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A photograph of a man with short brown hair, a beard, and black-rimmed glasses. He is smiling and looking down at a book he is holding. The background is a blurred indoor setting with bookshelves.

Journal of Creative Research in English Literature & Culture

**VOLUME-1, ISSUE-2,
OCTOBER 2025**

A photograph showing a close-up of a person's hand writing in a white spiral notebook with a black pen. In the foreground, there is a white bowl containing several white dumplings. To the left, a plate with some food is partially visible.

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Preface

We are delighted to present, with great pleasure, the **Volume-1, Issue-2, October 2025 of the Journal of Creative Research in English Literature & Culture (JCRELC)** — a peer-reviewed international journal devoted to the exploration and advancement of literary and cultural scholarship.

JCRELC is part of the **SPARC Institute of Technical Research** publication series and was envisioned to meet the growing global demand for an academic platform that unites critical thinking, creative inquiry, and interdisciplinary research in the field of **English Literature and Cultural Studies**. The journal aims to serve as a bridge between scholars, educators, and practitioners, providing an inclusive space for diverse voices and perspectives.

The mission of JCRELC is to foster intellectual exchange, innovation, and academic excellence by publishing original and thought-provoking research in areas such as:

English Literature:

Literary theory and criticism, comparative literature, postcolonial studies, modern and contemporary literature, diaspora studies, gender and identity, eco-criticism, digital humanities, narrative and stylistic studies, and creative writing.

Cultural Studies:

Media and popular culture, film and performance studies, cultural theory, identity politics, globalization and culture, heritage and memory studies, translation and intercultural communication, visual arts, and linguistic representation in literature and media.

Each article published in this inaugural issue exemplifies the journal's commitment to promoting meaningful scholarship and fostering dialogue that connects literature and culture with the evolving dynamics of society.

We extend our heartfelt gratitude to all **Editorial, Reviewer, and Advisory Board Members** who have contributed their expertise, as well as to the **authors** whose valuable research enriches this publication. Our appreciation also goes to the **editorial team of the SPARC Institute of Technical Research** for their consistent guidance and support in bringing JCRELC to life.

We hope that this inaugural issue of JCRELC will serve as a valuable resource for scholars and readers alike, inspiring continued exploration and critical engagement in the vibrant domains of **English Literature and Cultural Studies**.

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Resuscitation and Sustainability of Endangered Minor Nigerian Languages through Multimodality

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Abstract— *Resuscitation and sustainability of endangered minor Nigerian Languages are highly imperative for cultural, religious, social, economic, political and educational purposes. They preserve the cultural identities and heritages of ethnic groups; assist in intergenerational communications and allow inclusivity of social lifestyles and equities. Against this backdrop, this study investigates endangered minor Nigerian languages with a view to identifying their statuses, examining the attitudes of the users with a view to identifying whether or not they have positive or negative influences on the languages; and suggesting how they can be revitalised and sustained through multimodality. Data were randomly obtained from the six geopolitical zones in Nigeria; in the North-central (Koro and Igede), in the North-East (Bade and Tera) in the North-West, (Kamuku and Duwai) in the South-East (Ikkwere and Ohuhu Igbo), in the South-South (Ibibio and Ogoni) and in the South-West (Akoko and Egun), (a total of twelve Nigerian languages) were selected for this study. The mixed-methods research design and Cultural Sustainability Theory were also adopted. One of the major findings is that consistent use of minor languages in cultural festivals can rejuvenate and sustain minor languages in Nigeria. The study, therefore, recommends that minor Nigerian languages should be revived and sustained through multiple modes such as the use of social media and technology; and native speakers' readiness to interact and communicate using these languages in private and public spaces freely.*

Keywords— *Nigerian Languages, intergenerational communications, cultural identities, multimodality, educational purposes.*

I. INTRODUCTION

Language represents and reflects people's cultures; without it there are no meaningful cultures and cultural heritages. It is encapsulated in people's total way of existence; including but not limited to their behavioural patterns and attitudes which the author believes that they are shaped by the language they speak. Also, people are often identified through the language they use. Campbell (1994) captures it succinctly when he states that every language is a reflection of "its speaker's history and culture and that its extinction causes "irretrievable loss of a portion of one own humanity." In a similar observation, Jassim (2024) maintains that language is tied to identities and dialects are seen as markers of regional, social and cultural backgrounds.

Although the usefulness of every language is unquantifiable, a lot of languages have gone into extinction mostly because people who supposed to speak them have shifted to other languages and neglected theirs due to reasons best known to them. Observing this trend, (Sañudo, 2023) explains that over 90% of the world languages are endangered. In addition, (Crystal 2000) maintains that the question of language loss is a global issue and that the estimation is "roughly equivalent to the loss of one language every forthright. In the same vein, (Alejan et al., 2021) maintain that half of the world's languages are swallowed up by dominant languages. The question is if we all neglect and allow our languages to be dead, whose language would we use? Again, a situation where all languages become dead, man's cultural existence will be negatively and massively affected.

It worth stating that negligence of language use is a starting point of a gradual language endangerment process. From here, it can lead to a total abandonment and finally irreparable loss and death. There are no mincing words that many Nigerian

languages (whether major or minor) are actually traversing into the destiny of extinction and complete death if there are no interventions. Observing this negative trends, (Chukwu & Chima, 2024) express that many Nigerian languages seem to be on their way to extinction; they also submit that most minor indigenous languages in Nigeria are endangered. In the same vein, (Ugwu, 2020) maintains that many Nigerian languages are presently endangered or near extinction. Blench (2012) concludes that Nigeria has a very large number of languages that are severely endangered. Ude et al., (2020) also observe that Nigerian languages are endangered; they list 152 endangered Nigerian Languages. According to (Ayenbi, 2024) over 500 minor Nigerian languages “appear endangered due to insufficient use and shift to the English Language. According to (Akpan, 2024) many Nigerian languages are moribund.

Endangerment of language has different levels; from its gradual inception to its termination or complete death. According to Wurm (2007), there are five levels of language endangerment; these are potential endangerment, endangerment, seriously endangerment, terminal endangerment and dead. The first level starts when children begin to relegate their language to the background, and prefer the dominant language. The second level starts when the youngest speaker is a young adult. The third level occurs when the youngest speaker is middle –aged or past-aged speaker. The fourth level, the terminal endangerment or moribund level occurs when few elderly adults speak the language while the dead level occurs where no one speaks it any longer.

In addition, (Brenzinger, et al., 2023) identify six degrees of language endangerment as safe, unsafe, definitively endangered, severely endangered, critically endangered and extinct. A language is safe when it is used by all ages and everyone speaks it; and unsafe when used by some children in specific social domains and nearly everyone speaks it. It is definitely endangered when only parents speak to their children but the children refuse to respond in their parents’ language (here, a majority speaks it); severely endangered when only grandparents and older generations speak it (here, minority speaks it). A language is critically endangered when it is now only spoken by great-grandparent generation and, although the older people understand some parts of it, they refuse to speak it (here, very few people speak it). And finally, the language becomes extinct when there is no speaker at all; no one speaks or even remembers it.

There are potential dangers imposed by language endangerment. Once a language is endangered, the existence of a community who speaks such language is equally endangered because sooner or later there would be no existence of such speakers. The major parts of such a community’s heritages would first be lost leading to its disconnection with the past and its projection to the future. These factors would ultimately contribute to weakening identities and a disappearance of the community in question.

In order to avert the impending danger, revitalisation and sustainability of languages are necessary. According to (Nzeaka, et al., 2025) revitalisation and sustainability of languages are very crucial for preservation of cultural heritages. In addition, (Dwivedi et al., 2020) maintain that a language in decline can be revitalised before it goes into extinction. To do this successfully, “correct prediction of the decline rate, availability of resources, socioeconomic empowerment prestige and community commitment” should be taken into consideration.

To revamp an endangered language, (Brenzinger et al., 2003) observe that there should be basic linguistic and pedagogical training for language teachers; sustainability development in literary and local documentation skills for local language workers through establishment of local research centres; supporting and developing national language policies (by those whose languages are endangered; supporting and developing educational policies and improving living conditions and respect for human rights of speakers communities.

The objectives of this research are therefore to identify endangered minor Nigerian languages, investigate the attitudinal dispositions that may influence the continuation or extinction of these endangered languages and suggest ways these minor languages can be revitalised and sustained through multimodality so as to prevent their deaths and disappearance from the earth.

II. LITERATURE REVIEW

2.1 Overview of Endangered Language in Nigeria:

Language becomes endangered when people who are supposed to speak it refuse to do so; and it elapses to “the risk of disappearing” (Wikipedia) or having the possibility of going into extinction in the near future (Oparinde, 2017). According to (Bromham et al., 2022) a language is endangered “if a higher proportion of languages are also endangered” (162). Dwivedi, et al., (2020) also observe that language is endangered when there are fewer people who claim the language as theirs, and when

the language is not passed from one generation to the next generation. Rigo (2021) states that it is a language that would soon be extinct since it is no longer massively used. According to (Muhammad-Gombe & Yusuf, 2023) language endangerment occurs when there is “disuse” (Jidda, 2024) of language because the “speakers dwindle or shift to another language” (60). According to (Crystal, 2000) only about 600 of approximately 6,000 languages are not under the threat of extinction. According to (UNESCO, 2003), a “language is endangered when it is on a part toward extinction” (2) and “without adequate documentation” (2), such an endangered language cannot be revived. Endangered languages are languages “in the process of dying” (Janse, 2004). Also, (Кехинде, 2021) opines that an endangered language is the one that is likely going into extinction.

In Nigeria, almost all languages are endangered due to the exalted position of English language in Nigeria as the official languages, the language of commerce and industry, a lingua franca and indeed a language of all disciplines. In consonance with this scholars such as (Aboh, 2025; Doika, 2021) observe that Igbo is endangered; and (Tunde-Awe, Afolabi & Igoanusi, 2024) opine that Yoruba is endangered; but Hausa is still observed as a dominant language, although (Gordon & Ogbu, 2025) note that English is tending to “sidelining major Nigerian Languages, Hausa, Yoruba and Igbo.

2.1.1 Koro and Igede:

North Central includes Federal Capital Territory (FCT), Benue, Kogi, Kara, Nararaw, Niger and Plateau; and over 150 languages are spoken by these people. Omachonu and Dalhatu (2028) observe that apart from Hausa and Yoruba, that the rest minority or small group languages “suffer varying degrees of endangerment” (2). Koro and Igede are two endangered languages (among others) spoken in the Northern central part of Nigeria. According to (Omachonu & Dalhatu 2018) the languages spoken in North Central Nigeria belong to the minority languages which lack functional transparency (domineering effect) and functional load (language functions). This submission is observed in Igede, the language spoken mainly by the people in Benue State. According to (Adedolapo 2025), Igede is the largest ethnic group in the present-day Benue State in Nigeria; “a member of the Benue-Congo language family, a sub-group of the Niger-Congo family (Anyugo, 2018). The Igede people are found all over the country especially in “Ogun, Cross River, Anambra, Edo, Osun and Ekiti States.” They seem to be proud of their language, so they speak it often and publicly.

Koro is another endangered language in the Northern central Nigeria; it is a group of plateau languages spoken in Kagarko and Jema’a Local Government Areas of Nasarawa and Kaduna States (Wikipedia). According to Blench (2020), Koro cluster comprises five languages spoken in Kwoi and Northeast Abuja.

2.1.2 Bade and Tera:

Bada and Tera are endangered languages among many spoken in North-East Nigeria. The North East comprises Adamawa, Bauchi, Borno, Gombe, Taraba and Yobe. Bada speakers are in Yobe State and some in Bursari, Karasari and Nguru Local Government and in “Zaki and Guri Local Governments of Bauchi and Jigawa States” (Gashua & Basir, 2023: 24). Hausa, Kanuri and two major languages that influence Bada. “The Bade language is spoken in Guri LGA”

Tera is an indigenous Chadic language spoken by Nyimatli or Yamaltu in Bauchi and Bornu States in the Northern part of Nigeria. According to (Muhammad et al., 2024) Tera language is under serious threats.

2.1.3 Kamuku and Duwai:

There are many languages that are tending into extinction in the North-West Nigeria. Two of these languages are Kamuku and Duwai language is spoken in Hadejia LGA - Hausa town in *eastern Jigawa State, northern Nigeria* (Wikipedia). To affirm the level and seriousness of endangerment of Kamuku lect, (Blench & McGill, 2014) observe that it has “become clear that Kamuku speakers have switched to Hausa and only remember a few lexical items” of the language.

Duwai is a West Chadic language mainly spoken by the Hausa people in Yobe State, Nigeria, “particularly in the area east and southeast of Gashua”. According to (Kashim, et al., 2022) “Duwai language is spoken in Hadejia LGA “; it is an Afro- Asiantic language of Jigawa and Kano States.

2.1.4 Ikwere and Ohuhu-Igbo:

Ikwere language is spoken by Ikwere people and others in four local government areas of Rivers State; South-East, Nigeria; these are Emohua, Ikwere, Obio/ Akpo and some parts of Port Harcourt. Alerechi (2017) observes that Ikwere language is “Yet to develop a standard dialect” (112), this shows that it is not standardized. Udo & Okon (2008) opine that Ikwere was one of the dominant languages but today, it is one of the minor languages of the Rivers people.

Ohuhu Igbo is a dialect of the Igbo language, specifically spoken by the Ohuhu clan in Umuahia North, Abia State, Nigeria (Ukegbu, 2022). It is a clan in Igbo land (Umuahia, Abia State) as well as a dialect. The Igbos comprise one of the three (3) largest culture groups in Nigeria. According to (Andi et al., 2025) the Igbo are derived from the “Kwa, a group of languages in the Nigeria.”

2.1.5 Ibibio and Ogoni:

Besides the Annangs, the Ibibios make up the major ethnic group in Akwa-Ibom, the South-South, geographical zone of Nigeria. The term “Ibibio” has triadic interpretations, as a language, a people as well as a derived word, “Ibio-Ibio” which is directed translated as “Short-Short”. This can denote the observation that majority of the Ibibios are short people; and the few tall people are considered as not directly related to “Ibio-Ibio” extraction. Urua (2004) submits that the language is “primarily spoken in Akwa-Ibom and Cross-River States. According to (Okon & Ansa, 2012) the speakers “number about four million people and speak the language-Ibibio-which belongs to the Lower Cross languages, a sub- family of the Benue Congo Phylum.” (70).

The Ibibios speak Ibibio language and with the spread of English Language, parents refuse to teach their children the language, therefore it faces a major endangerment. Presently, there are many children even in Akwa-Ibom State who speak English rather than Ibibio language. Similar negative attitude is attributed to all native languages in Akwa-Ibom. Many native speakers do not like speaking or identifying with the speakers of these native languages. As a native speaker of Ibibio or other Akwa-Ibom languages; and you observe through the accent of the Akwaibomites that they are actually from this tribe; and you try to speak the language even in the market place, they would switch to a “bastardised” version that makes one feel very bad about the survival of the native languages in Akwa-Ibom State.

There are many languages that are endangered in South-South Nigeria, however, Ibibio and *Ogoni* were randomly selected for this work. According to (Okon) “the spread of English and other global languages has threatened the survival of indigenous languages, including Ibibio.”

The Ogoni language is spoken by Ogoni people who occupy the Niger Delta part of Nigeria. According to Blench, 2008, the Ogonis are part of the Cross River group of Benue-Congo that “constitute a very cohesive group, with common lexemes.” The “Ogoni are a minority ethnic people who live in the Western Niger Delta Region of southern Nigeria (Olu & Jeffery, 2002).

2.1.6 Akoko and Egun:

Akoko and Egun are two among the many endangered languages spoken in the South-West Nigeria. According to (Oyetade, 2007), Akoko is also called Arigidi, a Yoruba dialect spoken in Ondo and Ekiti States of Nigeria; it is “a branch of the YEAI (“Yoruba–Edo–Akoko–Igbo -YEAI) group of the Niger–Congo languages” (Wikipedia). Oyetade (2007) observes that there is no Akoko language appearance in school as a medium of instruction and that speakers of Akoko language are more proficient in Yoruba than Akoko. Similarly, (Ologundudu, 2021) maintains that the people of Akoko still maintain Yoruba as their lingua franca. These conditions therefore make Akoko language an endangered language.

The Egun people occupy 15% population in Lagos State; they were migrants from the Benin Republic (Ayanlowo & Ayanlowo, 2022). They speak the Egun language also known as “Gbe language spoken by the Egun people in Southwestern Nigeria and parts of Benin” (Wikipedia). “The Egun, known as the Ogu, trace their ancestry to regions in the modern-day Republic of Benin” (RexOlarke).

2.2 Multimodality as a Tool for Language Revitalisation:

Multimodality is traceable to Michael Halliday, an English linguist who conceives language as a social semiotics. It focuses on the “various semiotic modes of language and communication and is both an approach to various communicative modes and a form of ethnographic practice related to media (Ennis, 2021). It is the coexistence of linguistic and gestural modes (Sandler, 2022); the application of images, gestures, sounds and visual to create and convey meanings. According to (Ilmi & Dewi 2022) multimodality “promotes reflective, imaginative and higher-order thinking (151).

