Chapter IV

Gain of Meaning in English Translation of *Godaan*

Unlike the large amount of attention given to the loss of meaning in translation, gain of meaning in translation has theoretically, practically and analytically received relatively little attention from the translation theorists, scholars and reviewers. Most of the translation theorists, scholars and reviewers believe, as is evident in Chapters II and III, that a translator’s awareness of the ways he can possibly lose meaning and then avoiding those problems in his translation is enough to make his translation a good one. Thus they imply that a translator can either succeed in transferring the SLT meaning into TLT or he may not. When he cannot transfer the SLT meaning into TLT, or if he improves upon it (i.e. creates a meaning which is not present in SLT), it is considered loss of meaning in translation. With this analogy, every place where he succeeds in preserving the meaning can be considered gain of meaning.

But since it is a translator’s job to preserve meaning, the present study does not consider the mere fulfillment of this duty as gain of meaning in translation. However, this does not apply to the places where possibility of the loss of meaning in translation is most prominent but a translator, with his creative techniques, succeeds in preserving exact or even partial meaning. Such specific places fall under the category of the gain of meaning in this chapter.

Difference in the natures of the SL and TL is identified as causing loss of meaning in the last Chapter. But there is a positive side too. Some expressions in SLT1 can be simple informative sentences or syntactically too long, but their chosen equivalents in TLTs can be both informative and emotionally involving, or syntactically concise and thus more effective. Such places—where either of the TLT1 and TLT2 translators replaces a normal semantic
SLT1 construction with a TLT construction which preserves the SLT1 semantic meaning but also adds to its expressive power—are also considered as gains in this chapter.

A translation is written for TL readers, and it must be comprehensible to them. Hence, any creative use which, without losing any SLT meaning, helps a TL reader to comprehend TLT clearly is also considered gain in translation. Furthermore, a translator may also devise techniques to engage his readers in, or to gain wider readership of, his translated text. Any such technique, which does not affect the SLT meaning but makes the TLT a smooth and interesting reading, is also considered gain in translation.

Both TLT1 and TLT2 translators, though not always at the same time, gain meaning on these parameters. In fact, they use their creativity throughout the translations to make their TLTs better and more comprehensible (even though not always successful). A stylistic analysis of these gains (following the analytical structure of the last Chapter) is as follows in two major parts—Textual and Cognitive—and their many sub-heads.

1. Textual Part

Though this part contains most of the meaning, it does not provide much space for the translators to gain. Unlike the loss of meaning in the four categories—sound system, grammar and syntax, semantics and narrative—of textual part in the last Chapter, the gain of meaning only occurs, in varying degrees, in the first three categories. In the fourth category, TLT1 and TLT2 translators preserve some parts of the narrative (plot, story, chapter division, acceleration and deceleration, flashback and flash-forward) and lose others (discussed in the last Chapter). So if they gain anything in the narrative category, they gain in preserving the in-bracket narrative units. A discussion of the other three categories follows.

1.1 Sound System

In the last Chapter, it is discussed that both TLT1 and TLT2 translators mostly lose meaning on this level. However, since the sound system makes the text emotionally appealing and the
translations have to be appealing in order to be read thoroughly, TLT1 and TLT2 translators also try to create a sound system in their TLTs in which they succeed at times\(^1\): they either recreate a part of the SLT1 sound unit or compensate the loss with some other kind of sound system. This mainly happens in recreating/using rhythm, euphonic effect, assonance and alliteration, and some onomatopoeic words.

**Rhythm**

As TLT1 and TLT2 translators fail in exactly recreating most of the SLT1 rhythm, they create their own rhythmic patterns in the TLTs. However, this compensatory rhythm is not same and exact all the time. It is almost equivalent to the rhythm of the SL compound words when this is created with TL rhyming or compound words, but partial all other times.

TLT1 and TLT2 translators produce a compensatory rhythm with TL rhyming or compound words when they replace one or more non-rhyming SL words with a TL rhyming word. Furthermore, TLT2 translator also creates compensatory rhythm when he uses two (usually) rhyming words combined with the conjunction “and” for a SL compound word. Here are some examples:

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<thead>
<tr>
<th>SLT1</th>
<th>TLT1</th>
<th>TLT2</th>
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<tbody>
<tr>
<td><em>Tamaashaa</em> (34)</td>
<td></td>
<td>hubbub (53)</td>
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<tr>
<td><em>Kamar tak</em> (70)</td>
<td></td>
<td>hip-deep (100)</td>
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<tr>
<td><em>Munh fer lainge</em> (152)</td>
<td>browbeat (155)</td>
<td>weddings and funerals (36)</td>
</tr>
<tr>
<td><em>Saadee-gamee</em> (21)</td>
<td></td>
<td>deeper and deeper (100)</td>
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<tr>
<td><em>Jyon-jyon</em> (70)</td>
<td></td>
<td>raving and ranting (117)</td>
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<tr>
<td><em>Bak-bak</em> (84)</td>
<td></td>
<td>water and things (124)</td>
</tr>
<tr>
<td><em>Paanee-vaanee</em> (89)</td>
<td></td>
<td>feeding and watering (265)</td>
</tr>
<tr>
<td><em>Saanee-paanee</em> (191)</td>
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</tbody>
</table>

Here are two more examples that illustrate how TLT2 translator partially gains (TLT1 translators do not) meaning by successfully creating an alternate rhythmic pattern in TLT for a SLT1 rhythmic pattern:

\(^1\) One thing which has to be kept in mind throughout this part is that there are a few places where the gain of meaning occurs, at times only the examples used in the discussion. But still these few places are treated respectfully because they are the ones which can open doors for others.
Hamamein se kisee...kil gae hai (12)—“That’s how...to us” (24-25).

