Chapter VI

Gain of Meaning in English Translation of *Nirmala*

Just as the last chapter follows the conceptual, analytical and structural framework of Chapter III, this chapter follows the conceptual, analytical and structural framework of Chapter IV.

In introducing Chapter IV, an analogy between the concept of loss and that of gain has been made. The analogy suggests that since every place where a translator does not preserve SLT is considered loss, every place where he preserves it should be considered gain. However, next to this suggestion, it has been stated that since it is a translator’s duty to preserve (translate) SLT faithfully, Chapter IV does not consider mere fulfillment of this duty as gain of meaning. The present study agrees with Chapter IV in this and therefore considers only those places gain where the loss of meaning is prevalent but either of the translators succeeds in preserving it completely or partially because of their creativity. In addition, it also considers those constructions gain which not only preserve SLT semantic meaning but also adds to its expressive power.

Since a translation is written for target language readers, any creative technique which either translator employs to make his translation a smooth and psychologically involving reading is also considered gain of meaning in this chapter. However, this technique should not distort SLT2 meaning. TLT3 and TLT4 translators may be aware of the contemporary research in TS and other fields of fiction writing; at least they should know some. That said, this chapter also discusses any added creative technique which the translators use to transfer SLT2 meaning accurately and coherently in the translations.

However, like the last chapter, it also serves as a test for TLT1 and TLT2 translators’ creative techniques.
Both TLT3 and TLT4 translators gain some meaning on these parameters. TLT3 translator uses his creativity throughout the text to improve his translation and to make it more comprehensible. But this does not happen regularly with TLT4 translator; he is creative in some of the chapters, especially Chapter 15, but not in others. A stylistic analysis of the gain of meaning in TLT3 and TLT4 (following the analytical structure of the last three chapters) is as follows in two major parts—Textual and Cognitive—and their many subheads.

1. Textual Part

As it happens with TLT1 and TLT2 translators in Chapter IV, the textual part does not provide much space for TLT3 and TLT4 translators to gain either, even though the language of Nirmala is not as intricate as Godaan’s. Unlike the loss of meaning in four categories—sound system, grammar and syntax, semantics and narrative—in the previous chapter, TLT3 and TLT4 translators here only gain meaning in the first three categories. In the fourth category, they preserve some parts of the narrative (plot, story, chapter division, acceleration and deceleration, flashback and flash-forward) and lose others (discussed in the previous chapter). So if they gain anything in the fourth category, they gain in preserving the in-bracket narrative units. An analysis of the other three categories follows.

1.1 Sound System

As discussed in the last chapter, TLT3 and TLT4 translators badly lose meaning in recreating SLT2 sound system in their translations. This primarily happens because of the different natures of the SL and the TL. However, since sound system makes a reading emotionally involving, TLT3 and TLT4 translators, like TLT1 and TLT2 translators, also try to create an equivalent or alternate sound system in their TL Ts, either by recreating a part of SLT2 sound

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1 However, it appears that the chapter has not been edited properly. One reason for saying this is that there are many additions in this chapter which are unnecessary.

2 The other chapters where his creativity is seen are Chapters 7 to 14, 18 and 21 to 23.
unit or compensating the loss with some other kind of sound pattern. This happens via the use of rhythm, euphonic effect, assonance and alliteration, and onomatopoeic words.

Rhythm

TLT3 and TLT4 translators fail in exactly recreating most of SLT2 rhythm. Yet at times they also preserve it, as they do in the case of repetition, or create some compensatory rhythmic patterns in their TLTs with the help of rhyming or compound words. Following are two examples in which TLT3 and TLT4 translators create rhythm with repetition. In the first example, the SLT2 author creates rhythm by repeating *vahee* before four phrases, which TLT3 and TLT4 translators preserve by repeating “the same” before three (TLT3) and four (TLT4) phrases. Similarly, in the second example, SLT2 author creates rhythm by repeating *naheen* three times, which only TLT3 translator translates successfully because he preserves the repetition and follows the semantic meaning closely. TLT4 translator preserves the repetition (and thus the rhythm) but distorts the meaning because he translates *sau* (hundred) as “thousand”. The examples:

*Vilkul maan ko…kaa-saa thaa!* (17)—“He took after…from his father” (TLT3:38),
“He resembled…his father” (TLT4:25-26).

*Naheen, naheen; sau baar naheen!* (65)—“No, no, a hundred times no!” (TLT3:105),
“No, no, a thousand times no!” (TLT4:94-95).

TLT3 and TLT4 translators produce a compensatory rhythm with TL rhyming or compound words in two ways: one, they use two (usually) rhyming words combined with the conjunction “and” for a SL compound word; and two, they use two rhyming words for a SL compound word. However, they do not do so at the same time. Here are some examples:

<table>
<thead>
<tr>
<th>SLT2</th>
<th>TLT3</th>
<th>TLT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tark-vitark</td>
<td>discussion and argument (20)</td>
<td>(No gain)</td>
</tr>
<tr>
<td>Ronaa-dhonaa</td>
<td>crying and sniveling (101)</td>
<td>weeping and wailing (91)</td>
</tr>
<tr>
<td>Luchche-lafange</td>
<td>hoodlums and idlers (159)</td>
<td>louts and rascals (148)</td>
</tr>
<tr>
<td>Katar-vyont</td>
<td>scrimping and saving (195)</td>
<td>(No gain)</td>
</tr>
</tbody>
</table>
Additionally, there is one more example in TLT3 which can also be considered gain. In this example, the translator replaces two non-rhyming SL words with two TL rhyming words, joined with conjunction “and”. This is his translation of Karavatein badalanaa (51) as “tossing and turning” (164).

