in America or the United States are, for example: marriages are joined *freely* (स्वतन्त्ररूपले) by *mature* (परिपक्क), *heterosexual* (विपरित लिङ्गी) adults, husbands are the *primary* (मुख्य) *earners* (आर्जनकर्ता), partners are *sexually* faithful (विस्वासी), and parents are involved. Every union holds a set of rules and patterns. The idea of getting married is not pushed on you by anybody. In America, the type of marriage called as normative marriage follows six characteristics. The first point to make is that getting married is a personal (व्यक्तिगत) choice (छोट). Both spouses (लोगने स्वास्नी) must be loyal (वफादार) to one another, especially when it comes to sexual (यौनिक) activity. The marital (बैवाहिक) relationship must be heterosexual (opposite sexes). And it is only after getting married that they are able to have children of their own. Marriage occurs all throughout the world, although the definition (परिभाषा) varies (फरकफरक हुनु) from area to area. Every culture has its own set of marital rules and ideals.

### **3 Knowledge and Wisdom (ज्ञान र अभिष्ठि) : by Bertrand Russell**

#### **Background and Main Theme**

"Knowledge and Wisdom" is an essay written by Bertrand Russell (1872-1970). He was a British philosopher, logician, essayist and social critic (आलोचक). In this essay, Russell differentiates between knowledge and wisdom. Knowledge and wisdom are different things. According to him, knowledge is defined as the acquisition (प्राप्ति) of data and information, while wisdom is defined as the practical application (प्रयोग) and use of the knowledge to create value. Wisdom is gained through learning and practical experience, not just memorization. Therefore,

The essayist opines that the present age is an age of Knowledge. But with the increase (बृद्धि) of Knowledge, there is no corresponding (मिल्दोजुल्दो) increase of wisdom. Hence, the essay focuses that wisdom should be taught in practical life along with knowledge. In other words, the writer asks us to be rationale (तार्किक) avoiding (यदै) all kinds of restrictions (बन्धनहरू).

### Summary

In this essay, Russel differentiates between knowledge and wisdom. Knowledge and wisdom are not synonymous. Knowledge means what a person comes to know by study, research, experience, etc. but wisdom tells us how we are to use this knowledge to our best advantage (फाइदा) or to the good of humanity (मानवता). If knowledge is an engine, wisdom is the driver. Wisdom is a comprehensive (व्यापक) vision, the power to see what results on the action will produce, while knowledge is concerned only with the action; it does not care to see the results. The research has shown that scientific medicine gives us the knowledge which enables (सक्षम गर्छ) us to reduce the infant (शिशु) death rate in many countries. But, the knowledge so gained does not enable us to see that the lowering (तल भरेको) of the death rate will lead to an increase (बढनु) in population. That will make the food supply inadequate (अपर्याप्त) and lower the standard of life. It is wisdom that will enable us to see this evil (खराब) result of the research in scientific medicine. Knowledge not driven by wisdom will bring disaster (दूषणे विपति) to man.

Unlike wisdom, knowledge has nothing to do with the tyranny (निरद्वकुशता). Knowledge can reach the stage of wisdom only when it enables a man to free himself from the clutch (बन्देज) of egoism (अहमता) and view the world with impartiality.

If you give your knowledge to some power lunatics (मुख्य व्यक्ति), it means you are giving your knowledge to destroy (विनाश गर्नु) the entire (सम्पूर्ण) human race. They use your knowledge to produce an atom bomb and destroy. It must be used in right way not for making bombs. In this way, the pursuit (अनुसरण) of knowledge may become harmful (हानिकारक) unless it is combined with wisdom. It doesn't mean that a person, who is a specialist (विशेषज्ञ) in one sector, may know another sector.

The essayist gives some examples of how knowledge is harmful if there is no connectivity of wisdom with it. As German philosopher (दार्शनिक) and historian (इतिहासकार) Hegel said that he had wide knowledge of history from ancient to his age that the Germany had been most important nation since 400 A.D. to his time, it invited (निमन्त्रणागर्यो) devastating (विनाशकारी) World Wars because of the arrogant (घमण्डी) nature of the Germany. It was happened because of the lack of Hegel's wisdom. He also talks about the people who had good knowledge along with wisdom. They are; *Queen Elizabeth I in England, Henry IV in France and Abraham Lincoln*.

