Chapter III

Loss of meaning in English Translation of *Godaan*

In Chapter I, translation theorists (who are also translators at times), scholars and reviewers consider whether a faithful translation is possible or not. Some say yes and others deny it. But one thing on which there is almost unanimity is that translation is not an easy task. It is an intellectual act which demands not only creativity on the part of the translator(s) but also good linguistic competence in both SL and TL. Hence most of them perceive translation as a Target Language Text (TLT) in which a lot of the meaning of the Source Language Text (SLT) gets lost.

The reviewers of the select two translations of *Godaan*—the first by Jai Ratan Singh and Purushottam Lal (onwards referred to as TLT1) and the second by Gordon Charles Roadarmel (onwards referred to as TLT2)—in Chapter II also bear testimony to the above observation when they accept that both translations try to be faithful but fail in their efforts in one way or another. This failure which they talk about is, in most cases, semantic and cultural loss of meaning. They hold the intricate language of *Godaan* and the translators’ own incompetence either in the SL and or in the TL accountable.

When the reviewers hold the intricate language of *Godaan* (onwards referred to as SLT1) responsible for the loss of meaning in translations, they unconsciously refer to the specific style which any language has, the style which a language adopts when it is born, and which gradually changes and refines itself as it comes into contact with new thoughts and cultural changes both in and outside of the society where the language is spoken. In this way, each language inherits some essence, “its soul” (to adapt Prof. Mehta’s terminology from *Godaan* (TLT2: 399)), which cannot be expressed in any other language; and if it could, it would be a herculean task. It is in accomplishing this task of recreating the style of the SL (T)
that loss of meaning in translation may occur, even though translation succeeds in transferring the sense exactly.

But one may say that a translator will not have as much difficulty in translation since he just needs to translate one style—that of the writer whose text he is translating. This may appear true on the surface, but such focalization actually would make a translator’s task more difficult because the author of the text to be translated will not only be a refined master of the language of his time, as is Premchand, but he may also utilize any novel linguistic experiments of his contemporaries. Apart from this, what will make his writing lively and unique is his own style, the individualized style which is an outcome of the social and cultural settings in which he was born, brought up and has lived. If this author is also a voracious reader (and translator) of foreign texts, as Premchand is, his style will also be diversified by the styles of foreign authors.

There are three facts about Munshi Premchand’s language and style which deserve mention here: One. Munshi Premchand began his writing career not in Hindi but in Urdu. It was only after the ban on his Soz-e-Vatan, a collection of short stories in Urdu, by the British that he began writing in Hindi. Thus, his Hindi writing also has Urdu influences. Two. After he started writing in Hindi, he also continued in writing in Urdu. Most of his works were published in both languages simultaneously, one of them being original writing and the other its translation by him or by someone else whom he commissioned. There is debate among scholars about whether Godaan was first written in Hindi or Urdu. Three. His Hindi also inherits influences of the colonial period in which he is writing. In fact, it is what Mahatma Gandhi called, Hindustani—conversational Hindi of the time which is regional in nature (dialectal) and uses words from Urdu and English.

All these facts about the style of a language in general and of Premchand in particular should pose serious challenges for the translators of Godaan. And they do. These challenges
are also the reasons for the loss of meaning in the translations. A stylistic analysis\(^1\) of the places in TLT1 and TLT2 where loss of meaning occurs even though the sense is preserved follows in two parts—Textual and Cognitive—and their six sub-heads: Sound System, Grammar and Syntax, Semantics, Narrative, Ideology, and Readers’ and the Translators’ Idealized Cognitive Models.

1. Textual Part

Textual part is the part which directly relates to the text and its various dimensions. This is also the part, especially the semantics sub-part of it, which has been under scrutiny since TS came into existence. Nevertheless, stylistics upholds, and most scholars agree, that meaning does not exist only in semantics; it also arises from the sound system—the phonological tools a writer uses, from the type of syntax and grammar he employs, and in the case of a novel, from the type of narration the author weaves.

Both TLT1 and TLT2 translators use different creative techniques to recreate these sub-parts in their TLTs. However, TLT1 translators give up easily against the difficulties posed by these sub-parts, and it is only the TLT2 translator who seriously persists in this regard. Either way, regardless of the genuine efforts of TLT2 translator or insincere efforts of TLT1 translators, loss of meaning occurs.

