Chapter V

Loss of Meaning in English Translation of _Nirmala_

After intensively discussing loss of meaning in two select English translations of _Godaan_ in Chapter III, the shift to the discussion of the loss of meaning in two select English translations of _Nirmala_ in this chapter serves two purposes. First, the coming discussion provides a testimony to what is being discussed in Chapter III, to whether the grounds on which TLT1 and TLT2 translators lose meaning make the two translators of _Nirmala_ lose meaning too. Second, it expands on the previous discussion to include the stylistic analysis of the select two translations of _Nirmala_. To accomplish both tasks, it uses the same conceptual framework as Chapter III.

The first two pages of Chapter III put forward three key points about the loss of meaning in _Godaan_: 1. The loss of meaning occurs because the act of translating is a herculean task; 2. because the language of _Godaan_ is intricate, and the translators are not competent enough at times; and 3. because it is not easy to translate the styles of Premchand, his text and the source language. While the first and third points also apply to the two translations under review in this chapter (one translation by David Rubin, henceforth referred to as TLT3 and the other translation by Alok Rai, henceforth referred to as TLT4), the second point does not apply entirely to them because the language of _Nirmala_ is not as intricate as that of _Godaan_. The simple reason for this is that _Nirmala_ (henceforth referred to as SLT2) was written almost ten years before _Godaan_. The fact that _Nirmala_ was written in serial installments for a magazine called _Chand_ may also add to this.

Nevertheless, the language of _Nirmala_ is literary and uses many techniques, though on a lesser scale, which _Godaan_ employs. The less intricate language of _Nirmala_ does not provide any concession for TLT3 and TLT4 translators; they face the same problems that TLT1 and TLT2 translators do. Furthermore, there is one more thing which makes TLT3 and
TLT4 translators’ task more difficult (or easy, depending how they approach it). This is the availability of new research in TS, which did not exist at the time TLT1 and TLT2 translators translated *Godaan*, and which TLT3 and TLT4 translators may apply in their translations to gain meaning. Ideally they should utilize the available resources, at least the creative techniques which TLT1 and TLT2 translators employ to transfer and gain meaning in their TLTs, because they are supposed to be better informed translators, as their publishers would never miss to imply, than their predecessors. If they do not utilize, they cannot be appreciated.

That said, a stylistic analysis of the places in TLT3 and TLT4 where the translators lose meaning is as follows in two parts—Textual and Cognitive—and their six sub-heads: Sound System, Grammar and Syntax, Semantics, Narrative, Ideology, and Readers’ and the Translators’ Idealized Cognitive Models.

1. Textual Part

Textual part is the part which consists of most of a text’s meaning, and even the cognitive part gets its expression through it. Considering its importance, it is no wonder that a translator mainly struggles with it. Therefore, in dealing with this, a translator has to make decisions how he wants to recreate SLT into TLT. TLT3 and TLT4 translators also go through this process, and as a result, TLT3 translator mostly prefers to translate SLT2 literally for foreign or global readers while TLT4 translator prefers sense for sense primarily for English speaking domestic readers (he indicates it in his Translator’s Note). However, regardless of their varied decisions, they lose meaning in their translations, at times badly, in all four categories of the textual part: Sound System, Grammar and Syntax, Semantics and Narrative. A discussion of the loss in these four categories follows.
1.1 Sound System

Although SLT2’s sound system is not as vast and vivid as SLT1’s, it incorporates almost all the sound elements of SLT1: rhythm, euphonic effect, accents, alliteration, assonance, homonyms, onomatopoeia, and narrative tones\(^1\). These elements help SLT2 author express his intended message most effectively and clearly, and also keep his readers’ interest by heightening the melodramatic, tragic atmosphere of the plot. At times TLT3 and TLT4 translators preserve a part of this sound system in their TLTs (discussed in the next Chapter), and at other times fail in doing so. When they do not succeed in recreating an equivalent sound system in their translations, meaning is lost.

Rhythm and Euphonic Effect

In *Nirmala*, as in *Godaan*, Premchand creates rhythm in a variety of ways. At times he creates it among ideas and concepts, other times primarily by the use of compound words, rhyming words, same sound endings of the verbs, stylistic inversions, repetition of words and sounds, rural and foreign versions of standard Hindi words, synonyms, idioms, and proverbs. TLT3 and TLT4 translators lose some meaning in translating all of these.

Like SLT1, SLT2 uses compound words in three forms: One, rhyming words like *aadar-satkaar* (5), *sankalp-vikalp* (7), *chhinn-bhinn* (61) *kharch-barch* (48); Two, words with same vowels like *paanee-vanee* (14), *shaadi-vivaah* (16), *salaam-valaam* (32), *hare-vare* (53); and Three, same word repeated twice like *haan-haan* (3), *aise-aise* (3), *jaraa-jaraa* (5), *khare-khare* (7). These compound words either are not translated by the translators or their equivalents in the TLTs do not create equal rhythmic effect. In TLT3, one of these twelve compound words, *aise-aise*, is not translated (16); the other eleven words are either translated as single words which do not create any rhythmic effect or as two words which only capture their senses. Similar is the case with TLT4 where two compounds words, *haan-

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\(^1\) Foot note 2 of Chapter III is also applicable here. The only difference is that there it is TLT1 and TLT2; here it is TLT3 and TLT4.
haan and hare-vare, are not translated (4, 78) and other words are translated by one or more words which do not recreate the rhythmic effect of these compound words.

Premchand also repeats words and sounds in a clause or sentence to create rhythm. He does so in Nirmala in three ways: First, he uses one compound word repetitively or more than one compound words successively; second, he repeats a single word in between or at the end of a clause or clauses; and third, he makes a character repeat the preceding speech, except a change in the key words, by his or her counterpart. The third case happens when two characters are in an agitated state. Following are three examples from Nirmala that represent these three situations; two examples are from Chapter 2 and one is from Chapter 8:

1. Yah prabandh…ek mej ho (4)—“It was set up…and a chair” (TLT3:19); “Arrangements are…and a chair” (TLT4:6).

2. Nirmala chalee…chalee (49)—“Nirmala went…husband’s wish” (TLT3:84); “Nirmala decided… husband’s wishes” (TLT4:73).

3. Udaybhanu—to… meree koeel pooch naheen (6)—“Do you think…I am not respected” (TLT3:22); “Udaybhanulal—I am…without respect” (TLT4:9).

In the first example, SLT2 author creates rhythm by repeating a compound word ek-ek three times before three nouns: charpoy, chair and table. In the second example, rhythm is created by the use of chalee at the end of two consecutive sentences in which the first just has two words. And in the third example (eight lines) rhythm is created by the repetition of the preceding speech with changed key words by Udaybhanulal or Kalyani.

In translating these instances, TLT3 and TLT4 translators lose meaning. In translating the first, they make the compound word a non-compound word “a”; in translating the second, TLT3 translator makes two sentences one sentence and TLT4 translator’s translation is too long. In translating the third instance, however, they lose meaning partially: TLT3 translator
preserves rhythm but distorts and foregrounds semantic meaning while TLT4 translator’s meaning is fine but rhythm is ineffective.

Like rhythm, Premchand also utilizes euphonic effect in Nirmala to express its melodramatic messages. Though this does not happen frequently, whenever it does, it creates a kind of harmonious sound which makes the reading pleasant. To create this, he uses some explicit techniques, usually more than one phonological tool, which would also create similar effect in TLT3 and TLT4 if those techniques were recreated. For example, in use aare haathon... na detee thee (31), he creates euphonic effect by using four adjectival clauses in the first sentence and three small clauses in the second sentence. While these two sentences are parallel to each other, the parallelism is used to create a contrast between two thoughts. TLT3 translator translates the instance as one sentence with three infinitive clauses, “She was not... her weep” (70), which does not recreate the euphonic effect. TLT4 translator’s translation, “She could hardly... make her weep” (58), however, creates euphonic effect partially with its five parallel clauses in a sentence, but it also fails to recreate it completely.

Alliteration, Assonance and Homonyms

Alliterative and assonant expressions play an important role in expressing the mood of the characters in SLT2, and also setting its atmosphere. But TLT3 and TLT4 translators also lose meaning in translating alliteration, assonance (and homonyms), mainly because these are language-specific and therefore almost untranslatable. For instance, in van men vany jantu... firate the (9) and Rangeelibai ne paan khaakar khat kholaa (15), Premchand creates alliteration by using the consonants “v” & “n” in the first and “kh” in the second. The first alliteration is used just before Udaybhanulal is murdered, when he leaves the house in the night to show his wife his importance; and the second just after Rangeelibai declares her rejection of her son’s wedding with Nirmala and just before she changes her position about it. In both cases, it helps the author to create an atmosphere, a feeling of pace and urgency.
TLT3 translator translates these as “in the forest...sinking about” (25) and “Rangilibai chewed a pan and began to read the letter” (35) while TLT4 as “in forests...dark alleys” (12) and “Rangilibai packed a paan into her mouth diligently, then opened the letter” (22). Thus, neither translation preserves alliteration, and on the top of that, TLT4 translations read uninterestingly.