Rahatee hai... chal detee hai (230)—“Sometimes...knows” (318).

In the first example (one long sentence), the SLT1 author creates rhythm by repeating the word *jaay* at the end of eight consecutive parallel clauses, by using verb ending *ainge* at the end of two more clauses, and finally closing the sentence with a simile. In the second example, he creates it by the two times use of *rah* and three times use of *tee hai* sound pattern in a sentence. TLT2 translator creates alternate rhythmic patterns for these but they only compensate the SLT1 rhythm partially. In translating the first example, he fails in preserving the SLT1 rhythm but partially creates a compensatory rhythm by using words with “s” and “or” sounds plus two idioms. He also preserves the simile.

In translating the second example, however, he employs a different technique. He creates rhythm by using “sometimes she’s” at the beginning of the two consecutive clauses. The verbs “goes” and “knows” in the other two clauses also resound to each other. This also results in alliteration as each one of the words exercises the “s” consonant sound. Use of locative expressions “here”, “there” and “where” in the first three of the four clauses also creates a distinct rhythmic pattern.

Euphonic Effect

In reproducing euphonic effect in TLT1 and TLT2, the translators mostly lose meaning and there are only a few places in TLT2 (none in TLT1) where the translator manages to preserve it. Two such places where he does not lose meaning but creates a similar, not exact, euphonic effect are the translations of *teree mittee ...kat-kat giren* (28) in Chapter 4, and *use debe paanv...aadamee mare* (319) in Chapter 36. At the first place, SLT1 author creates euphonic effect by using five short and same length clauses, which also end with “ae”, “o”, “aay”, “ae” and “aay” sounds respectively. Since this is an outburst of Puniya against her husband when he is beating her, these short clauses and the vowel endings also add intensity to her cursing
outburst. Something similar also happens at the second place, which is a narrative report of Dhaniya’s inner thoughts when Hori is dying. In the three lines, the SLT1 author creates euphonic effect by ending the two clauses of the first sentence with \textit{aate bhee dekhaa thaa} and the other four clauses of the second sentence with rhyming words \textit{maree, maraa} and \textit{mare}.

TLT2 translator uses his creativity in translating both of these places, and therefore succeeds in recreating a similar euphonic effect in his translation. He translates the first place as “May they…fall off!” (45) and the second place as “she had…died” (435-36). At the first place, he recreates euphonic effect by beginning each clause with the word “may” and also punctuating each one with an exclamation mark at the end. Translated clauses are also almost of the same length\textsuperscript{2}. His approach at the second place is similar; he recreates euphonic effect by using “had seen it” in the two consecutive clauses of the first sentence, and by ending the four clauses of the other sentence with verb “died.”

Alliteration and Assonance

Alliteration and assonance are undoubtedly language-specific. Therefore, it is seen in the last Chapter that none of the translators could reproduce the SLT1 alliteration and assonance. However, this does not mean that TL does not support alliteration and assonance. In fact, English is richer on this level because, compared to fifty two letters in SL alphabet (in which eleven are vowels), it has only twenty six letters in which there are five vowels plus one semi vowel. This phenomenon of TL initiates more frequent repetition of letters in a TLT word, phrase or sentence than it happens in those of SLT. And alliteration and assonance are created by the repetition of consonants and vowels.

Furthermore, in the SL (Hindi), when a word can be written without a vowel (other than implied vowel sound “a”), in English, no word is framed without one or more

\textsuperscript{2} He also follows similar technique in translating another expression \textit{aur Jhinguri singh…lag jaay aadi} (91) in Chapter 8 (126). TLT1 does not translate this expression (85).
vowels/semi-vowel from a list of just five vowels plus one semi-vowel. This helps TLT1 and TLT2 translators to create alliterative and assonant effect when the SLT1 expression is an otherwise plain expression. As a result, at times, they also gain meaning in translations\(^3\) if the alliterative and assonant effect increases the readability of the text without affecting the meaning.

To explicate it further, one example from Chapter 16 can be used. This is a non-alliterative but assonant expression: *aap bhee sansaar mein sukh se rahana chaahate hain, mein bhee chaahataa hoon* (155). Both TLT1 and TLT2 translators create alliteration and assonance in reproducing it. TLT1 translators translate this as “live and let live, my friend, live and let live” (157) in which alliteration is created by the repetitive use of consonant “l” and assonance by the use of “i” and “e” vowel sounds. However, this can only be considered partial gain because the meaning which this expression creates in TLT does not exist in SLT1. SLT1 speaker does not address the addressee as “my friend.”

Nevertheless, TLT2 translator sticks to the SLT1 meaning and also creates alliterative and assonant effects. He translates the expression as “look—you want to lead a good life and so do I” (215)\(^4\), in which he creates alliteration by the use of the consonant “l” in “look”, “lead” and “life”; of the consonant “t” in “want” and “to”; and of the consonant “d” in “lead”, “good”, “and” and “do”. He also creates assonance in the sentence. He does so by the use of (the unstressed and stressed vowel) “u” sounds in “look”, “good”, “you”, “too” and “do”; of “o” sound in “want” and “so”; of “a” sound in “a” and “and”; and of “i” sound in “life” and “I”.

