



Bridging Voices: Socio-Cultural Challenges in Translating Anna Bhau Sathe's *Khulvadi*

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ABSTRACT

This study examines the socio-cultural and linguistic complexities involved in translating *Khulvadi*, a seminal collection of short stories by the veteran Marathi writer and poet Anna Bhau Sathe, into English. The study investigates how translation mediates caste-marked realities, oral storytelling traditions, and regional folk idioms. For the methodology, the research utilizes a qualitative, practice-based comparative textual analysis drawing directly from the author's translation manuscript *Khulwadi: 9 Stories by Anna Bhau Sathe*. It incorporates postcolonial translation frameworks, Ferdinand de Saussure's structural semiotics, and Roman Jakobson's models of interlingual divergence to evaluate specific mediation strategies. Regarding the main findings, the study demonstrates that literal or automated translations fail to communicate the depth of lived Dalit experiences and the political undertones in Sathe's work. Standard English lacks semantic equivalents for caste-based spatial segregation and regional folk expressions. An effective translation must combine strategic transliteration with contextual annotations to retain cultural meaning while ensuring global accessibility. In terms of applications, this research contributes to the fields of subaltern literature, postcolonial translation studies, and the representation of marginalized voices in global languages, offering a methodological framework for translating dialect-heavy regional texts. The novelty and originality of this study lies in addressing a critical gap by providing practice-led insights into the unique challenges of translating Anna Bhau Sathe's orally inflected, performance-driven prose, emphasizing that translation of subaltern narratives is a political and ethical act of witness rather than a mechanical linguistic exercise.

Keywords: Caste, Culture, Folk Idioms, Oral Tradition, Socio-cultural Gaps, Transliteration.

INTRODUCTION

"Ramoo held his stick like a sword and shouted, 'Even if I'm born in a hut, I'll die like a king!'" This bold declaration by one of Anna Bhau Sathe's unforgettable characters captures the courage and defiance that runs through his storytelling. Ramoo is not just a fictional man with a stick; he is a symbol of the undying human spirit found in the poorest corners of society. Like many of Sathe's characters, Ramoo refuses to be defeated by poverty or caste. He dreams with his head held high and fights for dignity even in misery. This voice of resistance is what makes Sathe's stories powerful and timeless.

Anna Bhau Sathe (1920–1969) was not born into comfort. A Matang Dalit, belonging to a caste historically treated as untouchable in India, Sathe grew up in a slum in Bombay (now Mumbai) with little access to formal education. The Matang (Mang) community of Maharashtra is a Dalit caste historically assigned stigmatized tasks such as removing dead animals and related village-service duties. They have also been closely associated with folk performance traditions, including Tamasha and Lavani, though these art forms were often devalued due to caste prejudice. Despite these hardships, he possessed a sharp intellect, remarkable memory, and a deep empathy for the suffering of the oppressed. Working as a laborer, singing folk songs, and participating in trade union movements, Sathe gradually emerged as one of the most influential writers and social activists of 20th-century Maharashtra. His pen became a weapon to fight injustice and give voice to the voiceless.

A prolific writer, Sathe's literary output includes novels, short stories, folk ballads, plays, and travelogues, all rooted in the lived experiences of the working class and marginalized communities. His landmark novel *Fakira* (1959) portrays the life of a Dalit rebel who resists caste and colonial oppression; the book won a state literary award and remains his most celebrated work. Earlier, he had published *Khulvadi* (1957), a collection of short stories capturing rural Maharashtra's cultural beliefs and harsh realities through vivid folk idioms. His short story collections such as *Tin Bhakari* (1955) and *Char Tiklyancha Ganpati* (1956) offer poignant glimpses into poverty, caste discrimination, and survival in both urban and rural contexts. Beyond prose, Sathe revolutionized *Lok Shahiri* (a form of people's poetry) and authored over 30 *Tamasha* plays, using performance as a mode of political resistance and social education. His travelogue *My Visit to the Soviet Union* (1961) reflected his admiration for socialist ideals and global working-class solidarity. Writing in colloquial Marathi, Sathe deliberately used the dialect of the common people, making his works accessible and

emotionally resonant. His stories were not only read but performed through folk theatre, *powadas*, and street songs, reaching even those who could not read. For Sathe, literature was inseparable from activism; his storytelling was a powerful protest against caste injustice, hunger, and exploitation, and a visionary call for equality, dignity, and change.