Euphonic Effect

In reproducing SLT2 constructions which are euphonic, TLT3 and TLT4 translators mostly lose meaning and there are only a few places in TLT3 (none in TLT4) where the translator manages to preserve it, wholly or partially. Two such places where he does not lose meaning but respectively creates a similar and partially similar euphonic effect are the translations of kabhee dekhate…rahee hai (31) in Chapter 6, and chupchaap…rahe the (71) in Chapter 12.

At the first place, SLT2 author creates euphonic effect by repeating kabhee four times and at the same time ending four verbs with rahee hai. And at the second place, he creates the effect by using alliteration (letters “ch” and “p”) and two compound words.

TLT3 translator uses his creativity in translating both of these places and succeeds in recreating a similar and nearly similar euphonic effect in his translation. He translates the first place as “he would find her…some story” (58) and the second place as “he was…a sound” (113). At the first place, he recreates euphonic effect by using “-ing” at the end of five verbs, which are also followed four times by the word “them”. At the second place, he recreates a nearly similar euphonic effect by replacing one SLT2 compound word with two rhyming words joined with “and”: “twisting and turning”. The “t” letter in the rhyming words further rhyme with the “t’s” in “violently” and “without”.

Aamod-pramod (31) pleasures and relaxations (59) light dalliance (47)
Khare-khare (7) still standing (23) (No gain)
Nang-dharang (11) bare bodied (29) (No gain)
Alliteration and Assonance

Because alliteration and assonance are language specific, TLT3 and TLT4 translators lose meaning on this level. However, their language-specificness also helps the translators gain meaning since the English language, as discussed in Chapter IV, is more alliterative and assonant than Hindi. This feature of English enables the translators to create alliterative and assonant effects even when the SLT2 construction is a plain expression. As a result, they sometimes gain meaning in translations if the alliterative and assonant effect increases the readability of the text without affecting the meaning. In fact, it are alliteration and assonance which occupy a major portion of the compensatory sound system in the TLTs. Some examples (phrases and sentences) of such usages in TLT3 and TLT4 are as follows (repeated vowel and consonant sounds in bold):

**TLT3**

“She was jealous because she felt she was no longer mistress of the house” (71)
“He be teaching” (72)
“In the whole wide world what was there that he…” (76)
“That’s all, just tell him that” (110)
“Who knows what God wills” (119)

**TLT4**

“I should simply stand by” (42)
“Much much more than a mere” (48)
“Her life is in danger even at this moment” (91)
“She sent word through her maid that her husband should sell her jewellery and save the house, but this suggestion was wholly unacceptable to Munshiji” (117)

To further elaborate the point, one non-alliterative and non-assonant expression from Chapter 3 of SLT2 can be used: *chitt ko samjhaaiye aur hansee-khushee kanyaa kaa paanigrahan karaa leejiye* (14). TLT3 translator creates alliteration and assonance in

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3 For detailed information, please consult “alliteration and assonance” sub-heading in Chapter IV.
4 This feature of the TL is also dangerous as a little carelessness on the part of the translators can create a meaning which is not in SLT. Therefore, they have to be very careful in using English vocabulary in such situations.
reproducing it. He translates it as “be consoled and gladly, joyfully, see that this girl is married” (33) in which alliteration is created by the repetitive use of consonants “l” and “d”, and assonance by the use of “ee” vowel sound in “be”, “gladly”, “joyfully” and “see”. This does not distort the semantic meaning either.

Onomatopoeic Words

There are a few places in TLT3 and TLT4 (they can be counted on one hand) where the translators gain meaning on this level. However, these few places and the techniques with which they gain meaning are important. The techniques are three: one, they use an equivalent TL onomatopoeic sound for an SL onomatopoeic sound; two, they translate a nononomatopoeic SL sound with a TL onomatopoeic sound; and three, TLT3 translator (no instance like this in TLT4) uses two rhyming words joined with “and”\(^5\). Following are the only examples where TLT3 and TLT4 translators gain meaning (gain in bold).

Equivalent onomatopoeic sound

\[ Uf (8) — “Oof” (TLT3:24), NT (TLT4:11). \]
\[ Tik-tik (105) — “ticking” (TLT3:104), “loudly ticking” (TLT4:153). \]

Non-onomatopoeic expressions translated as onomatopoeic sounds

\[ Chup raho (85) — “hush” (TLT3:133), “hush” (TLT4:123). \]
\[ Dabe paanv (96) — “tiptoe” (TLT3:150), “noiselessly” (TLT4:140). \]
\[ Dab jaanaa (112) — “hushed up” (TLT3:172), “hushed up” (TLT4:162). \]

Onomatopoeic sound translated with two rhyming words

\[ Haay-haay [machaanaa] (69) — “weeping and wailing” (TLT3:110); “going on in this fashion” (TLT4:100). \]

1.2 Grammar and Syntax

The last chapter witnesses that both TLT3 and TLT4 translators lose meaning in this category, even though the grammatical and syntactical usages in \textit{Nirmala} are not

\(^{5}\) Though the rhyming words are not equivalents of onomatopoeic words, this is counted as gain because it can be a possible option for translators when there is no way to recreate onomatopoeic sound. However, TL onomatopoeic sounds for SL onomatopoeic sounds should be the first choice.

\(^{6}\) TLT3 translator also uses “oof” for another onomatopoeic sound \textit{oonh} (22) on page 44. This is loss of meaning because the two sounds are not same.
complicated. Nevertheless, there are a few places where either or both translators preserve SLT2 grammatical and syntactical forms in their TLTs or devise a technique with which they successfully recreate the intended meaning. In this way, they either preserve SLT2 meaning or slightly improve upon it. A discussion of such instances follows in eight sub-headings: Tense and Sentence Type; Punctuation Marks; Intensifiers; Gradation and Minor Clauses; Parentheses; Devices of Emphasis: Italic, Capitalization and Single Inverted Commas; and Target Language Expressions (the first three denote grammar, next three syntax, and the last one grammar and semantics).