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\(^3\) 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 the English vocabulary in such situations.

\(^4\) In the line, though the word “look” is added, this does not create any extra meaning. This addition only makes the annoyance of the Rai Sahib foregrounded.
Onomatopoeic Words

There are a few places in TLT1 and TLT2 (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 a SL onomatopoeic sound; two, TLT2 translator (no instance like this in TLT1) transcribes the SLT1 sound in his TLT; and three, they translate a non-onomatopoeic SL sound with a TL onomatopoeic sound. Following are the only examples where TLT1 and TLT2 translators gain meaning (gain in bold).

Equivalent onomatopoeic sound

*Dhar-dhar* (66)—“pit-a-pat” (TLT1: 60); “pounding” (TLT2: 95).

*Jhankaar* (106)—“Jingle” (TLT1: 100); “Jingling” (TLT2: 147).

Onomatopoeic sound transcribed

*Bhaun-bhaun* (303)—“bark” (TLT1: 319); “Bhau-Bhau” (TLT2: 416).

Non-onomatopoeic expressions translated as onomatopoeic sounds

*Achchhaa chup raho* (105)—“hush” (TLT1: 99); “That’s enough now” (TLT2: 145).

*Dabe paanv* (117), *Paanv dabaate hue* (284)—“tip-toed” (TLT1: 114, 301); “tip-toeing” (TLT2: 164, 390).

1.2 Grammar and Syntax

The last Chapter witnesses that both TLT1 and TLT2 translators badly lose meaning in this category because they fail in recreating the SLT1 grammar and syntax usages in their TLTs. Translators’ casual approach to these units at times and the SL’s nature to use more than one grammatical unit and syntactical device in a sentence are responsible for this.5

However, there are times when both TLT1 and TLT2 translators (mostly TLT2 translator) genuinely try to recreate the meaning which arises from the grammatical and

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5 For example, the SLT narrator mostly incorporates participles in reporting clauses. For instance, even in such a small reporting clause like *Hori ne haarkar kaha*, *haarkar* is a participle use. TLT1 does not translate the whole reporting clause (17), while TLT2 translates it as “Hori could argue no more” (31)—hence both lose the meaning of the participle.
syntactical usages in SLT1. And even though they do not completely succeed in the recreation, they do not completely lose the meaning either: they succeed in preserving the meaning partially. For this, they employ many creative techniques—those which preserve the grammatical and syntactical effect of SLT1 in their TLTs, as well as those which preserve the SLT1 meaning in their TLTs not by preserving its grammar and syntax but by changing it. With both kinds of techniques, TLT1 and TLT2 translators gain meaning, as is discussed in the following seven headings: Voice and Tense Type, Punctuation Marks, Intensifier “do”, Gradation and Polysyndeton, Apposition and Parenthesis, Devices of Emphasis: Italic and Capitalization, and Target Language Expressions (the first three refer to Grammar, the other three to Syntax and the last one to Grammar and Semantics).

Voice and Tense Type

On this level, TLT1 and TLT2 translators gain meaning when they do not preserve the voice and the tense type.

By nature, Hindi (i.e. SL) prefers the use of active voice even when the conveyed message is that of a passive voice. In such a case, since English has no such preference, a translator must forget about the voice type and go with the intended message to gain meaning; otherwise meaning will be lost. This is evident in the following two examples; in each, one of the translations loses meaning, and the other preserves (gains) it. In the first example, it is TLT2 which loses meaning as its active voice translation appears an odd translation; and in the second example, it is TLT1 which distorts meaning as its active voice construction is neither semantically nor grammatically correct. Thus at both places, changing the voice type is the only way to preserve (gain) the meaning. Two examples:

*Mujhe yah chintaa hai* (5)—“I am worried” (TLT1: 1); “I have to worry” (TLT2: 15).

*To phaansee paaoge* (120)—“You’ll hang for it!” (117); “Then you’ll be hanged” (169).
In recreating the SL tense type into their TLTs, TLT1 and TLT2 translators do not experiment much. There is, however, one place which deserves mention here, and that place is in TLT1. Toward the end of Chapter 25, Bhola wants to go back to his house from Pateshwari’s but Nohari, his wife, denies it. At that point, he says *Main to apane ko kahataa hoon* (238) which is a speech in the present tense. TLT1 translators willingly translate this in past tense as “I was talking about myself” (254) (willingly because they translate the preceding sentence in present tense). This usage is important as this helps the translator to convey a hidden message, i.e. the lack of confidence in Bhola in front of his wife. This can best be done by the use of the past tense. TLT2 translator translates this in the present tense, “I’m only speaking for myself” (328), which grammatically corresponds to the SLT1 sentence but does not capture the effect which TLT1 translation does.

Punctuation Marks

In a written text, punctuation marks give meaning to a group of words, phrases and sentences by clearly showing their territories. They also visually help a reader to grasp the intended message in its proper tone and mood. That said, punctuation marks can distort meaning if they are misused by a translator, but a translator can also reap good results if he uses them creatively.

TLT1 and TLT2 translators appear to be casual in using these and badly lose meaning. However, there are a few places in TLT2 (no instance in TLT1) where its translator uses punctuation marks, especially three of them, creatively and reaps favorable results. These three punctuation marks are exclamation mark, question mark and ellipsis.

There are instances in SLT1 where its author prefers to use a period in place of exclamation and question mark, even when their use could have been easily justified. Though this use does not affect the meaning, it still overshadows the clarity of the SLT1 expression.