1.1 Sound System

Prose texts, like poetic works, also have their own distinct sound system. In fact, in lengthy works of prose, like the novel, it is the sound system (rhythm, rhyme, accents, alliteration, homonyms, onomatopoeia, and euphonic effect) which consciously and unconsciously holds the reader’s interest in the text. In *Godaan*, Premchand uses a variety of phonological tools

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\(^1\) The model for stylistic analysis in this and the following three chapters has been adapted from Paul Simpson (2004), Peter Verdonk (2002), Peter Newmark (1988) and some general reading from other secondary sources.
available in Hindi (plus narrative tones\(^2\) and one time use of a local song in Chapter 23\(^3\)) to make his story lively and interesting. These phonological tools, narrative tones and the song also help him express his intended message in the best possible way, especially at the emotional moments. Most times, both TLT1 and TLT2 translators, even though they preserve sense, fail in creating equivalent sound systems in their TLTs.

Rhythm and Euphonic Effect

Rhythm plays an important role in SLT1. At times, it is created among ideas or within sentences; other times by the use of compound words, same sound endings of the verbs, anaphora, epistrophe, symplece, cataphora, stylistic inversions, polysyndeton, chiasmus, parallel clauses, repetition of words and sounds, rural versions of standard Hindi words, idioms, and proverbs. Loss of meaning occurs in TLTs on these levels (some of these are discussed in the second and the third sub-parts).

Premchand uses compound words in three forms: One. rhyming words like *saani-paane* (5, 191), *saadi-gamee* (21) *lallo-chappo* (35), *kahanaa-sunanaa* (117); Two. words with same vowels like *ras-paane* (9), *shaadi-byaah* (16), *bholaa-bholee* (18), *daanaa-paane* (216); and Three. same word repeated twice like *do-do* (20), *khare-khare* (69), *aage-aage* (117), *saari ki saari* (132). These compound words are either left untranslated in TLTs or their equivalents do not create equal rhythmic effect. In TLT1, seven of these compound words are not translated; another seven words are either translated as single words which do not create any rhythmic effect or only their senses are preserved. In TLT2, all these words are

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\(^2\) Tones—which result from a variety of positions the narrator takes with his listeners, and characters’ changed relationships with other characters—create a major internal sound system, usually affecting readers unconsciously. Most times, TLT1 and TLT2 try to preserve the tones in the text but at the time when the narrator swiftly changes his tones in a single paragraph or line—mostly visible in SLT by honorific verb and noun use, pronoun change, stylistic inversions and omission of a subject or verb, etc.—TLT1 and TLT2 seem to give up or have no choice left.

\(^3\) Though the song (216) is a poetic work, it plays an important role in SLT1. Its dialectal wording not only gives a local color to SLT1, it also gives a natural representation of Hori’s anguished life and his temporary happiness and hope. TLT1 and TLT2 only translate its sense and fail in recreating its (dialectal) rhyme and tone (with TLT1, focalization also) (TLT1: 229, TLT2: 298).
translated but by equivalent single words which do not preserve the rhythmic effect of these compound words either.

Premchand uses repetition of words and sounds in sentence(s) at definite intervals to create rhythm. For instance, in the following three examples: a. *Laad de... kar de* (20). b. *Agar mere paas... kar deta* (56). c. *Khanna garajane lage. Govindi barasane lagee* (169). Premchand creates rhythm with three different kinds of repetitions. The first example is a proverb which creates rhythm by the repetitive use of rhyming words *laad, ladaa* and *laadane*. The second example uses a compound word, *ek-ek*, two times in between to recreate rhythm. In the third example, it is the similar consonant and vowel sound endings of the two parallel clauses which create rhythm. The rhythms like these also get lost in the TLTs. In TLT1, the first example is left untranslated (18), and only the sense of the second and third (54 and 176) is preserved. TLT2 also preserves sense but loses rhythm (34, 88 and 235).