Language revitalisation is inherently multidisciplinary (Pine & Turin, 2017) as well as a gradual process and a deliberate effort by everyone who speaks a language (especially the endangered languages) to attain resuscitation. For language to be revitalised, multifaceted processes and aspects have to be brought into consideration (which could be directly or indirectly applied). Farfan and Cru (2021) observe that “popular tastes of general and indigenous languages and cultures” can have a positive impact on

the revitalisation of language.

2.3 Cultural Sustainability Theory:

Cultural sustainability has no single founder; but a classic theory that originates between 1990s and early 2000 through the umbrella of UNESCO declarations **within (2001–2003)**, (Martinez-Alier, 2013; Soini & Dessein, 2016). It is a heterogeneous and polymorphous concept that includes (but not limited to) indigenous cultures, ecological vitality, social vitality, cultural heritage, vitality, preservation, diversity, economic vitality, locality, eco-cultural civilization and resilience.

Cultural Sustainability Theory, according to (Terkenli & Georgoula, 2021), relies partly on the seminal work of Soini and Birke-land (2014). According to (Soini & Birkeland, 2014) the understanding of culture without sustainability may be vague; and as such, according to (Meireis & Rippl, 2019), it needs both “intra-and trans-disciplinary approaches” (15) in its applications. This demands the understanding of “interplanetary sustainability” which is very important for the overall sustainability framework (Zhang, 2016).

III. METHODOLOGY

3.1 Research Design:

The study adopts a mixed-method research design. As the name implies, it is a “complex approach” that combines both qualitative and quantitative methods of gathering data, “in a single study or succession of studies” (Shama et al., 2023). According to (Taherdoost, 2022), it provides a comprehensive of qualitative and quantitative methods. It is a blend of “quantitative and qualitative research techniques (Nanthagopan, 2021). Specifically, questionnaire and interviews were used to gather data from Nigerians especially those from the six language groups randomly and purposively selected for this study.

The importance of a mixed method research is enormous; (Shama et al., 2023) maintain that it enriches research, explore and explain complex phenomenon, provide holistic viewpoints and increase validity and reliability of instruments.

3.2 Population of the Study:

The population comprises all adults, youths and children from **Koro, Igede, Bada, Teram, Kamuku, Duwai, Ikwerre, Ohuhu Igbo, Ibibio, Ogoni, Akoko, and Egun in Nigeria. These include students, parents, grandparents, teachers and all occupations of these population.** These are made of the endangered minor languages in Nigeria.

3.3 Sample and Sampling Techniques:

The sample of this study consists of 20 people from each language, and a total of 240 people. A combination of a random sampling technique and purposive sampling techniques were adopted to select two minority Nigerian languages each from the six geopolitical areas in Nigeria. These are Koro and Igede from North-Central, Bade and Tera from North-East, Kamuku and Duwai from North-West, Ikwerre and Ohuhu-Igbo from South-East, Ibibio and Ogoni from South-South and Akoko and Egun from South-West Nigeria.

3.4 Method of Data Collection:

A 20-item self-developed questionnaire (that consists of five sections; the demographic section, the language use section, the language attitude section, the sections based on the use of multimodal approaches and suggestions sections) was developed by the author using Google Form. This *Google Form* was shared by the author to people on her *WhatsApp* platforms and emails.

Data were collected from Google forms sent to the respondents’ *WhatsApp platforms* and *emails*. Only 50 filled Google forms were eventually received, collected and simple percentage were used to draw conclusions. On the qualitative data, content analysis was done and results realized.

There were also two (2) interview respondents each making a total of 24 adults that were interviewed by the author. These interviewees did not belong to any language selected for this study; but the findings from these interviews also revealed the same findings from that of the questionnaire. Some of the findings from interviews were that native speakers’ shifts to dominant languages such as English and Hausa, urbanization and lack of interest in their native languages were responsible for endangerment of Nigerian minor languages. The interviewees also agreed that multimodal approach is necessary for revitalization and sustainability of minor Nigerian Languages.

3.5 Data presentation and Analysis:

Out of the five sections from the questionnaire, data presentation and analysis only cover the language status and preference on *Table 1*, language attitude on *Table 2* and suggestions on revitalization and sustainability on *Table 3*. After each presentation, content analysis and analysis based on Cultural Sustainability Theory are done.

Language Status and preferred language:

TABLE 1
LANGUAGE STATUS

Language	Original Owners	Status	Preferred Language	Frequency used by younger users	Frequency used by adult speaker?	How often do you speak the language outside your home
Koro	Koro	Threatened	English	Not all	Sometimes	Not all
Igede	Igede	Vibrant	Igede	Always	often	Sometimes
Bade	Bade	Endangered	English	Sometimes	Sometimes	Sometimes
Tera	Tera	Endangered	Hausa	Rarely	Sometimes	Sometimes
Kamuku	Kamuku	Endangered	Hausa	Rarely	Sometimes	Sometimes
Duwai	Duwai	Endangered	Hausa	Rarely	Sometimes	Sometimes
Ikwere	Ikwere	Endangered	English	Rarely	Sometimes	Sometimes
Ohuhu-Igbo	Ohuhu-Igbo	Endangered	English	Rarely	Sometimes	Sometimes
Ibibio	Ibibio	Threatened	English	Rarely	Sometimes	Sometimes
Ogoni	Ogoni	Endangered	English	Rarely	Sometimes	Sometimes
Akoko	Akoko-Yoruba	Threatened	Yoruba	Rarely	Sometimes	Sometimes
Egun	Egun	Endangered	Yoruba	Rarely	Sometimes	Sometimes

3.5.1 Analysis of Language Status:

Table 1 presents twelve (12) minor languages of which only one (Igede) is vibrant. Three (3) languages (Koro, Ibibio and Akoko) are threatened while nine (9) languages (Bade, Tera, Kamuku, Duwai, Ikwere, Ohuhu-Igbo, Ogoni and Egun) are endangered. The high number of language endangered shows that Nigerian languages are endangered due to the dominance of English, Hausa and Yoruba languages that are preferred by the speakers of these endangered and threatened languages. It shows a shift of language from the native speakers' preference to other languages. This is in consonance with (Illiyasu & Abubakar 2025) who submit that families prioritise dominant languages like English and Hausa.

The study also reveals that younger people rarely used their native languages but adult speakers sometimes do. Igede is often used by their native speakers and that makes it vibrant. Again, most languages are sometimes used at homes but not in public

spaces. It therefore means that only Igede shows an evidence of continuity. The study equally indicates that with the vibrancy of only one language, the rich cultural heritages are under threats. There is therefore a shift from the native minor languages to dominant languages.

The shift to other languages weakens cultural identity and accelerates the endangerment and possible deadness of these languages in the near future. With this, intergenerational transmission is threatened as shown on the dataset. And if serious revitalization approaches are not applied on time, there is possibility of these languages going into extinction.

Language Attitude:

TABLE 2
LANGUAGE ATTITUDE

Language	Original Owners	My language is no longer spoken by many native speakers	I speak my language only at home	Only elderly people speak my language outside	We use it in social gathering of my native speaker	Do you prefer your language above other languages	What prevents the usage
Koro	Koro	Yes	Yes	Yes	Yes	No	English dominance
Igede	Igede	NO	Yes	No	Yes	Yes	Only where speakers are not there
Bade	Bade	Yes	Yes	Yes	Yes	No	Influence of English
Tera	Tera	Yes	Yes	Yes	Yes	No	Stigmatization
Kamuku	Kamuku	Yes	Yes	Yes	Yes	No	Lack of speakers
Duwai	Duwai	Yes	Yes	Yes	Yes	No	Intermarriages
Ikwere	Ikwere	Yes	Yes	Yes	Yes	No	Dominance of English
Ohuhu-Igbo	Ohuhu-Igbo	Yes	Yes	Yes	Yes	No	Influence of English
Ibibio	Ibibio	Yes	Yes	Yes	Yes	No	Inferiority complex
Ogoni	Ogoni	Yes	Yes	Yes	Yes	No	Dominance of English Language
Akoko	Akoko-Yoruba	Yes	Yes	Yes	Yes	No	Influence of Yoruba Language, urbanization
Egun	Egun	Yes	Yes	Yes	Yes	No	Dominance of Yoruba Language

Table 2 reveals that out of twelve (12) languages, eleven (11) languages are no longer spoken effectively by many native speakers. This presents a very dangerous situation; because, it indicates possible extinctions of these languages if drastic measures to revamp them are not taken on time. All respondents agree to speak their languages at home while only elderly

people (except Igede) speak their languages outside. Also, every tribe uses it in social gathering indicating that there is a positive influence of language on traditional /cultural events.

Table 2 also shows that only Igede is still preferred by the native speakers while eleven (11) language groups, prefer other languages. This equally affirms that Nigerian languages especially the minor languages are endangered.

Also Table 2 also shows that language dominance, urbanization, stigmatisation, lack of speakers, intermarriages and inferiority complex are factors that prevents some native speakers from speaking their languages.

Resuscitation & Sustainability Approaches

TABLE 3
REVITALISATION APPROACHES

Language	Original Owners	Accept revitalization	Use of App or Social media	My language should be made compulsory in schools	Cultural festivals	Suggestions for Revitalisation	Suggestions for Sustainable
Koro	Koro	Yes	Yes	Yes	Traditional dances	Community songs and dances	Integrating in schools
Igede	Igede	Yes	Yes	Yes	Igede yam festival	Organise cultural day	Continuous verbal interactions
Bade	Bade	Yes	Yes	Yes	Bada folk songs	Film/TV shows	Incorporating it school curriculum
Tera	Tera	Yes	Yes	Yes	Tera masquerade festival	Mobile apps	Organising cultural festivals on TV and radios
Kamuku	Kamuku	Yes	Yes	Yes	Kamuku wrestling competitions	Radio/TV programmes	Social media and apps
Duwai	Duwai	Yes	Yes	Yes	Dawui traditional dances	Music/songs	Teaching in schools
Ikwere	Ikwere	Yes	Yes	Yes	Ikwere folk dances	Story-telling	Continuous interactions and communication by native speakers
Ohuhu-Igbo	Ohuhu-Igbo	Yes	Yes	Yes	Ohuhu-Igbo traditional wrestling	Religious activities	Consistent interactions and communications by native speakers
Ibibio	Ibibio	Yes	Yes	Yes	Ekpo Ibibio	Traditions Festivals& Song	Constant interactions & communication by native speakers
Ogoni	Ogoni	Yes	Yes	Yes	Ogoni Day	Traditional Festivals , Songs & dances	Incorporation in school curriculum at all levels
Akoko	Akoko-Yoruba	Yes	Yes	Yes	Akoko yam festival	Story telling , Songs & dances	Teaching it in schools
Egun	Egun	Yes	Yes	Yes	Egun Fishing festival	Traditional songs, dance	Consistent usage by native speakers

Table 3 indicates that all minor language groups accept revitalization of their languages; also they agree that Apps and social media should be used in the revival initiatives. They also agree that their languages should be made compulsory in schools. Again, all groups believe that cultural festivals such as fishing, yam, dances, masquerade festivals, wrestling, folk songs and dances can be used for revitalization purposes.

To sustain these languages, respondents agree that communications at home and outside, use of social media and apps, organizing cultural festivals physically and on radios and televisions and continuous verbal interactions are necessary.

IV. RESULTS AND DISCUSSIONS

The study reveals that minor Nigerian languages are endangered; out of the twelve (12) endangered minor Nigerian languages selected for this work, only one (1) is vibrant. The endangerment is occasioned by lack of intergenerational transmission and dominance of English, Hausa and Yoruba. This further indicates that cultural transmission, identity, diversity and continuity are threatened. And if urgent revitalization approaches are not adopted and applied on time, there would be the deadness of cultural identities and heritages sooner than expected.

V. CONCLUSION AND IMPLICATIONS

Many minor Nigerian Languages are endangered and need to be quickly revitalised otherwise they will go into extinction. There are many factors such as the dominance of English, Hausa and Yoruba language over indigenous languages, stigmatization, urbanization, lack of speakers, intermarriages and inferiority complexes that have hindered native speakers of the twelve (12) languages (Koro, Igede, Bade, Tera, Kamuku, Duwai, Ikwere, Duwai, Ibibio, Ogoni, Akoko and Egun) from interacting and communicating in their mother tongues (MT).

To ensure that these minor languages are revitalised, multiple modes such as linguistic modes, non-linguistic modes and paralinguistic modes are necessary. Deliberate application and use of these minor languages through positive attitudes towards the use of MT and educational policies that encourage the use of MT from primary schools to tertiary institutions are necessary. Also, each committee should encourage constant use of these languages. This recommendation agrees with (Shehu & Ejembi 2022) who observe that active use of indigenous languages can help to preserve linguistic heritages.

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An Analytical Study of Shashi Deshpande's *The Dark Holds No Terrors*

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Abstract— Shashi Deshpande, one of the eminent writers in the field of Indo-Anglo literature, occupies a prominent place in the galaxy of Indian women writers in English. She was born in 1938, in Dharwad, a small town in Karnataka, to a Kannad father and Maharashtrian mother and is their second child. Her father Adya Rangachar, better known as Sriranga, was a noted Kannada dramatist as well as a distinguished Sanskrit scholar. In an interview with Sue Dickman, Deshpande stated that her birth in a well educated family indirectly helped her to be what she is now,

“I started writing very late in life, and I never spoke to my father about my writing, nor did he ever speak to me about it. We never communicated about writing at all. But nevertheless, it did matter. It does matter, to some extent, particularly in a country like India, where I think women wouldn’t have been very educated in those days—I’m not talking of now—unless you had parents who were different and wanted their daughters to be educated. Normally it’s so difficult for a girl, if her family is against her, to go ahead and do anything, in our day at least.”

She pursued her early education at a protestant mission school in Dharwad and was an excellent student. Since her childhood Shashi Deshpande was fond of classical English novels and had a particular liking for the works of Jane Austen and was very much influenced by her. The first book that she read as a child was Jane Austen’s “Pride and Prejudice”. In an interview with Chandra Holm she tells,

“I was a great reader, an absolutely voracious reader. I started reading at the age of eight. My first book was Pride and Prejudice by Jane Austen. I was told, “You are too young for this book. Don’t pretend to understand it.” But I enjoyed reading that book, even though I may not have understood it.”

Keywords— Indo-Anglican, Culture, Patriarchy, Commonwealth.

I. INTRODUCTION

The appearance of women novelist is an important development in Indo-Anglican literature and Shashi Deshpande is an outstanding novelist of Indian English literature. She explores Indian woman in her social relations, emotional reactions and psychological inspirations. Deshpande highlights the problems encountered by the Indian women caught between the native Indian and invading western cultures. Shashi Deshpande’s novels are concerned with a woman’s quest for self; an exploration into the female psyche and an understanding of the mysteries of life and the protagonist’s place in it. The novel *The Dark Holds No Terrors* is Deshpande’s first major novel which deals with multiple issues concerning women. The novel was published in 1980 and has been translated into German and Russian languages. The novel is divided into four parts and Deshpande commences her novel *The Dark Holds No Terrors* with an epigraph from the Dhammpada, which says,

You are your own refuge;
there is no other refuge.
This refuge is hard to achieve.

It depicts the vulnerability of woman who seeks shelter in a man's house through marriage and not in herself. But even in her husband's house she doesn't find a room of her own. The eternal female dream of finding happiness through a man shatters after marriage. As the real shelter of a woman is her own self but it is very difficult to achieve this refuge as she has to face a lot of obstacles in the form of social codes and morals.

Through in this novel Shashi Deshpande has made an extensive study of a woman in society and has very accurately presented different facets of a woman's life. She awakens the conscience of her readers and makes them feel guilty for what they have made of woman. The novel reminds us of Simone de Beauvoir that a woman is not born but is made by our patriarchal culture. Deshpande begins the novel with Sarita's, also known as Saru, returning to her parental home, after a time period of fifteen years, when she learns of her mother's death. Her mother died before her husband and Saru meditates, "Wasn't that what all women prayed to the tulsis for?"¹ The novel depicts the story of an unsuccessful marriage where the protagonist, Sarita, being overpowered by her husband, finally, in her quest for home, returns to her parent's house. Saru, who is a successful doctor and is socially and financially more successful as compared to her husband, is subject to her husband's sexual sadism, physical torture and constant abuse. She describes it in this way,

"The hurting hands, the savage teeth, the monstrous assault of a horribly familiar body. And above me, a face I could not recognize. Total non-comprehension, complete bewilderment, paralysed me for a while. Then I began to struggle. But my body, hurt and painful, could do nothing against the fearful strength which overwhelmed me."²

Deshpande deals with the psychological problem of an educated and professionally qualified woman, earning not only the bread but also the butter for the family. Her problems start from her childhood and intensify when she marries a person who is not highly qualified and has a lower financial and social status. As a two-in-one woman she wears a white coat and an air of confidence and knowing at the day time whereas at night she becomes a terrified and trapped animal. Manohar, Saru's husband, is an English teacher in a third-rate college and therefore, the victim of inferiority complex. He uses the bedroom to manifest his male ego and power. Her husband, Manu, is a man with dual personality as he does not remember the strange action and behaves normally in morning. Even after fifteen years of marriage he remains a stranger to Saru as she says, "A man I didn't know."³

The novel reveals the quest of an anxious, eager, ambitious and self-assertive and self-righteous woman. Sarita is an ordinary middle-class woman, who is aware of her own limitations but lacks self-confidence. Though she had left her parental house with the determination that she would never come back again but she is unable to bear the sexual sadism of her husband and thus her unsuccessful marriage leads her to her primitive environment. It is not only the cruelty of her husband that fills her with grief, but her brother's death, her dejected life, the pain and suffering of her mother and herself also affects her mentally, psychologically and physically. Sarita was welcomed as she expected. Both she and her father feel uneasy to meet each other after such a long period. And she has to ask her father, "Can I come in, Baba?"