Though knowledge and wisdom are not synonyms they are correlated (सहसम्बद्ध). With every increase of knowledge, wisdom becomes more necessary, for every such increase augments (बढस) our capacity of realizing our purposes and therefore augments our capacity for evil if our purposes are unwise (मुख्य). Knowledge has enormously increased in modern times, so the world will need wisdom at the same rate.

#### 4. Humility (दृढ़ता) : by Yuval Noah Harari

##### Background and Main Theme

"Humility" is an essay written by Prof. Yuval Noah Harari. He is a historian (इतिहासकार), philosopher (दार्शनिक) and famous author. In the essay, the essay writer exemplifies (उदाहरण दिल्ल) the character of humility. He describes humanity's illusions (भ्रम) of superiority and mastery. The essayist presents that people claims their history (इतिहास) is the oldest history of the world regarding human history. But, he says they are showing their selfish nature. They all are false. He claims morality (नैतिकता), art (कला), spirituality (आध्यात्मिकता) and creativity (शृजनात्मकता) are universal human abilities embedded (सम्मिलित) in our DNA. We should not be proud and we should stop debating (विवाद गर्न). We should not dominate others. We should respect each other.

##### Summary

Most of the people believe that they are the centre of the world and their culture is the important (महत्वपूर्ण) of human history. Greeks believe that history began with Homer, Sophocles and Plato and all sorts of ideas and inventions (आविष्कारहरू) were born there. Chinese report that history really began with the Yellow Emperor (सम्राट) and Xia and Shang dynasties (राजवंशहरू). Likewise, Indian nativists reject other's claim and argue that airoplanes and nuclear bombs were invented by ancient sages (ऋषिहरू) long before Confucius, Plato, Einstein and Wright brothers. Maharishi Bhardwaj invented rockets and aeroplanes. Vishwamitra invented and used missiles. They gave many other evidences (प्रमाणहरू) regarding their inventions to claim their history is the oldest one. In contrary, Pious Muslims strongly claim that history prior (पूर्व) to Prophet Muhammad is irrelevant (अप्रासादिक) because the history began after the revelation (प्रकाश) of the Quran to revolve (केन्द्रित) around the Muslim *ummah*. On the other hand, British, French, German, American, Russian, Japanese and countless (असंख्य) other groups claim that human kind would have lived in impossible, immoral (अनैतिक) and ignorance (अपूर्ण) if it wasn't the great achievement of their nation. The Aztecs firmly (दृढ़) believed that the sun wouldn't rise and the entire universe (विश्व) would disintegrate (अलग हुन) if they didn't perform their sacrifices (बलिदान) each year.

The author also puts forward some evidences regarding human history that what Jewish think. Yoga was invented by Jewish Abraham and he sent his son of his concubine to teach yoga in India. Jewish claims that Judaism purely (सत्यनिष्ठारूपले) maintains the entire existence of cosmos (ब्रह्माण्ड) because Jewish rabbis (यहूदि कानूनका गुरुहरू) study their holy scriptures (धर्मशास्त्र). They further add that if Jewish cease (बन्द गर्न) these practices, the universe will come to an end.

In this essay, the author strongly debunks humanity's illusions of superiority and mastery by claiming that they all are false. He claims morality, art, spirituality are universal human abilities embedded in our DNA. So, he suggests all to stop debating such false ideas instead of criticizing own people.

## **5. Human Rights and the Age of Inequality** (मानव अधिकार र असमानताको युग) : by

**Samuel Moyn**

### **Background and Main Theme**

"Human Rights and the Age of Inequality" is an essay written by Samuel Moyn. He is a famous Professor of Law and History at Harvard University. In this essay, the essay writer describes the mismatch (नमिल्ने) between the equality problems and the human rights. He points out that the human rights regime (शासन) and movement is not powerful to face the global inequalities (असमानता). In other words, the essayist is not satisfy with the present human rights and equality. So, he demands (मागाछै) another human rights movement.

### **Summary**

In the essay, the author starts talking about one man Croesus who was wonderfully rich and the happiest of mortals (मरणशील). He was generous (उदार) and kind (दयालु) king who provided health, food, water, even paid vacations. In the essay, he describes the atrocities (बर्बरता) of war and occupation with horror (त्रास). He says that cruelty (क्रुरता) is the worst thing. After the devastating (विनाशकारी) World War II and cold war in 1948, the United Nations was established (स्थापना भयो) in order to advocate (समर्थन गर्नु) human rights, freedom and equality all over the world (संसार). Consequently, the Universal Declaration of Human Rights (1948) is adopted by UN with the goal to provide a list of the most basic human rights. International human rights movements (आन्दोलनहरू) are held. The human rights movement slowly turns to mobilization (परिचालन) for the economic and social rights that the universal declaration promised from the start. The author tries to seek equality on the bases of wealth. In other words, he shows the gap between rich and poor.