Like rhythm, euphonic effect also plays an important role in SLT1 as it not only creates a kind of internal rhyme and makes the reading smooth, but also attracts readers’ emotional involvement. To create this, Premchand uses some explicit techniques which would also create similar effect in TLTs if those techniques were recreated. For example, in *Lambaa, rookhaa... baunaa kar diyaa ho* (31), Premchand creates euphonic effect by first using a set of adjectives separated by commas, then using a single letter word *na* (meaning “no”) before four minor clauses, and finally closing the example with a simile. All this happens in one sentence. TLT1 translates it as “Her face...her exuberance” (29) which does not recreate any of the SLT1 euphonic devices. It also divides one SLT1 sentence into two which decreases its urgency and pace. TLT2’s translation “her long face...her development” (50) reads smoothly but it also fails to recreate the euphonic effect. It also divides one sentence into two. It does not translate the simile either.
Alliteration, Assonance and Homonyms

Unlike rhythm, the use of assonance, alliteration and homonyms is language specific. And, therefore, their equivalents in TL do not create similar sound effects. Thus, recreating them in TLT poses a real (almost impossible) challenge to translators. For instance, in Bebaat kee baat mat bako (105) and Paanee marate hi marate to maregaa (182), SLT author creates alliteration by using the consonants “b” & “t” and “m” & “r” respectively. The first alliteration is used at a time when Dhaniya has just started talking to Hori after her fight, and the second when Hori has fainted. In both cases, it represents urgency of the emotions. TLT1 translates these as “don’t say such terrible things” (99) and “he is not used to this kind of work” (190) while TLT2 translates them as “don’t talk so lightly about such evil-omened things” (145) and “self-respect takes a long time to die” (253). Not only do these translations fail in preserving the above alliterations, they also read uninterestingly.

A similar case also happens with the use of assonance. When Roopa’s wedding has been fixed and Hori, unconsciously scared of Dhaniya’s reaction, suggests Dhaniya to invite Gobar to the wedding, he uses an assonant sentence: aane na aane kaa use akhtiyaar hai (312). Both TLT1 and TLT2 fail in recreating this assonance as they respectively translate it as “whether he came or not—that was his look-out” (329) and “whether he came or not was up to him” (425-26).

Unlike the conscious use of assonance and alliteration in SLT1, homonyms are usually unintentional and only intelligible to SLT1 readers. For example, the word haraa in paanv mein mote chaandee ke kare the, gale mein mote sone kee hansalee, cheharaa sookhaa huaa; par dil haraa (216) is used to mean “gay,” or “happy”; but it also creates an internal rhyme by connoting its other homonymic meaning, the color “green”. The connotation “green” contrasts with other color combinations, white and yellow (chaandee meaning “silver” is white and sone meaning “gold” is yellow). Also, while white and yellow
symbolize fadedness and paleness; green represents liveliness, thus happiness and gaiety. TLT1 and TLT2 translate \textit{haraa} as “gay” (229) and “young and luxuriant” (298) respectively; neither of which captures its homonymic meaning\textsuperscript{4}.

However, there are some places where homonym usage is intentionally used by the author as a stylistic device. For instance, in Chapter 3, page 16 of SLT1, Hori tries to create an analogy of gold and silver with the names of Sona and Roopa. Sona in Hindi also means gold but Roopa means someone beautiful. However, Roopa (and her endearment name Roopiyaa) homonymically refers to the Indian currency, Rupee, which is \textit{Rupiya/Roopiyaa} in Hindi. Rupee in 1930s was made of silver. This homonym is intentional and intelligent to SLT1 readers but there is no way to recreate it in the TLTs. Thus loss of meaning occurs.\textsuperscript{5}

Accents and Onomatopoeic words

Each character in \textit{Godaan} speaks words and sentences representative of his creed, class, caste and social status. His rural low-caste characters speak in colloquial Hindi and its dialects and use distorted forms of words borrowed from other languages; his rural upper class characters speak a mixture of standard and colloquial Hindi dipped in dialects; and his urban characters use standard Hindi mixed with words from other languages. Furthermore, in the urban characters, Mehta and other Hindu characters use a lot of English words and terminology while Mirza uses Urdu and Persian words. All of these various usages together give these characters their personal accents. In this way, just preserving the sense of their accented speeches in the translation would not be enough; it will be preservation of the sense plus the stylistic features of these characters’ language that will make a translation faithful. TLT1 and TLT2 translate all these accents in plain Standard English.

\textsuperscript{4} Some other homonymic uses like these are: \textit{Heera} in \textit{haay re mere heera!...heera,heera} (182-83)—“diamond” and the name of Hori’s brother; \textit{gaahak} (243)—“customer” and a colloquial slang word expressing frustration; \textit{gaalib} (254)—“overshadowing” (TLT2 352) and the name of a famous Urdu poet; \textit{joon} (181)—“month of June” and “meal”; and \textit{sanskrit} (146)—“refined” (TLT1 147, TLT2 203) and ancient language, Sanskrit. Only denotative uses of these homonyms are preserved in TLTs.