While staying at her parent's house she has a lot of experiences and a better understanding of herself due to which she gets courage to confront reality. She forgets about her own femininity and gets time to consider over her life, "...And now? It was as if she had lost awareness of her own femininity. Since coming home she had almost ceased to think of herself as a woman; a woman, that is, with the attributes of attracting a man."⁴

Also, she gets a chance to introspect and analyse her relationship with her husband, father and her dead mother; and to confess to her father about her strains and sufferings. Saru endeavours hard to get rid of her psychological fears and to gain back her lost confidence. She states that,

"The dark holds no terrors. That the terrors are inside us all the time. We carry them within us, and like traitors they spring out, when we least expect them, to scratch and maul."⁵

Shashi Deshpande has used the stream of consciousness technique and the novel advances with the help of flashback, recall, retention, contemplation and introspection. In Indian society, the personality of the female child is crippled by the discriminating socio-cultural values, attitudes and practices. The novelist has very efficiently highlighted the physical as well as psychic conflict of the protagonist, Saru, caught between two divergent cultures, i.e., the Indian conventions and regional customs on one hand and the new western culture and English education on the other hand. According to G. Dominic Savio,

“The entire novel *The Dark Holds No Terrors* depicts the emotional and spiritual conflicts of the woman caught between the colonising and colonised cultures – a predominant feature of the Commonwealth.”⁶

Existing between the two divergent cultures, Saru searches for herself and ultimately grows into an individual rather than an object pinned down by the Indian society to gender roles. Though, Saru disentangles herself from the clutches of Indian conventions, chooses western education and becomes a doctor by profession but fails as a wife, for her male counterpart is a typical Indian who considers himself the lord and the master. Since her childhood Saru has suffered a lot, firstly because of her mother, a symbol of Indian orthodoxy, and after marriage due to the dominating Indian husband, who takes himself for a demi God and treats her as an unpaid servant. She has faced animosity from her mother and her husband. Both of them represent the values and norms established by the patriarchal society.

Apart from the other problems faced by Indian woman the strange mother-daughter relationship is a significant component in understandings of this novel. The relationship between a mother and a daughter is at once very complex and strange. Normally, the daughter is her double. Saru recollects how she suffered during her childhood because of the indifferent attitude of her parents. In Indian society the male-child or the son is treated as an ultimate solution to all problems whereas a girl child is unwanted in birth and neglected during childhood and adolescence and in the same manner Saru also suffers from gender discriminating right from her birth. Saru’s mother reared her in a particular fashion with gender-based discrimination as right from the beginning Saru is made to understand that she is a girl and she is inferior to her brother, in every way. Therefore, when she learns about her mother’s death she thinks that, “who lit the pyre? She had no son to do that for her.”⁷

The novel exhibits the trauma of a girl-child who has grown up as a victim of her mother’s biased nature, which further reduces her whole life into a desperate struggle to overcome the initial victimization and makes her too vulnerable and insecure in her relationships with others. She was unwelcome in the family because her parents preferred a male child to a girl child. She was the wronged child, the undesired and the unloved daughter, while her brother was always allowed to have his way. She remembers how her brother was named after the mythological ‘North Star’,

“They had named him Dhruva. I can remember, even now vaguely, faintly, a state of joyous excitement that had been his naming day. The smell of flowers, the black grinding stone that I held in my hand.”⁸

The reminiscences of her past life show that Saru was an unwanted child and had always disliked her younger brother Dhruva because being a boy he had always received more attention, love and care from her parents. As she recollects that there was,

“always a *puja* on Dhruva’s birthday. A festive lunch in the afternoon and an *arti* in the evening.... My birthdays were almost the same.... but there was no *puja*.”⁹

The struggle for importance is seen when she thinks, “I must show Baba something, ‘anything’ to take his attention away from Dhruva sitting on his lap. I must make him to listen to me and not to Dhruva. I must make him ignore Dhruva.”¹⁰

The hostile and discriminatory behaviour of her mother fostered revolt in her against her mother. Her mother rebukes her when she goes out in the sun and states that,

“Don’t go out in the sun. You’ll get even darker.... We have to care if you don’t. We have to get you married;” whereas her brother is allowed to do what he wants because “he’s different. He’s a boy.”

But Saru did not care for the harsh words of her mother. Once, on a stormy afternoon, when Saru and Dhruva went to play near an abandoned pond, Dhruva unfortunately drowned into the muddy water. Though, she desperately attempted to save him but could not. The accident was quite traumatic as it brought the mother-daughter conflict to the forefront and further alienated her from her parents by putting a guilt consciousness permanently on her psyche. Saru recollects, “We were like the three points of a triangle, eternally linked, forever separate.”

Her mother cursed her and made her feel guilty of his death and Sarita’s initial alienation starts with this accusation, “You did it, you killed him. Why didn’t you die? Why are you alive, when he’s dead?”

These harsh words of her mother followed Sarita all her life and her initial alienation began with this accusation. Dhruva’s demise has always been her subconscious desire and therefore her guilty conscience ever haunted her like a ghost. Saru has always felt an inner desire to make him the mythological Dhruva and now after death Dhruva has become an enticing North

Star controlling her happiness from afar. After her brother's death the family slides into a perpetual mourning and there were no celebrations. The ruling nature of the mother and the bitter contradiction between the mother and the daughter is illustrated on Saru's fifteenth birthday, when Saru returns from a walk and her mother scolds her for being late.

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Techniques and Gaps in Translation of Cultural Terms: A Case of *Singing for Freedom*

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Abstract— This research paper presents a qualitative analysis of the translation techniques employed and the resultant gaps in the Nepali translation (*Phūlko Ākhāmā*) of Ani Choying Drolma's autobiography, *Singing for Freedom*. The study focuses specifically on the translation of cultural terms, which are often the most challenging elements to render across linguistic and cultural boundaries.

The primary objectives of the study are to identify the English cultural terms in the source text and their Nepali equivalents, to analyze the techniques used in their translation, and to pinpoint the gaps that arise in this process. The researcher adopted a qualitative research design, systematically selecting and analyzing 50 cultural terms from the autobiography. These terms were categorized into five domains: ecological, material, social, religious, and conceptual culture.

The findings reveal that seven distinct translation techniques were utilized: literal translation, substitution, borrowing, sense translation, elaboration, blending, and deletion. Among these, literal translation was the most frequently applied technique (14 instances), while deletion was the least (1 instance). The study concludes that while techniques like literal translation and borrowing were effective in many contexts, they, along with substitution, elaboration, and deletion, often created semantic and cultural gaps. A notable example is the translation of "eldest brother" as *sautenīdāī* (step-brother), which fails to convey the precise familial relationship of the source text. Deletion, in particular, was found to omit cultural meaning, thereby preventing target language readers from accessing the original flavor of the text.

The study underscores that translation is not merely a linguistic exercise but a complex bicultural process. It concludes that a translator must possess a profound understanding of both the source and target cultures to minimize gaps and effectively communicate the original message. The research offers pedagogical implications and recommendations for translators, translation evaluators, and curriculum developers, emphasizing the need to incorporate translation as a core skill in language teaching and to further investigate the challenges of translating culture-specific concepts.

Keywords— Translation Techniques, Cultural Terms, Translation Gaps, *Singing for Freedom*, Nepali Translation, Cultural Equivalence.

I. INTRODUCTION

The autobiography 'Singing for Freedom' is written by a famous Buddhist nun Ani Choying Drolma, who has an international fame, known specially for her amazing voice, which she puts to wonderful use- singing Buddhist chants across the world. The autobiography is translated into Nepali as *Phūlko Ākhāmā* by the author herself which is very famous all over the world. It is a biography of a young woman who suffered family violence while growing up. Ani Choying Drolma made a determined effort to break the cycle of violence upon her by being ordained as a Buddhist nun. From the tender age of 12, under the guidance of her teacher Tulku Urgyen Rimpoche, she persisted to overcome her own demons of anger and develop a good understanding of life. Till this day, she holds no ill feelings towards her father who has caused her much pain. On the contrary, she is grateful to him who provoked her to fight her way to cultivate into a good human being. In the process her extraordinary singing talent

with angelic enchanting voice was discovered. What is more remarkable is her desire to help and liberate other girls and young women who are bad treated by taking them into the school.

AniChoying escaped her violent home for a monastery in Nepal, where a Buddhist monk offered her sanctuary and understanding, teaching her to embrace life again. Cheeky and mischievous by nature, she rebelled against the rule of the community at first and delighted in flouting convention by learning *kung fu*. But slowly she found a way to channel her rage towards her father into helping others.

One day, an American jazz guitarist heard the young nun sing and was so enthralled by her voice that he invited to record an album with him. The royalty cheque was an unexpected windfall that enabled her to fulfill a long cherished dream: to set up a school for young girls like her, in a country where 40 percent of women are illiterate. In 2000 AniChoying opened Arya Tara School, just outside Kathmandu. She went on to adopt a little girl, then to, and then another followed- until they became sixty.

To identify the English cultural terms used in 'Singing for Freedom' and their equivalents in Nepali translation, and to find out techniques employed in the translation of English cultural terms into Nepali version. To point out the gaps in the translation process, translation is simply defined as the process of changing something oral or written in one language into another. So, it is a process of rendering meaning from one language to another language. Because of the including source language (SL) and target language (TL), it is a bilingual activity. It deals with the linguistic aspects, cultural phenomenon, and pragmatic meanings. The sole objective of translation is to well inform the readers about foreign language and culture. Catford (1965, p.20) defines translation as "the replacement of the textual materials in one language (SL) by equivalent textual materials in another language (TL)". Thus, it is a bilingual process and also a creation of bi-author or multi-author process.

The author or authors produce a kind of literary task in their own language and the translator or translators translate the same text into own or another language. The text, which is written firstly, is known as source text (ST) and the text which is translated by the translator is always found in target language as target text (TT). The text of source language (SL) can be translated as recreation in the target language (TL). It must have linguistic equivalent, cultural equivalent, pragmatic meaning and aesthetic beauty. In this regard, defining translation is as difficult as translating a text. Anyway, translation, undoubtedly, can be defined as a bilingual and a bicultural process in which a meaning of a text is seen equivalent in both the languages (i.e. SL and TL).

There is no exact time period regarding the history of translation; but we can assume that translation took place when language evolved in human civilization. It is quite challenging to point out the historical date of translation. We face problems in making clear cut division of historical periods of translation. Because of the practical value and nature of applied science, we can say that translation took place when the human civilization stayed, and when the people started to speak. In the past, it was the basic need of people that take part in communication. Thus, translation was used as a means of communication. It was the language of wider communication as a link language. To trace the history, translation was only a tool of communication before the Second World War (1939-1945AD). But now it is established as a new and emerging separate discipline. Translation has also become the obligatory phenomenon to survive in the multilingual world. Etymologically, the word 'translation' derives from the Latin term which itself comes from 'trans' and 'fero', the supine from which is *Latum*, together meaning 'to carry across' or 'to bring across'. Generally translation is considered as a bilingual activity in which the meaning of a piece of language is rendered into another language. Two languages are involved in every piece of translation work.

Simply, translation is the rendering process of source text into target text. Catford (1965, p.20) defines translation as "the replacement of textual materials in one language (SL) by equivalent textual material in another language (TL)". Bell (1991, p.10) defines, translation "as the expression in another language (or target language) of what has been expressed in another source language, preserving semantic and stylistic equivalence". In these definitions, both Catford and Bell give emphasis on the linguistic aspect of translation. While Catford pays much attention to the meaning of the text as whole Bell seems to focus on the style of the text. So there is a debate on which aspect of language should be focused while translating a text. While making decisions about such issues, a translator has to look at the nature of the text.

We can find differences at least in letters or symbols, structures or phrases, sentences or discourse. Simply, translating cultural terms is the most difficult job because every language has its own culture. No two cultures are same. There is no possibility of exact equivalent terms between two languages. Exact translation is not possible because of the differences of cultural meaning and pragmatic meaning. Besides that, the translator has to be loyal to the original text, faithful to the author, friendly to the target readers and search own existence in translation. So the translator should be conscious about the rendering the meaning without losing original flavor. The translator should give maximum effort to create the equivalence between two texts.

Considering the country's complex nature of multilingualism, this study can help the term planners to modernize the indigenous languages of Nepal. Similarly, re-expressing culture specific terms in English, the indigenous languages attempt to bring their native cultures into global limelight, in the sense that translation is not a merely process of linguistic activity but cultural activity, which is one of the core parts of the translation process. It helps the translators to compensate the cultural gaps in translation which makes their translation more equivalent and communicative. The findings, pedagogical implications, and recommendations of this study will be very beneficial for students and teachers of translation studies, translators, translation evaluators, book writers, researchers and others who are directly and indirectly involved in the field of translation. This study will be useful for those researchers who have keen interest in carrying out research in techniques in translation. It will also be helpful in translating English cultural bound terms into Nepali and vice-versa, which will minimize the gaps and help for developing the intended message to the readers. Finally, the findings of the study will have more significance in the field of translation work. Language planning at various levels of government may exploit it to boost the status of some indigenous languages.

1.1 Translation and Translation Studies:

Defining translation is always a difficult job in a sense that it is often influenced and shaped by linguistic theory, philosophical transmitting message from, one language to another but it is transcription of something new. Nida (1969, p.9) said, "No single definition is complete for translation." In this regard, there are numerous definitions which incorporate different perspectives namely; linguistic and cultural perspective:

Highlighting the linguistic aspect, McGuire (1980) states that translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that: the surface meaning of the two will be approximately similar and the structure of the SL will be preserved as closely as possible but not so closely that the TL structure will be seriously deserted. (p.2)

Above definition shows that translation is only a linguistic endeavor. The linguistic perspective of translation mainly focuses on correspondence between different aspects (e.g. vocabulary, structure, style) of two languages. In this regard, translators mostly focus on the rendering of meaning conveyed by words, sentences or texts. However, translation is not only a linguistic activity. It is also a cultural activity and something more.

Dubois (1973, as cited in Bell 1991, p.5) states, "translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalence". In this definition, Dubois focuses on both linguistic and cultural perspective i.e. a translator should preserve semantic and stylistic equivalence while translating an SL text in TL text. In the same way, Bassnett (2002, p.11) writes, "translation involves the rendering of a source language (SL) text into the target language (TL)." Here, Bassnett focuses on the linguistic aspect of translation. Similarly, Riccardi (2010, p.86) says, "The translated text is well anchored in the target culture and, in transposing the original; the translator will be confronted with culture-bound expressions or situations." Here, Riccardi focuses on the cultural aspect of translation i.e. cultural factors need to be taken into an account.

The scholars who are under cultural perspective of translation view that defining translation only as a linguistic activity does not provide a comprehensive account of translation. They argue that cultural aspects of the text need to be taken into an account while translating the text. It is because meaning of the text is largely shaped by the culture. In this regard, Hervey and Higgins (1992, p.28) state, "Translation involves not just two languages, but a transfer from one culture to another." So, while translating, a translator should always be aware of the cultural meaning of the text. Without understanding cultural influence in the text, translation becomes hardly possible.

The different scholars define the term translation in their own way but the main theme is translation is to transfer the idea of a text in one language to another language. Translation is not only to transfer the idea or convey the message of source text but also it must be comprehensible to the target readers. So, the translation is not exactly the imitation only, the translator should be creative in some cases for readers' good comprehension being aware of the original flavor. Thus, to be a good translation it equally requires syntactic, semantic, stylistic and text pragmatic comprehension.

On the other hand, translation studies deal with the study of various issues or the problems in translation process. In other words, it is the study of various translation activities. James Holmes firstly developed the concept of Translation Studies. His seminal paper "The Name and Nature of Translation (1972)" set out to orient the scholarly study of translation. According to

Holmes (1972, p.67-73) translation study is divided in two groups: 'Pure' and Applied. The Former is concerned with the descriptive study of translations and translation theories whereas the latter is about practical concerns like translator training, translator aids and translation criticism.

The translation studies has emerged as a separate discipline which studies various issues of translation. It is concerned with researching issues, theories and practices of translation. It concerns with various translation strategies, translation pedagogy, research in translation and activities of translation process.

To be more concise, linguistic theories of translation are based on corresponding structures of both (SL and TL) languages. Later on when the concept of generative-transformational grammar came into existence, then deep-structure analysis appeared in translation theory. Thus, Awasthi, Bhattarai and Khania (2014, p.81) present the main goals of analyzing the underlying structures: to provide a means of adequate analysis of complicated grammatical structures and to determine the least unambiguous structure that might then serve as a basis for transfer into other language.