Khulvadi (1957) stands as one of his most significant collections, offering an unvarnished glimpse into the lives of marginalized communities in rural India. The title suggests a stark and honest world where difficult truths like caste discrimination, violence, poverty, migration, and traditional beliefs are openly revealed. The nine stories feature characters from the lower castes; daily wage workers, mothers, beggars, folk artists, and wanderers - who, despite their struggles, display remarkable resilience, wisdom, and pride. For instance, *Sakhuji Khula* portrays a lower-caste man confronting upper-caste oppression to protect a girl from his community. *Three Bhakarries* uses humor to critique rural superstitions, while *Piraji's Mess* follows a disillusioned youth driven to rebellion. *Vishnupant Kulkarni* presents an upper-caste ally who challenges caste privilege to support the oppressed. *The Rebel* tells the story of Tatya Maang's fight for justice after losing his land to a deceitful landlord. In *A Hunt*, Sathe satirizes the frivolity of royal hunts and the incompetence of the ruling class. *Ramoshi* reveals the devastating impact of caste feuds, with lower-caste people suffering the most. *The Chicken Thief* raises universal questions about survival through the story of Ramya, a marginalized man. Lastly, *The Ran* explores how entrenched pride and competition affect individual identity through the downfall of Lakhuji Mane. Together, these stories expose the deep entanglements of caste, class, and social injustice, illuminated by Sathe's empathetic and incisive storytelling.

Problem Statement and Research Gap

Translating *Khulvadi* into English is not just to translate the words; it is to carry across a whole world of emotions, rhythms, traditions, and resistance. Standard Eurocentric and Western translation frameworks remain structurally ill-equipped to handle the deep socio-cultural density and structural anger of subaltern text. English, as a language, does not always possess the semantic tools to express these layered, caste-marked meanings. Translating regional subaltern literature into a global language introduces a severe ideological conflict, as standard vocabulary historically excluded subaltern experiences.

The primary research gap lies in the persistent tendency of mainstream or automated translation methods to "domesticate" or flatten Dalit narratives for the sake of reader fluency. Word-for-word or fluent algorithmic translations strip these texts of their political urgency by erasing

localized folk registers, caste-inflected vocabularies, and performance styles. Furthermore, while translation scholarship increasingly interrogates the politics of language, there remains a distinct lack of critical, practice-based scholarly analysis examining how a human translator must ethically navigate the thin line between exoticization and homogenization when rendering Sathe's orally inflected, performance-driven prose into English.

Research Objectives

This study is guided by the following primary research objectives:

1. To examine how translation negotiates caste, culture, and resistance in Dalit literature, focusing specifically on Anna Bhau Sathe's *Khulvadi*.
2. To identify the specific linguistic, cultural, and political losses that occur when literal and automated translation workflows process caste-marked terms and performative speech patterns.
3. To evaluate context-sensitive translation strategies; such as targeted transliteration and explanatory annotations; to establish an ethical framework for subaltern translation.

Research Questions

To fulfil the stated objectives, this paper addresses the following research questions:

1. How do historical caste hierarchies, subaltern spaces, and localized power structures manifest within the colloquial language and dialogue configurations of *Khulvadi*?
2. In what ways do standard English lexical equivalents fail to capture the semantic, emotional, and political depth of Sathe's culture-specific items and folk registers?
3. What specific methodological strategies can a human translator deploy to effectively preserve the oral cadence, performance rhythm, and activist intent of the source text?

LITERATURE REVIEW

The practice-based foundations of this research are informed by the author's sustained engagement with translation theory and practice, particularly in relation to Dalit literature, cultural untranslatability, and ethical mediation. Earlier work on transliteration and omission in the translation of *Baluta* (Ghodake & Shitole, 2022) foregrounds how culture-specific terms resist substitution without semantic and political loss. This framework directly informs the current analysis of caste-marked vocabulary and ritual terminology in *Khulvadi*, where similar strategies of retention and contextualization become necessary. Concerns regarding the

limitations of machine-assisted translation, discussed in *Translating Across the Borders: Humans vs. Machines* (Ghodake, 2021), further shape this study's ethical stance. That work argues that culturally embedded narratives, especially those documenting marginalized lives, require human interpretive judgment rather than algorithmic fluency. This insight is particularly relevant when translating Sathe's orally inflected, performance-driven prose, where rhythm, repetition, and caste-coded speech cannot be reliably processed by automated systems. The unpublished translation manuscript *Khulwadi: 9 Stories by Anna Bhau Sathe* represents the practice-based foundation of this research. Other scholarly works by the author, such as *Adapting Cultures: A Case Study of the Selected Dalit and African-American Autobiographies* (2016), provide a comparative postcolonial perspective, reinforcing the idea that translation across oppressed cultures demands strategies that preserve difference rather than normalize it.