A similar instance occurs when the translators translate sentences with assonance. In Chapter 7, when Mansaram is pondering over changed behavior in his house towards him and consequently misses his mother, he, being emotionally overwhelmed, uses an assonant expression (vowel “e”): Kise mere khaane-peene ki, marane jeene ki sudh hai (44). Both TLT3 and TLT4 translators fail in recreating the assonance in their TLTs. They respectively translate it as “who cared about his eating and drinking or whether he lived or died?” (TLT3:76) and “who cares what I eat or drink or whether I live or die?” (TLT4:65).

The statement in Chapter III that “homonyms are usually unintentional and only intelligible to SLT readers” also applies here. Since homonyms are language specific too, both TLT3 and TLT4 translators lose meaning in translating homonyms even though there are a few instances where Premchand employs them. For example, the word haraa in kuchh man haraa ho jaataa (27) and joon in unhone ek joon bhee khaanaa nahee khaayaa (56) are used to respectively mean “happy” and “meal”, but they might also create an additional effect in the mind of the SL readers by connoting their other homonymic meanings, the color “green” and the month “June”. TLT3 translator does not translate the first expression (52) and translates the other as “meal” (93). TLT4 translator translates these as “cheer up” (40) and “meal” (82). Thus, neither of these translations captures the homonymic meanings.

But there is one place where homonym is intentionally used by the SLT2 author as a stylistic device. This is in Chapter 19, page 103 of SLT2 where the narrator tries to create an analogy between Asha, the name given by Sudha for Nirmala’s daughter, and its literal
meaning, “hope”. The narrator reports that the name “Asha”, given by Sudha to the girl, suits her: she gives (or is) hope for other sad characters in the novel. Both TLT3 and TLT4 translators try to recreate this in their translations but fail in naturalizing it. Thus loss of meaning occurs.

Accents and Onomatopoeic words

Just like the characters in *Godaan* speak words and sentences representative of their creed, class, caste and social status, so do the characters in *Nirmala*. Since most of the characters in *Nirmala* are middle class characters belonging to Kayastha caste, however, the language of *Nirmala* appears more standardized than *Godaan*. But on a minute level, even these characters’ accents vary from each other because they belong to different locations, have different education levels and work in different professions. For instance, at Udaybhanu’s place, most characters speak colloquial and standard Hindi; at Lucknow or Bhalchandr’s place, the characters still speak colloquial and standard Hindi but their vocabulary also includes words from Avadh dialect; and at Banaras, since the characters are mostly educated, their vocabulary contains English words.

Beneath these middle class characters sociologically come their servants, especially Bhalchandr’s unnamed one-eyed servant and Nirmala’s housemaid Bhungi. Bhalchandr’s servant only appears in Chapter 3 of SLT2, but even in his short appearance, he leaves his mark. On pages 12 and 15, when he appears before his master, he talks in Avadh dialect, which not only helps the narrator give a touch of originality to his story but also a bird’s eye view of inherent sociological order in India, especially when compared to his standard Hindi

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2 TLT3 translator explains the homonymic usage in the footnote, which is good (160). Compared to this technique of TLT3 translator, TLT4 translator’s translation “Sudha had named the daughter Asha, or Hope. And she did appear the very image of hope” (149) not only distorts meaning, as Sudha does not name the girl “hope,” but also reads uninterestingly.

3 Maybe here Premchand is unconsciously guided by the inherent feudal power structure of his time, an unconscious ideological control over him, where a weak (or a subaltern as Spivak would put it) is not to be named.
of a Muslim character, Alayar Khan, and other of a fake saint, Paramanand. Inspector Alayar Khan’s accent is different from other characters in the sense that he uses many Urdu words in his speeches and swears *khudaa kee kasam*\(^6\) almost before every statement. In a similar way, Paramanand’s accent bears words from Avadhi dialect as in *ghee le java bachchaa* (178) and repeats *bachchaa* after almost every statement\(^7\).

Apart from these, there are two more explicit places where accents are foregrounded. These are the child accents of Suryabhanu in Chapter 2 and of Asha in Chapter 24. In Chapter 24, in order to imitate Asha’s accent, Munshiji also talks in a child’s accent. In this kind of accent, the vocabulary remains same but their letter sounds change from one to another.

In TLT3 and TLT4, none of these accents have been preserved. The translators translate these inconsistently and in regular English, and thus incur loss of meaning.

Like the narrator in *Godaan*, the narrator in *Nirmala* uses onomatopoeic words for two purposes: as imitative of natural sounds which give a feel of naturalness in the text, and as a stylistic device to convey some particular meanings. For the first purpose, he uses

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4 In Indian sociological order in 1936 (and even today), a servant was not supposed to talk with his master in standard Hindi, but in his local dialect. If he did, it was considered a kind of insult to the master. Therefore, when the servant talks to the master, he talks in dialect but when he talks to Moteram, he talks in regular Hindi (*Khariboli*). By talking with Moteram this way, he not only tries to impress him but also shows the breaking of that master-servant relationship [Courtesy: Dr. Ramesh Kumar, Department of Hindi, Sri Varshney College, Aligarh].

5 Her accent not being dialectal will also give an idea to some SL readers that her position in the house is more of a family member than a servant.

6 TLT3 translator translates the use of this oath by Alayar Khan at different times as “on my oath” (169), “believe me” (169), “I swear” (170), “God’s oath” (170); and TLT4 translator as “in the name of Allah” (159), “I swear to you” (159), “I’m certain” (159), “by Allah” (159), NT (159).

7 The word becomes “my child” (178) and “child” (179, 180, 181, 185) in TLT3, and “child” (168, 174), “o my son” (169), “my son” (169, 170), and “my child” (171) in TLT4.
onomatopoeic words like *dham-dham* (3), *gad-gad* (8), *khat-khat* (61), *oho, ho* (61), and *thar-thar* (133); and for the second, *choon* (18, 46), *hain-hain* (34), *dhar-dhar* (35), *dhak-dhak* (59), and *dhak* (105). In both cases, the translators fail in preserving the onomatopoeic nature of these words and translate their senses only. These onomatopoeic words become, consecutively, “great clutter” (16), “overwhelmed” (23), “pounding” (100), NT (100), NT (202), “objections, slightest protest” (39, 79), “Good God” (63), “pounding” (63), “to pound” (98), and “pounding” (164) in TLT3; and “noisily” (4), “overwhelmed” (11), “loud discomfiture” (89), NT (89), NT (192) “complain, nothing” (26, 68), “shame on you” (51), “beat wildly” (51), “beating wildly” (87), NT (153) in TLT4.

1.2 Grammar and Syntax

As has been pointed out in the last two chapters, grammar and syntax account for a good amount of meaning in a text. In fact, it is the availability of various grammatical and syntactical units to an author, and his surgical use of them, which helps him express his message in the best way. These units also work as formulae through which readers decipher the intended message. Therefore, any failure in recreating these formulae will result in a loss of meaning. Unfortunately, like TLT1 and TLT2 translators, both TLT3 and TLT4 translators lose meaning on this level. They lose meaning mainly in recreating sentence, tense and voice types; punctuation marks in Grammar, and various peculiar syntactical arrangements in Syntax.

Sentence, Tense and Voice Type

Though in translating *Nirmala*, TLT3 and TLT4 translators do not encounter the same complex use of language in which sentences, tenses and voices intermingle with each other (as Premchand at times uses in *Godaan*), they still lose meaning. Like TLT1 and TLT2
translators, they also fail in recreating proper sentence, tense and voice type, which they could have recreated if they willed or had been a little more serious⁹.

In translating a sentence type, they lose meaning because they make two or more simple sentences a compound or a complex sentence. This loss also occurs when they do not preserve conditional, exclamatory, positive, negative or interrogative nature of a sentence and changes it some other. Since each sentence type creates a distinct effect and meaning (for detail, see Chapter III), they lose that distinct effect and meaning and create a different effect and meaning in the TLTs. It is because of these reasons that both TLT3 and TLT4 translators lose meaning in translating the following two expressions: baag mein…rahee thee (3) and Udaybhanu—to aaj maraa…karatee ho (6). TLT3 translator translates these as “In the garden…early April” (17) and “‘My death…what to do!’” (21); TLT4 translator as “The garden…blowing softly” (5) and “Udaybhanu—I’m hardly…planning for?” (8).