Tense and Sentence Type

TLT3 and TLT4 translators gain no additional meaning on this level, except at places where either of them preserves SLT2 tense and sentence type.

Under this condition, TLT4 translator preserves historical present tense in many narrative descriptions⁷ and past tense in most of the descriptions. However, TLT3 translator only gains at the places where he preserves SLT2 past tense. For instance, on the very first page, he preserves SLT2 past progressive tense in its passive voice form when TLT4 translator changes it to present perfect tense:

*Idhar maheenon se... kar rahe the* (1)—“For months now Udaybhanu had been negotiating Nirmala’s marriage” (TLT3:13), “For the past several months Babu Udaybhanulal has been on the lookout for a husband for Nirmala” (TLT4:1).

Thus, they gain meaning with tense but not in the same ways and not necessarily at the same time.

They also repeat something similar on the level of sentence when they gain meaning with a sentence type but at different times. As part of their duty, the translators translate

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⁷ For example, dream narration in Chapter 1, even though the shift to this tense comes one sentence later than in SLT2.
normal sentences fine, but there is one kind of sentence usage for which translators deserve applause here. This is their translation of participles in SLT2 reporting clauses. They make the participles adverbs in the translations. The following two examples show that only one of the translators recreates this participle with an adverb while the other distorts it.

*Nirmala muskaraakar bolee* (2)—“Nirmala smiled” (TLT3:15), “Nirmla replied smilingly” (TLT4:3).

*Babu sahab ne dapatakar kahaa* (9)—“Udaybhanu demanded sharply” (TLT3:26), “Babu Sahib’s tone was severe” (TLT4:13).

Moreover, there are at least two more places where TLT3 translator handles the use of participles in narrative reports creatively. At one point, he makes it an adjective, and at another a clause in a compound sentence (at both places, TLT4 translator loses meaning).

*Isakee soochanaa…bithaa rakhaa hai* (1)—“This news…with her face covered” (14).

*Mej par baithkar ek patr likhane lage* (79)—“Sat at the table and began to write a letter” (125).

**Punctuation Marks**

It is the use of punctuation marks in a written text which gives meaning to the words, phrases and sentences of the text by clearly marking their territories. They visually help readers understand the intended message in its proper tone and mood too. Therefore, any misuse and distortion of these by a translator should cause him to lose meaning. But if he uses these carefully and creatively, he would also glean good results.

TLT3 and TLT4 translators’ positions about punctuation marks are not unitary. In the most critical times, they take these casually and lose meaning. Nonetheless, there are places where they use punctuation marks, especially two of them, creatively and reap favorable results. These two punctuation marks are exclamation mark and ellipsis.
There are instances in SLT2 where the author uses a period in place of exclamation mark\(^8\), even when the use of this punctuation could have been easily justified. Although this use does not affect the meaning, it still overshadows the clarity of SLT2 expression. In translating such expressions, TLT3 and TLT4 translators usually replace the periods with exclamation marks. This way, they foreground the intended emotional touch and gain meaning (TLT3 translator frequently). Following are four examples, two from each:

\[\text{Ghar men...kam naheen. (6)—“I have just...not a bit less!” (TLT3:22).}\]

\[\text{Khoob samajhataa hoo. (41)—“Now I understand it perfectly!” (TLT3:73).}\]

\[\text{Tum kyaa baaten karate ho. (32)—“What’re you saying!” (TLT4:47).}\]

\[\text{Tujhe to mote kaparon se chir hai (86)—“But you detest coarse fabrics!” (TLT4:126)\(^9\).}\]

The approaches of TLT3 and TLT4 translators towards ellipses vary from each other. TLT3 translator experiments with these in his translation whereas TLT4 translator adheres to preserving SLT2 ellipses in his translation. With ellipses, TLT4 translator neither loses meaning nor gains. If he gains, he gains in faithfully preserving these all the time. TLT3 translator in his experimental approach, however, both loses and gains meaning. He loses because he does not preserve many of these (which he could have done); and gains because he preserves two (on pages 174 and 197), changes one to a hyphen\(^10\) and uses ellipses three times when they are not in SLT2. He translates \textit{janavaase kee jagah havaadaar naheen} (5) in Chapter 2 as “the guest rooms have no ventilation…” (20); \textit{pooraas kasaee, nirdayee, dagaabaaj} (23) in Chapter 4 as “regular butchers! Cruel, cheat…” (46); and \textit{vah sochate}

\(^8\) At one point in Chapter 2, he does not use question mark at the end of a sentence: \textit{tum mere peechhe-peechhe kyon aa rahe ho.} (9). Both TLT3 and TLT4 translators replace the period with a question mark. This may be an error committed by the SLT2 author (or overlooked by its editor) as this pattern is not repeated. If this is not an error, this will be a gain.

\(^9\) However, TLT 4 translator hardly gains meaning in this and above example because if he uses exclamation marks creatively, he also changes SLT2 semantic meaning slightly.

\(^10\) \textit{Par doosara... [ellipsis in SLT2] (91)—“But the other one—” (142). Though hyphen is not equivalent of SLT2 ellipsis yet its usage by the translator does not distort the meaning. It conveys the intended sense plus adds a novel touch in the reading too.}
the—kaheen usane bahaanaa to nahee kiyaa hai? in Chapter 17 as “he went thinking, ‘what if she has only invented an excuse?...” (92). In the first case, the ellipsis provides a smooth transition from this sentence to next one without distorting the meaning. In the second and third cases, it adds a sense of continuity.

