

## THE UNTRANSLATABLE: CHALLENGES IN RENDERING HINDI PLAYS INTO ENGLISH

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### ABSTRACT

This study delves into the challenges of translating culturally nuanced elements in literature, with a focus on untranslatable terms and concepts. Drawing from Indian drama, it explores how cultural idioms, metaphors, and philosophical constructs like *rasa* and *dharma* resist direct translation, necessitating innovative strategies to preserve their essence. Employing theories by eminent theorists and translators such as Lawrence Venuti and Sujit Mukherjee, the paper examines the effectiveness of domestication and foreignization in addressing these challenges. It highlights how translators navigate the delicate balance between retaining the cultural integrity of the source text and ensuring accessibility for the target audience. By analyzing case studies and existing translations, this research emphasizes the translator's role as both an artist and a cultural mediator. The findings underline the significance of cultural sensitivity in translation, advocating for adaptive strategies that respect the original work's aesthetic and cultural dimensions while engaging global readers. This paper contributes to the broader discourse on translation studies, offering insights into the complexities and possibilities of translating culturally rich texts.

**Keywords:** Untranslatable, culture, translation, drama, strategies.

### 1. INTRODUCTION

Translation, often viewed as the bridge between languages and cultures, plays a pivotal role in enabling cross-cultural dialogue and fostering global understanding. The process of translation, however, is not merely a mechanical transfer of words from one language to another; it is an intricate art that seeks to capture the essence, aesthetics, and cultural nuances embedded in the source text. This complexity becomes especially pronounced in the domain of literary translation, where the translator must navigate the delicate balance between retaining the artistic integrity of the original text and ensuring that the translated work resonates with its new audience. Drama, as a literary form deeply intertwined with performance, emotion, and cultural specificity, presents unique challenges for translators, particularly when faced with the untranslatable elements of language and culture.

In the context of Hindi drama, which is deeply rooted in Indian cultural and linguistic traditions, the act of translation becomes an act of negotiation. The translator is tasked with conveying the layers of meaning, cultural idioms, and emotional textures that are often tied to specific historical, social, and linguistic contexts. Concepts such as *rasa* (aesthetic essence) and culturally significant terms like *dharma* or *karma* pose significant challenges, as they resist direct equivalence in English or other target languages. These terms carry cultural connotations

that are central to understanding the narrative but can lose their essence when rendered into a different linguistic and cultural framework.

The issue of untranslatability in drama is not limited to linguistic challenges but extends to cultural and performative dimensions. Drama is a performative art form designed to be enacted before an audience, and the dialogue, stage directions, and character interactions are often imbued with cultural subtleties. For instance, gestures, expressions, and symbols that hold significant meaning in one culture may not evoke the same response in another. Translators must grapple with questions such as whether to adapt these cultural elements for the target audience (domestication) or retain their original form (foreignization), thereby preserving the authenticity of the source culture. These decisions have far-reaching implications for how the translated drama is received and understood by its audience.

Translation theorists like Lawrence Venuti and Susan Bassnett have long emphasized the dual role of translators as mediators and creators. Venuti's concepts of domestication and foreignization provide a framework for understanding the translator's choices in navigating cultural differences. While domestication makes the text more accessible to the target audience by aligning it with their cultural norms, foreignization retains the source text's cultural specificity, inviting the audience to engage with its otherness. Both approaches have their advantages and limitations, and the translator's choice often depends on the purpose of the translation and the intended audience. In the case of Hindi drama, this choice becomes particularly significant as the translator seeks to balance the aesthetic and performative qualities of the text with its cultural integrity.

The interplay between language and culture in translation is further complicated by the syntactic and stylistic differences between Hindi and English. Hindi, as a language, is characterized by its rich use of metaphors, idioms, and poetic devices, which contribute to the lyrical quality of its drama. English, on the other hand, operates within a different linguistic framework, and replicating the stylistic nuances of Hindi drama often requires creative reimagining. Translators must make difficult decisions about how to preserve the rhythm, tone, and emotional resonance of the original text while adapting it to the structural constraints of the target language. This balancing act underscores the translator's creative agency in shaping the translated text.

Beyond linguistic and cultural challenges, the process of translating Hindi drama also raises questions about the ethics and politics of representation. Translation is inherently a subjective act, influenced by the translator's interpretations, biases, and choices. As Susan Bassnett argues, every act of translation is a form of rewriting, where the translator's perspective inevitably shapes the final text. This subjectivity is particularly significant in the context of Hindi drama, which often engages with themes of social justice, identity, and resistance. Translators must navigate these themes with sensitivity, ensuring that the translated text remains faithful to the source text's ideological underpinnings while making it accessible to a global audience.