There are two big stages that involve writing the history of human rights in relation to political economy. They are the heroic (वीरतापूर्ण) age of the national welfare states after World War II and the new cold war 1948. Everyone agreed with the human rights after depression (निराशा) and

war. It is updated to the entitlements (हक अधिकारहरू) of the citizens on their necessity. Franklin Roosevelt issued (जारी गर्यो) his famous call for a "second Bill of Rights". It includes socio-economic protection in his state of the union. There are three facts that have been missed in Roosevelt's call for a "second Bill (विध्येक) of Rights" because of his death. One is that it marked a characteristically provincial (प्रान्तीय) American's late and ginger entry into an already foreordained (पूर्व निश्चय गरेको) North Atlantic consensus (सहमति). A second is that in promising "freedom from want" and envisioning (परिकल्पना) it "everywhere in the world". The last is that Roosevelt certainly (निश्चित रूपमा) hoped (आशा गरिएको) it would span (विस्तृत) in the world. It was to be nationally rather than internationally organized. His highest speech was not a floor of protection (संरक्षण) for the people but the end of "special rights (विशेषाधिकार) for the few people". The truth expressed in Herodotus's Histories is that global socio-economic justice (न्याय), like local socio-economic justice, would require redistribution (पुनवितरण) under pressure from the rich to the poor. In other words, rich people are controlling socio-economic justice. They are doing discrimination to the poor people locally as well as globally in the form of something naming and shaming (बहाना गर्दै).

The author questions advocating for another movement for human rights because he is in doubt whether the people are fully practicing their fundamental human rights announced by UN or not. He seems that another human rights movement is needed to abolish (समाप्त गर्न) all sorts of discrimination (विभेद) and malpractices along with social hierarchy (तहगतप्रणाली) from the community, nation and the world. Then, he wants to provide freedom and equality in terms of all sorts of socio-economic status. He says that all should feel equal without any differences and discriminations because the author finds that there is not much more change in human's life to the comparison with the time of Croesus. We have been facing like the age of Crouses. So, the author says another human right movement is necessary.

## I . A Matter of Husbands (एउटा पतिको मानला) : by Ferenc Molnar Translated by Benjamin Glazer

### Summary

#### Theme

"A Matter of Husbands" is a one-act play, written by the most celebrated (सुप्रसिद्ध) and controversial (तार्किक) playwright Ferenc Molnar (1878-1952). This play describes the roles of actors on the stage and in real life. The writer shows how much the actors are capable of keeping us in illusion (भ्रम). In other words, they have skill to make the audience foolish easily.

#### Main Characters:

1. Famous Actress
2. Earnest Young Woman and
3. Alfred (Husband of Earnest Young Woman and lover of Famous Actress)

#### Setting

[This one act play has been set in a drawing room of Famous Actress. It is late afternoon. Earnest Young Woman is waiting (पर्खी रहेकी) Famous Actress by sitting on the chair. She licks (चाढ़) her lips now and then as if her mouth is dry (सुख्खा). She is dressed in very modest (भद्र) frock and wears her hat (टोपी) and furs (भुवावाला). Famous Actress enters through the curtained (पर्दा लगाएको) door and they begin their entire conversation in this drawing room.]

In the beginning of the play, Earnest Young Woman comes on the stage impatiently (व्यग्ररूपले) waiting for the Famous Actress. The Famous Actress is called 'Sara'. Then, Sara enters the stage through the curtain. Earnest Young Woman rushed (हतारिए पुछे) to her and angrily (रिसाउँदै) asks her to return her husband. The Famous Actress boldly (निढर रूपले) denies (अस्विकार गाछे) that she has stolen (चोरेको) her husband. Famous Actress says she knows him because once the contract (समझौता) for a case has been given to him. She makes Earnest Young Woman believe (विश्वास) that Alfred is in love with her (Earnest). But, Earnest Young Woman tells her that her husband sends her (Famous Actress) flowers and writes love letter. She reads her husband's love letter for the Actress.