\textsuperscript{5} Similar is the case with the word \textit{mangal} which is used in the sense of “happiness” on page 302 but which is also the name of Gobar’s first son who causes unhappiness to his mother after his death.
Apart from these, there are two explicit places where the recreation of the SLT1 accent in TLTs is especially important. These are when Omkarnath is drunk (Chapter 6: 62), and when Mehta disguises himself as an Afghan (Chapter 6: 62-66).

In Omkarnath’s drunken accent, all aspirated Hindi alphabets change to their unaspirated predecessors while “h” consonant sounds become “ee” and “o” vowel sounds. Mehta’s speech includes more accentual changes to suit his Afghani identity. In his accent, “h” consonant sounds become “a” vowel sounds if they come in the beginning of a word and “ee” vowel sounds if at the end of a word. In other changes, the pronoun tumhain becomes tumako, the postposition ke becomes “kaa”, and changes which happen in Hindi plural nouns when a postposition is used do not happen at all. Furthermore, on the one hand, he uses many Urdu words in his speech, on the other hand, at times, he also changes these and Standard Hindi and English words into their conversation forms like katl and shakl, kahaan and yahaan, “fire” and “council” become katal and sakal, kaan and yaan, faer and kaansal respectively in his speech. In Afghan’s accent, proper gender is also changed as loot (feminine in Hindi) becomes masculine in his speech.

In TLT1 and TLT2, none of the above changes in Omkarnath’s and Mehta’s accents are recreated; these accents are translated into plain Standard English.

Godaan’s narrator uses onomatopoeic words for two purposes: as imitative of natural sounds which give an air of naturalness to the text, and as a stylistic device to convey some particular meanings. For the first purpose, he uses onomatopoeic words like hush (56), kai (255), gap-shap (259), gad-gad (274) and chataak-chataak (257), and for the second, dhak-dhak (117), dhar-dhar (66), choon (222) and cheen (87). In both cases, TLTs fail in preserving their onomatopoeic nature (except in one usage by TLT1, “pit-a-pat’”) and
translate their senses only. For the second purpose, Premchand uses dhak-dhak (117, 265) and dhar-dhar (66) to depict a feeling of suffocation, pace or running; choon (222) to depict a sense of objection, opposition or complaint; and cheen (87, 128) to depict a sense of defeat (Kumar 27-31).

1.2 Grammar and Syntax

Grammar and syntax here refer to the way words combine with other words to form meaningful phrases and sentences. It mainly includes sentence, tense and voice type in grammar; and peculiar syntactical arrangement in syntax.

Sentence, Tense and Voice Type

It cannot be denied that each sentence structure—simple, compound, complex, imperative or optative plus their affirmative, negative and interrogative categories; tense (Present, Past and Future and their four other types) and voice—active and passive—types have a specific function in a language. E.g. a simple sentence gives a plain and direct statement; compound sentence gives a flow of thought. Since a complex sentence comprises one principal clause and one or more sub-ordinate clauses, it helps in expressing the action and the idea(s) together.

Similar is the case with tense and voice types. While the use of present tense in a narrative gives urgency and speed, past tense gives a sense of something which is over and is a plain fact. Future tense usually depicts a hope and will. Passive voice is not only different in grammar from active voice but it also changes the focus from the subject to the object, and vice versa. Thus any change in these in a TLT will result in a different focus and meaning. Still this happens in TLT1 and TLT2 and therefore, even when they recreate the intended

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sense, meaning is lost. Here are six examples respectively exemplifying the above three points:

1. Hori Gobar...bolaa (25)—NT\(^7\) (TLT1: 23), “Hori looked...man” (TLT2: 42).
2. Heera-bahoo...jaataa thaa (27)—“The privatizations...in here” (TLT1: 25), “Hira’s wife...off her” (TLT2: 44).
4. Lekin baalbrind...karate hai (32)—“The children were...topic herself” (TLT1: 29), “They were ...the possibilities” (TLT2: 50).
5. Holi ka program banane laga a (188)—NT (TLT1:195), “They began making plans for the festival” (TLT2: 261)
6. Yahaan haans na katenge (26)—NT (sense is given) (TLT1: 25), “Those are not to be chopped down” (TLT2: 43).