Explanation: The first SLT2 expression consists of three short simple sentences, which give a sense of peace and graphic representation of nature in the narration. On a deeper level, the fact that even though the action in three sentences is possibly interconnected (Garden—flower—fragrance in air—cool breeze) yet these have independent existence in three separate sentences creates a kind of contrast between their dependence on each other and their independence in the text. This can also be the symbolic independence of each natural element, and at the same time dependence on each other. TLT3 translator translates these three simple sentences as one sentence, which not only ruins the above meaning but also distorts the literal meaning of the sentences as SLT2 author does not define that the sweet fragrance is of flower, or that it is mixed in the breeze. Similarly, TLT4 translator makes these sentences two sentences, which do not capture the SLT2 effect. Furthermore, in

⁹ “Willed or had been a little more serious” because there are instances in TLT3 and TLT4 where one of these lose meaning because of a distortion in these grammatical units while the other preserves it. One such instance is the translation of nau baje kee gaaree milegee na? in Chapter 3. TLT3 translates this interrogative sentence as a statement: “I can get a train at nine, I believe” (42) and loses the interrogative meaning. This does not happen in TLT4 as the translator translates it as an interrogative sentence: “I’ll get the nine o’clock train, won’t I?” (30).
these two sentences, the first sentence also changes the subject from “flowers” to “the garden”.

The second expression is a three-sentences long dialogue between Udaybhanulal and his wife Kalyani, in which the first sentence is an interrogative sentence, the second a positive statement, and the third again an interrogative remark. Both TLT3 and TLT4 translators lose meaning in their translations of this dialogue because they do not preserve the same sentence form. TLT3 translator translates these three sentences respectively as exclamatory, positive, and exclamatory, while TLT4 translator translates them as positive, interrogative, and interrogative.

On the level of tense too, TLT3 and TLT4 translators lose meaning because they do not preserve SLT2 tense type. In the case of Nirmala, this loss is vital because SLT2 author uses shifts in tenses from present and future to past, past and present to future, future and past to present as a rhythmic medium to engage his readers actively in the text. It is also important because this is one of the few techniques which the author uses to make the narration and atmosphere lively and engaging. For example, the first long paragraph of Chapter 2 in SLT2 is mainly in present tense which is followed by a paragraph in past tense. This shift in tense will also reflect in readers’ minds as they might feel that they have journeyed from the present back to the past. The use of present tense in the first seven lines of the first paragraph (4) may also create suspense (an important technique to grab readers’ attention) as the readers do not have any information about the wedding day, which is being talked about in the context. Thus, they may think that ‘the author has accelerated the plot and today is the wedding day,’ only to realize later in the eighth sentence that the wedding is still one month away and that there is no acceleration of events. Since TLT3 translator translates this and the next paragraph into past tense, all this meaning is lost by him. However, TLT4 translator successfully preserves it.
But with TLT4 translator, there is another problem. At times when there is a sudden shift from past to present (or present to past), TLT4 translator does not preserve the shift in the corresponding sentence but in the sentence that follows it. One such example is his translation of the dream narration in Chapter 1. The narration in SLT2 is in past tense before the dream, changes to present tense during the dream, and comes back to past after the dream is over. The same does not happen in TLT4. The translator has pre-dream narration in past tense, but he also translates the first sentence of the dream in past tense, meaning that he shifts to present tense one sentence later. He also repeats a similar situation at the end of the dream as he shifts to the past tense of the after-dream narration one sentence later. TLT3 translator translates this fine.

Apart from these, here are two more instances where both TLT3 and TLT4 translators lose meaning.

1. Usake hriday main ek vichitra shankaa samaa gayee hai (1)—“A peculiar doubt had entered her heart” (TLT3:14), “There is a strange fear that fills her heart” (TLT4:2)\(^{10}\).

2. Kaisee thande-thande...chal rahee hai (2)—“Just feel how cool the breeze is” (TLT3: 15), “See how pleasant the breeze is” (TLT4: 3)\(^{11}\).

TLT3 and TLT4 translators also lose meaning because of their improper handling of the SLT2 voice type. They lose meaning because they change one SLT2 voice to another, as is the case in the following three examples:

1. Donon guriyaa...karate theen (1)—“Both married off...circumstances” (TLT3:13), “Their dolls would frequently be married...extravagance” (TLT4:1)\(^{12}\).

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\(^{10}\) Here the SLT2 sentence is in present perfect tense, which becomes past perfect in TLT3 and simple present in TLT4.

\(^{11}\) Tense in this SLT2 sentence is present continuous which becomes simple present in both TLT3 and TLT4.

\(^{12}\) This habitual sentence is a past tense active voice. It’s translation as a future tense passive voice in TLT4 completely distorts the SLT2 meaning. The meaning is also lost in TLT3 but not because of voice change but because of the change of sentence type from habitual to regular.
2. *Baghee taiyaar karaa aayee hoon* (2)—“I’ve arranged for the buggy” (TLT3:15), “The carriage is ready” (TLT4:3)\(^{13}\).


Punctuation Marks

TLT3 and TLT4 translators lose meaning with punctuation marks in their translations many times because they change SL punctuation, especially from exclamation mark to period, question mark to exclamation mark or period; and with that change also the associated meaning: an exclamation mark denotes an emotional response, a question mark a sense of enquiry, and a period a normal stop. Most times this change is unnecessary, which means that the meaning would have easily been preserved if the translators were a little more careful.

Following are some examples representing these changes:

<table>
<thead>
<tr>
<th>TLT3</th>
<th>SLT2 punctuation</th>
<th>TLT4</th>
<th>SLT2 punctuation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who had...her alone. (17)</td>
<td>!</td>
<td>Gradually...all gone. (16)</td>
<td>!</td>
</tr>
<tr>
<td>Is there...life! (27)</td>
<td>?</td>
<td>All of...same time! (17)</td>
<td>?</td>
</tr>
<tr>
<td>If I...the boys. (67)</td>
<td>!</td>
<td>Return?</td>
<td>!</td>
</tr>
<tr>
<td>How thin...gone! (74)</td>
<td>?</td>
<td>Because...boys. (182)</td>
<td>!</td>
</tr>
<tr>
<td>Do you...mother? (160)</td>
<td>!</td>
<td>The body...outside. (196)</td>
<td>!</td>
</tr>
</tbody>
</table>

Apart from the above punctuation marks, TLT3 translator also loses meaning when he does not preserve ellipses (TLT4 translator does preserve them). For example, he does not preserve them in “The penniless...their status—” on page 39; “no, sir, I’m not crying” on page 77; and “there you have...any help” on page 87.

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\(^{13}\) This is not exactly passive voice but very close to it as the buggy has been arrangement by someone on the instructions of the speaker. TLT3 and TLT4 translate this in active voices which do not capture this sense.

\(^{14}\) It is an active voice which is metaphorical in nature. TLT3 translator preserves the voice, makes metaphor a simile but loses meaning as the tense is shifted back to past. TLT4 translator translates this as a passive voice which distorts the metaphor.
Peculiar Syntactical Arrangement

Like the narrator of *Godaan*, the narrator of *Nirmala* also employs a variety of syntactical devices, but not frequently, to narrate his story. He primarily employs devices like detached construction, stylistic inversion, minor clause, suspense, asyndeton and polysyndeton, and parentheses to enliven his writing and to convey the message which could otherwise not be expressed without these devices. TLT3 and TLT4 translators, like TLT1 and TLT2 translators in Chapter III, fail in recreating these in their translations; at times both translators at the same time, at other times one of them.

Detached Constructions

As is the case in *Godaan*, when the characters in *Nirmala* (and at times the narrator too\(^\text{15}\)) wish to maintain some distance from what they say or think, they use detached constructions. For this, they replace the first person singular pronoun “I” with the first person plural (collective) pronoun “we” or second person pronoun “you”. They may also change the verb accordingly. Should they omit pronouns in their speech or thought, the change is still visible in the verb form which corresponds with the omitted pronoun “we”. At times, they also use generalization or a passive voice to create this effect\(^\text{16}\).

TLT3 and TLT4 translators do not always succeed in recreating these constructions because they, at times one of them and other times both, change the pronoun “we” to pronoun “I” and then have to change the verb accordingly too\(^\text{17}\). This happens in the following two examples and their translations. The first example uses plural verb; while the second example

\(^{15}\) This happens in the beginning of Chapter 1 when in *lekin yahaan hamein unase koe praya jan naheen* he uses “we” for “I” to say that he doesn’t have anything to do with Udaybhanulal’s family members.

\(^{16}\) In Chapter 2, Udaybhanulal says sarcastically about his wife’s behavior that *randaape main bhee koe sukh hogaa hee*! (6), which is willingly made a general remark to create a distant effect. TLT3 makes this personal as he changes the subject from “some joy” to second person pronoun “you” (21). However, TLT4 preserves it (16).

\(^{17}\) There are instances in TLT3 and TLT4 when the translators also lose meaning because they make a SLT2 personal construction a detached construction. This happens in the following two examples where TLT3 and TLT4 translators change SLT2 pronoun “I” to “one”: “Ah Babuji, how can one talk of being well” (TLT3:31), “One must play a snake properly before killing” (TLT4:52).
employs pronoun “we” in place of pronoun “I”. Both TLT3 and 4 change these to “I” and its corresponding verb. Thus, this change individualizes the distant effect and meaning of SLT2.