The sociolinguistic theories of translation relate translation to communication theory rather than to a specific linguistic theory. It gives emphasis on the functional aspect of a text. As defined by David Crystal (2007, p.88), "A branch of linguistics which studies all aspects of the relationship between language and society" and "sociolinguistics study such matters as the linguistic identity of social group, social attitudes to language, standards and non-standards forms of languages.", it is clear that sociolinguistic theories of translation must focus on the linguistic identity of social group, social attitudes of language and standardization of a language. Therefore, socio-linguistic theories of translation say that the translator must focus on these all the phenomena.

Translation theories concern primarily on the practical aspect of translation. They are methods of translation. Newmark (1988, p.9) provides narrow and wider sense of defining translation theory. In a narrow sense, it is concerned with 'translation method appropriately used for certain types of text.' But in a wider sense, it is the body of knowledge that we have about translating, extending from general principles to guidelines, suggestions and hints. In this sense, translation theories deal with the practice and activities that a translator employs while translating a text. Some of the theories of translation are elaborated below:

1.2 Literal Translation:

In the beginning of translation, especially during Cicero and Horace and the Bible translation literal or word-for word translation was widely accepted technique of translation. It deals with word-for-word translation, exact and literal meanings of words of SL.

1.3 Free Translation:

Free translation is against literal translation and takes pragmatic factors into consideration. It focuses on the idiomatic and contextual meaning of the text. It just considers how can be the text understandable and suitable for the target readers. Word to word, phrase to phrase and sentence to sentence translation have no role here.

1.4 Machine translation:

Due to the era of science and technology, all the things are easy to do. In the field of translation also, the concept of machine translation has a great role. Machine translation has two different techniques: human assisted machine translation and machine assisted human translation which is also called computer aided translation.

Dolet (1540, as cited in Bassnett, 2002, pp. 58-59) presents the following five principles under the translation theory: The translator must perfectly understand the sense and material of the original author, although s/he should feel free to clarify obscurities. Likewise, the translator should have a perfect knowledge of both SL and TL. In the same way, the translator should avoid word-for-word renderings. Similarly, the translator should use forms of speech in common use and the translator should choose and order words appropriately to produce the correct tone.

To sum up, translation theory deals with different problems in translation and the ways of overcoming from those problems. It concerns with the practical aspect of the text. The translator has to maintain the original flavor of the ST taking TL readership into an account.

Translation experts are still in debate regarding whether the translation is process or product. It is one of the major issue and area of study in translation studies. In the past, translation was only regarded as the study of product but later translation process emerged and experts began to study and discuss the process of translation.

Process of translating generally involves various strategies for the understanding of the SL text to with translating the text. Furthermore, it concerns with different methodology techniques and strategies that a translator employs while translating the text. Holmes (1972, p.72) views, "Process concerns itself with the process or an act of translation itself." Similarly, Hatim and Munday (2005) opine, "Process focuses on the role of translator in taking the original or source text (ST) and turning it into a text in another language (the target text, TT)." It means process is invisible, dynamic and segment. Process is invisible cognitive strategy. To give the appropriate meaning of a text, a translator should have knowledge of the grammar, semantic, syntax, idioms and collocations of the SL, as well as the culture of its speakers. Process is an invisible cognitive strategy.

Translation is the process of maintaining the nearest equivalent text from one language to another whether it is in written or oral form. The definition says that it is the process of nearest equivalent not the exact equivalent because no languages in the world are perfectly translated into any target language. Thus, we find gaps in translation. Basically, linguistic gaps, cultural gaps and extra linguistic gaps are found in translation. Besides these gaps we can find psychological gaps, and so on. The gaps refer to something absence in source language or in target language. Neubert (1983, as cited in Newmark, 1987, p.68) states "one word of source language text and a TL word in the translation rarely correspond semantically and grammatically hardly ever". Translator's job is more challenging while bridging gaps so as to convey the original message of SL text. Various scholars have suggested various techniques of translating linguistic, pragmatic and cultural terms: Newmark (1988, p.81-91) has stated some techniques to bridging the gaps while translating. From the list of those techniques which are mostly adopted while translating are illustrated briefly with their examples of Nepalese context as follows:

1.5 Transliteration:

Transliteration is one of the easiest processes of bridging gaps in translation. In transliteration, according to Richards (1995, p.299), "the translator translates the word according to the pronunciation and orthography of the source language". It is the process of writing in the letters of another alphabet. It is also called system of borrowing from the source language. It best suits on word level translation. For example:

Nepali (SL)	English (TL)
<i>khichadi</i>	khichadi
<i>tapasyā</i>	tapashya
English (SL)	Nepali (TL)
School	iskūl
Table	tebal

Linguistic gaps are primary in any translation. The gaps between two languages due to the differences in language are called linguistic gaps. Awasthi, Bhattarai and Khaniya (2014, p.106) say that every language is unique i.e. no two languages are identical. Every language has its own idiosyncratic patterns- patterns from sound system to sentence level. In another words, the differences between two languages in phonological, graphological, lexical, structural, and functional level and so on is what we called linguistic gap. Every language is unique, a linguistic item in one language may not be found in another language. Linguistically, gaps occur in translation because of difference in the use and users of languages. Basically, we find linguistic gaps in various levels of language. Here is an attempt to discuss them with suitable example.

Graphological level: The two languages are different in their graphological system. Graphemes available in one language may be absent in another language. For example:

SL: A to Z stationary.

SL: ABC party palace

SL: A-one noodles.

The examples, mentioned above, are based on English graphemes. These graphemes are not translated into Nepali language because Nepali language does not have such graphological system.

Phonological level: Gaps in phonological level refer to the gaps in translation due to the phonemic differences. Phoneme which is absent in one language but present in another language is called gaps in phonological level.

For example:

SL: *khāsābazār* (Nepali)

SL: *thakurī hotel* (Nepali)

Lexical/word level: Some lexical items available in SL may not be available in TL. Nepali onomatopoeic words such as 'jhwāmma', 'takka' and reduplicated words such as 'bhāt-sāt', 'bājā-gājā' etc. do not have equivalent terms in English. These words may be problematic while translating in English so these can be omitted. If the words from SLT are omitted in TLT, exact information of SLT cannot be conveyed which creates gaps in translation.

Structural level: Linguistic gaps at structural level refer to the differences between two languages on the basis of structures. That means, no any two languages are written exactly in the same structure. Thus, there seem structural gaps in translation. Differences in linguistic structures and grammatical rules between the languages create the gaps.

For example: Nepali has three voice systems but English has only two voice systems. The differences in terms of voice system, auxiliaries system, preposition, article, word order and so on create the gaps between two languages.

Functional level: Function of language in the context of source language may not be available in the target context. Such absence creates functional gaps in translation. The gap occurs mainly in phatic communication which issued to initiate, continue, and terminate conversation. For example: '*chīyākhānuvo?*' in Nepali language can be translated as 'did you have tea?' but it does not make sense and creates gaps in translation.

Cultural language is the language which is spoken in a particular culture or speech community. Newmark (1988, p.94) defines culture as "the way of life and its manifestation that are peculiar to a community that uses a particular language as its means of expression". Generally culture refers to the way of life of community, system of government, religious beliefs and values, geographical, social class, age, sex, profession, capacity of the members of the society etc.

II. METHODOLOGY

The researcher adopted qualitative research design to carry out this research work. Qualitative research is a process of building a complex and holistic picture of the phenomenon of interact: conducted in a natural setting, and attempting to make a sense of, or interpret selected phenomena in terms of meaning. Qualitative research provides the best approach because it allows seeing the world from the participants' vantage points, and for understanding the diversity of their experiences. For example, Marton and Ramsden (1988, p. 271) write that "learning should be seen as a qualitative change in a person's way of seeing, experiencing, understanding, conceptualizing something in the real world". Generally in qualitative research data can be qualified and the analysis is interpretive rather than statistical. The purpose of qualitative research is to develop an understanding of the phenomena from multiple perspectives. This research design uses different forms of data collection procedure. Data can be obtained from interview, open ended questionnaire and observation. The open ended questionnaire helps to gather the information about the opinions, views and beliefs towards particular things. Similarly, observation helps to gather detailed descriptions of peoples' activities, action and full range of interpersonal interactions and organizational process. So, the researcher followed the above process to complete the research using the related sampling procedure, sources and tools for solving the problems. As the research is based on the secondary source, so the study was surveyed on 50 cultural terms of 'Singing for Freedom'. I adopted the following stepwise procedures to collect the required data, reading both versions of *Singing for Freedom*, Re-reading and underlying the cultural terms, Categorizing the selected cultural terms.

III. RESULTS

On the basis of the presentation, analysis and interpretation of the data, the major findings of the study have been summarized as follows:

- a) Seven different techniques viz. literal translation, substitution, borrowing, sense translation, elaboration, blending and deletion were used while translating the text.
- b) Literal translation had the highest frequency i.e. 14 and the deletion had the lowest frequency i.e. 1. The frequency of other employed techniques was as: substitution -11, borrowing -10, sense translation -7, elaboration -5 and blending -2 respectively.
- c) Six different techniques viz. literal translation, elaboration and sense translation, substitution, borrowing and deletion were employed to translate the fourteen ecological terms and they have 5,2,2,3, 1 and 1 frequency respectively.
- d) While translating the cultural terms, some of the techniques of translation were used frequently. For example- literal translation and borrowing techniques were found in all categories.
- e) The gaps existed in translation process through the use of different techniques were as: literal translation, substitution, elaboration, deletion, sense translation and borrowing.
- f) Deletion had created gaps in translation. Some cultural terms were deleted while translating. The SL term 'home' (p.107) is deleted by the translator. It cannot give the original flavor of the SLT to TL readers.
- g) Many instances of substitution were found in this translated version of Singing for Freedom. Most of the pairs have gaps in semantic level as they cannot provide exact meaning of SL. To provide an instance- the SL term 'eldest brother' is translated as *sautenīdāī* which was unable to convey the spirit of the SL.

IV. DISCUSSION

The selected cultural terms are classified in this section. This classification goes under the five categories i.e. ecology, material culture (artifacts), social culture, religious culture and conceptual terms. Such terms are presented as follows:

4.1 Ecology:

Ecology includes the geographical features such as plants, lakes, rivers, winds, plains, seeds, forest etc. it shows the relation of nature (environment) and living creatures to each other. Some of the ecological terms used in the both versions of the autobiography are presented below:

SL Terms TL Terms

molten lava *jwālāmukhī*

tempest *tufān*

wind and storms *ādhibeharī*

morning *saberaī*

4.2 Material Culture:

It includes the man made things which are used in a particular culture. It includes food, clothes, housing, transport, communication, ornaments, utensils etc. some of the material culture terms used in the both versions of the autobiography are as follows:

SL Terms TL Terms

momos- dumpling with meat or *vegetablemama*

nappies *thānnā*

electric flex *chābuk*

bagvāri

bagpoko

4.3 Social Culture and Organization:

It includes the terms which are concerned with the social organization and relations between people and particular community works and leisure, customs, social traditions, paintings, social norms and values and historical facts are included in this category. Some of the social cultural terms used in the both versions of the autobiography are presented below:

SL Terms TL Terms

Lunar calendar *vote pātro*

Thank you *thyānkyu*

Bollywood *hindī cinema*

4.4 Religious Culture:

It includes myths, religious beliefs, name of gods and religious activities, deeply rooted custom and traditions etc. some of the religious cultural terms used in the both versions of the autobiography are given below:

SL Terms TL Terms

prayer wheels *māneharū*

spiritual life *adhyātmakobāto*

4.5 Conceptual Terms:

It includes those terms which are non-concrete or whose concept can be given only by definition and which are common within the system of language shared by members of a speech community. Some of the conceptual terms used in the both versions of the autobiography are presented as follows:

SL Terms TL Terms

beating *rāmdhulāī*

punish *goruchutāī*

developed *maljal*

bad *kamsal*

congratulate *dhāpmārnu*

4.6 Techniques used in translation of Cultural terms:

Technique is a way of doing something in particular way. Techniques of translation include those ways or procedures which are used in the process by the translator. During the process of translation, the translator has to face different challenges and problems. To solve those problems and minimize the gaps, the translator use different techniques differently. Such techniques can be literal translation, substitution, paraphrasing/definition, addition, deletion, borrowing, sense translation, blending and so on.

4.7 Techniques used in translation of Ecological terms:

Nida and Taber (1964, as cited in Newmark, 1988, p.95) states 'Ecology refers to the physical environment of geographical features like plants, animals, hills, seasons, lakes, rivers, winds, rains, forests, paddy, field, etc.'. Different techniques were used while translating the ecological terms. There were twelve ecological terms selected for the study. Here, the ecological terms are presented with the translation techniques employed used while translating them.

4.7.1 Technique 1: Literal Translation

In literal translation, a translator searches for close correspondence of meaning between SL and TL. The terms in ecology translated through literal translation are presented below:

S.N.	SL Term	SL Context	TL Term	TL Context
1	molten lava	...like a flow of molten lava. (p.28)	<i>jwālāmukhī</i>	<i>jwālāmukhījastaibisphothuneawasthā.... (p.30)</i>
2	antlers	He took the antlers off the wall....(p.28)	<i>harinkosiñ</i>	<i>bāleharinkosiñnikālerabajāunubhaekorahecha. (p.30)</i>
3	tempest	She recognizes this tempest. (p.29)	<i>Tuphān</i>	<i>uhāyotuphānlāirāmraichinnuhuncha. (p.32)</i>
4	wind and storms	...like a delicate flower exposed to wind and storms. (p.30)	<i>ādhībehari</i>	<i>.....mānāñ, ādhībehariñmāparekophakradophulkochintaprakathairaheth iyo. (p. 33)</i>
5	morning	I get up even earlier in the morning. (p.43)	<i>saberaī</i>	<i>.....tyasaile ma sakbharsaberaīuththē.(p. 46)</i>

Here, the translator used literal translation technique while translating the above mentioned five ecological terms. The terms ‘molten lava’ was translated as *jwālāmukhī*, ‘antlers’ as *harinkosiñ*, ‘tempest’ as *tuphān*, ‘wind and storms’ as *ādhībehari* and ‘morning’ as *saberaī*. The cultural terms molten lava, antlers, tempest, wind and storms and morning were closely related to the TL terms *jwālāmukhī*, *harinkosiñ*, *tuphān*, *ādhībehari* and *saberaī* respectively. The translation conveyed the meaning of SL.

4.7.2 Technique 2: Elaboration/Addition

In this procedure, some words are added in the translated TL text. The term in ecology translated through addition is given below:

S.N.	SL Term	SL Context	TL Term	TL Context
1	dark	I lay completely still in the dark with my eyes open. (p.45)	<i>nislotādhyaō</i>	<i>nislotadhyāromāākhakhulairākheratolāirahekīchu. (p. 48)</i>
2	sun	As soon as the sun starts to pierce. (p. 34)	<i>ghāmkākiranharū</i>	<i>ghāmkākiranharūphailanathāldā..... (p. 37)</i>

Here, the translator used the addition or elaboration technique to translate the English word ‘dark’ and ‘sun’ into Nepali equivalent terms as *nislotādhyaō* and *ghāmkākiranharū*. To make the text readable and understandable to the target readers, the translator used such technique which conveys the original flavor to the readers.

4.7.3 Technique 3: Substitution

The terms are substituted by similar or near equivalent word meaning in TL. The terms in ecology translated through substitution are as follows:

S.N.	SL Terms	SL Context	TL Terms	TL Context
1	closed	....I hardly closed my eyes. (p. 58)	<i>jhimikka</i>	<i>.....mailesāyadaiākhajhimikka paren. (p. 62)</i>
2	big central space	When I step out on to the big central space. (p.59)	<i>pharākilochar</i>	<i>bāhirapatīkopharākilocharmājabamailepāilārākhē....(p. 63)</i>
3	night	....particularly at night. (p. 64)	<i>sutnebelāmā</i>	<i>.....khāsgariśutnebelāmā. (p. 68)</i>

Here, the word ‘closed’ is translated as *jhimikka* in Nepali. The author cannot sleep well for the first night in the Gumba. So she expresses her feeling. The term ‘big central space’ is translated as *pharākilochaur* in Nepali. The literal meaning of the big central space is *pharākilo/thulothāu* but here in the text, the translator translates it as *aschaur* (meadow). And in the next word ‘night’, the translator translates it as *sutnebelāmā*. The literal meaning of night in Nepali is *rāti*, but here *rāti* is substituted by *sutnebelāmā*. The translator tries to maintain the original flavor of the text in Nepali context so she substituted those terms while translating.

4.7.4 Technique 4: Deletion

Deletion is done when there is lack of appropriate cultural correspondent in TL. The deleted terms under ecology is presented below:

S.N.	SL Term	SL Context	TL Term	TL Context
1	Earth	What on earth have you done to your robe? (p.59)	.....	<i>Hare.... Kasarīlagāekī!</i> (p.63)

Here, the SL term ‘earth’ is deleted in Nepali translation. Earth means the world; the planet that we live on. In the text, the mature nun Ani Tara tell that word when the AniChoying cannot wear her clothes.