Intensifiers

In Chapter III, TLT1 and TLT2 translators badly lose meaning because they leave the Hindi intensifiers, to and hee, which help a Hindi speaker deliver depth of his intended message clearly and accurately, untranslated. However, they are not held responsible for this because the loss is language related as English does not have equivalents for any of these intensifiers. Many times this lack also makes TLT3 and TLT4 translators lose meaning in their translations, as is discussed in the last chapter. However, at times, they succeed in recreating the intensifying sense of the SL intensifiers in their TLTs with the help of some TL terms. Though these terms are not equivalents of SL intensifiers, in a given context they recreate an equivalent effect in the TLTs. Here is a list of some usages in TLT3 and TLT4.

<table>
<thead>
<tr>
<th>SL Intensifiers</th>
<th>TL terms used in TLT3</th>
<th>TL terms used in TLT4</th>
</tr>
</thead>
<tbody>
<tr>
<td>To</td>
<td>Surely (43), have I (70), at all (72), as a matter of fact (82), will you (98, 198), anyway (114), already (173), won’t you (194).</td>
<td>Itself (41), all right (49), so much as (55), really (60), not at all (65), hardly (65), only (75), after all (79), won’t you (194).</td>
</tr>
<tr>
<td>Hee</td>
<td>At all (26, 109), merely (90).</td>
<td>Merest (20), so much as (75), hardly (65), alone (75), anyway (81), always (128).</td>
</tr>
</tbody>
</table>

In addition to these substitutes for SL intensifiers, TLT4 translator also uses the English intensifier “do”, which functions in the same way Hindi intensifiers do, three times respectively in Chapters 3, 7 and 15: “do come” (17), “do come back soon” (55), and “but I do know that...”(123). In these three places, use of this intensifier helps the translator best convey SLT2 message in his translation, and most effectively.

11 Three ellipses in this sentence are of the translator.
Gradation and Minor Clauses

Premchand in *Nirmala* does not explore gradation on a larger scale. There are a few instances where he employs gradation and they are simple. He employs gradation to give a sense of abundance and the reference is usually explicit. However, it is only TLT3 translator who successfully preserves it. TLT4 translator either distorts the semantic meaning (example one below) or preserves semantic meaning but distorts gradation (example two):

*Haan-haan, band se bhee achchhe, hajaar gune achchhe, lakh gune achchhe* (3)—“Oh, yes, even better than the band, a thousand times, a hundred thousand times better!” (TLT3:16), “Better, much, much better, a hundred times, a hundred thousand times better.” (TLT4:4).

*Aisa aadamee lakh-do lakh men ek hotaa hai.* (12-13)—“A man like him is one in a hundred thousand-two hundred thousand!” (TLT3:31), “A man like him is one in a million” (TLT4:18).

But with minor clauses, both TLT3 and TLT4 translators gain meaning. They gain because at times they convert a full length SLT2 clause or sentence into a minor clause, which is shorter than its counterpart in SLT2 and does not distort the meaning either. The shortness also provides an urgency and speed to it, something quick and fast. However, TLT3 and TLT4 translators do not necessarily gain at the same time. Two examples, one for each:

*Daarun dashaa thee* (16)—“Dreadful situation” (TLT3:35).

*Yahaa akelee...achchhaa hai* (4)—“Abandoning her at such a time!” (TLT4:5)

Additionally, there is also a place (perhaps only one) where they preserve SLT2 minor clause. This is when they translate *aur naee ammaa!* as “and new Amma!” (TLT3:96) and “and my new mother!” (TLT4:86).

Parenthesis

As is the case with ellipses, TLT3 and TLT4 translators approach parentheses differently too. TLT3 translator experiments with these whereas TLT4 translator preserves them as they are in SLT2. Thus, TLT4 translator gains in the sense that he consistently preserves all of them. In his experimental approach, TLT3 translator both loses (discussed in the previous chapter)
and gains meaning. He gains two times when he uses a parenthetical statement for a SLT2 non-parenthetical statement. He does so in translating *meraa bas chale...maar doon* (13) and *teenon jhalla-jhallaakar...kaat detaa thaa* (34). In translating the first as “if I had...shot” (32), he uses parenthetical statement “(or who gave either)” which is effective and emotionally appealing in the context. It also adds newness in the reading. Similar is the case in the translation of the second as “they became...blows” (62) where the translator makes the second clause of SLT2 a parenthetical statement. The second example also uses the apposition “quick as lightening”.

**Devices of Emphasis: Italic, Capitalization and Single Inverted Commas**

TLT3 and TLT4 translators approach devices of emphasis—italic, capitalization and single inverted commas—creatively but a bit differently: TLT3 translator uses these carefully, especially italic, and sparingly. He uses italic in three ways: 1. he italicizes one or two words in a sentence to emphasize those words\(^\text{12}\); 2. he italicizes the words which he explains in the footnote (e.g. *didi* and *Ammaji* on page 15, *neem* on page 19); and 3. he italicizes SL words which he transcribes in his TLT and leaves on the readers to decipher their meaning\(^\text{13}\). These three uses of italic create a distinct effect and emphasis in the text without disrupting the flow of the reading. Additionally, at one point he uses italics creatively, this time to preserve the emphatic sense of a stylistically inverted clause in SLT2. He translates *men nahee jaataa baajaar* (120) as “I’m *not* going to the market!” (183)\(^\text{14}\).