The relevance of these challenges extends beyond the academic realm to practical considerations in the field of drama and performance. Translations of Hindi plays often serve as a means of introducing Indian theatrical traditions to international audiences, thereby contributing to the global exchange of cultural ideas. However, the success of these translations depends on the translator's ability to capture the performative essence of the original text while making it comprehensible and engaging for a diverse audience. This requires not only linguistic and cultural expertise but also an understanding of theatrical conventions and audience expectations in both the source and target cultures.

This study seeks to explore the intricate process of translating Hindi drama, with a particular focus on the challenges posed by untranslatable cultural and linguistic elements. Drawing on theoretical frameworks in translation studies, it examines how translators navigate the interplay between language, culture, and performance to produce translations that are both faithful to the source text and accessible to the target audience. Through an analysis of selected examples, this research highlights the strategies employed by translators to address issues of untranslatability, including the use of cultural equivalence, creative adaptation, and domestication or foreignization techniques.

By delving into the nuances of translating Hindi drama, this study aims to contribute to the broader discourse on literary translation and the role of translators as cultural mediators. It emphasizes the importance of understanding translation as a dynamic and context-dependent process that involves negotiation, creativity, and sensitivity. Ultimately, the art of translating drama is not just about transferring words from one language to another but about capturing the essence of the original text and making it resonate with a new audience. In doing so, translation becomes a powerful tool for cultural exchange and mutual understanding, bridging linguistic and cultural divides in an increasingly interconnected world.

## 2. LITERATURE REVIEW

Translation studies, as an academic discipline, has evolved significantly over the past decades, with a diverse range of scholars contributing to its theoretical and practical foundations. This literature review examines key contributions to the field, with a particular focus on their relevance to the challenges of translating Hindi drama and addressing untranslatable elements. J. C. Catford's *A Linguistic Theory of Translation* (1965) laid the groundwork for understanding translation as a systematic linguistic process. Catford introduced the concepts of formal equivalence and dynamic equivalence, emphasizing the importance of achieving a balance between linguistic accuracy and cultural relevance. While his theories offer a foundational approach, the complexities of literary translation, especially in drama, often extend beyond purely linguistic concerns.

Eugene Nida's seminal work, particularly his concepts of formal equivalence and functional equivalence, provides a framework for understanding how meaning can be adapted for different audiences. Nida argued that the goal of translation is to produce a response in the target audience similar to that elicited by the source text. His theories are especially pertinent to translating Hindi drama, where cultural resonance and emotional impact are critical. However, Nida's focus on biblical translation leaves questions about the aesthetic dimensions of literary texts, an area further explored by later scholars.

Susan Bassnett, a key figure in translation studies, offers critical insights into the cultural and performative aspects of translation. Her book *Translation Studies* (2002) emphasizes the translator's role as a cultural mediator and highlights the interplay between language, culture, and context. Bassnett's exploration of drama translation underscores the challenges of preserving performative elements and cultural nuances, both of which are central to translating Hindi plays. Her work also aligns with the views of Bijay Kumar Das, who, in *A Handbook of Translation Studies* (2005), discusses the translator's creative agency and the importance of capturing the emotional essence, or *rasa*, of the source text.

Anton Popovic's contributions to the theory of translation, particularly his notions of shifts of expression and equivalence in difference, are invaluable for understanding how translators navigate the untranslatable. Popovic argues that shifts are inevitable in translation due to the linguistic and cultural disparities between the source and target texts. These ideas resonate

strongly in the context of Hindi drama, where idiomatic expressions and culturally specific terms often resist direct equivalence.

Rita Kothari's work on the politics of translation, especially in the Indian context, provides a nuanced perspective on the intersection of language, culture, and power. Kothari's studies on Gujarati literature emphasize the importance of addressing regional and cultural specificities in translation. Her insights are particularly relevant to Hindi drama, as they highlight the need to preserve the cultural identity of the source text while making it accessible to a global audience. Similarly, Prativa Dave Shastri has explored the challenges of translating Indian literature, focusing on the loss of cultural context and the strategies to mitigate it.

In addition to these theoretical contributions, the practical aspects of translating drama have been explored by scholars like Clifford E. Landers, who, in *Literary Translation: A Practical Guide* (2001), emphasizes the importance of capturing the stylistic and emotional nuances of the source text. Landers' advice on adapting dialogue, stage directions, and cultural references is particularly useful for translators working with Hindi drama, where performative and cultural elements are deeply intertwined.