4.7.5 Technique 5: Borrowing/ Transference

The terms which are translated through borrowing technique under ecological culture are as follows:

S.N.	SL Term	SL Context	TL Term	TL Context
1	Kham	They came from the same region, known as kham, in the east of the country. (p. 6)	<i>khām</i>	<i>bāāmapurwatarphaparnekhāmshetrabātaāunubhaekothiyo.</i> (p.6)

Here, the word ‘khām’ refers to a particular Tibetan place which is translated as same in the Nepali version also. There is no any other name for the ‘khām’ in the target language, so the translator used it same in the translated text as well.

4.7.6 Technique 6: Sense Translation

This is the technique used when the exact SL equivalent term is not available in TL. Here, the translation is not through the exact meaning but through the sense. The terms in ecology translated through sense translation are as follows:

S.N.	SL Terms	SL Context	TL terms	TL Context
1	blossom	I blossom in calm, slowness and peace. (p.165)	<i>hurkāi-badhāi</i>	<i>merohurkāi-badhāiśānta, sthirrasustaparibeshmābhaeko ho.</i> (p.180)
2	sun	The sun comes out from behind the clouds, with the timidity it has in winter.(p.165)	<i>pārīlākiranharū</i>	<i>hiudkoāphnaiswādbokerabādallāchedekāpārīlākiranharūcharinathāle.</i> (p.180)

Here, the SL term ‘blossom’ is translated as ‘*hurkāi-badhāi*’ in the text. The term ‘blossom’ actually refers to ‘a flower or a mass of flower especially on a fruit tree or bush’. But here in the text the translator has used the term ‘*hurkāi-badhāi*’ to negotiate the meaning to bring its original flavor. Same way, ‘sun’ is also translated as ‘*pārīlākirānharū*’ which are more meaningful in the translated text. Actually ‘sun’ is the star that shines in the sky during the day and gives the earth heat and light: the sun’s rays. Here the translator has translated the sun as ‘warm sun’s rays’ which is very meaningful and contextual to give the original flavor in the translated text.

To talk about the whole ecological terms, there are altogether fourteen terms were selected as data for the study. There are six different techniques have been employed to translate those fourteen terms. Literal translation was mostly used technique which was used to translate the five terms of the ecological category. Same way, elaboration technique was used to translate the two ecological terms. Likewise, substitution was used to translate the three ecological terms. Deletion and borrowing techniques were used to translate just one word respectively. And sense translation was used to translate two terms.

4.8 Techniques Used in Translation of Material Culture Terms:

Material culture refers to the things made or used by man especially historical or cultural interests included within this category. This category also includes foods, clothes, house and towns, transports and communications, ornaments and utensils etc. in the process of translating the terms under material culture, the translator used these techniques which are mentioned as follows:

4.8.1 Technique 1: Literal Translation

The terms translated through the literal translation under the material culture are as follows:

S.N .	SL Terms	SL Context	TL Terms	TL Context
1	public fountain	I would set off with my two buckets to the public fountain a few streets away.(p.9)	<i>pādherā</i>	<i>duitābhādābokerapratyekbihanarabelukialiparakopā dherābātāpānilyāunuparthyo. (p. 9)</i>
2	nappies	....when I had to wash their nappies. (p. 21)	<i>thānnā</i>	<i>yastoanubhabkhāsgarūnīharūkothānnādhunupardā Shunthyo. (p. 22)</i>
3	metal trunk	....then fell backwards on to a big metal trunk. (p.28)	<i>tyāñkā</i>	<i>tyahābātahuttierauhālūgārākhnetyāñkā māghoptinap ugnubhaecha. (p.30)</i>
4	corridor	....walk down the long corridor. (p.34)	<i>galchedo</i>	<i>.....lāmogalchedobātasarāsarhidě.(p.37)</i>
5	huts	we pass some long, grey huts in a military style. (p. 49)	<i>jhupadīharū</i>	<i>hāmīlesainikshibirparakākehlāmālāmājhupadīharū pārgaryāy. (p.52)</i>

Here, the SL term ‘public fountain’ is translated as *pādherā* in Nepali text. The author usually goes to the public fountain to bring water, so she mentioned the term here. Same way, ‘nappies’ is translated as *thānnā*. Nappies refer to the piece of soft cloth or paper that is folded around baby’s bottom which is also known as diaper. Similarly, ‘corridor’ is translated as *galchedo*. ‘Metal trunk’ is translated as *tyāñkā* and ‘huts’ is translated as *jhupadīharū*. These all the terms are translated by using literal translation technique. The SL terms mentioned above have the direct equivalent terms in the target language. So the translator has selected the words very appropriately and contextually which gives the original flavor to the target readers.

4.8.2 Technique 2: Borrowing

The terms which are translated through borrowing technique under material culture are as follows:

S.N.	SL Terms	SL Context	TL Terms	TL Context
1	khata	I hold out the khata I have prepared for them. (p.35)	<i>khādā</i>	<i>sir nihuryāeradhogdaiāphulelyāekokhādāarpangarē. (p. 38)</i>
2	dalbhat	I always had enough to eat, often meat or vegetable soup and dalbhat. (p.21)	<i>dālbhāt</i>	<i>khānalāi ma tannaipāuthēkailekāhīmāsuratarkārīanīdālbhāt. (p.22)</i>
3	momos	And they say the momos you find there. (p.5)	<i>mama</i>	<i>yahā mama panipāincha. (p.6)</i>

Here, the term ‘khata’ refers to the especial piece of cloth which is given to someone to show the respect and to honor him/her. In the translated text, it is mentioned as *khādā* because it can deliver the actual meaning of the word in the target language readers i.e. Nepali. Same way *dālbhāt* is also borrowed to the translated text. It also can deliver the actual meaning in the translated text. Likewise, momos also translated as ‘*mama*’ in Nepali version. Actually, *momo* is a Tibetan especial food dumpling with meat or vegetable, which is now famous all over the world. In Nepal also *momo* is very famous and all Nepali knows what *momo* is. So the translator borrowed it while translating the text.

4.8.3 Technique 3: Substitution

S.N.	SL Terms	SL Context	TL Terms	TL Context
1	blanket	....go and get your blanket. (p.65)	<i>sirak</i>	<i>.....timrosiraklieraiāunu. (p.69)</i>
2	bag	My bag washing now heavy with water.(p.43)	<i>bhārī</i>	<i>pānīledhādiekālugākobhārībokera.... (p.46)</i>
3	exercise	....doing my exercises before the other pupils arrive.(p.43)	<i>grihakārya</i>	<i>....arubālbālikāāunuagāwaimero grihakāryasakiisakekohunthyō. (p.46)</i>

Here, the term ‘blanket’ is translated as ‘*sirak*’ in Nepali version. Actually, the word blanket refers to the large cover, often made of wool used especially on bed to keep people warm. ‘*sirak*’ is somehow different from the blanket, which is purely made by fabric. In Nepali context, ‘*sirak*’ is most suitable word to show the actual meaning of blanket. Similarly, ‘bag’ refers to the container made of paper or plastic or cloth that opens at the top, used especially in shops/stores. But in the translated text, it is translated as ‘*bhārī*’ which means ‘heavy load’. And another term ‘exercise’ is translated as ‘*grihakārya*’ in the text. Actually, the term exercise refers to physical or mental activity that you do to stay healthy or become stronger but here in the translated text, it is translated as ‘homework given by the teacher’. So these words have somehow substituted while translating into Nepali which makes the text understandable and meaningful.

4.8.4 Technique 4: Elaboration

S.N.	SL Terms	SL Context	TL Terms	TL Context
1	engine	The engine will surely never survive the ordeal. (p.47)	<i>motarkoinjin</i>	<i>motarkoinjinlepani anta sāyadaiyastoagniparīkshajhelinasakthyō. (p.50)</i>

Here, the term ‘engine’ is translated as ‘*motarkoinjin*’ in Nepali version. The actual meaning of the engine is the part of a vehicle that produces power to make the vehicle move. But in Nepali context, engine refers to the part of the every machine, so the translator added or elaborated the term as ‘*motarkoinjin*’ that makes the translated text fruitful.

After discussing all the man-made or material culture terms, it is clear that there are four techniques used to translate the twelve material culture terms. Among them, literal translation is most widely used techniques with altogether five material terms. Likewise, substitution and borrowing are used to translate the three material culture terms respectively. Elaboration technique is least used to translate the material-cultural term, which translates only one term.

4.9 Techniques used in Translation of Social Cultural Terms

In the process of translating the social cultural terms five different techniques were used by the translator. Those techniques which were employed in translation of social cultural terms in *Singing for Freedom* are described in brief here:

4.9.1 Technique 1: Literal translation

The terms which were translated through literal translation in social culture and organization are as follows:

S.N.	SL Terms	SL Context	TL Terms	TL Context
1	little darling	...“little darling”, that’s what the other nuns call me. (p.77)	<i>phucci</i>	<i>guruāmālepaniaruāniharūlejastaivannuvayo- phucci. (p.81)</i>
2	fuss	My father didn’t make a fuss.(P.163)	<i>nakharā</i>	<i>bāutinakharānagarīkhurūkhurūhāmīsangaāidinuvayo.(P.178)</i>

Here, the term ‘little darling’ is translated as ‘*phucci*’. The term little darling refers to the calling to the little girl with love and care. So the actual meaning of little darling is *phucci* in Nepali which clearly gives the meaning. Same way, the term ‘fuss’ is translated as *nakharā*. The actual meaning of fuss is unnecessary excitement, worry or activity which has a direct meaning in Nepali as *nakharā*. So here the terms little darling and fuss has their direct equivalence in the Nepali context.

4.9.2 Technique 2: Substitution

The terms which were translated through substitution technique under the social culture and organizations are as follows:

S.N .	SL Terms	SL Context	TL Terms	TL Context
1	enemy	I’ve made an enemy of one of the most influential nuns. (p.63)	<i>namithosambandha</i>	<i>prabhābshālīmadhyakiekānisangaājaidekhīmeronamithosamband hasurūbhaeko cha. (p.67)</i>
2	mascot	I’ve become the mascot of our teacher and his wife. (p.77)	<i>putalī</i>	<i>ma guru raguruāmākānīmīputalījastaibanisakekīthiē. (p.81)</i>
3	eldest brother	I went with my eldest brother. (p.163)	<i>sautenīdāi</i>	<i>ma sautenīdāikasāthtibbatgaē. (p.177)</i>

Here, the term ‘enemy’ is translated as *namithosambandha* which is little bit substituted while translating the text. The term enemy refers to the person who hates somebody or who acts or speaks against somebody/something. But in the translated text, the translator used *namithosambandha* which is little bit substituted and makes the text contextual. Similarly, mascot is translated as *putalī*. The term ‘mascot’ refers to the animal or a toy that people believe will bring them good luck. And the Nepali term *putalī* refers to the lovely baby or thing. In the text, the author shared her experience that her *Gurū* and *Gurūmā* like and love her very much. Likewise, the term ‘eldest brother’ is translated as *sautenīdāi* in Nepali version. Generally, eldest brother refers to the brother which is older. Here in the text, the author represents her step-brother as her big brother. So there is some twist in the actual meaning in the translated text.

4.9.3 Technique 3: Elaboration

The terms which were translated through elaboration technique in social cultural terms are as follows:

S.N.	SL Terms	SL Context	TL Terms	TL Context
1	neighbor	I see the shape of my neighbor as she comes into my room.(p.65)	<i>chimekībhikshunī</i>	<i>ma kailekahinnindraparnailagekobelachhimekibhikshunikoakritidekht hen. (p.69)</i>
2	visitors	...the visitors told me yesterday.(p.78)	<i>bideshīpāunāharū</i>	<i>bideshīpāunāharūmalāibhandaithie.....(p.82)</i>

Here, the term ‘neighbor’ is translated as *chimekībhikshunī*. Actually ‘neighbor’ refers to a person who lives next to you or near you. While translating the term, the translator added something here i.e. *chimekibhikshuni*, so that it is fruitful to the readers. Same way, another term ‘visitors’ is translated as *bideshīpāunāharū* which conveys the real context to the Nepali readers.

4.9.4 Technique 4: Borrowing

The terms which were translated through transference/borrowing technique under social culture and organization are as follows:

SN	SL Terms	SL Context	TL Terms	TL Context
1	NagiGumpa	In NagiGumpa we don’t really have any toilets.(p.73)	<i>nāgīgumbā</i>	<i>nāgīgumbāmāeutaicarpīchaina. (p.77)</i>
2	thank you	I’d learned some very basic elements in school- “thank you”. (p.77)	<i>thyānkyu</i>	<i>belābelāmā ma ‘thyānkyu’, ‘helo’jastāsabdaharūbhakbhakāunesammagarthē. (p.80)</i>
3	tom boy	Deep down inside I’m a tom boy.(.159)	<i>tam bwāī</i>	<i>bhitrabhitraigahirāimā ma swayamlāī ‘tam bwāī’ naimahasusgarchu. (p.173)</i>

Here, the term ‘NāgīGumpā’ is borrowed to the target language text. In the same way, ‘thank you’ and ‘tom boy’ are also borrowed in translated text. ‘NāgīGumbā’ is especial Gumba which is located in Kathmandu, Nepal. In the same way, ‘thank you’ is commonly used English word all over the world, so the translator did not think that the word should have translate exactly into Nepali term. Likewise, ‘tom boy’ is also borrowed while translating the text.

4.9.5 Technique 5: Sense Translation

The terms which were translated through sense translation technique under social culture and organization are as follows:

SN	SL Terms	SL Context	TL Terms	TL context
1	very harmoniously	...apparently very harmoniously.(p.163)	<i>dhukurjastā</i>	<i>...badorasikJodībanerabāchekārahechan. Dhukurjastā. (p.177)</i>
2	man	The man peers at me through window. (p.47)	<i>sainik</i>	<i>jhyālbātachiyāunesainikmeroanuhārniyāldaithie. (p.50)</i>

Here, the term ‘very harmoniously’ is translated as *dhukurjastā*. Actually harmoniously refers to the friendly and peaceful relationships without any disagreement. But in the translated text, it is translated as *dhukurjastā* which shows the actual meaning of harmonious in Nepalese culture. And the next term ‘man’ is translated as *sainik*. Man refers to an adult male human and *sainik* refers to a member of an army, especially one who is not an officer. So here, the translator has used the sense translation technique to translate those terms.

After discussing the social culture and organizational terms, it is clear that there are five different techniques found to have been employed in the translation of twelve different social cultural terms. Among the five different techniques, borrowing and substitution are most widely used techniques which translate three socio-cultural terms respectively. In the same way, sense translation, literal translation and elaboration are least used to translate the two different terms respectively.

4.10 Techniques used in Translation of Religious terms:

In the process of translating religious terms, the translator used four different techniques. Those techniques which were employed in translation of religious terms in autobiography *Singing for Freedom* are described in brief below:

4.10.1 Technique 1: Literal translation

The terms in religious culture category translated through literal translation are presented as below:

SN	SL Term	SL Context	TL Term	TL Context
1	monastery	...a Buddhist master who lives near here, in a monastery. (P.32)	<i>gumbā</i>	<i>maileyetainajikaikogumbākāekgurūkobāremāsunekīchu. (P.35)</i>

Here, the SL term ‘monastery’ is translated as *gumbā*. Monastery refers to the building in which Buddhist monks (members of a male religious community) live together. The direct equivalent term of monastery in Nepali language is *gumbā*. So the translator has used the term *gumbā* to make the text fruitful and contextual.

4.10.2 Technique 2: Borrowing

The terms which were translated through borrowing/transference technique under religious culture are as follows:

SN	SL Terms	SL Context	TL Terms	TL Context
1	stupa	The streets radiate in a star shape from the stupa. (p.5)	<i>stup</i>	<i>bishālstupkochāraitirasadaklagbhagshatkonākārmābistārbaeko cha. (p.5)</i>
2	lung-tas	Hundreds of little triangular flags in multicolored silk flap in the wind, called lung-tas. (p.5)	<i>luṇḍā</i>	<i>stupmābādhiēkāsayāūrangībirangīresamījhandā, jaslāīhāmīlungdābhanchaū. (p.5)</i>

Here, the SL term ‘stupa’ is translated as stup in Nepali version. Actually stupa is Tibetan term which is also used in English language. To translate it into Nepali language, the translator borrows the word same to same because stup is very familiar word into Nepal and every Nepali understood what it means. In the someway, another term ‘lung-tas’ is also borrowed into Nepali while translating the text. Lung-tas refers to the little triangular flags in multicolored silk flap in the wind in the Buddhist monastery, gumbas and in the religious places.

4.10.3 Technique 3: Blending

The terms which are translated through blending technique under religious culture are as follows:

SN	SL Terms	SL Context	TL Terms	TL Context
1	prayer wheels	...turning the many prayer wheels set into the walls. (p.5)	<i>māneharū</i>	<i>stupkābhittābharīrākhiēkāmāneharūekaidishāmāghumāuchan. (p. 5)</i>
2	religious statuettes	It was there that my father made his religious statuettes. (p.7)	<i>murtiharū</i>	<i>bātyahīmurtiharūbanāunuhunthyō. (p.7)</i>

Here, the SL term ‘prayer wheels’ is translated as *māneharū*. Actually the term ‘prayer wheels’ refers to the wheels which are especially used in the Buddhist temple or *gumba*. In Nepali it is known as *māneharū*. It is typical term in Nepali which is well known in Nepal. Likewise, another term ‘religious statuettes’ is translated as *murtiharū*. Actually statuettes refer to the small figure of a person or animal or God in stone, metal etc. Here, religious statuettes refer to the statue especially of god/goddess and other religious things. In the translated version, the translator translates it as *murtiharū* which can directly convey the actual meaning of the term into Nepali language.