The first example grammatically comprises two participles—participle gives a sense of things continuing endlessly—and one conditional sentence, whereas the second example has three short simple sentences followed by two complex sentences. TLT1 does not translate the first example at all and loosely translates the five sentences of second example in one plain sentence. In translation of the first example in TLT2, when the verb, bolaa, is not translated, the participles and the conditional sentence become one plain sentence followed by one participle in the end. As a result of this change, stylistic suspense of SLT1, which arises by an extended predicate (two participles and one conditional sentence) and shows direct action in Hori’s mind, and which creates a sense of curiosity in the beginning and relief when the long sentence is finally completed, becomes a plain narrative report in TLT2, arousing no such effect. However, TLT2 works better with the second example as it recreates complex

\(^7\) NT (Not Translated) is uses as an acronym to refer to the expressions which are not translated in TLTs.
sentences but here too it combines three short sentences into one sentence with parentheses. This combination recreates the sense but loses the calmness and urgency in the SLT1.

The third example is again left untranslated in TLT1 while TLT2 translation not only changes the sentence type but the tense also. The SLT1 sentence is a plain affirmative sentence in future tense where the subject “I”—clear from the form of the verb—is omitted to give depth to Hori’s resolution, the resolution which comes after much thinking. In TLT2, it becomes an imperative sentence (Present tense) which does not convey the strong determination of the SLT1. The imperative sentence of TLT2 becomes suggestive implying that Hori decides that he should do that for now, not that this is the only thing which he would do. The fourth example is a part of a narrative paragraph comprising four sentences. Out of these four sentences, the first sentence is in past tense, the second in present, the third in future and the fourth initially in past and finally in present tense. This tense variation creates an up and down beat in the paragraph which is completely lost in TLT1 and TLT2. Both translate this narration in plain past tense.

In the last two examples, the first one is a clear passive voice and the second one a passive voice in the grammatical form of active voice. TLT1 translates neither of the two voices though it incorporates the sense of the second example. In TLT2, the passive voice of the first example becomes active voice which foregrounds the real subject “they” (omitted in SLT1) and also makes the subject of the passive voice an object. In the second example, even though the translation preserves both sense and the grammatical form, the passive voice, still the stylistic effect gets lost as there is no way to recreate the inverted passive voice of the SLT1 here.

Peculiar Syntactical Arrangement

In order to narrate his story properly, express what he wants to express through his characters, and keep his narrative intact and lively, the narrator uses a variety of syntactical
devices in *Godaan*. Some of these syntactical devices which pose a challenge to TLT1 and TLT2 translators are: detached construction, stylistic inversion, parallel and minor clauses, suspense\(^8\), and asyndeton and polysyndeton. Even though all of these syntactical arrangements exist in the English language, both TLT1 and TLT2 translators fail in recreating these (stylistic effects) in their translations. A description of these syntactical devices is as follows:

Detached Constructions

In *Godaan*, when the characters want to maintain some distance from what they personally think or say, they use detached constructions. For this, they address themselves by the first person plural pronoun “we” in place of the first person singular pronoun “I” and may also change the verb accordingly. At times, when they omit pronouns in their speech or thought, the change is still visible in the verb form which corresponds with the omitted pronoun “we”\(^9\).

Neither of the translations succeeds in recreating these constructions because they change the pronoun “we” to pronoun “I” and then have to change the verb accordingly too. This is evident in the following two examples and their translations. In the first example, the pronoun “we” is used and in the second the plural verb. Both TLT1 and TLT2 change these to the pronoun “I” and its corresponding verb. This change makes the detached (distant) effect and meaning of the SLT personal and individualized. The translations also lose the emotional reaction which is created in readers’ minds by the speaker’s detachment in speech and attachment in action.

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\(^8\) Discussed in section “Sentence, Tense and Voice Type.”

\(^9\) At times, they also use “one” or “someone” to create this effect. In Chapter 1, Dhaniya uses such construction in a dialogue which she shares with Hori. She says “*Tumase koe kachhe bhaat bhee kahe, to lagate ho kasane* (6). TLT1 fails in translating this and replaces *koe* (someone/one/anyone) by first person singular and intimate pronoun “I” (2-3). However, TLT2 preserves it (16).
1. **Hamein inheen paanch saat dinon mein bees hajaar kaa prabandh karanaa hai** (12)—“I require Rs. 20,000” (TLT1: 11), “In the next week I have to scrape up twenty thousand rupees” (TLT2: 24).