The concept of domestication and foreignization, popularized by Lawrence Venuti in *The Translator's Invisibility* (1995), is central to the discussion of untranslatability. Venuti argues that domestication makes the text more relatable to the target audience, while foreignization retains the cultural distinctiveness of the source text. These strategies are often employed in translating Hindi drama to navigate the tension between cultural fidelity and audience accessibility.

Bijay Kumar Das's contributions to Indian translation studies further enrich the discourse. His emphasis on *rasa*, the emotional essence of Indian literature, underscores the importance of preserving the performative and aesthetic qualities of Hindi drama in translation. Das advocates for a balance between linguistic accuracy and cultural resonance, a principle that aligns with the challenges of translating culturally rich texts.

While theoretical frameworks provide valuable insights, the practical application of these ideas often requires creativity and sensitivity on the part of the translator. The works of practitioners and theorists such as Prabhakar Machwe and U. R. Ananthamurthy demonstrate how cultural and linguistic nuances can be effectively conveyed through thoughtful adaptation. Their translations serve as models for navigating the untranslatable, offering strategies that balance cultural fidelity with audience engagement.

#### 1) *Data Analysis: Challenges in Rendering Hindi Plays into English*

Translating Hindi plays into English often necessitates the handling of culturally bound terms that resist straightforward translation. These terms, deeply entrenched in social customs, religious practices, and linguistic idiosyncrasies, pose challenges for maintaining the cultural integrity of the source text while ensuring accessibility for the target audience. Words like *guru dakshina*, *swayamvar*, *ashwamedhi yajna*, *jootha*, along with other terms such as *roti-beti ka rishta*, *namak haram*, *karma*, *maya*, *mehmaan*, *kanyadaan*, and *sanskar* serve as focal points for this analysis. This section examines the strategies for translating such terms while exploring their cultural and linguistic intricacies.

#### 2) *Exploring the Cultural Embeddedness of Untranslatable Terms*

Untranslatable words often encapsulate layers of meaning that are context-specific and culturally nuanced. For instance:

1. **Roti-beti ka rishta:** This phrase signifies a bond of food-sharing (*roti*) and marital ties (*beti*, meaning daughter), representing familial and social alliances. Translating it as "bread and daughter relationship" trivializes its depth and cultural connotations.

2. **Namak haram:** A term denoting betrayal or disloyalty, especially to someone who provided sustenance (namak means salt, a symbol of livelihood). Literal translation as “salt betrayer” fails to capture its moral undertones.
3. **Karma:** A widely known term referring to the concept of actions and their consequences, central to Hindu philosophy. Translating it as “fate” oversimplifies the intricate philosophical framework it represents.
4. **Maya:** Refers to the illusion of the material world in Indian spiritual thought. Rendering it as “illusion” diminishes its spiritual complexity and connotations of detachment.
5. **Kanyadaan:** A Hindu wedding ritual where a father gives away his daughter in marriage. Translating it as “daughter donation” is both inaccurate and culturally insensitive.
6. **Mehmaan:** Signifying a guest, but with deeper implications of sacred hospitality in Indian culture. Translating it merely as “visitor” strips away its emotional resonance.

These terms embody historical, philosophical, or ritualistic significance, making direct translation either insufficient or misleading.

### 3) *Strategies for Handling Untranslatable Words*

#### a) *Retention and Contextualization*

Retaining the original word in the text with contextual clues is a favored strategy. For example:

- “The roti-beti ka rishta between the two families was evident during the celebrations.”  
In this approach, the reader is exposed to the term while being guided by the surrounding narrative.

#### b) *Foreignization*

Foreignization allows the term to retain its cultural essence, introducing the audience to the source culture without dilution. For example:

- “He was accused of being a namak haram, a term used for someone who betrays the provider of their livelihood.”  
This approach respects the linguistic and cultural “otherness” of the source text.

#### c) *Domestication*

Domestication involves adapting the term to fit the target audience’s cultural understanding. However, this often results in a loss of depth. For example, translating maya simply as “illusion” fails to convey its metaphysical nuances.

### **Transcreation**

Transcreation adapts the spirit of the term rather than its literal meaning. For instance:

- Kanyadaan might be described as “a symbolic ritual where a father entrusts his daughter’s future to her husband.” This approach is particularly effective in descriptive texts where precision is essential.