Translation, especially of subaltern texts, is an inherently political, culturally charged act. Foundational works such as *Translation Studies* by Susan Bassnett (2013), *The Politics of Translation* by Gayatri Chakravorty Spivak (1993), and *Siting Translation* by Tejaswini Niranjana (1992) interrogate the power dynamics involved in translating marginalized voices. Lawrence Venuti's *The Translator's Invisibility* (2008) and Sherry Simon's *Gender in Translation* (1996) emphasize the ethical and ideological choices that must guide cultural translation. In the context of Dalit literature, Eleanor Zelliot's essays (1985) and Gail Omvedt's sociological writings (1994) provide crucial insight into Dalit assertion in Maharashtra. *No Alphabet in Sight* (2011) and *From Those Stubbs Steel Nibs Are Sprouting* (2013), edited by K. Satyanarayana and Susie Tharu, foreground regional Dalit narratives and highlight the challenges of translating them without diluting their political force. Uday Bharati's article "Language and Caste Consciousness in Dalit Literature" (2015) critiques the limitations of English in conveying caste-laden vocabulary. On Anna Bhau Sathe, his works such as *Fakira* (1959), *Khulvadi* (1957), and the travelogue *My Visit to the Soviet Union* (1961) reflect his *Lok Shahiri* roots and Marxist leanings. His cultural specificity, folk idioms, and oral rhythms demand sensitive and context-aware translation. Translating Sathe thus becomes a political responsibility requiring cultural empathy and ideological clarity.

Adding to this discourse, Indian and Marathi translators such as Arun Kolatkar, Dilip Chitre, and Gauri Deshpande have contributed significantly to understanding the nuances of translating regional expression into English. Chitre's translations of Tukaram's *Abhanga* poetry (*Says Tuka*, 1991) emphasize how rhythm, metaphor, and spiritual tone resist literal rendering and

demand cultural reinterpretation. Similarly, Kolatkar's bilingual engagement in *Jejuri* (1976) and *The Boatribe and Other Poems* (2008) illustrates how Marathi sensibility and urban idiom can coexist in English translation through stylistic experimentation. Gauri Deshpande's work as a translator and bilingual writer sheds light on the translator's negotiation between emotional truth and linguistic economy, insights vital for rendering Sathe's dialect-heavy prose. Shanta Gokhale's translations, particularly *Shyamchi Aai* and her anthologies like *The Scenes We Made* (2015), reveal how Marathi's tonal intimacy and social realism can be preserved through idiomatic English. Jerry Pinto's translations of Dalit and urban narratives, including *Baluta* (2015) by Daya Pawar, mark an important milestone in Dalit translation studies, showing that the translator's task is not just linguistic but ethical, as he negotiates caste politics and voice authenticity.

In the field of Dalit translation, Arjun Dangle's editorial work in *Poisoned Bread* (1992) remains foundational. His introduction argues that translation must make visible the anger, resistance, and lived suffering embedded in Dalit Marathi texts. More recently, translators like Naresh Fernandes, Yogesh Maitreya, and Omprakash Valmiki (through Hindi-English mediation) have emphasized preserving oral cadence and social consciousness rather than formal linguistic precision. Scholars such as A.K. Ramanujan (*The Interior Landscape*, 1967) and Vinay Dharwadkar further provide frameworks for approaching regional literature where cultural metaphor and mythic symbolism require interpretation rather than equivalence. Ramanujan's concept of "context-sensitive translation" is especially useful for translating *Khulvadi*, as it allows the translator to shift between linguistic systems while preserving performative and emotional resonance. In the Marathi context, the works of Madhav Ajgaonkar and Mukta Patil on translating *Lok Sahitya* underline the oral performative aspects of folk texts, which parallels Sathe's *Lok Shahiri* mode. Their studies point out that regional inflection, caste discourse, and performative rhythm are inseparable from meaning. Together, these translators and scholars show that translation in Indian regional and subaltern contexts is not merely a linguistic exercise but a cultural negotiation. Translating *Khulvadi* thus requires a blend of linguistic sensitivity, historical awareness, and political responsibility, echoing Bassnett's and Spivak's assertion that every act of translation is also an act of interpretation and representation.