2. **[ham] seint mein naheen kaat rahe hain** (26)—NT (TLT1:25), “I’m not getting it for nothing” (TLT2: 43).

**Stylistic Inversions**

Characters in *Godaan* use stylistic inversions all the time, especially in emotional moments to emphasize a select word, phrase or thought. These inversions do not follow a strict grammatical structure and use subject, verb and predicate in any order depending on their needs. These inversions not only express characters’ ideas best but also create a new effect in the novel. Both TLT1 and TLT2 translate these into the English language SVO format which conveys the sense very well but loses the proper emphasis placed on the select semantic units. For example, the SLT1 expression *Naheen denaa hai hamein bhoosaa kisi ko* (18) gives a sense that “we’re not about to give straw to anyone” (TLT2:32, NT in TLT1: 17) but puts (emotional) emphasis on the action or verb “not giving” by stylistically inverting it to the first place and placing subject after it. This emphasis is absent in the TLT2 translation.

To highlight its role in emotional moments, a dialogue between Dhaniya and Hori from Chapter 4 can be quoted. In “*Dhaniya ne poochhaa—kahan...kyaa karogee poochhakar?*” (38, ten lines), stylistic inversions are used five times which finely express general agitation and emotional ebbing of Dhaniya and Hori when Hori wants to return the cow. Since TLT1 and TLT2 use no stylistic inversions and translate them in SVO format, the agitation and emotional ebbing of SLT1 are lost (TLT1:34, TLT2:58) even though TLT2 tries to recreate this atmosphere by the use of vocabulary which connotes agitation.
Parallel and Minor Clauses

Parallel and minor clauses are used by both the narrator and the characters in *Godaan*. When parallel clauses create an internal rhythm in the text; minor clauses with their verbs missing give speed and urgency to the narration and dialogues in the text. They also work as intensifiers in the mind of the readers. At times just a combination of words or a phrase also works as a minor clause. Minor clauses, in addition to the above role, also quickly describe emotional reactions and provide transition to both the characters’ ideas and the narrator’s narration. Although these could be recreated in TLTs with a little effort, as TLT1 and TLT2 translators do at times\(^{10}\), overall none of the translators seems to put genuine efforts.

For evidence, one such place where four parallel clauses and one minor clause are not translated well is: *Vrikshon mein fal...tript hotee hai* (10). The four parallel clauses (separated by semi-colons and each having one sentence for principal action and another sentence for its reaction) are followed in the end by an interrogative minor clause—also a rhetorical question. Again in minor clause, *istaan kahaan* is stylistically inverted to create emphasis. TLT1 fails in translating the parallel clause format and also makes the interrogative/rhetorical minor clause a statement. Stylistic inversion is also lost in TLT1 (8).

In TLT2, parallel clauses are made independent complex sentences and it is only in the penultimate sentence that parallel clause format is preserved, which is good. Like TLT1, it also makes rhetorical minor clause a statement and loses the stylistic inversion (21).

Instances like this occur many times in TLT1 and TLT2. One instance of minor clauses which shows emotional involvement is as follows: *Bachchon se kyaa bair!* (36). This minor clause is again a rhetorical minor clause which has interjection in the end. The interjection shows narrator’s emotional involvement in Hori’s happiness and tragic plight. TLT1 does not translate this (33) while TLT2 translates it as a plain statement, “there could

\(^{10}\) Discussed in the next chapter.
be no quarrel with children, after all” (56). Apart from losing rhetorical minor clause format, it also loses emotional involvement as it does not preserve the interjection either.\(^{11}\)

**Asyndeton and Polysyndeton**

Asyndeton and polysyndeton respectively refer to the deliberate avoidance of the use of a conjunction and the identical repetition of a conjunction in a sentence or chain of sentences. Though they do not directly create any semantic meaning in the text, they have stylistic importance as both of them mark variance from the standard grammar. This variance gives newness in the reading and at times helps the text to achieve connotation (asyndeton) and a rhythmic narration (polysyndeton); thus not preserving them in translation will mean losing this newness, connotation and rhythm of the narration.