#### d) *Use of Glosses and Footnotes*

Providing a brief explanation in the form of glosses or footnotes is another strategy to preserve meaning without overloading the text. For example:

- Mehmaan can be retained, with a footnote explaining, “A guest considered sacred in Indian culture.”

### 4) *Challenges of Idioms and Proverbs*

Idiomatic expressions and proverbs further complicate the translation process. Examples include:

1. “**Apne paon par kulhadi maarna**”: Literally, “to hit one’s own foot with an axe,” meaning to act against one’s own interests. This could be transcreated as “to shoot oneself in the foot.”



2. **“Neki kar dariya mein daal”**: Literally, “Do good and throw it in the river,” meaning to perform good deeds without expecting returns.
3. **“Bandar kya jaane adrak ka swaad”**: Literally, “What does a monkey know of ginger’s taste?” This idiom signifies the inability to appreciate finer things. It might be adapted to “Casting pearls before swine.”

Such expressions demand a balance between literal accuracy and cultural resonance, often requiring significant creative intervention.

#### 5) *Case Studies of Untranslatable Terms in Translation*

To illustrate the strategies mentioned, let us consider a few examples from literary texts:

1. In the English translation of Premchand’s *Godaan*, *jootha* is often translated as “contaminated food.” However, this loses the nuanced social context, where sharing *jootha* food can symbolize affection or intimacy in some cases, and taboo in others.
2. The translation of *karma* in works like R.K. Narayan’s *The Guide* retains the original term, relying on readers’ familiarity or context to infer meaning.
3. *Sanskar*, a term referring to rites of passage or cultural values, is often left untranslated or minimally explained, preserving its cultural specificity.

Translating untranslatable terms is not merely a linguistic exercise but a cultural negotiation. Strategies like retention, glossing, foreignization, and transcreation help balance cultural fidelity with accessibility. However, the effectiveness of these approaches depends on the translator’s sensitivity to both source and target audiences.

Ultimately, successful translation of untranslatable terms lies in embracing their cultural distinctiveness while striving to evoke equivalent resonance in the target language. As Bijay Kumar Das aptly notes, “Translation is an art of approximation.” By adopting creative and context-sensitive strategies, translators can ensure that the richness of Hindi plays is preserved and appreciated by a global audience.

## 2. DISCUSSION

The translation of untranslatable terms from Hindi to English is a challenging yet fascinating process, particularly in literary works such as plays, which are rich in cultural nuances and societal reflections. As observed in the data analysis section, terms like *guru dakshina*, *swayamvar*, *ashwamedhi yajna*, *jootha*, and others present significant difficulties in translation, mainly due to their strong cultural, religious, and social connotations. This section delves deeper into these issues, considering the implications of the strategies identified earlier and their impact on the translation process.

#### 6) *Retention and Contextualization*

One of the most common strategies for translating untranslatable terms is retention, where the original term is kept and its meaning is clarified through context. This method preserves the cultural specificity of the term, but it requires careful balancing, as the term’s meaning must be clear enough for the target audience to understand it. For instance, *guru dakshina* (the offering given by a student to their teacher) is deeply embedded in Indian culture and spirituality, and it cannot be directly translated into English without losing its essence. By retaining the term and providing a brief explanation, such as, “the ritual offering to a teacher in the form of money or goods, known as *guru dakshina*,” the translator ensures that the cultural significance is conveyed without distorting the meaning.

However, this strategy can sometimes alienate the audience if the explanation is not integrated smoothly within the text. The challenge lies in making the reader feel comfortable with these foreign terms while not undermining their significance. The balance between clarity and

preservation of cultural nuances is crucial here, and the translator must always ensure that the context in which the term is used further aids the audience's understanding.

#### 7) ***Foreignization and Its Cultural Significance***

Foreignization is a translation approach that intentionally retains foreign terms to highlight the cultural difference between the source and target languages. By using terms like *swayamvar*, *ashwamedhi yajna*, and *jootha*, the translator exposes the target audience to the cultural and religious practices embedded in the Hindi language. In this strategy, the translator acts as a cultural mediator, helping the reader understand the cultural backdrop of the work.

For example, *swayamvar* refers to an ancient practice in which a bride chooses her own husband from a group of suitors, a term that does not have a direct equivalent in English. Retaining the term while explaining its significance within the story preserves its unique cultural connotations. In plays with themes of gender dynamics and marriage, such a term is crucial for understanding the power relations embedded in the narrative.