METHODOLOGY

This study utilizes a qualitative, practice-based, and analytical methodology rooted in comparative text analysis and postcolonial translation theory. The experiential foundation of

this research is derived directly from the author's direct negotiation with untranslatable terms, oral cadence, and socio-cultural density within the unpublished translation manuscript *Khulvadi: 9 Stories by Anna Bhau Sathe* (Ghodake, 2023).

The methodological framework operates via a systematic, three-tiered approach:

1. Linguistic Mapping & Categorization: Compiling and categorizing culture-specific items, folk lexicons, ritual vocabularies, and caste-marked speech registers from the Marathi source text of *Khulvadi* (1961).
2. Comparative Textual Analysis: Evaluating specific English translations from the manuscript against literal renderings to isolate points of linguistic, cultural, and structural untranslatability.
3. Theoretical Application: Applying Ramanujan's (1967) model of "context-sensitive translation", Saussure's linguistic sign system, and Jakobson's (1959) framework on structural divergence to evaluate the ethical viability of various mediation strategies.

This human-centred, interpretive qualitative approach is deliberately selected over automated or machine-assisted workflows to safeguard the idiomatic, performative, and socio-politically sensitive dimensions of subaltern literature.

ANALYSIS

The textual and socio-cultural challenges identified within *Khulvadi* are categorized into linguistic untranslatability, cultural untranslatability, caste-based spatial politics, and oral performance cadence.

Linguistic Untranslatability and Sign Systems

Linguistic untranslatability poses a major challenge when moving from a source language to a target language. According to Ferdinand de Saussure's linguistic theory, meaning arises from the relationship between the *signifier* (the sound or written form) and the *signified* (the concept it represents) within a specific linguistic and cultural system. Since these relationships are arbitrary and vary across languages, direct equivalence is often impossible. In his seminal essay "On Linguistic Aspects of Translation" (1959), linguist Roman Jakobson outlines a foundational framework for understanding translation by categorizing it into three distinct types. He emphasizes that translation is not limited to the conversion between two languages but can also occur within a single language or across different sign systems. Jakobson states: "There are three kinds of translation: (1) *Intralingual translation* or rewording is an

interpretation of verbal signs by means of other signs of the same language; (2) *Interlingual translation* or translation proper is an interpretation of verbal signs by means of some other language; (3) *Inter-semiotic translation* or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems".

The gap in *Khulvadi* becomes evident at multiple levels: lexical, semantic, pragmatic, and syntactic. Words may lack direct counterparts (lexical), meanings may shift with context (semantic), cultural implications may alter interpretation (pragmatic), and grammatical structures may resist transfer (syntactic). As a result, the translator must negotiate between linguistic systems that organize reality differently, highlighting Saussure's idea that language is not a mere naming process but a structured network of differences. This occurs due to differences in grammar or language structure. For example, a sentence in Marathi may have a structure that cannot be directly expressed in English without rearranging words. As Jakobson noted: "Languages differ essentially in what they must convey and not in what they may convey. The differences between languages are not merely differences in vocabulary and grammar; they are differences in the very structure of the world as it is perceived and conceptualized. This structural divergence leads to the phenomenon of untranslatability, where certain concepts or meanings cannot be fully conveyed from one language to another due to these fundamental differences in perception and conceptualization".

Cultural Untranslatability and Folk Lexicons

David Bellos addresses the idea of untranslatability in his book *Is That a Fish in Your Ear? Translation and the Meaning of Everything* (2011) with a practical and often skeptical view of the term. He challenges the idea that anything is truly untranslatable, offering a more flexible understanding of meaning and equivalence. "Untranslatable" is a term that describes a translation problem, not a translation impossibility. Every language has its own ways of organizing experience into words and concepts, and there is no language that cannot find a way of conveying what is said in another. But the process may be longer, more circuitous, and require more explanation in one language than in another. The fact that you can't say in one word in English what you can say in one word in German or Arabic doesn't mean it's untranslatable; it just means that translation sometimes takes more than one word, or a sentence, or even a paragraph.

When we translate from one language to another, we often encounter words or ideas that are very difficult to render in the new language. This problem is called untranslatability. It refers

to situations where some words or cultural concepts in the original language (the source language) do not have the same meaning or effect in the new language (the target language). During the translation of *Khulvadi*, finding suitable words for regional dialects of Marathi was a challenge. Capturing the cultural essence of a local dialect in an international language is extremely challenging, as language itself is a deeply rooted cultural phenomenon. Simply finding a contextual equivalent for a culturally loaded term often fails to convey its full meaning. This occurs when a word or idea belongs only to one culture, with no equivalent in the other culture. For example, words related to caste, rituals, or local gods in India may not exist in English or Western contexts.