Then, the Actress smiles and still begins to deny that she has not received any flowers or any letter from her. The Famous Actress denies (अस्विकार गाछे) her blame of stealing her husband. After hot debate between them, Famous Actress makes Earnest Young Woman believe that her husband had been playing with her to make her jealous (ईर्ष्यातु) and get her love back again. She dose acting as a fake (नक्कली) relation with Alfred to bring reunion (पुर्णमिलन) between husband and wife. Famous Actress advises (सल्लाह दिन्छे) the wife that she ends up in dramatic (नाटकिय) relationships at times, where husbands plan a way to awaken (ब्युफाउनु) the love of their wives while pretending (बहाना गरिरहेको) to have an affair. Finally, Earnest Young Woman realizes (बुझ्छे) her misdeeds and begs sorry with Famous Actress.

The Famous Actress cunningly (चलाखीले) tells her not to let her husband go away from her. Earnest Young Woman leaves the stage and the Famous Actress calls Alfred to come out from her personal bedroom. Finally, husband comes out from the curtain and wife welcomes him on her own personal bed. In this way the play ends here.

### Character Sketch of Major Characters

#### 1. Famous Actress

Famous Actress is also known as Sara. She is famous Hungarian stage actress. In the play, she is the main character who steals (चोर्हे) Alfred, the husband of Earnest Young Woman. Alfred falls in love with her because she is smarter (आकर्षक) and more beautiful than Earnest Young Woman. She pretends (बहाना गर्हे) and makes Earnest believe that she is acting of affair with Alfred to make her jealous (डाह). But she is really in love with him. She looks like princess (राजकुमारी) and acts real to make people believe in any situation. She is really beautiful and talented (प्रतिभासाली) actress.

#### 2. Earnest Young Woman

Earnest Young Woman is one of the major characters in the play. She is a simple and straightforward (सरल) Hungarian woman. She has the nature of simplicity (शुद्धता). She loves wearing simple clothes. She loves her husband a lot. She believes her husband is a simple minded person. She knows that Famous Actress is in love with her husband. She begs (बिन्ती गर्हे) with Famous Actress to give her husband back because Alfred is there on the personal bedroom of Famous Actress. Famous Actress easily makes Earnest Young Woman believe (विश्वास) that her husband is playing with her to get her love back. So, she is simple-minded (सोभो) and timid (डराउने) woman.

#### 3. Alfred

Alfred is one character who is not seen in the entire (सम्पूर्ण) play. But, two characters; Famous Actress and Earnest Young Woman seem to have debating (बहस गरिरहेको) about Alfred. He is the husband of Earnest Young Woman. He is a lawyer (वकिल) and earns a lot of money by handling stage theatre. He looks like simple, poor minded but he is very cunning (कपटि) and stupid (मुख्ख) man. He sleeps with other woman. He cheats (धोका दिन्छ) his wife and makes love affair (प्रेम सम्बन्ध) with Famous Actress. He goes on Famous Actress' bed to sleep with her. He comes out from the personal (व्यक्तिगत) bedroom of Famous Actress at the end of the play.

## Summary

### Theme

"Facing Death" is a one act play written by August Strindberg (1849-1912). He is a famous Swedish author, playwright (नाटककार) and painter (चित्रकार). His works fall into two major literary movements. They are naturalism (प्रकृतिवाद) and expressionism (अभिव्यञ्जनावाद). In the play, the playwright shows a heroic (वीरतापूर्ण) sacrifice (बलिदान) of a bankrupt (कड़गाल) father for the sake (खातिर) of his daughters. In other word, this play shows the eternal love of the parents towards their sons and daughters.

### Main Characters

1. Monsieur Durand (Father)
2. Adele (Elder daughter, 27 years)
3. Annette ( Young Daughter, 24 years)
4. Therese (Daughter, 24 years)
5. Antonio (Lover of Therese, a lieutenant)
6. Pierre ( An errand (Kamgarne ) boy)
7. Mother

### Setting

[This play has been set in a dining (भोजन) room of with a large table of Monsieur Durand. Over the tops of churchyard cypress trees, Lake Leman, Savoy Alps and French bathing resort Evian are seen through the open door. There is Kitchen room to the left and the door of inner (भित्री) rooms seen to the right. Durand is standing in doorway (द्वेष्काको बाटोमा) looking over the lake. At the same time Adele, eldest (जेठी) daughter of Durand, comes from the kitchen with coffee for her father. Then, the entire conversation of all characters takes place in this dining room.]