However, foreignization also has its drawbacks. The term may feel foreign to the reader, and without proper contextualization, it could lead to confusion. Translators must, therefore, ensure that the term is placed within a context that allows the reader to engage with its meaning.

#### 8) ***Domestication: Balancing Familiarity and Authenticity***

In contrast to foreignization, domestication aims to make the text more accessible to the target audience by adapting unfamiliar terms to familiar cultural contexts. This approach, while simplifying the reading experience, often results in a loss of the source text's cultural richness. For instance, *jootha* is a term deeply tied to Indian social customs, signifying food that has been eaten by others. It carries significant cultural and social meaning, particularly in relation to purity and social hierarchy. A translator may choose to domesticate it by rendering it as "contaminated food," but this loses much of the nuanced social and moral implication of the original term.

This approach may be seen as an attempt to make the play more relatable for the target audience, but it comes at the cost of the authenticity of the source text. While domestication allows for smoother reading, it may not allow readers to appreciate the cultural and historical weight of the original term. Hence, translators must weigh the importance of cultural fidelity against the goal of making the text more relatable and accessible.

#### 9) ***Transcreation: Maintaining Cultural Integrity***

Transcreation, the process of adapting the meaning rather than directly translating terms, has proven to be an effective strategy for handling untranslatable terms. In cases where literal translation or domestication might lead to significant loss of meaning, transcreation provides a way of conveying the essence of the term while also ensuring the target text is culturally meaningful.

For example, *kanyadaan* is a crucial part of Hindu weddings, where a father gives away his daughter to the groom. A direct translation of the term as "daughter donation" might be perceived as crude or insensitive. Instead, translating it as "the ritual of giving away the bride" maintains both the ritual's meaning and its cultural significance, making it more accessible for readers unfamiliar with the practice while keeping the integrity of the original practice intact. Transcreation, however, is not without its challenges. It requires a deep understanding of both the source and target cultures, as well as the ability to adapt without losing the core essence of the term. This approach also calls for a creative intervention by the translator, as they must balance literal and cultural meanings.

#### 10) ***Using Glosses and Footnotes: Adding Depth and Explanation***

Another method to deal with untranslatable terms is to use glosses and footnotes. This strategy provides a way to explain terms in depth without burdening the reader with an overwhelming

amount of contextual information. For instance, when translating terms like mehmaan (guest), the translator may leave the term untranslated and provide a brief footnote that explains the cultural significance of the word in Indian society: “A guest in Indian culture is treated as a divine being, with utmost respect and hospitality.”

This method allows the translator to retain the cultural depth of the term while giving the reader the tools to understand its meaning within the specific context. While this strategy adds extra information, it also enriches the reading experience, allowing readers to learn more about the cultural background behind the terms.

### 11) *Balancing Cultural Authenticity and Audience Understanding*

Ultimately, the challenge in translating untranslatable terms lies in maintaining a delicate balance between cultural authenticity and the audience's ability to understand and engage with the text. Different strategies—retention, foreignization, domestication, transcreation, and glossing—offer various ways of dealing with the inherent complexities of such terms, but each comes with its own strengths and limitations. A translator's role is to choose the most appropriate method based on the nature of the term, its cultural significance, and the needs of the target audience.

### 12) *Findings*

This study explores the challenges and strategies involved in translating culturally embedded and linguistically rich Hindi terms into English. The key findings are:

1. **Cultural Embeddedness of Language:** Many Hindi terms, such as guru dakshina, swayamvar, ashwamedhi yajna, and jootha, are deeply rooted in cultural and historical contexts. These terms are often untranslatable because they carry nuanced meanings tied to rituals, traditions, or social norms that are unfamiliar to English-speaking audiences.
2. **Challenges of Literal Translation:** Direct or literal translations of culturally specific terms fail to capture their depth. For instance, translating kanyadaan as “daughter donation” reduces the cultural and emotional significance of the term, stripping it of its symbolic meaning in Indian marriage rituals. Similarly, jootha (used for food contaminated by someone else's touch) has no direct equivalent in English, highlighting the linguistic gap in cultural specificity.
3. **Strategies for Translating Untranslatables:**
  - **Retention with Contextual Explanation:** Certain terms, such as guru dakshina and ashwamedhi yajna, can be retained in their original form while providing explanatory footnotes or glosses. This preserves cultural authenticity while ensuring audience comprehension.
  - **Foreignization:** Retaining terms like swayamvar in their original form helps maintain cultural distinctiveness, but additional narrative or paratextual aids are necessary to make them accessible to readers unfamiliar with the source culture.
  - **Transcreation:** Adapting terms creatively without losing their essence can be effective for terms like jootha, where translators might use culturally appropriate equivalents or explanations depending on context.
  - **Glossing and Paratexts:** Supplementary texts, glossaries, or contextual notes are invaluable tools for explaining culturally dense terms while minimizing disruptions to the narrative flow.
4. **Contextual Fluidity in Translation:** The meaning of terms like jootha can vary depending on the situation—whether it refers to food, ritual impurity, or social taboos. Translators must be aware of these contextual shifts to ensure accuracy.