Unlike the gain with italic, TLT3 translator does not gain much with capitalization and single inverted commas as emphatic devices. He (or his typist) capitalizes the initial letter

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\(^{12}\) E.g. He italicizes “*your*” on page 15, “*see*” on page 32, “*you*” on pages 20, 33, 36, 88, “*yes*” and “*no*” on page 36 for SLT2 ‘*haan*’ and ‘*naheen*’, “*him*” on page 38, “*we*” on pages 39, 43, and “*those*” on page 39.

\(^{13}\) For instance, he italicizes *Arrey* on page 33, “*rasgullas and laddus*” and “*sherbet*” on page 34, and “*anna*” on page 35.

\(^{14}\) TLT4 translator translates this as “I won’t go” (173).
(though in a different font\textsuperscript{15}) of the first word of every chapter; the first letter of all the proper nouns; and some other words like “Excise Department” (30), “Pandit” (33), “Brahmin” (39), “The School Inspector” (73) and “The Civil Surgeon” (151). He does not experiment with single inverted commas but does preserve one use of it by the SLT2 author (which TLT4 translator does not) in his TLT. He does so in translating ‘ek aane kee mithaaee’ ne...tor dee thee (16) as “but that ‘one anna’s worth of sweets’ had already dashed up his hopes” (35).

Unlike the three types of uses of italics by TLT3 translator, TLT4 translator uses italics only in one way: He employs italics to put emphasis on a particular word. However, he also uses it carefully and sparingly and whenever it is used, it gives a distinct effect and emphasis in the context. Here are three examples:

It seems you are (14); It was just that—happiness—for which I married (111); Do you like him or not? (125).

Like TLT3 translator’s, TLT4 translator’s (or his typist’s) use of capitalization of the first letter of the first word of every chapter does not distract the readers unnecessarily. It serves his purpose efficiently. In other usages, however, he is like TLT3 translator: He capitalizes the first letter of all the proper nouns; and also some other words like “Excise Department” (17), “Mussalman” (17), “Divine Court” (20), “Pandit” (21) and “Brahmins” (30).

He also employs single inverted commas as a device to emphasize a word. He does so a few times but does not always gain. He uses single inverted commas first on page 122 with “save” and gains meaning; but with the same creative technique he loses meaning on page 125 when he unnecessarily uses it with “your brother-in-law”. Two other places where he gains with emphasis are on pages 142 and 167 where he respectively uses “solitude” and “step-mother” in single inverted commas.

\textsuperscript{15}In this capitalization, he does not gain anything, rather he loses. Since this font is not a popular font, it is hard to understand the letter at times (the letter “a” itself). The many curves in this font are also visually distracting. The same also applies to the chapter numbers and the image with them.
Target Language Expressions

As in Chapter IV, target language expressions here refer to the expressions which are target language specific and do not necessarily correspond to the source language. At times, they cannot even be translated back into SL. Since these expressions are familiar to TL readers, and are also the best and the most natural TL equivalents for any SL expression into a TLT, they not only make the TLT a natural and smooth reading, they also create a novel effect whenever they are used. This way, these expressions stimulate TL readers’ cognitions also, just as some SL expressions do with SL readers’ cognitions. These expressions, which give a feel of familiarity to TL readers, appear in TLT3 and TLT4, as they do in TLT1 and TLT2, in two forms: verb contractions, and a word or a set of words which are TL specific.

What is being said about verb contractions in Chapter IV also applies here. Verb contractions do not exist in Hindi but in English they have a specific role to play: they provide naturalness, colloquialism and smooth flow to a speech or narration. Therefore, TLT3 and TLT4 translators use all the verb contractions which TLT1 and TLT2 translators use in their translations. These are:

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<tbody>
<tr>
<td>’s</td>
<td>is/has/us</td>
<td>n’t</td>
<td>not</td>
</tr>
<tr>
<td>’m</td>
<td>am</td>
<td>doesn’t</td>
<td>does not</td>
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<td>’re</td>
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<td>do not</td>
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<td>’ll</td>
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<td>shan’t</td>
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</table>

However, TLT4 translator adds one more verb contraction to the list. This is d’ in the beginning of an interrogative sentence for auxiliary verbs “do” or “does”.

At times, these verb contractions also help the translators express the intended urgency and speed of the SLT action. For one instance, they do so in TLT3 and TLT4 in the very first dialogue of the novel, a long dialogue between Nirmala and Krishna. Three lines from the dialogue have been presented here:
TLT3: “‘Then I won’t let you leave. Why don’t you just tell Ammaji you won’t go?’

‘That’s what I’ve been saying, but who listens to me?’

‘But isn’t this your house?’” (15)

TLT4: “Krishna—Then I won’t let you go either. Why don’t you tell Amma you won’t go anywhere?

Nirmala—I’m telling them all right, but who’s listening?

Krishna—So isn’t this your home too?” (3)

Like the verb contractions, TLT3 and TLT4 translators also use a word or a set of words which are TL specific. These words work like verb contractions in that they not only preserve SLT2 meaning but also gain TL readers’ interest. Some such usages (word(s) underlined) are as follows:

TLT3

Ship (Since there is a mention of sail, rudder and mast in the context, the use of ship for boat by the translator is good. It would also ignite TL readers’ cognition) (17); We kept supper for you (41); Still not filled your tummy (41); Damn you, you blood-sucking miser (44); Oh, you silly child (46); Make an ass all for nothing (61); This grand lady of his (72); The day students (73); Munshiji’s legal wiles were checkmated (104); My (for Are) (146); Millionaire (for lakhpati) (153).

TLT4

Skinflint that you are! (32); Mark my words (35); English lessons (60); Go to hell (90); Give a damn (91); All but unconscious (107); God knows (155).