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6 This has been discussed in the eleventh footnote of the last chapter.
In translating such expressions, TLT2 translator usually replaces the periods with exclamation or question marks. This way, he removes the minute obscurity and gains meaning. The use of these two punctuation marks by the translator also helps him foreground (respectively) the emotional touch and interrogative sense for his readers. Below are the four examples representing the places where the use of these two punctuation marks by the translator helps him gain meaning:

Exclamation marks

*Achchha rahane do.* (6)—“All right now, that’s enough!” (16).
*Mere jeete jee sab ho gayaa.* (21)—“That I should have lived to see all this!” (36).

Question marks

*Usakee khushamad kyon karen, usake talave kyon sahalaayen.* (5)—“But why should they have to flatter the landlord or lick his feet?” (15).
*Kisake palle paratee, kaun jaane.* (9)—“Who knows where she’d end up?” (20).

With ellipses, TLT2 translator gains meaning in a different way. He uses ellipses (and frequently) in the translation in two ways: in the middle of a paragraph and at the end of a paragraph. In the first kind of usage, he gains meaning a few times but in the second kind of usage often. In the first kind of usage, he gains meaning a few times because he only gains meaning when he uses ellipses as a way to connect two SLT1 sentences or ideas as he does in the following two examples:

*To ek gaay...hon* (6)—“He’d certainly…press” (17).
*Baal bachchaa...lo* (8)—“No children…a real goddess!” (19).

The first SLT1 example consists of two sentences and the second example three; and none of these uses any ellipses. However, TLT2 translator uses ellipses in translating both of these examples to make each one a sentence. In both cases, ellipses not only create a good emotional affect but also increase the urgency of the speech.

In the second kind of usage, he does not use ellipses as a way to connect two SLT1 sentences or ideas but as a way to break one long SLT1 paragraph into two or more in his
TLT. In such a situation, the ellipsis works as a stylistic marker to represent a break of one SLT1 paragraph into two or more paragraphs in the TLT. Unlike its grammatical usage, it does not mean that something has been omitted or left untranslated; it works as a transitional device between two paragraphs, between two thoughts.

The first instance of such usage is seen in Chapter 4 of TLT2 (and continues to be seen throughout the translation—the reason that TLT2 translator gains often in this kind of usage) when the translator translates one long paragraph of SLT1 as four comparatively short paragraphs and uses ellipses at the end of the first two to provide transition. These short paragraphs definitely read smoother than one long paragraph of SLT1.

Intensifier “do”
Hindi has many intensifiers, which help a Hindi speaker to deliver depth of his intended message clearly and accurately. English does not have equivalents for any of these, and therefore, this lack is discussed as causing loss of meaning in the last Chapter. However, English has one intensifier: “do” which functions in the same way as any of the Hindi intensifiers.

But there is only one place where only TLT2 translator uses this intensifier. This is in Chapter 3 when the translator translates to kal Gobar ko bhej denaa (no intensifier used in this SLT1 expression) (23) as “Then do send Gobar tomorrow” (“do” in the translation is used as an intensifier) (39). This use of intensifier helps the translator to best convey (gain) his message.

Gradation and Polysyndeton
As has been the case till now in other categories of this chapter, TLT1 translators also take the use of gradation and polysyndeton casually. They translate the clauses, which syntactically use gradation, plainly and neither preserve the SLT1 polysyndeton nor try to
create a compensatory polysyndeton effect in their TLT. TLT2 translator, however, approaches both gradation and polysyndeton creatively and preserves/gains meaning.

TLT2 translator translates gradational clauses in two ways: at times he uses an equivalent TL grammatical unit repetitively, at other times ellipsis, parenthesis or apposition. As a result, mostly his translated expression is even more forceful than the SLT1 expression. E.g.:

*Kaheen maarapeet ho…mil jaay* (39)—“A fracas…went to hell” (60).

*Hans ke paas…naheen hain* (144)—“A swan…for blood” (200).

In these examples, the SLT1 author creates gradation by using short and same length clauses, which explain and extend the idea, one after another. But TLT2 translator uses two different techniques to create this effect in his TLT. In translating the first, he uses ellipses three times in a sentence and one target language expression, “went [go] to hell”, which beautifully capture the gradation effect. In translating the second, he creates the same effect by using an equivalent TL grammatical unit “nor” four times for the negative expression *naheen hain* of SLT1. The “nor” not only creates the SLT1 effect, it also makes the TLT expression more forceful.

In the case of polysyndeton, TLT2 translator gains meaning in a different way: he uses polysyndeton as a technique to preserve meaning which arises from some other kind of syntactical arrangement. This is illustrated in the following example:

*Mirzaji! Mis…hain* (130)—“Listen, Mirza—…virtues (182).

The example employs enumeration in parallel clauses which TLT2 translator preserves by making parallel clauses as one compound sentence (two clauses) in which the first clause uses polysyndeton (conjunction “and” three times). This way, he uses polysyndeton to preserve meaning which arises from enumeration.