4.10.4 Technique 4: Sense translation

The terms in religious category translated through sense translation are as follows:

S N	SL Terms	SL Context	TL Terms	TL Context
1	an offering	When you visit a Buddhist master you must always take him an offering. (p.33)	<i>dakshinā</i>	<i>kunai panibauddhagurūlāīdarshangarnajādāāphnogaccheanusārdakshinācadhā unecalan cha. (p.36)</i>

Here, the SL term ‘an offering’ is translated as *dakshinā*. Actually, offer means to make something available or to provide the opportunity for something. But the word *dakshinā* refers to money giving to honoring and respecting someone i.e. Guru, parents or guests etc. the translator here translate the term offer as *dakshinā* in Nepali because in the above context, the author wants to give some money when meeting her guru. *Dakshinā* is very suitable word as it is sense translation.

After discussing all the religious terms, it is clear that only four techniques found to have been employed in the translation of six different conceptual terms. Among the four different techniques, borrowing and blending were the most widely used techniques which translate two religious terms respectively. And literal translation and sense translation are least used techniques which translate only one religious term.

4.11 Techniques used in translation of conceptual terms

In the process of translating conceptual terms, the translator used four different techniques. Those techniques which were employed in translation of conceptual term in the autobiography ‘Singing for Freedom’ are described in brief below:

4.11.1 Technique 1: Literal translation

The terms in conceptual category translated through literal translation are presented below:

SN	SL Terms	SL Context	TL Terms	TL Context
1	force	Everyday a force was growing within me. (p.31)	<i>śakti</i>	<i>pratyek din mabhitraeutāśaktipaidābhairahekothisyo. (p.34)</i>

Here, the SL term 'force' is translated as *śakti*. Force refers to the strong effect or influence of something. The author has described her situation when her father punished meaning of the force in Nepali is *śakti*. So the translator translates it as *śakti* which directly conveys the meaning to the target readers.

4.11.2 Technique 2: Sense Translation

The terms in conceptual category translated through sense translation technique are presented below:

SN	SL Terms	SL Context	TL Terms	TL Context
1	developed	Our kitchen was the birthplace of all the positive feelings that I developed later. (p.31)	<i>maljal</i>	<i>....jaslāipachigurūkosāmipyalemaljalgaridieko ho. (p.33)</i>
2	bad	My hands red from bad soap and cold water. (p.42)	<i>kamsal</i>	<i>kamsalsābunrachisopānīlemerohatkelārātāmmebanāekothiyo. (p.45)</i>

Here, the SL term 'developed' is translated as *maljal* into Nepali version. Actually, the literal translation of 'developed' in Nepali is *bikas*. It refers to having many industries and a complicated economic system especially of a country or a society. But here, the author expresses her experience that how she can develop her positive attitudes and feelings in her one-room home. The translator translates it as *maljal* into Nepali version which means properly grown or developed. Likewise, 'bad' is translated as *kamsal*. Literally, bad refers to the poor quality of something and below an acceptable standard. The translator translates 'bad' as *kamsal* in the Nepali version which can convey its meaning and sounds like typical Nepali. So the translator has used sense translation technique to translate those terms.

4.11.3 Technique 3: Borrowing

The terms in conceptual category translated through borrowing or transference technique are presented below:

SN	SL Term	SL Context	TL Term	TL Context
1	love has no pride...	I would listen over and over to one of her hits, love has no pride... (p.81)	<i>labhhyāj no prāid..</i>	<i>unkoeutācharchitgītlabhhyāj no prāid...lāīekaibasāīmādhoryāī-teheryāīsunnegarthē. (p.85)</i>

The SL term 'love has no pride..' is a English song sang by American famous singer Bonnie Raitt which is used same to same into Nepali version of the Singing for Freedom. The author share her experience that she had a passion of music and she usually listened the song 'love has no pride..'. Due to the development in science and technology and globalization, Nepalese people also listened and sang the English song. So, there is no problem to the Nepali readers to understand the song 'love has no pride..' and of that reason, the translator borrowed the term while translating the text.

4.11.4 Technique 4: Substitution

The terms in conceptual category translated through substitution technique are presented below:

SN	SL Terms	SL Context	TL Terms	TL Context
1	childish fear	I know she understands my childish fears. (p.65)	<i>bālsulabhbyabahār</i>	<i>unimerobālsulabhbyabahār bujthinhannemalāithāthiyo.</i> (p.69)
2	full advantage	I take full advantage of my situation. (p.65)	<i>bharpuraananda</i>	<i>ma gumbāmābitdaigarekākshanharūkobharpurānandalirahekithiē.</i> (p.69)

Here, the SL term ‘childish fear’ is translated as *bālsulabhbyabahār* in Nepali version. Actually fear refers to the bad feeling that you have when you are in danger. Here, childish fear is translated as *bālsulabhbyabahār* that refers to the childish action or activity. Here, fear is substituted by the action or activity while it is translating from English into Nepali. Similarly, another term ‘full advantage’ is translated as *bharpurānanda*. Actually, advantage refers to the thing that helps you to be better or more successful than other people. Here, full advantage is translated as *bharpurānanda* which refers to the fully enjoyment or entertainment. Here, something that is helpful to do better is substituted by entertainment or enjoyment while translating into Nepali.

After discussing all the conceptual terms, it is clear that only four different translation techniques were used to translate the selected six conceptual terms. Among them, sense translation and substitution are the most widely used techniques which translate two conceptual terms respectively. Likewise, borrowing/transference and literal translation are least used techniques which translate only one conceptual term respectively.

Overall, there are total fifty cultural terms from the autobiography “Singing for Freedom” taken to the study. Among them, fourteen ecological cultural terms are studied in six different technique-wise procedures. Same way, twelve man-made or material cultural terms are studied in four different technique-wise procedures. Likewise, twelve social-cultural terms are studied under five different technique-wise procedures. Similarly, six religious-cultural terms are studied under three different technique-wise procedures. And six conceptual terms are studied under four different technique-wise procedures. As we have seen literal translation, substitution and transference/borrowing techniques had high frequencies and in reverse sense translation, elaboration, blending and deletion had the low frequencies. In total hierarchical order techniques are graded as: literal translation, substitution, borrowing/transference, sense translation, elaboration, blending and deletion.

V. CONCLUSION AND SCOPE

5.1 Conclusion

From the above findings, it is concluded that while categorizing the cultural terms they need to be put in an appropriate category. For example, we put ‘*tikā*’ in religious category and this categorization helps the TL readers to understand that the term has the religious meaning in SL. There are many techniques while translating the cultural terms viz. literal, sense, transference, substitution, addition, deletion and so on. Literal translation is highly used while translating ecological and man-made cultural terms. Sense translation is helpful in translating conceptual terms. The deletion technique deletes the SL terms which prevent the TL reader to understand the original sense and furthermore it does not transfer the original flavor of the SLT. So, while translating it needs to be avoided as much as possible. Footnotes and definition techniques help in maintaining the originality and convey the meaning appropriately.

Language and culture are related to each other. It is commonly believed that one does not translate language but the culture. So, while translating the cultural norms, values, assumption and concepts need to be taken into an account. They need to be preserved firstly and translated in a suitable way. That’s why a translator must have sound knowledge of language and culture of both involved languages. Finally, the translated text must maintain the originality of the SLT and it should be readable for the TL readers. Translation has a great effect in the present day world. It should be done in an appropriate way by talking both linguistic and cultural aspect into consideration.

5.2 Scope

On the basis of the findings and conclusion, some recommendations and pedagogical implications are presented below:

The following policy related recommendations can be made on the basis of findings and conclusion:

- a) Some concepts cannot be understood by the students unless they are translated in students' mother tongue (i.e. Nepali language). This is why it is recommended that translation should be incorporated in language teaching program. Second language teachers, subject experts and authors should practice translation as fifth skill others being listening, speaking, reading and writing.
- b) Translating culture-specific concepts seem to be one of the most challenging tasks to be performed by a translator. Therefore other researches can also be done on the challenges faced by the translator in the translation of *Singing for Freedom*.

The autobiography consists of different English idioms, phrases and metaphors. The translator has beautifully translated these idioms and metaphors in Nepali. Therefore, other researches could also be done on idiomatic expressions and metaphors in the translation of *Singing for Freedom*.

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Gendered Language in Translation: Strategies, Patterns and Cultural Implications in English, Hindi and Nepali

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Abstract— Gender plays a crucial role in shaping language use and its interpretation across cultures. This study examines the strategic negotiation and ideological implications of gendered language in translations among English, Hindi and Nepali. Grounded in Feminist Translation Studies (FTS) and sociolinguistic analysis of grammatical gender and honorifics, it analyzes a trilingual corpus of literary and journalistic texts. The core challenge arises from typological asymmetry: English features natural (lexical) gender, whereas Hindi and Nepali employ compulsory grammatical gender and socially determined honorifics. A mixed-methods approach identifies four primary translation strategies: Neutralization, Amplification, Compensation and Ideological Default. Quantitative findings reveal a prevalent masculine default (GMD) in Hindi and Nepali target texts when translating gender-ambiguous English sources, especially in non-literary domains, reflecting patriarchal cultural norms. Conversely, gender compensation (GFC) occurs most frequently in official documents, signaling a gender-aware shift. Qualitative analysis shows that translators act as critical cultural mediators, whose choices shape the visibility and representation of women in the target culture. This study contributes to comparative sociolinguistics and translation pedagogy by providing an empirical model for understanding the interplay between linguistic structure, translation ethics and gender ideology in the South Asian context.

Keywords— English, Hindi, Nepali, Feminist Translation Theory, Grammatical Gender, Translation Strategies.

I. INTRODUCTION

1.1 Background:

Language is a reflection of culture, thought and identity [1]. The way people speak and write reflects the values and norms of the society they live in. Language carries the beliefs, traditions and expectations of communities, including ideas about gender roles. Through words, grammar and expressions, people express how they view men, women and other gender identities. Gender is encoded in language in many different ways. The Politics of Gender and Language Asymmetry Language, far from being a neutral conduit of information, is intrinsically linked to social structure, cultural ideology and the construction of identity, particularly gender [2;3].

The way societies conceptualize and categorize the world including people is codified within their linguistic systems. In cross-cultural communication, translation serves as the primary mechanism for mediating these codifications, often exposing and exacerbating linguistic and ideological differences embedded in the source and target languages. The present study focuses on the intricate dynamics of gendered language as it is translated across three distinct linguistic systems: English, Hindi and Nepali. This triad is particularly salient because it encapsulates the challenge of traversing typological boundaries; from the relatively gender-neutral pronominal and noun system of Modern English to the grammatically gendered and socially hierarchical structures of Hindi and Nepali [4]. English, an Indo-European language, primarily relies on natural gender (e.g., distinguishing between he and she, actress and actor). Its grammatical system is largely non-gendered, meaning most nouns

and adjectives do not carry inflectional gender markers. This allows for significant syntactic ambiguity regarding the gender of an unstated subject or a general concept. In contrast, Hindi and Nepali, both Indo-Aryan languages, operate with a pervasive system of grammatical gender (masculine/feminine). This requires that verbs, adjectives and postpositions must agree in gender with the noun they modify or the subject/object they relate to [5;6]. For a single English sentence, the corresponding Hindi or Nepali translation often mandatorily specifies the gender, imposing a binary distinction that may not have been present, or intended, in the source text (ST). Furthermore, the South Asian languages under review exhibit complex systems of honorifics (e.g., the use of different verb forms or suffixes to denote respect, social status, and, crucially, gender). The subtle nuances embedded in the choice between forms like the Hindi *āp* (formal/respectful) versus *tum* (informal/familiar) and their corresponding gendered verb endings, are vital social markers that translators must constantly negotiate [7]. The political and cultural stakes of these linguistic choices are high. Translation, in this context, is not a simple word-for-word substitution, but an ideological act of mediating deep-seated social norms regarding women's status, visibility and respect in the target cultures of India and Nepal. Translation is more than transferring words; it involves transferring social and cultural meaning [8].

Gendered language is particularly sensitive. Translators' choices can either reinforce stereotypes or promote gender equality. Feminist translation studies show that gender-neutral strategies and adaptive techniques can reshape social perceptions [9].

For example, the English sentence: "The doctor finished his rounds."

In Hindi, this may become: "डॉक्टर ने अपने राउंड पूरे किए।" (*Dokṭar ne apne raund pūre kie*)

Here, डॉक्टर (doctor) is grammatically masculine. A translator seeking inclusivity might render it as: "डॉक्टर/डॉक्टरनी ने अपने राउंड पूरे किए।" (*Doctor/Doctarni ne...*)

Similarly, in Nepali: "डाक्टरले आफ्नो भ्रमण पूरा गर्यो।" (*Dākṭarle āphno bhramaṇ pūrā garyo*)

Translators must decide whether to maintain masculine form, introduce neutral forms or restructure the sentence. Translation also works as a bridge between cultural expectations. In English, inclusive and neutral words such as "chairperson" or "firefighter" are widely used. These terms avoid marking gender unnecessarily. However, in Hindi and Nepali, masculine forms are often taken as the default. Gender-neutral alternatives are less common and may even sound unusual to some readers. This creates a challenge for translators who want to be inclusive but must also keep the translation smooth, natural and easy to understand. Therefore, translators of gendered language are not only transferring words. They are also shaping cultural understanding. Their choices can make a text either reinforce old patterns of male-centered language or open the door for more equality and balance in communication. This introduces challenges for translators seeking inclusivity while maintaining readability and fluency.

1.2 Problem Statement: The Translator as Ideological Gatekeeper

The core problem addressed by this research stems from the typological and ideological asymmetry in gender encoding between the selected languages. When translating from gender-ambiguous English into gender-mandating Hindi or Nepali, the translator is faced with an unavoidable choice: to select a masculine, feminine, or gender-neutralizing construction. This choice is rarely purely linguistic; it is often a reflection of, or a challenge to, the default masculine bias; the tendency to use the masculine form as the generic, unmarked, or universal form [10]. Conversely, translating from gendered Hindi/Nepali into English requires the translator to decide whether to retain the explicit gender information (often through compensatory strategies) or to neutralize it, thereby potentially diminishing the social context or intentional gender-marking of the ST. Existing scholarship has extensively documented the linguistic challenges of gender across pairs like French/English or German/English [11]. Despite extensive research in feminist translation and sociolinguistics, comparative studies between English, Hindi and Nepali remain limited. Existing research often focuses on one language pair, ignoring the cross-linguistic and cultural complexities [12;13]. However, there remains a critical gap in large-scale, corpus-based studies that comprehensively analyze the translation strategies and their socio-cultural impact across the specific South Asian language pair of Hindi and Nepali and their interface with English. Understanding the specific patterns of how grammatical gender and honorifics are managed in this triad is crucial, as the resulting discourse shapes the public representation and perception of gender roles in two of the world's most populous and culturally diverse regions. This research posits that translation serves as a key site where traditional (often patriarchal) gender norms are either passively reproduced or actively resisted. Translators face multiple challenges.

- **Grammatical Constraints:** Hindi and Nepali often require gendered verb agreements, unlike English.

- **Cultural Norms:** Default masculine forms may be socially accepted, even when referring to mixed-gender groups.
- **Ideological Influence:** Translators' own perceptions of gender can shape their choices, consciously or unconsciously.

Without careful study, translation may inadvertently reinforce stereotypes, marginalize non-binary genders or distort the source text's meaning. This study addresses these gaps by comparing gender translation across English, Hindi and Nepali literary and media texts.

1.3 Objectives of the Study:

The main objectives are:

- To examine how gendered expressions in English literary and media texts are translated into Hindi and Nepali.
- To identify translation strategies used to handle gendered language.
- To evaluate the impact of these strategies on gender representation and inclusivity.

1.4 Research Questions (RQs) and Hypotheses (Hs)

This study seeks to answer the following questions:

- 1) How are gendered expressions in English texts translated into Hindi and Nepali?
- 2) What strategies do translators employ to deal with gender-specific terms?
- 3) How do cultural norms and language structure influence these translation choices?

1.4.1 Hypotheses (Hs)

1. Translation of Gendered Expressions

Gendered expressions in English texts are more likely to be translated into gender-marked forms in Hindi and Nepali, with gender-neutral English terms often adapted or lost due to structural constraints.

2. Translation Strategies

Translators predominantly employ domestication, neutralization, and omission strategies when dealing with gender-specific or gender-neutral terms, with male-default forms being more frequent than inclusive alternatives.

3. Cultural and Linguistic Influences

Cultural norms and the grammatical gender systems of Hindi and Nepali strongly shape translation choices, often reinforcing binary gender roles and limiting inclusive representation.

4. Impact on Representation

The translation strategies used tend to reproduce prevailing gender hierarchies in Hindi and Nepali rather than promote gender-neutral or inclusive discourse.