1.3 Semantics

Semantics does not allow much space for TLT3 and TLT4 translators to gain meaning. It is difficult enough for them to preserve meaning on this level, as is evident in the last chapter (except at the places where the SL words, phrases and constructions are not peculiar and do not have specific associations). However, this does not mean that TLT3 and TLT4 translators do not gain anything. In addition to the successful transfer of vocabulary or normal SL words,
phrases and constructions, there are three more creative conditions in which they successfully preserve SLT2 meaning or preserve meaning plus add some new effect.

One of these conditions, use of target language expression for a SL word or phrase, has already been discussed above in the grammar and syntax section. Nevertheless, there is one addition to the previous description and it is TLT3 translator’s decision to replace SLT2 measurement units (which is not done consistently) and the Hindu lunisolar calendar with TL measurement units and the English Roman calendar (these changes do not occur in TLT4). The replacement of the measurement units and the name of the month (only one month, *chait*, used in SLT2 which become April in TLT3, page 17) would not only avoid confusion in the minds of the TL readers, it would also make TLT3 reading smoother.

The second condition: TLT3 and TLT4 translators lose meaning in the last chapter when they translate SL idioms and proverbs. But there are also places in TLT3 and TLT4 where the translators do not. This happens when they replace a SL idiom or proverb with an equivalent TL idiom or proverb, or translate a SL idiom or proverb literally or in sense (but expressive in nature). Though this does not happen often, especially in the case of proverbs, whenever it does, it helps the translators preserve SLT2 meaning. Some examples:

<table>
<thead>
<tr>
<th>SLT2</th>
<th>TLT3/TLT4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Idioms</strong></td>
<td></td>
</tr>
<tr>
<td><em>Chalaane chalanaa</em> (4)</td>
<td>To pull the wool over eyes (TLT3:73)</td>
</tr>
<tr>
<td><em>Jabaan hilaanaa</em> (5)</td>
<td>to wag tongue (TLT3: 19)</td>
</tr>
<tr>
<td><em>Akl chhoo tak na jaanaa</em> (14)</td>
<td>to have not an ounce of sense (TLT3: 33)</td>
</tr>
<tr>
<td><em>Jhoot-mooth kaa holaa karanaa</em> (15)</td>
<td>to evade with a few fibs (TLT3: 35)</td>
</tr>
<tr>
<td><em>Nas-nas pahachaanaanaa</em> (22)</td>
<td>to know inside out (TLT4:32)</td>
</tr>
<tr>
<td><em>Ek hee thaalee ke chatte-batte</em> (18)</td>
<td>two chips off the same block (TLT3: 39)</td>
</tr>
<tr>
<td><em>Chotee pakarakar nachaanaa</em> (29)</td>
<td>dance on a string (TLT3: 54)</td>
</tr>
<tr>
<td><em>Røyen khare ho jaanaa</em> (58)</td>
<td>to make hair stand on end (TLT4: 86)</td>
</tr>
<tr>
<td><em>Aag lag jaanaa</em> (173)</td>
<td>to go up in smoke (TLT3: 175)</td>
</tr>
<tr>
<td><strong>Proverbs</strong></td>
<td></td>
</tr>
<tr>
<td><em>Aankhen footeen, peer gaee</em> (6)</td>
<td>out of sight, out of mind! (TLT4:9) [though loosely]</td>
</tr>
<tr>
<td><em>Vipatti aatee hai to akele naheen aatee</em> (22)</td>
<td>when trouble comes it never comes alone (TLT3: 44)</td>
</tr>
</tbody>
</table>
Apart from preserving meaning in the TLTs, the translators also gain meaning in this condition. Since idioms are culturally specific, whenever either of the TLT3 and TLT4 translators uses a TL idiom for a normal construction in SLT2\textsuperscript{16}, they gain meaning because this usage not only helps them to create an atmosphere which is TL specific but also captures the SLT2 message in TLTs most effectively. Following are some idioms which the translators employ in their translations for a normal SLT2 construction:

**TLT3**
- All and sundry (14) to make your eyes pop (16)
- To take to heels (29) to be scared out of wits (30)
- Hue and cry (141)
- bread and butter (21)

**TLT4**
- A tough nut to crack (2) to make a laughing stock [of oneself] (7)\textsuperscript{17} fly off the handle (9)
- Hale and hearty (107) hold no water (176)
- the wrong side of the bed (176)\textsuperscript{18}

The third condition: In the third condition, there fall other creative experiments which TLT3 and TLT4 translators employ to capture (and improve upon) semantic meaning. These creative experiments are three: use of archaic or poetic terminology by both translators; creative translations of some relationship terms by TLT4 translator; and the use of figure of speech by TLT4 translator for a non-figurative SLT2 construction. These can also be considered good techniques to preserve or gain meaning in translation if used sparingly.

In the first creative experiment, the translators use poetic or archaic terminology to recreate some SLT2 vocabulary words. In fact, in the context, this terminology is the most effective way to recreate those SL words. Some (and perhaps only) examples:

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\textsuperscript{16} There is no such use of proverbs in the TLTs.

\textsuperscript{17} However, use of this and the next idiom by TLT4 translator is unnecessary. Therefore there is no gain.

\textsuperscript{18} The SLT2 meaning is changed in the TLT, so no gain again.
However, it is only TLT4 translator who gains meaning in translating relationship terms (second creative experiment). He gains when he tries to preserve them two times. On the very first page, he does so in literally translating *mameraa bhaee, fuferaa bhaee, bhateejaa* and *bhaanjaa* as “cousins maternal, cousins paternal, sons of brothers, sons of sisters”. On page 122, he again tries to preserve the meaning of a relationship term, this time by using both the SL relationship term and its equivalent in TL. He translates *jijaji* (84) as “Jijaji, her own brother-in-law”.