This play is a story of Monsieur Durand, a former (पहिलेको) railroad worker. Durand has three daughters; Adele, Annette, and Therese. There is no prediction (भविष्यवाणी) for the futures of the daughters. Monsieur Durand has a dominant (मुख्य) role in this play and Another character is Antonio who is a lieutenant (लाप्तन) in an Italian cavalry (घोडासवार फौज) regiment (सैन्यदल) in French Switzerland in the eighties. He loves Therese and kisses her in front of her father and sister. Therese hates her father but loves cat and rat. Pierre is an errand boy (सामान वा सन्देश पुऱ्याउने केटो) who brings bills from baker (केक बनाउनेवाला) instead of bread. The grocery (किराना पसल), the baker (रोटी बनाउने वाला) and the butcher (मासु बेचेवाला) send their bills to the Durand because Durand didn't pay his credit (उधारो) amount for a long time. Mrs. Durand (Wife of Monsieur Durand) ran out their inheritances (पैतृक सम्पत्ति) through carelessness (लापर्वाहिपना) and foolish (मुख्य) speculations (लाभको आशाले सामान किनबेच) while Mr. Durand ran out their remaining inheritances by using it in bringing up, rearing up (हुकाउदा) and caring up to his three daughters. He boldly claims that his spend was necessary to make them grown up and educate them. Mrs. Durand died finishing all their property. The family was facing measurable condition because of poverty. Even there was no discipline and good culture at home.

Monsieur Duran tells a lie about his birthplace because he doesn't want to create problems into his daughter's lives which could result badly. They could doubt (दुविधा हुनु) about their mother's goodness that their father was from France and fell in love with their mother and after long time he married her.

'The mother, though already dead, seems to have had a great influence (प्रभाव) on the daughters, especially (खास गरेर) Therese.' Mother was careless (लापत्राही). She ruined all the inheritances because of her carelessness and foolish speculations. She followed Durand like a spook (जासूस). She always blamed him in small things, quarreled (फगड़ा गर्ने) with him and she hated (घृणा गर्थन) him. Her nature and attitude (मनोवृत्ति) is transformed to her daughter Therese because mother told Therese negative things about her father. So, Therese behaves her father as her mother did. She makes her father fool (मुर्ख) and cheats (फुक्कार्डेले) him. She can't get married (विवाह) with Antonio because of her poverty. Then, Therese thinks that all their inheritance is spent by his father. She deceives (धोका दिछन) others easily by speaking lie and she scolds (गाली गर्छ) her father. She has rude attitude, tells falsehood, as her mother was.

The relationship between Monsieur Duran and his wife was bad because of the arrogant, deceive attitude of Durand's wife. She was cruel, talkative, foolish woman having bad morality (नीतिकता) along with cunning (कपटी) behavior.

Even though he has tried to support for his children. Monsieur Duran ran a business of serving tourists to make a living but it didn't support. Monsieur Duran sold his life insurance to pay the due (दिन बाँकि) for a long time. Monsieur Duran has paid fire insurance in order to ensure (सुनिश्चित गर्न) mortgage (धितो) after the collapsed (विनास हुन्) down his house by the fire (आगो) hat he has already set plan in his mind.

Monsieur Durand has a plan to ensure (सुनिश्चित गर्न) his daughters' financial futures. A prime (आधारभूत) example of European dramatic naturalism is shown in this play. Facing Death is the story of a father's love for his children. A family is dealing with financial (आर्थिक) hardships (कठिनाइहरू) in this drama. With bills piling up, Durand is trying to figure (जांकडा) out how to provide for his three daughters after their mother's death. Durand and his wife had a dissatisfied (असन्तुष्ट) relationship before her death and the children believed more with their mother. Monsieur Duran has the plan to burn house and poison himself and sacrifice his life to help his daughters with money so that they get money from fire insurance company. So, facing no income, Durand decides (निर्णय गर्छ) to burn (जलाउनु) down the house and poisons (विष पिर्दैछ) himself. He advises (सल्लाह दिन्छ) Adele, the oldest daughter, to keep the truth secret (गोप्य) and take cash in on fire policy to save the family after giving her the documents (कागजजातहरू) and papers of fire insurance company. At last, Monsieur Durand dies by burning (जलाएर) down the house and poisoning (विष पिएर) himself.