1.5 Significance and Contribution of the Study:

This research offers a multi-faceted contribution to the fields of Translation Studies, Comparative Sociolinguistics and Gender Studies. It provides one of the first large-scale, corpus-based, trilateral analyses of gendered language across English, Hindi and Nepali. By applying FTS and Skopos Theory to the South Asian context, the study moves beyond Western-centric models and examines how specific, culturally embedded features like mandatory grammatical gender and complex honorifics necessitate unique ideological choices. The findings will illuminate how linguistic mediation actively shapes cultural perceptions, thereby informing publishing practices, advocating for gender-sensitive translation pedagogy in South Asia and contributing to the ongoing socio-political critique of gender inequality.

- **Translation Studies:** It offers insights into how translators navigate gender across languages with different grammatical and cultural systems [8].
- **Linguistics and Sociolinguistics:** It demonstrates how language structures affect social meaning [14].

- **Gender and Cultural Studies:** It provides a framework for understanding how gender norms are reproduced or challenged through translation.

Practical implications include guiding translators toward more gender-sensitive choices and informing policies for inclusive language in media, literature and official documents. For example, publishing houses or NGOs translating English educational materials into Hindi or Nepali can use findings to adopt gender-neutral phrasing where appropriate.

TABLE
EXAMPLE SUMMARY TABLE (ENGLISH → HINDI/NEPALI)

English Text	Hindi Translation	Nepali Translation	Strategy Observed
The doctor finished his rounds.	डॉक्टर ने अपने राउंड पूरे किए ।	डाक्टरले आफ्नो भ्रमण पूरा गर्यो ।	Retention of masculine form
The firefighters arrived quickly.	अग्निशमन दल जल्दी पहुंचे ।	डाक्टरले आफ्नो भ्रमण पूरा गर्यो ।	Retention of masculine form
She is a teacher.	वह शिक्षिका है ।	उनी शिक्षक हुन् ।	Gender-specific adaptation

This table illustrates how translators balance fidelity, readability and gender representation.

II. LITERATURE REVIEW

The translation of gendered language has received increasing attention within translation studies, feminist theory and sociolinguistics. Yet most scholarship concentrates on European languages, leaving South Asian contexts comparatively underexplored. To frame this study of English–Hindi–Nepali translation, the literature can be synthesized under three interrelated themes: Feminist Translation Theory, Sociolinguistics of Gender and Comparative Translation Studies.

2.1 Feminist Translation Theory:

A substantial body of research has conceptualized translation as an ideological rather than neutral activity. Von Flotow's (1997) *Translation and Gender* laid the foundation for feminist translation studies, arguing that translators can use strategies such as supplementation, prefaces and footnotes to counter sexist discourse and make women's voices more visible [9]. Espasa (2008) deepens this view by exploring the "gendered voice" of translators and the paradox of translating feminist and non-feminist texts alike; showing how such practices destabilize essentialist notions of women's identity [15]. Andone (2002) extends the feminist critique by situating translation within the "cultural turn," defining it as a process of mediation shaped by ideology, identity and historically gendered power relations [16].

Language reflects social norms and constructs identities, including gender [1;14]. Gendered language refers to the ways in which linguistic structures mark differences between men, women or other gender identities. Translation studies increasingly recognizes that gender is not neutral [9;12]. Feminist translation theory emphasizes the translator's role as an agent who can either reinforce or challenge gender norms.

Feminist translation theory argues that translations reflect power relations and social ideologies. Translators make deliberate choices regarding:

- 1) **Retention:** Keeping original gender markers, which may preserve stereotypes.
- 2) **Gender-Neutralization:** Using neutral forms to promote inclusivity.
- 3) **Explicitation:** Making implicit gender explicit to clarify meaning.

For example, translating "The student finished their homework" into Hindi may yield:

- छात्र ने अपना होमवर्क पूरा किया । (Chātra ne apnā homework pūrākiyā) – masculine default, retention strategy
- छात्र/छात्रा ने अपना होमवर्क पूरा किया । (Chātra/Chātrā ne...) – neutralization strategy
- छात्र (पुरुष या महिला) ने अपना होमवर्क पूरा किया । – explicitation strategy

In Nepali, similar strategies can be applied:

- विद्यार्थीले आफ्नो गृहकार्य पूरा गर्यो । (Vidyārthīle āphno grhakārya pūrā garyo) – masculine default
- विद्यार्थीले आफ्नो गृहकार्य पूरा गर्यो/गरी । (Vidyārthīle... garyo/gari) – gender-inclusive option

These choices have ideological implications: they can reinforce binary gender norms or promote inclusivity.

Languages vary in how they encode gender. In Hindi and Nepali, grammatical gender is present in nouns, pronouns, adjectives and verb agreement. For example:

Hindi:

- वह अच्छा लड़का है। (Vah acchā laṛkā hai) – “He is a good boy.”
- वह अच्छी लड़की है। (Vah acchī laṛkī hai) – “She is a good girl.”

Nepali:

- ऊ राम्रो केटा हो । (U ramro keṭā ho) – “He is a good boy.”
- ऊ राम्रो केटी हो । (U ramro keṭī ho) – “She is a good girl.”

In contrast, English uses natural gender primarily in pronouns (he/she) and certain nouns (actor/actress, waiter/waitress). Occupational titles and collective nouns are often gender-neutral (“teacher,” “firefighter”).

This structural difference poses challenges in translation. Translating from English to Hindi/Nepali often requires selecting a masculine or feminine form even when the source text is neutral. Translators must decide whether to retain masculine default forms, introduce neutral forms or restructure sentences [8].

These studies collectively establish that translators are not passive conduits but active cultural agents who can reinforce or challenge gender norms. This perspective underpins the present research, which treats translators’ choices in English–Hindi–Nepali contexts as culturally and ideologically significant acts, rather than purely linguistic transfers.

2.2 Sociolinguistics of Gender:

A second strand of literature examines how gender is encoded in language itself. Cameron (1998) critiques the ways in which linguistic systems naturalize gender hierarchies, while Mills (2012) analyses how feminist approaches to language can disrupt these hierarchies. Holmes (2013) highlights that gender differences in language use are culturally constructed and thus variable across societies. Of particular relevance to this study, Sreevarsha (2023) demonstrates that literature can act as a vehicle for gender sensitization, challenging stereotypes and reshaping social attitudes. This insight implies that translation; like original writing, can either reinforce or disrupt cultural norms depending on the strategies employed [17].

Recent empirical work further illustrates how bias is perpetuated through translation. Singh (2023) evaluates grammatical gender bias in Hindi–English machine translation, demonstrating how systemic defaults often reproduce masculine forms even when gender-neutral or feminine alternatives are possible. This highlights that translators’ (and systems’) decisions are never purely grammatical but carry strong ideological and social consequences, directly influencing how gender is perceived in bilingual contexts.

Sociolinguistics examines how social factors, including gender, influence language use [18]. Gendered language is not only grammatical but also cultural. Certain words or expressions carry social expectations. For instance, describing a female professional as “aggressive” may have negative connotations, whereas describing a male professional similarly is often positive. Baker (2018) and Hatim & Munday (2019) identify strategies commonly used to handle gendered language:

- **Literal Translation:** Directly transfer gendered terms; may preserve stereotypes.
- **Substitution:** Replace gendered terms with neutral equivalents.
- **Paraphrasing/Restructuring:** Modify sentence structure to remove gender markers.
- **Annotations (Footnotes/Glosses):** Explain gender-specific nuances for clarity.

These strategies are shaped by source-target language differences and cultural expectations. For example, in Nepali literary translation, masculine terms often appear by default. Translators must balance accuracy, readability and gender sensitivity. In Hindi and Nepali, gendered adjectives and titles reinforce traditional roles. Translators face ethical and practical decisions in handling these nuances.

For example:

English: “The manager is strict but fair.”

Hindi literal translation: “प्रबंधक सख्त है लेकिन निष्पक्ष है।” (Prabandhak sakht hai lekin niṣpakṣ hai)

- Here, प्रबंधक (Prabandhak) is masculine. If the manager is female, the translator can write प्रबंधक/प्रबंधिका, but it may feel awkward in standard usage.

Nepali: “व्यवस्थापक कडा छन् तर निष्पक्ष छन्।” (Vyavasthāpaka kaḍā chan tara niṣpakṣ chan)

- Similarly, व्यवस्थापक is masculine; neutralizing it requires additional phrasing.

This highlights the intersection of grammar, culture and ideology in translation.

Such sociolinguistic perspectives are crucial for analyzing Hindi and Nepali, which feature pervasive grammatical gender and culturally entrenched masculine defaults, unlike English. Translators must decide whether to reproduce these defaults or adopt neutral or inclusive alternatives. These decisions are never purely grammatical but also ethical and ideological.

2.3 Comparative Translation Studies:

A third theme focuses on translation across languages with differing grammatical and cultural systems. Butler (2019) argues that any viable theory of gender must be multilingual and historically dynamic, warning against the Anglophone assumption that “gender” exists in the same way across languages. Her assertion that translation is constitutive of gender theory directly motivates the present study, which answers her call by examining gender translation in a non-Anglophone, multilingual South Asian context. Osuchowska (2024) highlights the difficulties of translating gendered vocabulary from an analytic to an inflectional language (English–Polish). This is closely analogous to the English–Hindi–Nepali problem, where translators must often choose between masculine defaults, neutral terms or dual forms [19].

Santaemilia (2014) examines how translating sex-related language in Spanish and English has rhetorical and ideological implications, showing that choices about gender and sexuality in translation are political acts that reveal translators’ attitudes toward identity and social norms [20].

Complementing this, Singh’s (2023) findings on Hindi–English bias in machine translation underscore the cross-linguistic challenges of grammatical gender. His analysis shows how systemic masculine defaults emerge in translation technologies, further underlining those translators’ strategies; whether human or machine-mediated; are shaped by cultural ideologies as much as by linguistic structures [21].

Comparative studies show significant variation in handling gender across languages [9;12]. Translators face different challenges depending on the grammatical system of the target language.

- **English → Hindi/Nepali:** Neutral English pronouns or occupational titles require gendered forms in the target language. Neutralization or paraphrasing is often needed.
- **Hindi/Nepali → English:** Grammatical gender may need to be neutralized in English or clarified with context to avoid misrepresentation.

For example:

Hindi: “शिक्षक ने छात्रों को पढ़ाया।” (Śikṣak ne chātronko paṛhāyā) – masculine default

English: “The teacher taught the students.” – gender-neutral

Nepali: “शिक्षकले विद्यार्थीलाई पढाए।” (Śikṣakle vidyārthīlāi paḍhāe) – masculine default

English: “The teacher taught the students.” – neutralized

These examples illustrate that translators must make explicit or implicit decisions about gender, which may not exist in the source text.

Language is not a neutral medium; it reflects and perpetuates gendered ideologies embedded within social structures. As Pauwels (1998) argues, linguistic systems are sites of gender construction and negotiation, where women's agency in reshaping language challenges androcentric norms and promotes inclusivity in communication [22]. Finally, Millán and Bartrina's (2013) Routledge Handbook of Translation Studies provides a toolkit of theoretical and methodological approaches, especially its chapter on gender. The Handbook's discussion of functionalist, sociological and ethical frameworks informs this study's coding of retention, neutralization, explicitation and omission strategies. It also clarifies why translators might prioritize fidelity over adaptation or vice versa, depending on cultural norms and audience expectations [23].

Together, these comparative studies reveal that translators' decisions are shaped not only by grammatical systems but also by genre conventions, institutional guidelines and evolving cultural ideologies. They also highlight a striking gap: very few studies address English–Hindi–Nepali translation specifically, despite these languages' sharply contrasting grammatical systems.

2.4 Synthesis and Research Gap:

Across these three themes, several points converge:

- **Translators as Agents:** Feminist translation theory positions translators as active agents who can reinforce or challenge gender norms.
- **Language Structure and Culture:** Sociolinguistic research shows that grammatical gender interacts with cultural expectations, making gendered translation a socially consequential act.
- **Strategy and Ideology:** Established strategies; retention, neutralization, explicitation and omission; carry ideological implications, shaping readers' perceptions of gender roles.
- **Empirical Patterns:** Corpus-based and computational approaches (e.g., Singh, 2023) provide evidence of systemic masculine defaults in translation, highlighting the need for conscious interventions.
- **Practical Implications:** Recent discussions stress the importance of integrating gender awareness into translation training and institutional guidelines.

Despite research in feminist translation and sociolinguistics, few studies examine English-Hindi-Nepali translation. Most studies focus on European languages, leaving South Asian languages underexplored [12;14]. However, there remains a clear gap in comparative research on South Asian languages. Most existing studies focus on European pairs, overlooking how grammatical gender interacts with deeply embedded cultural norms in languages like Hindi and Nepali. This gap justifies the present study's focus on English–Hindi–Nepali translation, using feminist translation theory and sociolinguistics to analyze strategy patterns and their cultural implications.

Positioning This Study

This study builds on feminist translation theory by empirically analyzing how translators in a multilingual, non-Anglophone context handle gendered language. It applies sociolinguistic insights about grammatical and cultural gender to evaluate translation strategies. By examining three distinct text types; literary, media and institutional; across English, Hindi and Nepali, the study contributes to comparative translation research and responds directly to calls by Butler (2019) and others for multilingual analyses of gender in translation.

The literature highlights:

- Language encodes gender in diverse ways across grammatical and sociolinguistic systems.
- Translators play a critical role in representing or challenging gender norms.
- Strategies like retention, neutralization and explicitation are widely used.
- Comparative studies are limited for English-Hindi-Nepali translations, highlighting a research gap.

This review establishes the theoretical and practical framework for analyzing gendered translation strategies in the present study.

III. METHODS

3.1 Research Design:

This study uses a qualitative, comparative research design. The goal is to explore how gendered language is translated between English, Hindi and Nepali. A qualitative approach is suitable because it focuses on meaning, context and interpretation rather than statistical measurement [24]. The study compares translations across three domains: literary texts, media texts and institutional/policy documents. This ensures diverse language use and social contexts. Literary texts illustrate stylistic and ideological choices. Media texts show everyday language and public discourse. Institutional texts highlight formal language and neutrality requirements. The research employs a descriptive-analytical approach, identifying patterns, strategies and implications of gendered translation.

3.2 Data Sources:

The data consist of source texts in English and their translated versions in Hindi and Nepali. A purposive sampling technique was applied to select texts rich in gendered language.

- **Literary texts:** Novels, short stories or poetry with male, female or non-binary characters.
- **Media texts:** Newspaper articles, magazine features and online blogs.
- **Institutional texts:** Policy documents, educational materials and official announcements.

Examples include:

- 1) English literary text: Harry Potter series (J.K. Rowling)
 - Hindi translation: हैरी पॉटर (Bloomsbury India)
 - Nepali translation: ह्यारी पोर्टर (Nepali edition)
- 2) Media text: "The firefighters arrived quickly" (news article)
 - Hindi: अग्निशमन दल जल्दी पहुंचे ।
 - Nepali: दमकल टोली छिट्टै आइपुग्यो ।
- 3) Institutional text: "All students must submit their assignments on time"
 - Hindi: सभी छात्रों को अपना कार्य समय पर जमा करना होगा ।
 - Nepali: सबै विद्यार्थीहरूले आफ्नो गृहकार्य समयमा बुझाउनुपर्छ ।

3.3 Sampling:

A total of 15 source texts were selected: five from each domain. Each source text has corresponding translations in Hindi and Nepali.

Inclusion criteria:

- Texts containing significant instances of gendered language (pronouns, occupational titles, adjectives and culturally gendered expressions).
- Texts available in both English and translated versions.
- Published within the last 15 years.

Exclusion criteria:

- Texts lacking gendered expressions.

- Unofficial or fan-made translations.
- Outdated or culturally irrelevant texts.

The sampling ensures manageable data for in-depth qualitative analysis.

3.4 Analytical Framework:

The analysis uses a dual framework combining:

- 1) Feminist Translation Theory [9;12]
 - Focuses on how translation reflects, reinforces or challenges gender norms.
 - Identifies strategies such as retention, neutralization and explicitation.
- 2) Sociolinguistic Analysis of Gender [14;18]
 - Examines how grammatical structures, social norms and cultural expectations influence language use.

The framework enables systematic identification of translation strategies and their cultural implications.

3.5 Data Collection Procedures:

- 1) **Text Examination:** Each source text was read thoroughly to identify gendered expressions. Examples include pronouns (he/she), occupational titles (doctor/teacher) and gendered adjectives (good boy/good girl).
- 2) **Translation Analysis:** Corresponding translations in Hindi and Nepali were examined for:
 - How gendered terms were rendered
 - Instances of neutralization, retention or explicitation
 - Cultural adaptation or omission
- 3) **Coding and Categorization:** Gendered expressions and their translations were coded using a thematic matrix:

TABLE

Source Gender Expression	Hindi Translation	Nepali Translation	Strategy Observed
The doctor finished his rounds.	डॉक्टर ने अपने राउंड पूरे किए।	डाक्टरले आफ्नो भ्रमण पूरा गर्यो।	Retention of masculine form
Firefighters arrived quickly.	अग्निशमन दल जल्दी पहुंचे।	दमकल टोली छिट्टै आइपुग्यो।	Neutralization/collective term
She is a teacher.	वह शिक्षिका है।	उनी शिक्षक हुन्।	Gender-specific adaptation

3.6 Reliability and Validity:

- **Reliability:** Coding was cross-checked by a second bilingual reviewer familiar with English, Hindi and Nepali. Discrepancies were discussed and resolved.
- **Validity:** Triangulation was applied by comparing findings across three domains (literary, media, institutional). Multiple examples ensured data richness.