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7 However, his translation changes the conditional sentence of SLT into a statement.
Apposition and Parenthesis

Apposition and parenthesis are usually seen as two different syntactical devices; one giving weight to the noun it follows, the other as a thing which stands disconnected from its preceding thought and is usually disrupting. But TLT2 translator is creative in using both (TLT1 translators are not), and it is because of his creativity that he not only preserves the SLT1 meaning, but also gains some at times.⁸

The translator’s use of appositive expressions in his translation serves two purposes: he either uses it as a replacement for a SLT1 appositive expression or as a device to condense the number of SLT1 sentences into a few TLT sentences. While the first kind of usage helps him preserve SLT1 meaning in his TLT, the second kind of usage helps him gain because the translated expression is not only short in construction but also more effective. In the case of parentheses, there are instances in TLT2 when they do not disrupt the flow of the thought, rather makes the thought more effective. Here are three examples representing the three situations:

Replacement of SLT1 appositive clause with appositive clause in TLT2

_Poonjee aur shikshaa…achchhaa hai_ (48)—“The sooner…the better” (74)⁹.

Apposition as a device to condense number of SLT1 sentences

_Sahasaa usane…bech bhee detaa thaa_ (7)—“Suddenly Hori…to the villagers” (18)¹⁰.

Effective use of parenthesis

_Par Eeshwar bhalaa..uthaayee jaayegee_ (7)—“The Rai Sahib…price” (17)¹¹.

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⁸ Generally since he uses appositive and parenthesis once in a while, they usually create a novel effect whenever they are used.
⁹ TLT1 translation of the expression “the sooner…us all” (46) also preserves the appositive clause structure but this does not create an equivalent effect.
¹⁰ TLT1 translators do not use any appositive clause in “suddenly Hori…peasants” (4). They replace three sentences of SLT with three sentences in their TLT.
¹¹ The SLT narrator does not use any appositive in this expression But TLT2 translator does. He uses “God bless him” after “the Rai Sahib”.

Devices of Emphasis: Italic and Capitalization

TLT1 and TLT2 translators approach devices of emphasis—italic and capitalization—very differently: TLT1 translators usually treat these casually and therefore at times their use of these not only makes the translation monotonous\(^\text{12}\) but also appears unnecessary\(^\text{13}\). However, there are also places where they use these as a device to emphasize a particular word, phrase or sentence (of course intended in the SLT1 context) and thus preserve (gain) meaning but only partially because when they preserve some meaning by the use of these devices, they also leave some of the expression untranslated. One such example where they preserve meaning partially is the translation of \textit{yah kisaka} \textit{g} \textit{ha} \textit{r} \textit{h} \textit{i} \textit{a}? \textit{L} \textit{o} \textit{g} \textit{k} \textit{a} \textit{h} \textit{e} \textit{n—Hori mahato kaa} (33). They translate this as “he wanted people to point at his house and say: \textit{There, that’s Hori Mehto’s house}” (31).

Opposed to the casual approach of the TLT1 translators, TLT2 translator’s approach to these is carefully considered and creative. He uses these devices sparingly, and therefore, most of the times gains meaning. Their lesser frequency of use\(^\text{14}\) also creates a novel effect whenever they are used.

TLT2 translator usually capitalizes the first letter of all the proper nouns and italicizes the words whose explanation he provides in glossary or footnote. But he also uses capitalization and italicization specifically. He (or his typist) capitalizes all letters of the first word of every chapter, e.g. HORI RAM in the first Chapter. This “all caps” approach works as an attention grabber technique. Similarly, at times he italicizes one or two words in a

\(^{12}\) TLT1 translators transcribe many key terms from SLT, sometimes in italic and capital and other times as if they are English vocabulary words. Such key terms are \textit{chelum} (4), \textit{kothi} (11), \textit{takhtposh} (21), \textit{rishis} (56), \textit{lala} (136), \textit{Bania} (204), \textit{golmal} (235), \textit{chunari} (337)—Italic transcription; Panchayat (109), Raja (196), Kajri songs (200)—Capitalized transcription; ghee (3), gur (27), kajal (167), puja (172)—transcription as if the words exist in English vocabulary. Though all of these usages appear to be translators’ techniques to give a color of SLT settings in their TLT, it is not successful. Rather it makes reading of the translation pompous and boring. TLT2 translator provides TL equivalents for these.

\(^{13}\) E.g. they unnecessarily italicize “something” on page 1, “now what have you to say to that” on page 32, and “what a devil of a woman!” on page 119. They also unnecessarily capitalize the word “master” two times on pages 1 and 14.

\(^{14}\) When in translating \textit{yah kisaka} \textit{g} \textit{ha} \textit{r} \textit{h} \textit{i} \textit{a}? \textit{L} \textit{o} \textit{g} \textit{k} \textit{a} \textit{h} \textit{e} \textit{n—Hori mahato kaa} (33), TLT1 uses italic; TLT2 translator prefers to use inverted commas instead.
sentence to put emphasis. One such example is seen on page 59 when he italicizes “we” in “It’s we who are dishonest” to put emphasis on the pronoun “we”. This italicization not only preserves the contextual meaning but also creates a novel effect.

Target Language Expressions

Target language expressions here mean 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 TLT, they not only make TLT a natural and smooth reading, they also create a novel effect whenever they are used. This way, these expressions also stimulate TL readers’ cognition, just as some SL expressions do with SL readers’ cognition, and thus enhance their interest in the text too. These expressions, which give a feel of familiarity to TL readers, are mainly visible in TLT1 and TLT2 in two forms: use of verb contractions, and use of a word or a set of words which are TL specific.