Durand wants to show his greatness (महानता) and love affection towards his daughter though they blame him that he had run out all his wealth. He thinks pleasure and happiness of his daughters more than his life. For the sake of his daughters he dies. It shows the eternal love of the parents towards their sons and daughters.

#### Character Sketch of Major Characters

##### 1. Adele

Adele is the eldest (जेठी) daughter of Monsieur Durand. She is pretty (राम्री) beautiful who spends all her time in the kitchen to do the kitchen works. She along with her father has pulled this house through since her mother died. She serves (सेवा गर्छ) her father coffee and other eating things after cooking. She sometimes speaks rudely (कठोर रूपले) to her father because she is taught by her mother on her death bed that her father spent all their inheritances (पैतृक सम्पत्ति) carelessly and unnecessarily. He is also taught that her father is a liar (द्वेष्टवा) who tells that he is Swish born, in fact, he is not. However, she is matured (परिपक्व) and knows the situation of her house and condition of her old father.

## **2. Monsieur Durand**

Monsieur Duran is the main character of this play. He is the elderly and a pension proprietor (मालिक) formerly (पहिले) connected with the state railroad. He has three daughters who always give him torture (तनाव) by blaming him that he has run out their inheritances (ऐकृत धन). But, in fact, he is very genuine (सच्ची), disciplined (अनुशासित), honest father who always takes care of his daughters by bringing up them facing different kinds of obstacles (अवरोधाहरू) in his life. He kept secret (गोप्य) two things that where he was born and what he was at his young age. He has lots of loan (ऋण) to pay everywhere such as grocery, butcher, bakery and so many others. Having no income, Durand decides (निर्णय गर्छ) to burn down the house and poison himself. He advises (सुझाव दिन्छ). Adele, the eldest daughter, to keep the truth secret and cash in on fire policy to save the family. He is really great father who gives own sacrifice (बलिदान) by choosing death for the sake of his daughters.

## **3. Therese**

Therese is the youngest (कान्छि) daughter of bankrupt (कड्हगाल) old man, Durand. She is rude (असभ्य), dishonest (कपटी), cruel (निर्दयी), and arrogant (घमण्डी) girl. She falls in love with Antonio who is the lieutenant (लाप्टन) in an Italian cavalry (सधोडचढी सेना) regiment (सैन्यदल). She is easily attracted by him. Once, he kisses her in front of her father and sister. But, she makes it false by making her father fool (मुख्य) since she asks proof (प्रमाण) or evidence. She always humiliates (लज्जित पाठ्य) her father by showing down and wishes his death that has saved nothing for the dowry (दाइजो) of his daughters. She does nothing more than play, sing, promenade (पर्यटन गर्न) and flirt (प्रेमगर्न). She never does anything useful.

## **4. Antonio**

Antonio is one of the male characters of the play. He is tall, handsome and charming (आकर्षक) boy. He is a lieutenant (लाप्टन) in an Italian cavalry regiment in French Switzerland in the eighties. He loves Therese. He puts his arms around her and kisses her in front of her sister Annette that is seen by her father. But Therese makes her father fool and makes it false. He offers (उपलब्ध गराउँछ) Durand some money to him in order to take advantages (फाइदाहरू) from Therese. However, Durand refuses (अस्विकार गर्छ) his money and throws away by telling him that it's better to go from there.

### 3. The Bull (साठे) : by Bhimnidhi Tiwari

#### Summary

##### Theme

"The Bull" is a one act play written by Bhimnidhi Tiwari (1911-1973). He is a well known poet, story writer and dramatist (नाटकार) of Nepal. In this play, he shows the contemporary (समकालिन) Nepali society when Ranabahadur Shah was the king of Nepal. He was fond of (मन पराउनु) bull. In this play, he shows an incident (घटना) related to Ranabahadur Shah's craze (सनक) for bulls to make a bitter (तीतो) satire (व्यहाय) on the feudal (सामन्ती) system. Ranabahadur Shah dehumanizes (अमानवियव्यवहार गर्नु) human beings. He behaves/loves better to the bull than human being. In other words, the existence of the human being depends on the behavior towards the four footed animals like the bull. In short, the play makes a satire on the feudal system that how the people (जनता) are obedient (आज्ञाकारी) to their majesty (बडामहाराजधिराज), how people respect to their king and how the king majesty reacts towards his people. The dramatist tries to show the cruel, inhuman (अमानविय) behavior and nature (प्रवृत्ति) of the king towards his people. This play shows the reality of contemporary (समकालिन) society in the period of feudal system in Nepal. The relation between king and his people was like boss and slaves (नोकर) at that time. No healthy relation was found. People became terrified (भयभित हुनु) and frightened (डराउनु) with the king. In other words, this play is the pray for human right and equality.