5. **Negotiating Cultural Authenticity and Accessibility:** Translators face the dual challenge of preserving the cultural essence of the source text while ensuring it is accessible to the target audience. For example, while retaining terms like *ashwamedhi yajna* maintains cultural integrity, it requires explanatory elements to avoid alienating readers.
6. **Impact of Genre and Audience:** The genre of the translated work influences translation strategies. In literary translations, especially poetry and drama, terms like *rasa* and *shringara* (key aesthetic and emotional concepts) must be handled delicately to retain their artistic and cultural impact.
7. **The Translator as a Cultural Mediator:** Translators act as bridges between cultures, navigating the tensions between fidelity to the source culture and the expectations of the target audience. This study reinforces the translator's creative and ethical role in shaping a text that remains true to its origins while being comprehensible and meaningful to new readers.

### 3. CONCLUSION

Translation is not merely a linguistic exercise but a complex interplay of cultural, aesthetic, and ethical considerations. This study underscores the unique challenges posed by translating culturally embedded and untranslatable Hindi terms into English. Words such as *guru dakshina*, *swayamvar*, *ashwamedhi yajna*, and *jootha* highlight the intrinsic relationship between language and culture, revealing how deeply meanings are shaped by the context in which they originate. Their translation requires not only technical precision but also cultural sensitivity and creative adaptability.

One of the central findings of this study is the inadequacy of literal translations in conveying the cultural essence of these terms. A term like *kanyadaan*, when translated as "daughter donation," fails to encapsulate its layered significance within Hindu marriage rituals. Similarly, *jootha* cannot be adequately captured by the term "contaminated food" due to the cultural and social implications embedded in the original word. This linguistic gap illustrates the limitations of equivalence in translation and the need for strategies that go beyond direct word-for-word conversions.

To address these challenges, this study identifies several effective translation strategies, including retention with contextual explanation, foreignization, transcreation, and the use of glossing and paratextual aids. Retaining terms like *swayamvar* in their original form, coupled with explanatory notes, helps maintain the cultural distinctiveness of the source text while making it accessible to the target audience. Similarly, foreignization allows readers to engage with the cultural "otherness" of the text, fostering a richer cross-cultural understanding. On the other hand, transcreation enables translators to creatively adapt untranslatable terms while preserving their cultural essence, ensuring that the meaning resonates with the target audience. The findings also emphasize the importance of contextual flexibility in translation. Terms like *jootha* can vary in meaning depending on the context, requiring translators to have a nuanced understanding of their usage. For instance, while *jootha* might refer to food touched by someone else in a social setting, it can also carry ritualistic or symbolic meanings in specific cultural contexts. Recognizing and accommodating such shifts are vital for accurate and effective translation.

The role of the translator as a cultural mediator emerges as a pivotal aspect of this study. Translators are not passive conduits of meaning; they actively interpret, negotiate, and re-create the source text for a new audience. This involves balancing fidelity to the source culture with the accessibility requirements of the target culture. While retaining cultural authenticity is

crucial, it is equally important to ensure that the translated text does not alienate or confuse its audience.

In conclusion, this study highlights the delicate art of translating untranslatable terms and the broader implications for translation studies. Translators must navigate a complex terrain of linguistic, cultural, and ethical challenges, making strategic decisions that respect the source culture while engaging the target audience. By adopting flexible, context-sensitive approaches and leveraging tools like glosses and paratexts, translators can bridge cultural divides and enrich cross-cultural communication. Ultimately, the translation of untranslatable terms is not a limitation but an opportunity—a chance to celebrate cultural diversity and foster a deeper global understanding. This endeavor reinforces the power of translation as a dynamic, evolving practice that connects people, cultures, and ideas across linguistic boundaries.

**Note:**

I have given my best to understand translation and its unreliable elements, but the horizon of this field remains vast, with new possibilities always emerging. As a beginner, I acknowledge that this work is a step in my learning journey, and I am eager to continue exploring and improving in this ever-evolving discipline.

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