1. [ham] bhaagy...baithe rhayin to bhookhon mar jaayenge (19)—“If I just stay up...I’ll die of starvation” (TLT3:39), “If I keep...I’ll die of starvation” (TLT4:27).

2. Hamane kah diya thaa ki ham saudaa vaapis naheen lenge (116)—“I told you not to bring anything back” (TLT3:178), “I’d told you I wouldn’t take back goods that had been sold” (TLT4:167).

Stylistic Inversions

Since stylistic inversions do not follow a strict grammatical structure and one can use subject, verb and predicate in any order depending on which unit one wants to emphasize, characters (and the narrator 18) in Nirmala use stylistic inversions abundantly. These inversions serve two purposes in the text: they help characters express their thoughts effectively, and they create a touch of novelty in the text. TLT3 and TLT4 translators translate these into the English language SVO format which conveys the sense well but loses the proper emphasis placed on the select semantic units.

In Chapter 3 of SLT2, when Moteram visits a sweet shop, he asks Sahji, “should he come up on the shop” but uses a stylistic inversion which changes this meaning completely. He says aa jaoon, vaheen oopar na? (19)19, where the inversion of the verb from the last to the first place puts (emotional) emphasis on the action or verb “stepping up”. Furthermore, the use of comma after the verb which almost makes it two clauses, and of na for omitted question word plus subject—kya main—makes this expression more complex. As a result of all these, the meaning which comes out is something like this: the speaker has already decided to go up on the shop and he is just being polite (or conforming to the authority of the

18 In Chapter 5, the narrator uses stylistic inversion to foreground and emphasize the name of the male protagonist, Munshi Totaram. He says Vakil sahib ka naam thaa Munshi Totaram. TLT3 and TLT4 fail in doing so, mainly because this is not possible in TL (TLT3:50, TLT4:38).

19 This in regular grammatical structure will be main vaheen oopar aa jaoon na?.
owner) in confirming it. In TLT3 and TLT4, this complex and stylistically inverted expression become simply “I’ll just step up, all right?” (TLT3:41) and “should I come up there myself and help you out?” (TLT4:28).

Minor Clauses

Unlike in Godaan, there are not many instances in Nirmala where its narrator and characters use minor clauses for specific purposes, and if there are some, they are easily translatable. But there is one place in TLT4 which testifies to the importance of a minor clause as a syntactical device and to the fact that any failure in recreating it or using it when it is not in SLT would cause loss of meaning. This is in Chapter 15 when TLT4 translator translates a complete sentence, kamal kee bhaanti munh hameshaa khilaar rahataa thaa (84), as a minor clause, “a radiant countenance like a lotus flower!” (123). The SLT2 sentence is a narrative report by Nirmala to her sister Krishna about Mansaram but TLT4 translator’s minor clause makes it a free direct speech or thought.

Asyndeton

Like minor clauses, SLT2 narrator does not employ asyndeton (deliberate avoidance of a conjunction in a sentence) often either. But whenever he employs it, it plays an important part. At such places, it helps the narrator in two ways: it helps him achieve connotation, and it helps him create a novel effect in the text. Although preserving this just means to preserve SLT2 punctuation marks in the translations, which in most cases are commas, TLT3 and TLT4 translators—TLT3 translator at times and TLT4 translator most times—do not do so.

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20 It appears that SLT2 narrator is not fond of polysyndeton. There are a couple of places where he uses these, which are easily translated by the translators.

21 TLT3 translator preserves asyndeton most times as he does in “Believe me…lament” (32) and “Nirmala saw…wasting away” (83). However, this is not always the case with TLT4 translator. He translates above TLT3 constructions as “Believe me…in weeping” (20) and “Nirmala could…fading fast” (72). In the first instance, even though he preserves asyndeton, it appears artificial because of the unnecessary repetition of “I know”. In the second instance, he does not preserve asyndeton and at the same time leaves the last clause from SLT2 untranslated.
For instance, on the very first page of the novel, SLT2 narrator uses asyndeton when he reports about Udaybhanulal’s preparation for Nirmala’s wedding. He reports, “*darate the, na jaane kis-kis ke saamane haath failaanaa pare, do-teen mahaajanon ko theek kar rakhaa thaa,*” where the use of commas in place of a conjunction makes three clauses both a narrative report and a narrative report plus a free direct thought because the subject of the second SLT2 clause may either be taken to be “he” or “I”. If it is “he”, it will become a narrative report; if it is “I”, it will become a free direct thought. In TLT3 (14) and TLT4 (2), this ambiguity between two possible meanings is lost as the translators use conjunctions for commas and thus foreground one of the meanings.

Parentheses

TLT3 translator also loses meaning in recreating SLT2 parenthetical expressions (TLT4 translator does not, except that he does not translate one parenthetical expression on page 146). In SLT2, these parenthetical expressions appear randomly and create two distinct effects: 1. they capture readers’ attention because they stand out from the usual narrative, and 2. they give a touch of dramatization in the story. Premchand uses such parenthetical expressions on pages 12, 31, 48, 81, 85, 86 (twice), 87 and 101, which provide vividness to his text. TLT3 translator does not preserve any (respectively on pages 31, 82, 128, 133, 135, 136 and 157) and instead makes these plain narrative reports. This way, though he preserves sense, he loses the dramatic effect.

1.3 Semantics

As in Chapter III, here too semantics denotes to the meaning of words and sentences in a text. This meaning is not only a dictionary meaning, the sense of the words and sentences, but also

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22 However, there is one place in TLT3 and TLT4 where the translators do not preserve asyndeton and do not lose meaning either. This is in translating *aatishbaajiyaan...girenge* (3) in Chapter 1 where they replace commas after the first clause and the name of the colors with conjunction “and”, thus making asyndeton a polysyndeton (TLT3:14, TLT4:4). This can be considered gain. TLT4 translator uses polysyndeton on pages 95, 132 and 180 too.

23 Perhaps Premchand borrows this style from playwriting where such parenthetical expressions are used to provide commentary about the characters and the context.
overall meaning. A discussion of the loss of these meanings in TLT3 and TLT4 is as follows in three categories—lexical, culture specific, and transferred meanings.

Lexical Meaning

Though Premchand’s vocabulary in Nirmala is usually standard Hindi vocabulary, there are also instances where Tatsam and Tadabhav words, rural versions of standard Hindi words, and words from one Hindi dialect, Avadhi, are found. There are also common words and expressions from Urdu, English and Persian. Though used infrequently, they also give life to the characters, literary quality to the text. TLT3 and TLT4 translators translate all of these words into Standard English, which does not capture this variation and real-life effect. Some examples of the lexical usages and their translations in TLT3 and TLT4 are as follows:

<table>
<thead>
<tr>
<th>Sanskritized/ Hindi Words and their Translations</th>
<th>SLT2</th>
<th>TLT3</th>
<th>TLT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daivaat (9)</td>
<td></td>
<td>by chance (25)</td>
<td>quite by chance (13)</td>
</tr>
<tr>
<td>Ghrit (14)</td>
<td></td>
<td>ghee (34)</td>
<td>ghee (21)</td>
</tr>
<tr>
<td>Kripan (22)</td>
<td></td>
<td>miser (44)</td>
<td>miser (32)</td>
</tr>
<tr>
<td>Vashtraabhoosan (27)</td>
<td></td>
<td>jewels and richly dress (52)</td>
<td>all finery (40)</td>
</tr>
<tr>
<td>Nairaashy (35)</td>
<td></td>
<td>despair (65)</td>
<td>despair (53)</td>
</tr>
<tr>
<td>Nistabdh (49)</td>
<td></td>
<td>silent (83)</td>
<td>still, quiet (72)</td>
</tr>
<tr>
<td>Akasmaat (51)</td>
<td></td>
<td>suddenly (85)</td>
<td>suddenly (75)</td>
</tr>
<tr>
<td>Animesh netr (58)</td>
<td></td>
<td>NT (95)</td>
<td>unblinking eyes (85)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rural Terms and their Translations</th>
<th>SLT2</th>
<th>TLT3</th>
<th>TLT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Randaapaa (6)</td>
<td></td>
<td>widow (21)</td>
<td>widowhood (9)</td>
</tr>
<tr>
<td>Nigoree (27)</td>
<td></td>
<td>the wicked thing (52)</td>
<td>NT (40)</td>
</tr>
<tr>
<td>Tarakaa (61)</td>
<td></td>
<td>dawn (100)</td>
<td>dawn (90)</td>
</tr>
<tr>
<td>Larakoree (84)</td>
<td></td>
<td>had children (132)</td>
<td>had begotten sons (122)</td>
</tr>
<tr>
<td>Majooree (120)</td>
<td></td>
<td>wage (184)</td>
<td>be servant (173)</td>
</tr>
<tr>
<td>kai (123)</td>
<td></td>
<td>what (188)</td>
<td>what (177)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Urdu and Persian Words and their Translations</th>
<th>SLT2</th>
<th>TLT3</th>
<th>TLT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mubaarak (6)</td>
<td></td>
<td>luck (22)</td>
<td>welcome (9)</td>
</tr>
<tr>
<td>Raees (12)</td>
<td></td>
<td>gentleman (31)</td>
<td>rais (18)</td>
</tr>
<tr>
<td>Dillagee (16)</td>
<td></td>
<td>joke (36)</td>
<td>NT (23)</td>
</tr>
<tr>
<td>Taajee (19)</td>
<td></td>
<td>free (40)</td>
<td>fresh (28)</td>
</tr>
<tr>
<td>Saalaanaa nafaa (24)</td>
<td></td>
<td>annual profit (48)</td>
<td>annually worth (36)</td>
</tr>
<tr>
<td>Jaheen (37)</td>
<td></td>
<td>intelligent (68)</td>
<td>clever (56)</td>
</tr>
<tr>
<td>Hujjat (119)</td>
<td></td>
<td>wrangle (182)</td>
<td>argue (171)</td>
</tr>
<tr>
<td>haftaa (127)</td>
<td></td>
<td>week (193)</td>
<td>week (183)</td>
</tr>
</tbody>
</table>
In addition to this loss, TLT3 and TLT4 translators also fail in transferring many vocabulary words. For example, on the very first page of the novel, the narrator reports that whenever Nirmala and Krishna heard *baaje kee aavaaj* (the sound of a local music instrument), they used to come out at the door. TLT3 and TLT4 translators translate the italicized words respectively as “the sound of music” (13) and “the merest sound of an iterant musician” (1), which do not convey the sense that *baajaa* refers to a local music instrument.