Verb contractions do not exist in SL but in TL, they have a specific role to play: they provide naturalness, colloquialism and smooth flow to the speech or narration. Therefore, TLT1 and TLT2 translators use these extensively in their translations. These verb contractions are (verb contraction—proper grammatical form):

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<tbody>
<tr>
<td>'ll</td>
<td>shall</td>
<td>shan’t</td>
<td>shall not</td>
</tr>
<tr>
<td>’s</td>
<td>is/has/us</td>
<td>doesn’t</td>
<td>does not</td>
</tr>
<tr>
<td>’m</td>
<td>am</td>
<td>don’t</td>
<td>do not</td>
</tr>
<tr>
<td>’re</td>
<td>are</td>
<td>can’t</td>
<td>cannot</td>
</tr>
<tr>
<td>n’t</td>
<td>not</td>
<td>’ve</td>
<td>have</td>
</tr>
</tbody>
</table>

In addition to providing natural flow to the speech in which they are used, at times these verb contractions also increase and clarify the intended urgency and speed of the SLT1 action. For example, in translating Hori’s speech to Dhaniya in the very first paragraph of SLT1, TLT2 translator uses “don’t” and “’ll” verb contractions. These contracted verbs not
only give naturalness to the dialogue but also provide speed to the action which is happening in Hori’s mind (Hori is in haste to go to meet his landlord). One more such effective use of verb contraction can be seen in the following example, where “won’t” in both TLT1 and TLT2 gives an air of naturalness and speed to the speech, reads smoother, and also suits the atmosphere:

*Tumhaare bail bhookhon na marenge!* (10)—“but won’t your bullock starve? (TLT1:8); “but won’t your own bullocks starve? (TLT2: 21)

Like verb contractions, TLT1 and TLT2 translators also use some word or a set of words which are TL specific and also work like verb contractions in that they not only preserve SLT1 meaning but also capture TL readers’ attention. Some such usages (word(s) underlined) are as follows:

**TLT1**

*God knows* (7); *God willing* (19); *Oh come!* You are flattering me (50); *The game is a tie* (181); Malti had *a call to make* (182); I don’t think we can bring round Malti without—er—you know— (299); It’s a damned lie! (299); It’s a damned fact (299).

**TLT2**

Fifteen years ago it was worth *a hundred and fifty thousand* (178); *No thanks. Please excuse me* (179); Mirza’s a *first class player* (179); I want their share, *mind you* (243); I told her to *go to hell*, that I’d take care of it myself (342); She’d *sue* him for maintenance (362); My *days are numbered* (385); An *ex parte decree* was granted (401).

1.3 Semantics

Since Semantics does not allow much space for TLT1 and TLT2 translators’ creativity, it is difficult enough to preserve meaning, as is evident in the last Chapter, on this level (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 TLT1 and TLT2 translators never gain anything. In addition to their successful transfer of vocabulary or normal SL words, phrases and constructions, there are three more creative conditions in which they successfully preserve SLT1 meaning or preserve meaning plus add some new effect.

One of these conditions, use of target language expression for a SLT1 word or phrase, has already been discussed in the grammar and syntax section. However, there is one addition to the previous description which is required, and it is TLT2 translator’s decision to replace SLT1 measurement units and the Hindu lunisolar calendar with TL measurement units and the English Roman calendar (this change does not occur in TLT1). This replacement of the measurement units and the names of the months not only avoids confusion in the minds of the TL readers, it also makes the TLT reading smoother.

The second condition: TLT1 and TLT2 translators usually lose meaning when they translate the SL idioms and proverbs. But there are also places in TLT1 and TLT2 where they do not. This happens when they replace a SL idiom or proverb with an equivalent TL idiom or proverb. Though this does not happen often, especially in the case of proverbs, whenever it does, it saves the TLT from losing SLT1 meaning. Here are some examples:

<table>
<thead>
<tr>
<th>Idioms</th>
<th>SLT1</th>
<th>TLT1/TLT2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mutthee garm hona (25)</td>
<td>to warm hands with (TLT2: 42)</td>
<td></td>
</tr>
<tr>
<td>Baajee haath mein hona (30)</td>
<td>to hold a trump card (TLT2: 48)</td>
<td></td>
</tr>
<tr>
<td>Nas pahachaananaa (40)</td>
<td>to be familiar with every hair on the head (TLT2: 61)</td>
<td></td>
</tr>
<tr>
<td>Khodakar jameen mein gaar denaa (43)</td>
<td>to skin [him] alive (TLT1: 40)</td>
<td></td>
</tr>
<tr>
<td>[khaal]Bhaar mein jaanaa (70)</td>
<td>to hell with [skin] (TLT2: 100)</td>
<td></td>
</tr>
<tr>
<td>Aag mein koodanaa (90)</td>
<td>To jump into the fire (TLT2: 125)</td>
<td></td>
</tr>
<tr>
<td>Naak mein dam karanaa (243)</td>
<td>to plague the life out of [me] (TLT2: 335)</td>
<td></td>
</tr>
<tr>
<td>Apane munh miyaan mitthoo banana (291)</td>
<td>to blow your own horn (TLT2: 399)</td>
<td></td>
</tr>
<tr>
<td>Mansoobe baandhanaa (312)</td>
<td>to build great castles in the air (TLT2: 425)</td>
<td></td>
</tr>
<tr>
<td>Proverb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Akelaa chanaa bhaar naheen phor sakataa (49)</td>
<td>one grain of popcorn can’t blow the lid off the pan (TLT2: 74)</td>
<td></td>
</tr>
</tbody>
</table>
Apart from saving the TLT from losing meaning, TLT1 and TLT2 translators also gain meaning in this condition. Since idioms are culturally specific, whenever either of the TLT1 and TLT2 translators uses a TL idiom for a normal construction in SLT1\(^{15}\), they gain meaning because this usage not only helps them to create an atmosphere which is TL specific but also captures the SLT1 message in TLT most effectively. Here is a list of some idioms which TLT1 and TLT2 translators use in their translations for a normal SLT1 construction:

**TLT1**

To get in the neck (11)  to have for a song (17)  wash hands of the idea (24)
A red-letter day (31)  to take courage in both hands (40) by hook or by crook (47)\(^{16}\)
Drive the last nail in the coffin (92)  cut no ice (256)  at the end of tether (287)
Tables [were] turned (312)

**TLT2**

To get a big kick out of [it] (25)  to get for nothing (32)  be asleep on the job (49)
To make [yourself] the laughing stock (156) Tooth and nail (285) hand and foot (325)
To cry [his] eyes out (342)  to set hair on end (363) work heads off (372)
To be left beating breast (388)  to put an axe to the roots (398)

The third condition: In TLT1 and TLT2, there are two peculiar usages which not only capture the SLT1 meaning exactly but are also creative. These two usages are “lotaful” (16) for *lota-bhar* (16) in TLT1 [“jugful” (30) in TLT2] and “sweet slumber” (285) for *meethee neend* (206) in TLT2 [“fast asleep” (217) in TLT1]. The first use is technically an example of coinage (since “lota” is not still part of regular English vocabulary as none of the Oxford dictionaries has the word entry), which is very effective and also captures the meaning of the SL word *lota* (jug is different from lota) most accurately. In the second example, the word “slumber” is an archaic word which not only best fits in the context but is also poetic. Thus both of these, coinage and poetic usage, can also be considered good techniques to preserve or gain meaning in translation when used sparingly.

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\(^{15}\) There is no such use of proverbs in TLTs.

\(^{16}\) However, use of this idiom is unnecessary.
2. Cognitive Part

For the reason that a translation is written for TL readers through the cognition of a translator, it involves some major decisions in translating. In the last Chapter, it is discussed how some of these less desirable decisions by TLT1 and TLT2 translators cause loss of meaning.

However, there are some decisions which TLT2 translator (TLT1 translators only gain a little meaning in the cognitive category) makes and which help him better present his translation to his readers. These cognitive decisions on the part of TLT2 translator are here considered gain because in their absence, TL readers may most likely misunderstand some parts of the SL text or may not understand those at all. In the absence of these decisions, TL readers may also become frustrated with the TLT reading simply because: first, the TLT is a foreign text having everything foreign for them, and second, textual references and meanings may not be clear in their mind. In such a position, they may even stop reading the translated text halfway.

In order to avoid any of the negative situations mentioned in the above paragraph, and to create a proper and favorable atmosphere for TLT reading, a translator has to make certain creative decisions, and add something in TLT which is not in SLT1. Though these additions do not exist in SLT1, they cannot be considered loss of meaning because they are important components from a translator’s and his readers’ point of view.17

A discussion of these cognitive decisions by the TLT1 and TLT2 translators is as follows in the five sub-headings—Error Correction; Foregrounding: Addition of Words and Phrases; Introduction, Dramatis Personae, Footnote and Glossary; Structural Changes; and Translation of the Title and its Visual Presentation.

17 However, a translator has to be careful about that he should not 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.
Error Correction

Possibly there can be two opposing viewpoints about error correction in translation; the first is that errors should be preserved, and the second is that they should be corrected. Advocates of the first viewpoint may argue that errors should be preserved because 1. It is not a translator’s task to make changes in the narrative of the SLT. Rather, his task is to present whatever is available in SLT and in the same form. Recreating both the good and bad aspects of SLT is the only way to produce a faithful translation. 2. These errors may not even be identified by an average reader. And should they be identified by a serious reader, they will create a distinctive effect—a feeling of responsibility, a sense of reward—in him: “Even a great writer can commit errors, and, yes, I have the caliber to detect these!”

However, pleaders of the second viewpoint could argue against both of these points. They may refute the former arguments with their own. 1. A translator is not a mere copier of the SLT. In fact, to be faithful in translation means to preserve whatever is good in SLT and to creatively correct whatever is wrong. 2. Preserving errors in TLT is a good point from SL readers’ point of view but not from TL readers’ point of view because these errors may not only interfere in TLT reading but also confuse the readers. Since these readers may have high expectations from their translator and high faith in him, finding these errors may slightly erode their faith in his (creative) abilities and also frustrate them with the translation.

Again since the translation is written for TL readers, the second position is more valid. And since it involves creative changes on the part of the translators, it will be their gain in translation.

The SLT1 author commits errors on two levels: grammar and plot. On the level of grammar, he commits many grammatical errors (the present study uses just two), but on the

\[\text{[18] Because these readers are native speakers of the SL. They will enjoy finding these errors and correct them for themselves.}\]
level of plot, he explicitly commits only two errors. These four errors (and the translated versions of grammatical errors) are as follows:

Grammatical errors

*Dulari vidhavaa sahuaain thee*\(^1\) (32)—NT (TLT1: 29); “As for Dulari, the widowed shopkeeper” (TLT2: 51).

*Govindi ne taangaa rok diyaa*\(^2\) (171)—NT (TLT1: 178); “Govindi told the tonga driver to stop” (TLT2: 238).