Bassnett (2002) also discusses both types of untranslatability, emphasizing that cultural untranslatability is far more complex. It is not just about changing words; it involves translating meanings, beliefs, and emotions deeply rooted in a particular culture. Bassnett states: “Cultural untranslatability arises when the source-language word or expression denotes a concept that is absent in the target culture. In such cases, the problem is not one of finding an equivalent linguistic form, but of finding a way to convey the same cultural significance. Every language carries within it the history, traditions, and social values of the people who speak it, and these elements cannot simply be transferred into another language without a loss of meaning or shift of perspective. The translator, therefore, operates not merely between languages, but between cultures, negotiating the boundaries of meaning, ideology, and identity”.

In the case of Dalit literature, this issue becomes especially serious. Dalit writers often use words, idioms, and expressions that embody their pain, protest, and community life. These words are not easily found in English. The terms in *Khulvadi* function as cultural capsules, each carrying ritual memory, caste history, regional emotion, and collective experience. When such words are flattened into neutral English equivalents, the stories risk being severed from the social realities they emerge from: caste segregation becomes mere geography, ritual becomes event, and resistance becomes anecdote.

The primary culture-specific terms, their literary contexts, and the exact translation issues identified in the *Khulvadi* text are outlined below:

Tulshichi Lagn (तुळशीची लग्न): * *Story*: *Khulvadi* (The Rebel)

- *Explanation*: A symbolic religious wedding of the Tulsi plant with Lord Vishnu, widely observed in Hindu households.

- *Translation Issue:* Rendering this as “Tulsi’s wedding” fails to capture the ritual’s spiritual depth, sacred domestic ritual, and its symbolic link between the divine and the earthly.

Khandoba (खंडोबा): * *Story:* Tin Bhakari (Three Pieces of Bread)

- *Explanation:* A regional folk deity revered by many Dalit and rural communities in Maharashtra.
- *Translation Issue:* Simply calling Khandoba a “Hindu god” erases his caste-specific and regional significance as a folk deity revered by Dalit and rural communities.

Ghongda (घोंगड): * *Stories:* Tin Bhakari (Three Pieces of Bread), Shikar (Hunting)

- *Explanation:* A coarse woollen blanket used by rural poor communities.
- *Translation Issue:* “Blanket” misses its socioeconomic context and rustic connotation, losing its social undertone of poverty and rustic life.

Mangwad and Maharwad (मांगवाड आणि महारवाड): * *Story:* Vishnupant Kulkarni (The Case of Vishnupant Kulkarni)

- *Explanation:* Segregated hamlets of the Mang and Mahar castes, historically oppressed and marginalized.
- *Translation Issue:* Replacing these place names with “neighborhood” or “area” conceals the painful history of caste-based spatial realities and spatial segregation.

Tamasha (तमाशा): * *Story:* Mendha (The Ram)

- *Explanation:* A vibrant Marathi folk theatre form combining music, dance, and satire.
- *Translation Issue:* “Folk performance” fails to convey its regional energy, cultural vibrancy, and unique cultural identity.

Ranhalgi (रणहलगी): * *Story:* Mendha (The Ram)

- *Explanation:* A ceremonial drum played during village festivals and announcements.
- *Translation Issue:* “Drum” strips away its unique ritual, rhythm, community spirit, and festive associations.

Gulaal (गुलाल): * *Story:* Mendha (The Ram)

- *Explanation:* Red powder used in festivals like Holi; symbolizes joy and celebration.

- *Translation Issue*: “Color powder” is generic and ignores its deep ritual importance and semantic barriers.

Sudarsan Chakra (सुदर्शन चक्र): * *Story*: Kombadi Chir (The Chicken Pecked)

- *Explanation*: The mythological spinning weapon of Lord Krishna, metaphorically referenced by a character.
- *Translation Issue*: Omitting this reference weakens symbolic power, imaginative depth, and cultural weight.

Chawdi (चावडी): * *Story*: Mendha (The Ram)

- *Explanation*: A traditional village meeting place for community decisions.
- *Translation Issue*: “Meeting-hall” or “public space” fails to convey its distinct cultural and authoritative role.

Shindeshahi Tode, Putalya, Nath (शिंदेशाही तोडे, पुतळ्या, नथ): * *Story*: Pirajichi Bhangad (Piraji’s Revolt)

- *Explanation*: Traditional jewellery crafted for rural Maharashtrian women.
- *Translation Issue*: Generic terms like “earrings” or “nose ring” erase the cultural depth, economic markers, and regional specificity.