TLT3 and TLT4 translators also lose meaning in recreating relationship terms, this time because of the linguistic differences in the SL and the TL: Hindi has a separate name for every relationship and English does not. In the beginning of the novel, the narrator informs that there were many people in Udaybhanulal’s family: *koe mameraa bhaee thaa, koe fuferaa, koe bhaanjaa thaa, koe bhateejaa* (1). In TLT3, these become “maternal and paternal uncles, nephews and nieces” (13). TLT4 translator, however, succeeds in preserving the SLT2 meaning, by not resorting to TL relationship terms but by translating the terms literally as “cousins maternal and paternal, sons of brothers, sons of sisters” (1). But at other places in translating individual relationship terms, he also loses meaning. Some relationship terms which lose meaning in both TLT3 and TLT4 are *samadhin sahab* (13), *bahoo* (29), *buaaji* (29), *naanee* (39), *bhaavaj* (88) and *devar* (134)\(^{24}\).

\(^{24}\) TLT3 translator translates these terms respectively as “bride’s mother” (31), “sister-in-law” (54), “aunt” (55), NT (57), “sister-in-law” (129), “brother-in-law” (204), and TLT4 translator consecutively as “honourable lady” (19), “Nirmala” (42), “aunt” (43), NT (69), “sister-in-law” (139), “brother-in-law” (193). Apart from these relationship terms, names for places that denote relationships also appear in SLT2. These are *Maikaa* (7), *Sasuraal* (18, 26) and *Nanihaal* (40). TLT3 translator translates these three as “father’s house” (22), “father-in-
Meaning is also lost in TLT3 and TLT4 in recreating SL synonyms. For example, SLT2 narrator uses three synonyms for wife: Istree (15), Patnee (15), Beebee (30); three for mother: Maataa (27), Maan (28), Amman (29); and three for school: shaalaa (52), iskool (52), madarasa (53). These synonyms simply become “wife,” “mother” and “school” in the TLTs. It is not the case that the translators do not try to recreate SL synonyms, they do but maybe not seriously enough. Therefore, there are instances when they have tried to recreate synonyms, but there too they fail. For example, SLT2 narrator uses seven synonyms for God—Eeshwar (11), Vidhaataa (14), Bhagavaan (21), Vidhi (25), Khudaa (110), Allaah (110), Dayaanidhi (117). TLT3 translator translates these synonyms respectively as “God” (29), “Almighty” (33), “Lord” (43), “fate” (49), “God” (170), “God” (170), “treasure of compassion” (179); and TLT4 translator as “Providence” (16), “God” (20), “Lord” (31), “Maker” (37), “God” (159), “God” (159) and “God of mercy” (168).

In Hindi, words made with prefixes and suffixes, adjectives and epithets play an important part. They not only save sentences from being very long but are also quick and effective. Like SLT1, SLT2 also benefits from this quality of the source language. Since in the case of words made by prefixes and suffixes (sadvrittiyaan, kuvrittiyaan, abalaa, adin, vakeelaain and chhaapaakhaanaa, etc.), there is not much that TLT3 and TLT4 translators can do, they preserve the sense but the effect created in the SL is lost. Nevertheless, in the case of adjectives and epithets, the translators can preserve their exact and precise usage and meaning as they do sometimes yet there are times in the TLTs when one or both of the translators either lose the preciseness or fail in capturing the exact sense. Three examples:

- **Nagn vritaant** (22)—“spare no detail” (TLT3: 45), “a full and detailed account of all” (TLT4: 33);
• **Avishvaaspoon tatparataa** (45)—“readiness to be suspicious” (TLT3:78), “distrustful insistence” (TLT4: 67);
• **Buddhimatee Sudha** (132)—“clever Sudha” (TLT3:200), “Sudha […] sharp enough” (TLT4:190).

Culture Specific Meaning

Culture specific meaning here pertains to the meaning of the words, phrases and sentences which are direct or indirect references to the culture from which they are derived, and are most familiar to its culture specific readers. In *Nirmala*, culture specific meaning shows its presence in five ways—cultural terms and references, allusions, idioms and proverbs, slang words, and euphemisms. In all these categories, except euphemism\(^{27}\), meaning gets lost in both TLT3 and TLT4.

Cultural terms are vocabulary words that also carry cultural associations with them. For instance, on page 91 of SLT2, the narrator refers to *dvaar pooja* which literally means worship of the door but culturally it is a religious ritual in Hindu marriages. TLT3 translator translates this as “welcome ceremony” (142) and TLT4 as “welcome ritual” (132). Though the equivalents are close in sense, they still lose the cultural meaning associated with the usage, because *dvaar pooja* is not just welcome ceremony or ritual. Something similar happens in translating *istree* (15), *kush-kanyaa* (83), *jal-kriyaa* (95) and *Vaishnavee bhojan* (100), which become “wife” (34), “nothing but the girl itself” (131), “the oblation of water for the dead” (148), “*Vaishnava* meals” (156) in TLT3; and “wife” (22), “dowerless daughter” (122), “washed in advance for the cremation” (138), “vaishnav food” (146) in TLT4.

A similar case also arises in the translation of cultural references in which meaning is produced in contexts and is sensible to the SL readers. Two such references, which are

\(^{27}\) It is because there are not many euphemistic expressions in SLT2 except those denoting death and misbehavior. These are translated fine in the TLTs.
translated fine in TLT3 and TLT4 but may not be sensible to TL readers without extra
information, are:

1. In Chapter 1, Nirmala tells Krishna that they are girls, and therefore do not
   have/are not supposed to have a home anywhere (2).

2. Bhalchandra and his wife in Chapter 3 think that it is someone’s unlucky face
   which has spoiled their day (21).

Meaning is also lost in TLTs in the translation of allusions. The text of *Nirmala*, like
*Godaan*, carries all sorts of allusions—religious, social and historical. As in *Godaan*, at times
these allusions stand separate and at other times come as part of a continuous narration or
speech. In both cases, they are easily identifiable by SL readers. But in the case of TL
readers, these need to be explained in footnote, endnote or glossary, which is only done, and
not always, in TLT3. Otherwise, TLT3 and TLT4 translators just translate them as
vocabulary words or give their contextual sense. At times, TLT4 translator does not translate
these or transcribes them in their SL form, which are not great ways of dealing with these
either since they remain unintelligible to TL readers. Five such allusions and their translations
are:

<table>
<thead>
<tr>
<th>SLT2</th>
<th>TLT3</th>
<th>TLT4</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Yamadoot</em> (4)</td>
<td>fiends from hell (21)</td>
<td>NT (8)</td>
</tr>
<tr>
<td><em>Saneechar</em> (20)</td>
<td>some devil (42)</td>
<td>a devil (29)</td>
</tr>
<tr>
<td><em>Trivenee</em> (21)</td>
<td>where three rivers come together (43)</td>
<td>Triveni (30)</td>
</tr>
<tr>
<td><em>Agnivaan</em> (48)</td>
<td>the arrow of fire (81)</td>
<td>deadliest weapon (70)</td>
</tr>
<tr>
<td><em>Satee</em> (59)</td>
<td>a true and devoted wife (97)</td>
<td>a pure woman (86)</td>
</tr>
</tbody>
</table>