Errors of Plot

1. *Malti dauree huee bangale mein gayee aura apane joote pahan aayee* (257): In the context, Malti has just arrived and does not go inside the bungalow. She will not come barefoot, and she does not go inside to get her shoes either. Therefore, the narrative report that she went inside to get her shoes is an error.

2. In the beginning of Chapter 34, the narrator commits another error of plot. He misplaces the order of events related to Ramu’s birth, life and death. In SLT1, the order of events is: Ramu is two years old and makes everyone in the village happy with his lisping sounds and playful activities; then he is born, starts sitting; and then suddenly dies.

In translating these four errors, TTL1 translators’ position is casual because they do not translate at all the two expressions which have grammatical errors plus the first error of plot, but preserve the second error of plot. Nevertheless TLT2 translator follows the second stand and gains meaning on both these levels of errors. He corrects the two grammatical errors, leaves the first error of plot untranslated (perhaps because the information is incorrect and not so important for the story), and corrects the second error of plot. In correcting the other error of plot in Chapter 34, he makes the order of events logical in the translation: first Ramu is born, then he starts playing, and then he dies (414-16).

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\(^1\) Here there is an error of the use of adjective; the adjective *vidhavaa* should come after *sahuaain*.

\(^2\) Here there is an error of verb usage; the verb should be *rukavaa diyaa*. 
Foregrounding: Addition of Words and Phrases

There are times when some expressions, if translated literally, do not create an equivalent effect in TLTs. In these situations, translators add words and phrases to the literal translations of these expressions to foreground the SLT meaning. Since such additions (foregrounding) 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 to gain meaning in translation, given the condition that they should not be unnecessary and should not change the contextual meaning. Some examples where TLT1 and TLT2 translators add words or phrases (additions underlined):

“Like other *nouveau riche*, it was his belief…” (TLT1: 138), “Go swear that on your son’s head, *you liar*” (TLT2: 45), “*Not at all.* I’d feel sorry for the old man” (TLT2: 224), “*Why,* this is a question of your prestige” (TLT2: 388).

Introduction, Dramatis Personae, Footnote and Glossary

Introduction, dramatis personae, footnote and glossary are four things which are only found in TLT2 and are very effective means to assist the translator and his readers in achieving understanding. Out of these, the first two precede the core text and set out a favorable and knowledgeable background for the TL readers. The introduction (also discussed in Chapter 3) provides information about SLT1 and its author, and also about the translation techniques of the translator; dramatis personae, a technique from play writing, which is entitled as “Principle Characters” and separately describes village and city characters, familiarizes TL readers with the foreign characters of the SLT1. These two things also reduce chances of any misunderstanding.

TLT2 translator uses footnote and glossary as a device to explain individual words, concepts and references. Though he uses footnotes only two times, once to indicate that

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21 Examples of unnecessary usages are found in TLT1 many times. E.g. the word “own” in “take your own time” (6) and the whole tautological sentence “after all, boys will be boys” (23) are unnecessary additions.
italicized words have been explained in glossary (15) and another time to explain a word i.e. *saalaa* (416), it is equally effective as it not only explain something semantically, it also gives a fresh touch to the text. However, his glossary, though at times with incomplete or incorrect information (discussed in the last Chapter), is four pages long and intensive. It also deserves credit.

Structural Changes

In order to better present his translation to his readers, TLT2 translator (TLT1 translators do not) also creatively experiments with the structure of the SLT1. In this experiment, he changes the structure in two ways: first he often breaks one long paragraph into two or more short paragraphs, and second, at times he reverses the order of SLT1 sentences/thoughts in a TLT paragraph. When the short paragraphs have better readability, the reversal of the SLT1 sentences/thoughts helps him gain an analogical order in a TLT paragraph. One example of the second situation can be seen in the second paragraph, “the Rai Sahib…greed for wealth and fame,” on page 385 (Chapter 31).

Translation of the Title and its Visual Presentation

Translating the SLT1 title and its visual presentation on the front page is also important as it works as a first-impression-on-the-reader technique. It also gives a sense of what the translation is about.

On this level, too, TLT2 translator gains meaning (TLT1 translators do not). On the front page, he translates the title as “The Gift of a Cow” and also uses the SLT1 title “Godaan”. Since he is aware that his translation of the SLT1 title does not capture exact meaning, he creatively gives bigger font size to the SLT1 title, as if visually foregrounding it. Later in the last Chapter, he also testifies to the present situation where he translates three

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22 This does not happen always. In fact, he distorts meaning more times than he gains.

23 TLT1 translators’ presentation of the title does not show any creativity in translating. Neither they provide translation to the SL term (the title) *Godaan* nor uses it in the last Chapter from where the SLT author picks it up. On the front page, they keep it in its SL form, but in the last Chapter change it to “a cow in charity” and “in place of the cow” (339). Even consistency to one kind of usage would have worked better.
times use of the term *Godaan* in three different ways: “the gift of a cow” (436), “*godaan*” (436) and “*godaan*, his gift of a cow” (437). Thus, even when there is no equivalent available in TL for the SLT1 title, he succeeds in preserving the meaning.

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Thus, it can be said that if TLT1 and TLT2 translators lose meaning in translating, they also gain it. They gain meaning on both textual and cognitive levels. Through discussion, it also becomes apparent that this gain of meaning in translation is important because: 1.) It has the ability to compensate for the loss of meaning; 2.) It provides space for the translators’ creativity, which is how they establish their identity and visibility in the translation against the coercive force of the source author; and 3.) It holds hope for the betterment of a translation.
Works Cited