It is TLT4 translator who gains meaning in the third creative experiment too. He gains meaning with figure of speech: on page 28, he makes a non-figurative SLT2 expression a synecdoche. He translates *tum to puraane aadamee ho* (19) as “you’re an experienced hand”.

2. Cognitive Part

Since a translation is written for TL readers through the cognition of a translator, it involves some major decisions in translating. It is because of this challenge that in the last chapter, it is discussed how some of these less desirable decisions by TLT3 and TLT4 translators cause loss of meaning. However, there are also some good decisions which TLT3 and TLT4 translators make (though not same) and which assist them in better presenting their translations to the targeted readers. These cognitive decisions on the part of the translators are here considered gain because in their absence, the readers may misunderstand some parts of SLT2 or may not understand those at all. In the absence of these decisions, the readers may also become frustrated with the TLT reading simply because: first, the TLTs are foreign texts

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19 This kind of usage can be applauded as this, if not used frequently, would give a sense of novelty in the text, and (possibly) a sense of curiosity in the mind of a reader to explore the SL word by himself.
in translation having everything foreign for them, and second, textual references and meanings may not be clear in their mind. In such a place, they may even stop reading the translated texts halfway.

In order to avoid any of the negative situations mentioned in the above paragraph, and to create a proper and favorable atmosphere for the reading, the translators make certain creative decisions, and add something in TLTs which are not in SLT2. Though these additions do not exist in SLT2, they cannot be considered loss of meaning because they are important components from a translator’s and his readers’ points of view.

A discussion of these cognitive decisions by TLT3 and TLT4 translators is as follows in the five sub-headings—Style of the Dialogues; Error Correction; Foregrounding: Addition of Words and Phrases; Introduction, Footnote, Foreword, Translator’s Note and Afterword; and Structural Changes.

Style of the Dialogues

Style of dialogues here refers to the way SLT2 author writes them, and the ways TLT3 and TLT4 translators recreate them. In *Nirmala*, the author uses the name of the characters, then hyphen and then the actual speeches without any inverted commas. TLT4 translator recreates the same style in his translation, which can be considered his gain, except on page 112. On this page, his style suddenly changes for a while, which includes the speech of a character in single inverted commas followed by a reporting speech. Though this style does not distort the meaning directly, cognitively the sudden change just for three speeches may annoy and distract the readers.

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20 However, as is said in Chapter IV, a translator has to be careful not to create a meaning which is not available in SLT at all. He should only foreground or manipulate the existing meaning for his purpose. If he creates his own meaning, supposedly if he adds a character or an event, it will fall under the category of the loss of meaning. It is because of this fact, that the translators lose meaning in the last chapter in section “foregrounding”. 
The same style which may annoy the readers of TLT4 helps TLT3 translator gain meaning\(^{21}\). TLT3 translator does not follow SLT2 author’s style of dialogues but he changes it to include speeches in single inverted commas. These speeches are preceded or followed by reporting speeches if they are needed in the contexts. Since the translator follows this creative diversion consistently, this does not distort SLT2 meaning. At times when the speakers are obvious in the context, the absence of their names (or reporting speech) even makes TLT3 reading smoother. It also provides urgency and speed to the action. This happens in the following dialogue:

‘Didn’t you get anything today?’ she asked him.
‘I spent the whole day running around but I got nothing for it.’
‘What happened in that criminal case?’
‘My client was found guilty.’… (186).

Error Correction

It is discussed in Chapter IV that there are two possible viewpoints which one may take about error corrections: one may advocate preserving errors in translation or support correcting them. In outlining the reasons for these two opposing viewpoints, it comes out that both of them have strong and valid reasons. However, the parting line between them is that one viewpoint primarily looks at the errors from SL readers’ point of view (in the present case, TLT4 translator’s intended domestic readers whom he sees as his target readers) and the other viewpoint principally from TL readers’. Chapter IV concludes that since a translation is written for TL readers, the second stand is more valid. And since it involves creative changes on the part of the translators, it considers those changes their gain.

Premchand commits errors in *Godaan* on two levels: grammar and plot. TLT1 translators do not deal with these errors seriously while TLT2 translator corrects them. In *Nirmala*, Premchand again commits errors on two levels but this time on semantic and plot.

\(^{21}\) It also helps him show his presence in the translation, a rare occasion for a translator.
In translating these errors, both TLT3 and TLT4 translators correct the semantic errors but preserve the first errors of plot (in the select two examples below). In translating the second error of plot, however, approaches of TLT3 and TLT4 translators differ from each other. TLT3 translator handles it creatively: he both corrects and preserves it—a double meaning; while TLT4 translator only preserves it. Following are the four examples representing the two kinds of errors.

Semantic errors

1. At the end of the second paragraph of Chapter 5 in SLT2, the narrator reports that Munshi Totaram used to spend a part of his invaluable time with Nirmala playing (bajaanaa) gramophone. Since gramophone is a record player, this is an error of vocabulary use. Bajaanaa should be sunanaa (listening). TLT3 and TLT4 translators correct this usage as they use “listening” in their translations (TLT3: 51, TLT4: 38).

2. In Chapter 13, the narrator informs that Doctor Sinha was ashamed by Sudha’s parihaas. Since the reference is satiric, the word should be uphaas, not parihaas (Kumar 121). Both TLT3 and TLT4 translators correct this error (may be unconsciously) as this becomes “sarcasm” (124) in TLT3 and “mockery” (115) in TLT4.