Idioms and proverbs are also culturally specific as they carry much cultural
knowledge and wisdom in them. Not only do they help the narrator say complex things
easily, they also give a local color and rhythm to the text. *Nirmala* is full of idioms and a
significant amount of proverbs. TLT3 and TLT4 translators at times translate these idioms
and proverbs sense for sense which, compared to the quick, emphatic and rhythmical effect of
the SL usage, reads dispassionately; at other times they leave them untranslated. Some examples:

<table>
<thead>
<tr>
<th>Idioms</th>
<th>SLT2</th>
<th>TLT3</th>
<th>TLT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mittee men mil jaanaa (7)</td>
<td>Fall apart (22)</td>
<td>Fall apart (9)</td>
<td></td>
</tr>
<tr>
<td>Chhaatee par moong dalanaa (16)</td>
<td>NT (36)</td>
<td>Monstrously unfair (24)</td>
<td></td>
</tr>
<tr>
<td>Daatee se pet chhupaanaa (16)</td>
<td>Hiding pregnancy from the midwife [fine rendering] (37)</td>
<td>NT (24)</td>
<td>Be bankrupted (29)</td>
</tr>
<tr>
<td>Badhiyaa baith jaanaa (20)</td>
<td>Be bankrupt (42)</td>
<td></td>
<td>Horrified at the thought of (57)</td>
</tr>
<tr>
<td>Naanee maree jaanaa (39)</td>
<td>Of going to live there (69)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Proverbs</th>
<th>SLT2</th>
<th>TLT3</th>
<th>TLT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Naam bare darshan chhote (5)</td>
<td>Big name but poor show (20)</td>
<td>People will make unflattering comparisons between our status and the level of hospitality (7)</td>
<td></td>
</tr>
<tr>
<td>Mufti kee sharaab to kaajee ko halaal hai (12)</td>
<td>Just as liquor is no longer taboo for the Muslim judge when it is free (30)</td>
<td>Even the qazi is free to accept free liquor (17)</td>
<td></td>
</tr>
<tr>
<td>‘Haathee ke daant khaane ke aur dikhaane ke aur’ (17)</td>
<td>A morality of doing anything so long as you can get away with it (37)</td>
<td>NT (25)</td>
<td></td>
</tr>
<tr>
<td>‘Naaton khetee, bahuriyon ghar’ (29)</td>
<td>“Oxen for the plough, brides for the house” (55)</td>
<td>You can no more plough a field with a short-statured bullock than you can expect these young brides to run households (43)</td>
<td></td>
</tr>
<tr>
<td>Murdaa dojakh men jaay yaa bahishti men (71)</td>
<td>The corpse goes to hell or to paradise (112)</td>
<td>The patient can go to hell or heaven for all they care (103)</td>
<td></td>
</tr>
</tbody>
</table>

Like idioms and proverbs, slang words are also culturally specific, and as in other categories, here too, TLT3 and TLT4 translators lose meaning. They lose meaning because either their renderings do not capture the cultural context or they only resemble in sense and are harsher in tone. For example, SLT2 narrator uses slang words like pishaachinee (51), buddhaa, khoosat [vakil] (78), laalaajee (101) and daareejaar (110). These become “witch”
(85), “decrepit old [lawyer]” (123), “my father” (156) and “bastard” (170) in TLT3, and “witch” (75), “rotten old [lawyer]” (113), “my father” (146) and “wicked fellow” (159) in TLT4.

Transferred Meaning

Here transferred meaning refers to the meaning which is produced by the figures of speech and the verbal humor. Both of these kinds of meanings are vital to SLT2, as they are for SLT1, because they not only make the text a pleasurable reading but also help the narrator express a message which could otherwise not be expressed. Out of these two categories, figures of speech solely exist in words while the verbal humor appears both in words and contexts.

Again, TLT3 and TLT4 translators lose meaning in recreating expressions which employ figures of speech. However, the translators do not usually lose this meaning at the same time. Frequency of this loss between TLT3 and TLT4 translators also varies at great length, which is approximately two to ten. Following are two examples; the first example represents the places where either or both of the translators lose meaning or do not translate, and the second example where they succeed in preserving the figure of speech, but still lose meaning because of their adding unnecessary word(s).

- Nirmala kee sahaasy moorti apane ka mare ke dvaar par kharee hai (oxymoron) (36)—“Nirmala standing at the door, meeting with him with a smiling face” (TLT3: 65), “a smiling Nirmala at the door, eager to welcome him upon his return” (TLT4: 53). —oxymoron not preserved in either of the TLTs.
- Pandit Moteramjee bagule kee tarah dhyaan lagaaye bajaar ke raaste kee or taak rahe the (simile) (15)—“Pandit Moteram, hunched like a heron in deep meditation, was staring at the road to the market (TLT3: 35), “Pandit Moteram was sitting tight, with all the concentration of a fishing heron, staring in the direction taken by the servant who had gone for the sweets (TLT4: 23).—bold words unnecessarily added.

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28 TLT3 translator does not translate one personification on page 59.
But the translators translate verbal humor—humor, pathos, irony, satire, and parody—well because in SLT2 it is usually explicit and arises from a situation, thus translating this only demands translating the context well. However, when this verbal humor arises from a single word or phrase, the translators again stumble in their translations. For two examples, Bhuvan Mohan Sinha in Chapter 3 and Rukmini in Chapter 8 respectively use the expressions *buriyaa ke paas ab kyaa hogaa?* (18) and *Ranee, ghar ko mittee me milaakar chain se na baiith paaogee* (52) satirically. TLT3 translator translates these as “How much could the old woman have?” (38) (satire distorted by not translating *ab*) and “You won’t rest will you until you’ve brought the house down around you” (88) (satire distorted by not translating *Ranee*); and TLT4 translator translates these as “How much d’you suppose the widow has put away?” (26) (a plain question) and “I assure you, you’ll never be able to live contentedly if you insist on destroying a home in this fashion” (77) (unnecessarily wordy).

Loss of meaning in TLTs also occurs in transferring SLT2 imagery. This happens in two ways: loss of a stock image usually depicted in a phrase or sentence, and loss of an extended image usually used as a way to compare a character’s situation. In translating a stock image, both translators lose meaning, regardless of the fact that they translate them faithfully, because the image is culture specific and creates a set of associated responses, along with the literal meaning, in the mind of the SL readers. This may not happen with TL readers. One such stock image appears on page 2 of SLT2 where Nirmala wants to have feathers (as in many folk stories) so that she can fly away from all of her present troubles.

But there is one place in TLT4 (none in TLT3) where an important extended image is misunderstood or mistranslated by the translator. This happens in Chapter 22. In the last paragraph of this chapter, the SLT2 narrator compares the present and future condition of Siyaram with that of a bird which hovers for sometime over the grains spread by a hunter to snare it. The bird finally descends and is captured. The narrator comments that whether this
hunter (the fake saint in the narration) would cage this bird (Siyaram) or kill it is not sure (122)\textsuperscript{29}. TLT3 translator translates this image fine (185) but in TLT4, the image is completely changed. In TLT4, it becomes: “having hovered over its prey all this while, the predator finally descended on its catch. Now as to whether the bird will end up in a cage or under the hunter’s knife—who can tell? (175). As one can see in the translated image, there are two distinct predators, one is a bird, maybe eagle, which descends on its catch, the other a hunter who may cage “the bird” or kill it.

1.4. Narrative

Narrative here refers to the narrator and his techniques—characterization, textual structure, points of view, analepsis and prolepsis, acceleration and deceleration, etc.—which he employs to thread together Nirmala’s story. Compared to TLT1 and TLT2 translators, TLT3 and TLT4 translators come out slightly better in translating narrative. In addition to preserving textual structure, analepsis and prolepsis, acceleration and deceleration, they also preserve most of the shifts in narrator’s positions, depicted in SLT2 by the use of pronouns\textsuperscript{30}. However, they also fail in reproducing narrative positions depicted in tense changes (already discussed above in “sentence, tense and voice type” section), characterization (because they fail in translating characters’ individualized accents) and points of view (since at times points of view arise from individual speech and thought processes).

The narrator of Nirmala, like that of Godaan, is a heterodiegetic omniscient narrator who directly enters in the narrative whenever and wherever he thinks it necessary. However, he is friendlier than that of Godaan. For instance, he begins the story of the novel as if he is a grandparent telling a story to his grandchildren because he, homodiegetically, addresses

\textsuperscript{29} This is an extension of another image, already used before in Chapter 8, page 47: chiriyaa ko...neeche jaal hai. TLT3 and TLT4 translators translate that image fine (80, 69).

himself and his intended readers by the pronoun “we” and perhaps assumes that he and the readers are on the equal front.

But soon after this, his narration becomes third person omniscient narration which continues until the eighth page where he again addresses readers indirectly in rhetorical questions. Later on page 10, he directly interferes in the narration, this time to address “life” as a character: Jeevan, tumase...bujh jaataa hai. A similar case also happens in Chapter 13, pages 81-82 where he addresses “human life” in a similar tone: Maanav jeevan...deerghaayu! These addresses reflect that he is emotionally involved in the narration. Though these kinds of shifts in narration are important, they usually get distorted in one of the TLTs. In translating the first expression above, it is TLT3 translator who distorts the address (27) while in translating the second, it is TLT4 translator who does so (119).