Caste-Based Realities and Linguistic Politics

In *Khulvadi*, caste operates explicitly at the level of everyday language, and dialogues encode hierarchy in subtle but unmistakable ways. Upper-caste characters frequently address Dalit individuals without honorifics, reducing them to first names as a form of linguistic domination. Dalit characters, in contrast, are structurally forced to employ deferential titles such as *bai* or *saheb*, even when such respect is not reciprocated. Caste names like *Mang*, *Mahar*, or *Chāmbhār* function as social signifiers loaded with historical stigma—meanings that English terms like “community” or “worker caste” completely fail to convey.

As K. Satyanarayana observes, Dalit writing is not merely a literature of suffering but one of assertion, collective struggle, and the transformation of humiliation into resistance. When caste-marked speech is erased or neutralized in translation, the narrative risks losing its political force. What appears as linguistic simplification becomes, in effect, cultural silencing. To erase caste-inflected language is to obscure the very discrimination the stories seek to expose; for texts like *Khulvadi*, this silence is an act of ideological dilution.

Orality, Performance Rhythm, and Cadence

Sathe, who was a celebrated folk performer, drew inspiration from traditions such as *powada* (ballads), *tamasha* (folk theatre), and *kirtan* (devotional storytelling). His writing preserves the energy of live performance through rhythm, repetition, and orality. For example, the sentence: “Ramoo danced, shouted, and waved his stick like a warrior!” effectively enacts movement and sound rather than merely describing them.

Walter J. Ong, in *Orality and Literacy* (1982), warns that the rhythm of oral storytelling is like its heartbeat, and literal translation can easily silence it. Silencing this rhythm through word-for-word translation does more than weaken style; it disrupts meaning itself. In Dalit narratives, where speech often substitutes for institutional power, the loss of oral dynamism can directly diminish the text’s political charge. When translated literally or smoothed into standard literary English, such passages risk losing the urgency and communal pulse that define the narrative voice. Preserving orality is therefore an ethical and methodological imperative in translation to sustain socio-cultural meaning.

DISCUSSION

The findings of this analysis demonstrate that the socio-cultural challenges embedded within *Khulvadi* are not superficial linguistic hurdles but are central to the text’s core ideological meaning. Translating subaltern literature cannot be reduced to a mechanical linguistic transfer; it is a profound exercise in cultural and political mediation. The translation difficulty stems directly from the total absence of equivalent social histories, caste structures, and material realities within the target language infrastructure.

Faced with these deep systemic gaps, a translator's choices carry immense ideological weight. Resorting to complete *domestication* (making the text smooth and familiar for English readers) erases the original culture and silences the text's inherent protest against social injustice. Conversely, unmediated *exoticization* risks leaving terms entirely unapproachable and alien to new readers.

The practice-based evidence of this study reveals that a hybrid strategy combining deliberate transliteration with precise contextual annotation (footnotes, glossaries, or contextual clarifications) offers the most ethical path forward. Retaining terms like *Mangwad*, *Ghongda*, or *Ranhalgi* in Roman script preserves the phonetic presence, dignity, and cultural identity of the source text, while immediate annotations educate the global reader regarding the structural realities of caste and poverty. Furthermore, preserving orality through shorter sentences, calculated repetitions, and culturally resonant phrasing is not a matter of mere stylistic license

but an act of fidelity. These approaches allow the translated text to retain its performative force and ensure that the global audience encounters these experiences on their own terms.

CONCLUSION

Ultimately, translating Anna Bhau Sathe's *Khulvadi* is an exercise in political and cultural responsibility. As Dr. B. R. Ambedkar crucially reminds us: "You must not only tell the depressed classes that they are not untouchables, not unequal men. You must make them feel that they are not untouchables, that they are not unequal. Only then will they come into the fold of social life and claim their human rights not by your grace, but as a matter of right". In this light, ethical translation acts as a direct extension of subaltern activism; it enables the silenced to speak across borders and the marginalized to enter global discourse without losing their identity or historical memory.

By refusing to neutralize the visceral realities of caste exploitation, oral cadence, and localized ritual, the translator operates as both an artistic mediator and an ethical witness. This research demonstrates that subaltern literature is not a peripheral adjunct to global world literature, but is central to a comprehensive understanding of human resistance, survival, and dignity. Through such translation, each word becomes an echo of lived suffering and defiance, allowing the suppressed voices of the subaltern to claim their rightful space in world literature while demanding both empathy and acknowledgment.

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