Errors of Plot22

3. In Chapter 3, page 15, the narrator informs that Rangilibai can read letters in Hindi but she seldom reads books. However, on the next page in Bhalchandr’s speech, it comes out that she weeps for hours after reading fiction books. Both TLT3 and TLT4 translators preserve this error (TLT3: 35, 36-37; TLT4: 22, 24).

22 TLT4 translator mentions both errors of plot in his afterword (204).
4. In the beginning of Chapter 13, page 75, the narrator informs that even though Nirmala has everything she needs—jewelry and comfort—and does not have to do any household work, she is sadder than her friend Sudha. However, later in the same chapter on page 78, Sudha informs that Nirmala is skilled in household works. If Nirmala does not do any household work, how does Sudha know that she is skilled in that? TLT4 translator preserves this error (113) whereas TLT3 translator translates it in such a way that it resounds both the SLT2 meaning and the corrected one. He translates it as “so skilled in running a house” (123) where “running” may mean that she works in the house and also that she oversees servants. Thus, he succeeds in gaining with this ambiguous meaning.

Foregrounding: Addition of Words and Phrases

In the last chapter, it is seen that TLT3 and TLT4 translators lose meaning because in order to foreground the meaning, they add unnecessary words and phrases. But there are times when some expressions, if translated literally, will not create an equivalent effect in TLTs. In these situations, translators have to or should add words and phrases to the literal translations of these expressions to foreground the SLT2 meaning or to make the meaning rhythmic and more effective. Since such additions are only used to make meaning clear to the TL readers, to make their reading of the text smoother, they can be considered as techniques of gaining meaning in translation, given the condition that they should not be unnecessary and should not change the SLT2 meaning. Following are some examples where TLT3 and TLT4 translators add words or phrases (additions underlined) and thus gain meaning:

“There are no aspirations there, no fond expectations, only fears…” (TLT4: 2)
“But Chandar’s very naughty” (TLT3:16)
“Well, I’ve really heard something new today” (TLT3: 21)
“Pulled out…a different kurta” (TLT3: 24)
“My husband had great plans, great hopes but, alas, Providence…” (TLT4:16)
“…one can even live in a thatched hut if need be…” (TLT4:33)
“But it turned out that panditji was sitting ready…” (TLT3: 42)
“He asked her directly—what are you doing here?” (TLT4: 74)
“If I continue…such ignominy, he thought, then my existence in itself is shameful” (TLT4: 85).

Introduction, Footnote, Foreword, Translator’s Note and Afterword

Among TLT1 and TLT2 translators, it is only TLT2 translator who provides Introduction with his translation, but between TLT3 and TLT4 translators, both translators provide it with their translations. TLT3 translator provides it under the title “Translator’s Introduction” whereas TLT4 translator under two titles, “Foreword” and “Translator’s Note”.

But regardless of the names, the introductions, which precede the core texts, are informative of SLT2 and its author and set out a favorable and knowledgeable background for TLT readers. They are also effective means to assist the translators to gain readers’ confidence and reduce chances of them being misunderstood. However, the introductions vary when it comes to them talking about the translators’ translation techniques and translation process. “Translator’s Introduction” talks about TLT3 translator’s principle translation techniques as well as about the liberties which he takes in the act of translating, but nothing like this is done by the “Translator’s Note”. It does not really talk anything about TLT4 translator’s translation techniques except that the translator has chosen a way out between the domestic and foreign readers (and that a “gifted teacher” would be able to utilize his glossary).

Among the footnotes and afterword, TLT3 translator provides footnotes and TLT4 translator an afterword.

TLT3 translator uses footnotes (total 51) alongside the text as a device to explain individual words, concepts and references. Though not all of the footnotes given by TLT3 translator are correct23 or needed24, the ones which are correct and needed are effective. They not only explain something semantically, they also give a fresh touch to the text. Opposed to

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23 Footnotes 21 and 28 are incorrect because *bhang* and *brahmachari* are not just “intoxicant” and “ascetic”.
24 Footnotes 4, 15 (if “margosa” and “sweet maker” are TL equivalents of *neem* and *halvai*, why not to use them), 32, 39 (readers should be allowed to decipher the meaning by themselves) and 42 are unnecessary footnotes.
the footnotes, TLT4 translator’s afterword does not contribute anything towards the betterment of the translated text. It does not help the readers in understanding the meaning either. However, it should help a reader better understand Nirmala’s melodramatic nature. Just for this, it deserves mention here.

Structural Changes

In order to better present their translations to readers, TLT3 and TLT4 translators also creatively experiment with the structure of SLT2. In their experiments, they change the structure in two ways: first they break one long paragraph into two or more short paragraphs, and second, they combine two or more paragraphs into one. When the short paragraphs have better readability, the combination of two or more paragraphs helps the translators present two or more similar and ongoing thoughts or actions in continuity. However, they break oftener than they combine. TLT3 translator breaks paragraphs 19 times whereas he combines them 10 times. Similarly, TLT4 translator breaks paragraphs 18 times whereas he combines only one time on page 49.

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To conclude the above discussion, it can be said that as TLT1 and TLT2 translators gain meaning in Chapter IV, TLT3 and TLT4 translators gain it here in this chapter—sometimes less, sometimes more. They gain meaning in both textual and cognitive categories. Furthermore, even though they do not gain as much as they lose, this gain is equally important because it not only compensates for the loss which they incur in the last chapter but also provides space for their creativity and identity in the translation. This gain is also important because it sustains hope for the betterment of translation.

26 On pages 26, 55, 93, 107, 124, 125, 147, 149, 160 and 168.
27 On pages 6, 14, 15, 23, 32, 53, 64, 67, 72, 79, 97, 98, 102, 138, 144, 166, 178 and 179.
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