TLT3 and TLT4 translators also lose meaning in translating locative expressions like yah (9), isee (24), isakaa (38), inhen (38), which respectively become “other” (25), “that” (47), “his” (68), “he” (69) in TLT3, and “the man” (13), “just” (35), “some” (56), “they” (57) in TLT4. These locative expressions in the narration reflect the narrator’s point of view towards characters and the characters’ points of views towards their counterparts. With the first two locative expressions, the translators could have preserved the meaning by using “this” but with the other two, there is nothing that they could do as there is no equivalent available in TL for them.

Another way that TLT3 and TLT4 translators lose characters’ points of view is that they distort their speech and thought processes, which the narrator represents in a variety of

31 This kind of loss also occurs in TLTs when it comes to translate gender specifications; Intensifiers to, hee, na, see, kituma, kitumee; honorific suffix jee; and sentences which have their subjects omitted because their subjects are easily identifiable from the verbs. There is one place in Chapter 7 where the honorific suffix gives extra meaning in the context. In the context, Mansaram informs Rukmini about his father’s decision to send him to the hostel. Rukmini thinks it is Nirmala’s deed and goes to her in anger. Seeing her, Nirmala addresses her as didi but once she knows about her anger, this address changes to didiji. This shows the mental condition of the female protagonist. In a normal situation, she feels friendlier and less submissive but once threatened and frightened, she assumes (psychologically) an inferior position. TLT4 translator loses this meaning because he does not differentiate between the honorific and non-honorific usages and translates both as didi (59). TLT3 translator preserves it (70).
ways: as free direct speech and thought, free indirect speech and thought, just direct/indirect speech and thought, and as narrative report of speech and thought. These variations play a crucial part in the reported speech of the dialogues as well as in the narration. These stylistic variations also create an up and down beat plus liveliness in the narrative.

In TLT3 and TLT4, the sense of these processes remains intact yet, many times, their stylistic form changes, thus changing the focalization in the narration and causing loss of meaning. For example, on page 8, the narrator reports Kalyani’s thoughts as a free direct thought, where the subject is “I”: Naheen pyaaro, men tumhe chhorakar naheen jaaoongee. Tumhaare liye sab kuchh sah loongee. TLT3 translator leaves the first sentence untranslated and makes the second sentence a narrative report: “she could put up with anything for them” (23). TLT4 translator preserves it, but he too distorts such expressions other times. For instance, in the beginning of Chapter 3, the narrator again narrates Kalyani’s thoughts directly. She thinks: men ant samay apane pati ke prem se vanchit ho gayee (10). This becomes a plain narrative report in TLT4: “at the very end, she had lost the love of her husband” (15). TLT3 translator, however, preserves it (28).

2. Cognitive Part

In addition to losing meaning on a textual level, TLT3 and TLT4 translators, like TLT1 and TLT2 translators, also lose meaning on a cognitive level. They lose meaning in two ways: in the first case they cannot do much and the loss is almost inevitable while in the second case they could preserve meaning but fail in doing so or make wrong choices. These two cases are discussed in the following two sub-heads: Ideology; and Readers’ and the Translators’ Cognitive Models.

2.1 Ideology

As in Godaan, ideology in Nirmala also plays a role on many levels. Everyone and everything, including the author who is an advocate of women empowerment, assumes some
kind of inherent ideology. Most times, this ideological system is only sensible to SL readers and non-transferable in TLTs. For instance, the characters in SLT2 follow a certain power structure in which the elders within a family and caste, the priest and the master are given respect. This respect is visible in the use of honorific verbs and pronouns. Since there is no way to translate these honorific verbs and pronouns (too, tum and aap) in TLTs, they translate these in Standard English, and thus lose the meaningful ideological system. Apart from this, there are other ideological references in SLT2 which are translated well in TLTs, but TL readers may still not make sense of them. For instance, in Chapter 3, Moteram boasts of having clients (and their families) who not only wait on him to eat some sweets but also give him money (21). A TL reader who does not have exposure to SL culture may not understand this sociological, religious and ideological dominion of Moteram over his clients. Similarly, in Chapter 6, Nayansukh declares that it is not a big deal to master a woman, as if there is nothing easier in the world (32). A TL reader may require additional information about Nayansukh’s ideological working in this context.

2.2 Readers’ and the Translators’ Cognitive Models

Meaning does not come solely from a text, but it is a result of interplay between the textual units and a reader’s cognitive model, the model which consists of his social, historical and cultural background knowledge. Since two different readers should have two different cognitive models, a SL reader and TL reader would interpret the same line/text in two different ways. This is likely to happen with an SL and a TL reader in interpreting a racial but

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32 In Chapter 20, the narrator emphatically puts that “jewels are a woman’s only wealth” (TLT3: 166), which seems to imply that she has no right to anything else. This is a reiteration of what Nirmala says in Chapter 1 about girls having no home.

33 Nirmala uses too and no-honorific verb form for Krishna and Chandar; Krishna uses tum and Chandar aap for Nirmala. This reflects the cultural and ideological system in an Indian family. The fact that though Krishna and Chandar are both younger than Nirmala but use different pronouns for her reflects another ideological structure in which a boy is supposed to pay utmost respect to his elder sister, and a younger girl can be familiar with her. Since Krishna and Chandar are born one after another, he does not follow the same rule with her, even though she is younger, and when he does on page 3, it becomes satiric. Similarly, on the first page the narrator uses honorific verb form for Udaybhanulal but regular verb form for Nirmala. This ideological power structure is lost in TLTs.
humorous reference in Chapter 3 where the narrator compares Bhalchandr to an African negro. While a modern SL reader might still enjoy this humor, probably with slight discomfort, a TL reader with an African background in the US or Britain or any English speaking country might misinterpret the reference and have serious concern about it, which may even lead him to hate SLT2 author and culture.

It is because of this fear of misinterpretation by a TL reader that a translator may be tempted to foreground SLT meaning in his TLT. This should be fine if it is done at the places where the chances of misinterpretation are prevalent. But if it is done regularly even with simple literary constructions, this would not be good; this means that the translator is not trusting TL readers’ comprehension abilities. Also this foregrounding (unnecessary addition of words and phrases) will ruin the literary precision of the text and create a meaning which is just indicated in SLT.

TLT3 and TLT4 translators (TLT4 translator badly) lose meaning because in their translations they unnecessarily foreground meaning, which could have been understood by TL readers without those additions too. For example, in translating Sooryabhanu’s accent in Chapter 2, TLT3 translator adds “will you” at the end of an interrogative sentence to foreground a sense of informal question (23), but this foregrounding ruins literariness because a construction like “will you” as a way of confirming would not be used by a child who is still lisping. His foregrounding of meaning with additions like “but they grow numb” (12), “at this rate” (20), “that would do the trick” (39), “I will” (45), “so” (65) and “even” (98) also falls in the same category.

Unlike in TLT3, there is too much foregrounding of the meaning in TLT4. This foregrounding not only makes the translation pompous and a kind of adaptation but at times the constructions are even awkward to read. The translations of two precise constructions, to ghar kaa bhandaa footataa hai and yah Munshi Totaram the in TLT4 as “She would be
revealing that which should remain private between her and her husband” (68) and “This was Munshi Totaram, come home at last” (196) are two such examples.

In *Nirmala*, there are also social, historical and cultural references which do not appear to be intentional references or allusions but may still fire up SL readers’ cognition. This cognitive stimulation will give an extra meaning to what is being written on the page. Because TL readers do not have a similar cognitive framework, even the faithful and exact translation of these references in TLTs may not evoke the same responses from their readers; thus this extra cognitive meaning of SLT will be inevitably lost in the translations. For example, in Chapter 8, Rukmini warns Nirmala that Mansaram is not going to school, but he is taking *vanvaas* (exile) (52). Here the word *vanvaas* may instigate SL readers’ cognition to compare Mansaram’s condition with that of Ram in the *Ramayana*. A foreign reader might not have this information about Ram going into exile into his cognition. Thus, even when TLT3 and TLT4 translators translate it faithfully, this cognitive meaning would not be transferred.

There are also at least two historical references in SLT2 which are easily comprehensible to a SL reader but may require additional historical knowledge from a TL reader. This is the use of the word *gora* (mostly used as a derogatory term for the English) in Chapter 7, and a reference in Chapter 17 about the English in colonial India always going on hunts and their slaves working for them. In these two references, while the first may not be intelligent to a foreign reader without extra information, the second may appear too obvious.

Like many readers, a translator is also a reader who reads the text, re-reads it, and interprets it from his own perspective. It is from his understanding of a text through his cognition that a TLT appears. Thus, in this process, it may happen that he, as a result of his limited/incorrect background knowledge, may misunderstand something in SLT, may not understand it at all, or might make a poor decision. In all cases, loss of meaning will occur.
In the case of Nirmala, David Rubin is its foreign reader and Alok Rai a domestic reader. And it is perhaps because of their different cognitions that their translations also vary from each other. However, regardless of their readership, both lose meaning in similar areas: Both are inconsistent about some usages and both commit errors.