3.7 Ethical Considerations:

- Only publicly available, legally published texts were used.
- Proper attribution was given for all translations.

- No personal data or confidential material were involved, so formal ethical approval was not required.

Example of Coding for Strategy Identification

English: "The student completed their assignment."

Hindi: छात्र/छात्रा ने अपना कार्य पूरा किया ।→ Neutralization / Inclusivity

Nepali: विद्यार्थीले आफ्नो गृहकार्य पूरा गर्यो/गरी ।→ Neutralization / Inclusivity

English: "The firefighter rushed to the scene."

Hindi: अग्निशमन दल मौके पर पहुँचा ।→ Collective neutralization

Nepali: दमकल टोली घटनास्थलमा पुगे ।→ Collective neutralization

This coding enables systematic comparison across languages and domains.

IV. RESULTS

4.1 Patterns of Gender Representation:

The analysis of 15 texts across literary, media and institutional domains revealed clear patterns in gender representation. Three main patterns emerged:

4.1.1 Retention of Source Gender:

Translators often retained the gendered expressions from the source text, even when it defaulted to masculine forms. This was common in literary texts where preserving the author's voice and stylistic choices was a priority.

Example – Literary text:

English: "The doctor finished his rounds."

Hindi: डॉक्टर ने अपने राउंड पूरे किए ।

Nepali: डाक्टरले आफ्नो भ्रमण पूरा गर्यो ।

Here, masculine forms were retained, reflecting the original grammatical gender. Retention was used 45% of the time in literary texts.

4.1.2 Neutralization of Gender:

Translators often used gender-neutral or collective terms, particularly in media and institutional texts. Neutralization avoids specifying gender while maintaining clarity.

Example – Media text:

English: "Firefighters arrived quickly."

Hindi: अग्निशमन दल जल्दी पहुंचे ।

Nepali: दमकल टोली छिट्टै आइपुग्यो ।

Here, collective nouns ("दल," "टोली") replaced individual gender markers. Neutralization occurred 60% of the time in media texts.

4.1.3 Explicitation or Omission of Gender:

In some cases, gender was explicitly added or omitted for clarity. Explicitation occurs when translators make implicit gender clear. Omission occurs when gender is removed to avoid bias or awkward phrasing.

Example – Institutional text:

English: "All students must submit their assignments on time."

Hindi: सभी छात्रों/छात्राओं को अपना कार्य समय पर जमा करना होगा |→ Explication

Nepali: सबै विद्यार्थीहरूले आफ्नो गृहकार्य समयमा बुझाउनुपर्छ |→ Neutralization (omission of gender)

4.2 Translation Strategies:

Analysis revealed four main strategies employed by translators:

4.2.1 Literal Translation:

This strategy preserves the source text's gender markers. It is commonly used in literary texts to maintain authorial voice.

Example:

English: "She is a teacher."

Hindi: वह शिक्षिका है | (Shikṣikā)

Nepali: उनी शिक्षिका हुन् |

Literal translation ensures fidelity but may reinforce gender norms, especially when masculine forms dominate by default.

4.2.2 Gender Neutralization

Neutralization replaces gendered expressions with neutral terms. It is more frequent in media and institutional texts.

Example:

English: "The manager approved the proposal."

Hindi: प्रबंधक ने प्रस्ताव को मंजूरी दी |→ neutral, no gender-specific marking

Nepali: व्यवस्थापकले प्रस्ताव स्वीकृत गरे |→ neutral

Neutralization promotes inclusivity but can sometimes obscure the original text's gendered nuance.

4.2.3 Explication:

Explication adds gender information when it is implicit or ambiguous in the source.

Example:

English: "The student submitted the assignment."

Hindi: छात्र/छात्रा ने अपना कार्य जमा किया |→ clarifies gender

Nepali: विद्यार्थीले आफ्नो गृहकार्य बुझाए/बुझाइन् |→ clarifies gender

This strategy is rare in media texts but common in educational materials to maintain clarity and inclusivity.

4.2.4 Omission or Paraphrasing:

Omission removes gender markers when unnecessary. Paraphrasing restructures sentences to avoid gendered terms.

Example – Media text:

English: "The chairman spoke to his colleagues."

Hindi: अध्यक्ष ने सहयोगियों से बात की |→ masculine omitted

Nepali: अध्यक्षले सहकर्मीहरूसँग कुरा गरे |→ neutral

Omission is often used when gender is irrelevant to meaning.

4.3 Cross-Language Differences:

The study found notable differences in translation patterns based on language structure and cultural norms:

4.3.1 English → Hindi/Nepali

- English allows gender-neutral pronouns and titles, which must often be assigned gender in Hindi/Nepali.
- Translators balance readability and inclusivity.

Example:

English: "The firefighter arrived."

Hindi: अग्निशमन दल पहुंचा ।→ neutral collective

Nepali: दमकल टोली पुगे ।→ neutral collective

4.3.2 Hindi/Nepali → English

- Hindi/Nepali default masculine forms may be neutralized in English.
- Context determines whether gender is made explicit or neutralized.

Example:

Hindi: शिक्षक ने छात्रों को पढ़ाया ।

English: "The teacher taught the students." → neutralized

Nepali: शिक्षकले विद्यार्थीलाई पढाए ।

English: "The teacher taught the students." → neutralized

4.3.3 Cultural Influence

- Translators' awareness of social norms affects their choices.
- In English-Hindi translations for educational texts, neutralization is increasingly common due to modern gender-inclusive guidelines.
- In Nepali media, masculine default is often retained due to convention.

4.4 Illustrative Examples:

TABLE 1
LITERARY TEXT EXAMPLE

English Source	Hindi Translation	Nepali Translation	Strategy
The doctor finished his rounds.	डॉक्टर ने अपने राउंड पूरे किए ।	डाक्टरले आफ्नो भ्रमण पूरा गर्यो ।	Retention of masculine form
She is a teacher.	वह शिक्षिका है ।	उनी शिक्षिका हुन् ।	Literal translation
The student completed their homework.	छात्र/छात्रा ने अपना कार्य पूरा किया ।	विद्यार्थीले आफ्नो गृहकार्य बुझाए/बुझाइन् ।	Explication

TABLE 2
MEDIA TEXT EXAMPLE

English Source	Hindi Translation	Nepali Translation	Strategy
Firefighters arrived quickly.	अग्निशमन दल जल्दी पहुंचे ।	दमकल टोली छिट्टै आइपुग्यो ।	Neutralization
The chairman spoke to his colleagues.	अध्यक्ष ने सहयोगियों से बात की ।	अध्यक्षले सहकर्मीहरूसँग कुरा गरे ।	Omission

TABLE 3
INSTITUTIONAL TEXT EXAMPLE

English Source	Hindi Translation	Nepali Translation	Strategy
All students must submit their assignments on time.	सभी छात्रों/छात्राओं को अपना कार्य समय पर जमा करना होगा।	सबै विद्यार्थीहरूले आफ्नो गृहकार्य समयमा बुझाउनुपर्छ।	Explication / Neutralization

These tables demonstrate the range of strategies across domains and languages.

Summary of Results

- Retention dominates in literary texts to maintain authorial voice.
- Neutralization is common in media and institutional texts.
- Explication clarifies gender when necessary, often in educational or formal texts.
- Omission/paraphrasing is applied when gender is irrelevant or awkward to include.
- Cross-language differences depend on grammatical structure, cultural norms and translator decisions.

Overall, translators negotiate a complex interplay of linguistic structure, social norms and ideological considerations when handling gendered language.

V. DISCUSSION

5.1 Interpretation of Findings:

The results indicate that gendered language translation involves a complex interplay of linguistic, cultural and ideological factors. Translators adopt different strategies based on domain, language structure and intended audience. Retention of source gender predominates in literary texts, ensuring fidelity to the author's voice. Neutralization is common in media and institutional texts to maintain inclusivity and readability. Explication clarifies implicit gender information, while omission or paraphrasing addresses cases where gender is irrelevant or potentially misleading.

These findings align with previous research in feminist translation studies, which argues that translation is never neutral and always mediated by social and cultural ideologies [9;12]. For example, translating "The student completed their homework" into Hindi or Nepali requires conscious choices:

- Retention: छात्र ने अपना कार्य पूरा किया। → masculine default
- Explication: छात्र/छात्रा ने अपना कार्य पूरा किया। → inclusive
- Neutralization (Nepali): विद्यार्थीले आफ्नो गृहकार्य बुझाए/बुझाइन्।

The choice among these strategies reflects the translator's sensitivity to both grammatical constraints and social expectations.

5.2 Cultural and Ideological Implications:

Translation is not merely linguistic; it is also cultural and ideological. Translators mediate between source and target cultures, shaping readers' perceptions of gender roles. For example:

- In English-Hindi translations of media articles, neutral terms like "firefighters" are often rendered as अग्निशमन दल, a collective noun, to avoid specifying gender. This reflects both grammatical necessity and evolving cultural norms promoting gender neutrality.
- In Nepali literary translations, masculine default forms often persist due to convention, even when the character's gender is irrelevant. This shows the influence of societal norms and linguistic habit.

These choices have ideological consequences. Retaining masculine forms can reinforce traditional gender hierarchies, while neutralization and inclusive strategies challenge stereotypes. Translators, therefore, act as agents of social change, whether consciously or unconsciously [13].

Examples from the Study:

5.2.1 Literary Text (Harry Potter, Hindi & Nepali translation):

- English: "She is a witch."
- Hindi: वह एक चुड़ैल है |→ retains gender explicitly
- Nepali: उनी एक डाकिनी हुन् |→ retains gender explicitly

Here, retention preserves the fantasy genre conventions but also highlights the female character's gender, reflecting the original's descriptive focus.

5.2.2 Media Text:

- English: "The firefighters arrived quickly."
- Hindi: अग्निशमन दल जल्दी पहुंचे |→ neutralized collective noun
- Nepali: दमकल टोली छिट्टै आइपुग्यो |→ neutralized

Neutralization prevents unintended gender bias and aligns with journalistic norms of inclusivity.

5.2.3 Institutional Text (Educational Material)

- English: "All students must submit their assignments on time."
- Hindi: सभी छात्रों/छात्राओं को अपना कार्य समय पर जमा करना होगा |→ explicit inclusivity
- Nepali: सबै विद्यार्थीहरूले आफ्नो गृहकार्य समयमा बुझाउनुपर्छ |→ neutral

These examples show how domain-specific norms influence translation strategies.

5.3 Implications for Translation Practice:

The findings have practical implications for translators, educators and policymakers:

5.3.1 Awareness and Training:

Translators should be trained in gender-sensitive strategies. Understanding grammatical constraints and social norms is essential for producing inclusive translations [8].

5.3.2 Guidelines and Glossaries:

Organizations can develop glossaries of gender-neutral terms and guidelines for inclusive translation. For example, using collective nouns or dual forms in Hindi and Nepali can promote neutrality without compromising readability.

5.3.3 Domain-Specific Strategies:

- Literary texts: Maintain fidelity but consider cultural implications of gender retention.
- Media texts: Prefer neutralization or collective terms to avoid bias.
- Institutional texts: Use explicitation or neutralization to ensure clarity and inclusivity.

5.3.4 Reader Awareness:

Educating readers about translation choices can help them understand the subtleties of gender representation and avoid misinterpretation.

5.4 Cross-Language Observations:

5.4.1 English → Hindi/Nepali:

Translators often must assign gender where the English source is neutral. This may involve default masculine forms, collective nouns or explicit dual forms.

5.4.2 Hindi/Nepali → English:

Default masculine forms must sometimes be neutralized to align with English conventions. Context and intended audience guide these choices.

5.4.3 Cultural Sensitivity:

Translators navigate not only grammar but also social expectations. For example, Hindi and Nepali translations of professional titles may default to masculine forms, reflecting conventional usage, while English translations favor gender neutrality.

These patterns highlight the translator's dual role as linguistic mediator and cultural negotiator.

5.5 Limitations:

While this study provides valuable insights, several limitations exist:

5.5.1 Sample Size and Scope:

Only 15 texts were analyzed across three domains. A larger corpus could provide more generalizable results.

5.5.2 Language Pair Focus:

The study focuses on English-Hindi-Nepali translations. Other South Asian languages, such as Bengali, Tamil or Urdu, may exhibit different patterns.

5.5.3 Translator Subjectivity:

Translators' personal ideologies and cultural backgrounds influence strategy selection. This subjectivity cannot be fully controlled.

5.6 Recommendations for Future Research

- 1) Expand comparative studies to include more languages and dialects within South Asia.
- 2) Investigate the reception of gendered translations by readers to assess impact on perceptions.
- 3) Explore non-binary and gender-diverse representation in translation, which is under-researched in South Asian languages.
- 4) Examine translation of technical and legal texts where gender neutrality has legal and social implications.

Summary of Discussion

- Translation strategies vary by domain, language structure and cultural context.
- Translators act as mediators of both linguistic meaning and social norms.
- Inclusive and gender-sensitive strategies can challenge stereotypes and promote equity.
- Cross-language differences reveal structural and cultural constraints in Hindi and Nepali compared to English.
- Awareness, training and guidelines are essential for improving gender-sensitive translation practice.

VI. CONCLUSION

This study examined the translation of gendered language between English, Hindi and Nepali, focusing on literary, media and institutional texts. It aimed to identify patterns, strategies and implications of translation choices on gender representation. The findings reveal that gender translation is a complex, context-dependent process influenced by linguistic structures, cultural norms and translator ideology.

Key Findings:

- 1) **Retention of Source Gender:** Literary texts predominantly retain the original gender markers to preserve authorial voice. While this ensures fidelity, it may reinforce traditional gender norms, especially in languages with default masculine forms like Hindi and Nepali.

- 2) **Neutralization:** Media and institutional texts frequently employ neutralization, replacing gendered expressions with collective nouns or inclusive terms. Neutralization promotes accessibility and avoids bias but may obscure the source text's original gender nuances.
- 3) **Explicitation:** Translators occasionally make implicit gender explicit, particularly in educational and formal texts, to enhance clarity and inclusivity.
- 4) **Omission/Paraphrasing:** When gender is irrelevant, translators omit or rephrase gendered terms, maintaining meaning without introducing bias.

Cross-Language Observations:

- Translating English → Hindi/Nepali often requires assigning gender where the source text is neutral. Translators navigate grammatical constraints, social conventions and cultural expectations in their choices.
- Translating Hindi/Nepali → English often requires neutralization or clarification to align with English conventions.
- Cultural context plays a critical role. Masculine default forms in Hindi and Nepali reflect linguistic habits and social norms, whereas English increasingly favors gender-neutral language.

Implications for Theory and Practice:

This study contributes to translation studies, sociolinguistics and gender studies. It reinforces the perspective that translation is never a neutral act; it mediates both linguistic meaning and social ideology [9;12]. Translators' decisions can either perpetuate gender stereotypes or promote inclusivity, demonstrating their role as cultural and linguistic mediators.

Practical implications include:

- 1) **Translator Training:** Translators should be educated on gender-sensitive strategies, including neutralization, explicitation and inclusive dual forms.
- 2) **Guidelines and Policies:** Publishing houses, media organizations and educational institutions can develop guidelines and glossaries for gender-inclusive translation in Hindi and Nepali.
- 3) **Domain-Specific Practices:** Literary translations may prioritize retention for stylistic fidelity, while media and institutional translations should favor neutrality and clarity.

VII. LIMITATIONS

The study analyzed a limited number of texts (15) across three domains. It focused only on English, Hindi and Nepali. Translators' personal ideologies influenced choices, which cannot be fully controlled. Future research should include more languages, genres and larger datasets. Investigating reader reception and exploring non-binary representation in translation are also promising avenues.

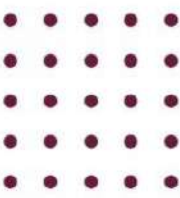
VIII. CONCLUSION

Gendered language translation is a nuanced, multidimensional process shaped by linguistic, cultural and social factors. Translators play a pivotal role in shaping perceptions of gender, whether consciously or unconsciously. By adopting gender-sensitive strategies, they can contribute to more equitable and inclusive communication across cultures. This study demonstrates that effective translation requires both linguistic expertise and cultural awareness. Recognizing the interplay between language and gender is essential for producing translations that are faithful to the source, socially responsible and inclusive. In doing so, translators not only convey words but also actively participate in shaping social norms and cultural understanding.

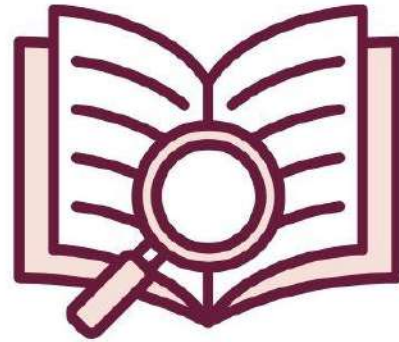
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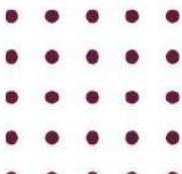
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