##### Setting

[This one act play has been set in different three places. Initially (सुरुमा) two cowherds, Jitman and Gore come in Laxminarayan house yard to convey (भन्न) the message of the death of the bull, Male. Their conversation takes place there. In the next morning, Laxminarayan goes to meet the king, Ranabahadur in his Basantapur palace (दरबार). So, the conversation between Ranabahadur and Laxminarayan takes place in the courtyard of Basantapur palace. Finally, Ranabahadur goes with the palanquin (पालकी) on his convoy(घोडाको ताँति) towards a cowshed (गाई गोठ) at Thulo Gauchar. He sees and finds the death of Male then returns back with few conversation.]

##### Main Characters

1. *Ranabahadur Shah (The king)*
2. *Laxminarayan (Subedar with Samarjung Company, Bichari of the Ita Chapali Court and bull doctor)*
3. *Jitman and Gore (Cowherds)*

The play has three scenes. In first scene, Jitman and Gore come to see Laxminarayan to tell him that the bull, Male has died. They become very frightened (डराउँछन्) and fearful (भएभित हुन्छन्) because the king will surely behead (यउको काट्नु) them after knowing the death of bull (Male).

They beg (बिन्ति गर्दैन) with the God to save their lives. Laxminarayan asks the reason of the death of the bull and they reply that he (bull) couldn't digest (पचाउन) fresh rice and lentil (मसुरो) soup of split red gram (चना) and died. Laxminarayan decides to meet the king next early morning and sends back both cowherds in their duty.

In the second scene, Lxminarayan goes to the palace (दरबार) and meets to the king and begs his favour (कृपा) by making his head down with greeting (अभिवादन गर्दै) Swosti! Swosti! Swosti! Your Majesty! (महाराजधिराज) And he tells that the bull, Male is ill. Ranabahadur threatened (धम्कि दिन्छ) him that he will get him beheaded if the bull dies. In fact, (वास्तवमा) the bull has already died. The king ordered (आदेश दिन्छ) Laxminarayan to take the bull in hill (पहाडमा) for the treatment (उपचार) first but immediately (तुरुन्तै) he changed his mood and wants to see the bull because he doesn't want to give torture (यातना) by taking him to the hill. He wants to see the condition (अवस्था) of bull after the treatment there.

In the third scene, two cowherds see the king who is coming towards them on his convoy (घोडाको लाइन) along with palanquin (पालकी) in the front and Laxminarayan is following on his foot. Laxminarayan runs ahead (अगाडि) of the convoy at Thulo Gauchar to make alert (सचेत) the boys not to speak Male's death from their mouth and do continue (लगातार) massaging (मालिस गरिरहने) and waving (हल्लाइरहने) a fan on the body of dead bull (Male). Ranabahadur calls Male-Male for many times and finally finds that the bull is dead because he has stretched (फैलाएको) his body motionlessly (चालबिहिन रुपले), his tail has loosed, does not breathe (स्वास फेर्नु) and eat anything. His ears have also dropped (खसालेको) down. Right after hearing that the bull has died, Jitman starts crying (चिच्चाउनु कराउनु) by placing his head on the thigh (तिम्बा) of the bull. He starts telling that he has been taking care of him from his childhood. Gore also starts crying. Ranabahadur ordered Laxminarayan to console (सानन्दना दिनु) them and ordered them to shut up (चुप लाग). The king gives Jitman a tip (बक्सिस) of four hundred and a tip of five hundred to Gore. Finally, Laxminarayan also starts crying hopping of a tip but Ranabahadur goes away by telling him to perform funeral (अन्त्येष्टि) rites (रितिरिवाज) of the bull Male.

To conclude, this play shows the satire (व्यङ्ग्य) towards the feudal system of Nepal where people were suppressed. The king behaved (व्यावहार गर्थे) his people more bitterly than the animal. They didn't practice (अभ्यास) their fundamental (आधारभूत) human rights and there was no freedom (स्वतन्त्रता) in each and every sector. Subjects (जनता) had to blindly support to the king and follow his orders and commands.