Inconsistency

There are places in both TLT3 and TLT4 where the translators are inconsistent with some usages. TLT3 translator is not consistent with monetary and measurement system\textsuperscript{34}, translation of a SL word or expression\textsuperscript{35}, and italicization\textsuperscript{36}. The case does not change with TLT4 translator either. He is not consistent with monetary system\textsuperscript{37}, capitalization\textsuperscript{38}, and the translation of a SL word or expression at different places\textsuperscript{39}.

Errors

TLT3 and TLT4 translators commit non-grammatical and grammatical errors in their translations. In the non-grammatical errors, the errors are usually wrong usages, which are either spelling or typing errors\textsuperscript{40} or wrong translations of some constructions\textsuperscript{41}. In the grammatical errors, these errors are in the sentences as they are evident in the following examples (errors underlined):

\begin{quote}
It’s not surprising is it if one…” (TLT3: 61)
“Surely you can’t that simple-minded! (TLT3: 154)
\end{quote}

\textsuperscript{34} Monetary: \textit{Paatee—paise (20), pice (76) [paisa—pice (168)]; chavannee—four-anna coin (187), four-anna pice (187). Measurement: Seer: [footnote] a seer equals about one kilo (41); \textit{paav bhar}—a pound (41); \textit{aadh seer}—a full pound (41).

\textsuperscript{35} \textit{Santhyaa ka samay thaa} (2)—one evening (15), \textit{Santhyaa ka samay hai}—it is evening (17); \textit{ghee} (20)—such and such, \textit{halvai}—sweetmaker (19), \textit{halvai} (40); \textit{buaji}—aunt (55), \textit{buaji} (68); \textit{kachaharee}—the law court (54), court (79), the law courts (91).

\textsuperscript{36} \textit{seer} (42), \textit{ghee} (20), \textit{ghee} (132).

\textsuperscript{37} Lakh (7), five thousand (8), 500 rupees (17), a hundred thousand (26), \textit{dheela-dheela}—pennies (41), \textit{paee}—pai (64).

\textsuperscript{38} Panditji (21), panditji (22); brahmin (23), Brahmins (30).

\textsuperscript{39} \textit{Sarkaar}—sarkar (18), sir (19); \textit{Mahaaraaj}—your honour (28), Maharaj (29); \textit{Vakil Sahab}—the lawyer sahib (139), the Vakil Sahib (139); \textit{Charapaee}—bed (6), cot (58); \textit{Miss naukar}—Christian woman (60), ‘miss’ (61); \textit{Kachaharee}—the court (53), the law-courts (62), the courts (68), the law courts (116); \textit{thaanedaar}—station officer (158), Police officer (158), inspector (160).

\textsuperscript{40} TLT3: 25, 64, 187, 194; TLT4: 16, 52, 76, 77, 125, 189.

\textsuperscript{41} For instance, “skies” for sky (16), “red hats” for black hats (16) in TLT3; and “Chandar was Chandrabhanu Sinha’s son” (4), “The next day” for yesterday (68), “that day” for today (87), “her eyes” for his eyes (107), “yesterday” for two days (138) in TLT4.
“Formerly when... felt famished” (TLT3: 196, three when(s))
“He went directly to Mansaram and starting quizzing him on his studied” (TLT4: 55)
“All he came back and said…” (TLT4:122)
“There are few young men are …” (TLT4:125)
“Looking at her through her tear-filled eyes” (TLT4:139)
“My legs might begin to quake so that I’ll fall when I see him” (TLT4:139)

Translators’ Incompetence and Misunderstanding

Not only TLT3 and TLT4 translators commit errors and are inconsistent in some usages, they also come out incompetent in translating some expressions and misunderstand some others.

Though TLT3 translator is careful in his translation and consults (as he informs in the introduction) a few SL speakers about complex places in SLT2, he still misunderstands many constructions. For instance, he misunderstands the addressee of the speech in “there you can...in ghee” (41) in Chapter 3 (the addressee is the servant, not the shopkeeper) and the speaker for “he wasn’t like this before” (162) in Chapter19. He also translates many expressions incompetently. For example, he translates a simple two word expression jalaao mat (126), meaning ‘do not burn (annoy) me’, as “don’t get angry” (191)42. In Chapter 7 of the translation, he makes Mansaram address his father as “sir” (77); this is culturally wrong as an Indian son in the 1920s would have never addressed his father as “sir”. Apart from this, his leaving of many words, phrases, sentences and a paragraph untranslated would also be considered part of his inability to translate SLT2 faithfully43.

In the same line, his translation of the SLT2 title as “The Second wife” is also a cultural misnomer. It derogates the female protagonist, as she just becomes someone invisible and the SECOND wife, not someone who has been highlighted by SLT2 author by using her name as the novel’s title. Furthermore, there is no reference to the title in the translation

42 Similar case also happens in “I realize...vagabond” (68), “That when... bother me” (101), “the blow...before him” (162-163), “when Munshiji left... last night” (165), “what do I... my family” (185).
43 He leaves words and phrases untranslated on pages 22, 28, 34, 93, 100, 101; single sentences on pages 20, 23, 30, 36, 50, 59, 86, 105, 144, 155, 161; two sentences on pages 65, 84, 101, 141, 142, 183; three sentences on pages 82, 169, 205; and a paragraph on page 206.
except one in Chapter 6 when Nayansukh, perhaps casually, expresses his desire to marry a
second time. He says, “I’m thinking about taking a second wife” (59).

Similar are the cases with TLT4 translator. He misunderstands at least two cultural
references and translates many expressions and book chapters insufficiently44. In the cultural
references, he misunderstands bazaar to market in Chapter 10 and panditaain to “cook” in
Chapter 17, which are references to visiting prostitutes and the wife of a Brahmin,
respectively. However, he comes out incompetent in the following five ways:

1. He fails in closely following the text, and at times or most times ends up giving the
   meaning which he has deciphered, not the one which is in the text. On the surface, it
   may seem fine but it deprives readers of the artistic process through which they
   themselves would have deciphered the meaning. One such instance is the translation
   of tumane munh kyon latakaa liyaa as “Why are you unhappy at the thought of living
   there?” (57).

2. He translates many SL words, phrases and sentences wrongly. One such word is
   “ancient” (21, 97) for boodhaa and jyotiheen par anubhavpoorn.

3. He overuses words in his translation, at times even when they are not needed and/or
   are not proper equivalent for the SL term. Some of these words are “just then”,
   “terrace”, “all right” and “transform”.

4. He leaves words and sentences untranslated45. And,

5. There seems to be a contradiction between what he says in the introduction about the
target readership (which is primarily non-Hindi speaking Indian) of his translation and
what he does. For instance, this contradiction arises in his preserving of the lunar
calendar month chaita (even when many modern Indian readers may not be aware of
this or may be more familiar with its TL equivalent), and his translation of the word

44 These Chapters are 1 to 6, 11 to 14, 16 to 17, 19 to 20 and 24 to 27.
45 Words, and sometimes sentences, are left untranslated on almost every page. E.g. he does not translate single
sentences on pages 9, 24, 30, 67, 75, 122, 128, 134, 136 and two sentences on page 52.
chilam as “clay pipe” (most Indian readers should be aware of the word chilam and even some foreign readers too). Similarly, his glossary for a foreign reader is not helpful either, it just seems a kind of fulfillment of a responsibility or the publisher’s trick to make foreign readers believe that it is helpful\textsuperscript{46}.

Thus, it can be said that TLT3 and TLT4 translators also lose meaning in the same areas—textual and cognitive—that TLT1 and TLT2 translators do, and at times on a major scale. As acknowledged, there is some loss of meaning over which they do not have control; but with the remaining part it is the lack of proper attention and effort which contribute to such loss. The loss also occurs because they do not draw upon the translation techniques of their predecessors. It also appears that some loss of meaning occurs because of publishing companies’ lack of proper editing and review, and the translators might be in haste to meet prescribed deadlines. Different natures of the SL and the TL and their cultures also add to this loss.

\textsuperscript{46} Not all of the SL terms are explained in the glossary and there is no distinction between the words which are explained and the words which are not. It is not alphabetically ordered either. It will be frustrating for a foreign reader to go back each time to glossary just to have an idea whether the term has been explained or not. Furthermore, since the purpose of the vocabulary is to provide explanation for something unfamiliar, it should be done in the easiest and simplest way. TLT4 translator does not do so and uses difficult, dictionary lingo rather than a colloquial one. E.g. in the very first explanation, he uses “according […] to” for “showing […] to”. This may further frustrate the reader at first as he may confuse this for the popular use of the term, “According to”. There are also errors and unnecessary words in it.
Works Cited