### Character Sketch of Major Characters

#### 1. Laxminarayan Dahal

Laxminarayan is one of the main characters of the play "The Bull". He is the *subedar* with Samarjug Company, *bichari* of the Ita Chapali court and bull doctor. He noticed the death of bull (Male) through two cowherds; Jitman and Gore. The bull was reared by Ranabahaddur, the king of Nepal. He has seven wives. He has given nicknames (उपनामहरू) to all. He always speaks rudely (कठोररूपले) to his wives. He is not happy with his seven wives because they pretend (बहाना गर्दैन) of not listening to him while calling for bringing a puff of hookah (भुसा). He cursed (श्राप गर्थ्यो) his wives to die. He scolds (गाली गर्दै) and gets angry with them but they can't say anything in reply. He informs the situation of bull to king that it is ill though it has already died because of fear. He is very frightened with king because king would get him beheaded since he couldn't

save the life of bull. He becomes rat in front of the king. He suggests Jitman and Gore act out continuously (लगाताररूपले), serve the bull and not to utter it is dead from their mouth when king came there to see Male (bull). He starts crying at the death of bull. Finally, he was asked to manage funeral (अन्त्येष्टि) rites (रितिथिहरू) of the bull, Male.

## 2. Ranabahadur Shah

Ranabahadur Shah is the grandson of Prithivi Narayan Shah. He is the king who lives in palace (राजदरबार). He is fond of bulls. He maintains 'Thulo Gauchar'. He speaks in loud and commanding voice with others who are there to meet him. Once, he heard that the bull (Male) is ill by Laxminarayan. He threatens (धम्कि दिन्छ) him to save the bull in any cost. Otherwise (अन्यथा), he will get shaved (मुडुलो बनाउँछ) and beheaded (यउको काटिनु). He orders Laxminarayan take the bull in hill for treatment (उपचार). He can manage soldiers (सैनिकहरू) for that. But, immediately (तुर्न्त) he wants to see the bull and goes Thulo Gauchar on his convoy (घोडाको लाइन). The palanquin (पालकी) was at the front and Laxminarayan in the back on his foot. Then, he finds that the bull is dead. Finally, he gives the tip (बक्सिस) of four hundred to Jitman and five hundred to Gore in order to make them silence or shut up (चुपराख). He also orders Laxminarayan to perform its funeral (अन्त्येष्टि) rites (रितिथीति) and goes away.

## 3. Jitman

Jitman is one of the cowherds (gothalo). He has the duty of taking care of bulls in Thulo Gauchar. One day, he comes with his friend Gore to Laxminarayan with the message (सन्देश) of the bull Male's death. Male is the favourite (मनपर्ने) bull of Ranabahadur. He along with Gore and Laxminarayan become very sad because they surely would get beheaded (यउको काटिनु) by the king. He is continuously (निरन्तर रूपले) massaging (मालिस गरिहनु) the hind (पछाडिको) feet of the bull that has already died at the presence (उपस्थिति) of Ranabahadur. He starts crying inconsolably (शोकाकुल रूपले) in order to be safe from the king. Ranabahadur says it has already died. Jitman shows his attachment (समर्पन) with the bull by crying and gets a tip (बक्सिस) of four hundred rupees. He feels relax (आनन्द) after the departure (प्रस्थान) of the king Ranabahadur from there.

## 4. Gore

Gore is one of the cowherds. He has the duty of taking care of bulls in Thulo Gauchar. One day he comes with his friend Jitman to Laxminarayan with the message (सन्देश) of the bull; Male's death. Male is the favourite (मनपर्ने) bull of Ranabahadur. He along with Jitman and Laxminarayan become very sad because they surely would get beheaded (यउको काटिनु). He is continuously (निरन्तररूपले) waving (हल्लाइरहनु) a fan from the front to the bull at the presence (उपस्थिति) of Ranabahadur. But, the bull was already dead. He starts crying inconsolably (शोकाकुलरूपले) in order to be safe from the king. He shows his attachment (समर्पन) with the bull by crying and gets a tip (बक्सिस) of five hundred rupees. He feels relax (आनन्द) after the departure (प्रस्थान) of the king Ranabahadur from there.