The narrator uses both asyndeton and polysyndeton in *Godaan* and though preserving them just means imitating their usage in TLTs, TLT1 (most times) and TLT2 (at times) translators do not do so. For instance, on page 7 of SLT1, the narrator uses asyndeton five times. Out of these, one use is *usake jee mein aayaa, kuchh der yaheen baith jay* [It came into his heart/mind, he should sit here for a while]. In a sense, the above use is one complex sentence but the use of asyndeton (deliberate avoidance of the use of conjunction “that”) projects the two clauses of the complex sentence as two separate sentences. Asyndeton also makes the first sentence a narrative report and the second sentence a free direct thought. TLT1 and TLT2 replace the use of comma with the implied conjunction “that” which makes the translation a complex sentence, a simple narrative (TLT1: 4, TLT2: 17).

When Gobar goes to the city to work and sees hundreds of people standing there in Aminabad bazaar, the narrator narrates the number of workers in this way: *Raj aur baraee*

\(^{11}\) Loss of meaning because of the change of SLT1 punctuation marks in TLTs occur many times in TLT1 and TLT2. Out of these, the loss of SLT1 interjections is vital as the SLT1 narrator uses them to indicate any emotional involvement. TLT1 and TLT2 use periods or question marks for the interjections. For instance, at the end of *Bank ke sood...samaatee* (6), the narrator uses interjection to show an emotional reaction but this interjection is changed to a period in TLT1 and TLT2. In other punctuation changes, they sometimes change the period at the end of a rhetorical question to a question mark (as on page 5 of the SLT1).
In the sentence, *aur* is the conjunction “and” which connects the nouns that could otherwise be joined by commas and a single “and” in the end. This repetition of “and” increases the intensity of numbers and at the same time creates a rhythmic effect. TLT1 translation, “some four…plain mazdoors” (121), neither preserves this sense genuinely nor tries to preserve polysyndeton. TLT2 translation, “there were…stone cutters” (174), is a good translation as far as the sense is concerned, but it also fails in preserving the additional effects.

1.3 Semantics

Semantics here denotes to the meaning of words and sentences in a text. This meaning is not only a dictionary meaning, the sense of the words and sentences, but also overall meaning in context which is at times transferred, other times referential (encyclopedia), subjective, intention, performative, inferential, cultural, code, connotative and semiotic. It is also the meaning which is at times created by ambiguities, other times by interplay among abstract and sensual images and feelings, narrative report of speech and free direct speech, colloquial and standard usages. It is also the meaning which is created by the use of proverbs, idioms and synonyms in a text. A discussion of the loss of these meanings in TLTs is as follows in three categories—lexical, culture specific, and transferred meanings.

Lexical Meaning

The narrator’s vocabulary in *Godaan* is vast. It includes *Tatsam*¹² and *Tadabhav*¹³ words and phrases from Standard Hindi, their rural versions, and words from Hindi’s three dialects (Awadhi, Bhojpuri and Brij) as well as common words from Urdu, English and Persian. In fact, it is this complex arena of words and phrases which gives life to the characters, literary quality to the text. But TLT1 and TLT2 translate all of these words into Standard English

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¹² Derived from Sanskrit and used as it is in Hindi now.

¹³ Originally derived from Sanskrit and changed in Hindi now.
where this variation and real-life effect is lost. Some examples of the lexical usages and their translations in TLT1 and TLT2 (in the format of SLT1—TLT1, TLT2) are as follows:

<table>
<thead>
<tr>
<th>Sanskritized/Hindi Words and their Translations</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Istambhit (20)</td>
<td>stupefied (19)</td>
<td>astounded (35)</td>
</tr>
<tr>
<td>Aart (41)</td>
<td>NT (36)</td>
<td>injured (62)</td>
</tr>
<tr>
<td>Shataansh (47)</td>
<td>flopped (45)</td>
<td>hundredth (72)</td>
</tr>
<tr>
<td>Tilaanjali (47)</td>
<td>NT (45)</td>
<td>eliminate (72)</td>
</tr>
<tr>
<td>Shishtaachaar (52)</td>
<td>dignity (51)</td>
<td>courtesy (79)</td>
</tr>
<tr>
<td>Mukh-mandal (60)</td>
<td>NT (57)</td>
<td>face (88)</td>
</tr>
<tr>
<td>Purushaarth (80)</td>
<td>NT (74)</td>
<td>energy (112)</td>
</tr>
<tr>
<td>Paapishtha (109)</td>
<td>her (103)</td>
<td>offender (152)</td>
</tr>
<tr>
<td>Gyanendriyaan (117)</td>
<td>senses (114)</td>
<td>senses (164)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rural Terms and their Translations</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Aber (5)</td>
<td>delay (1)</td>
<td>late (15)</td>
</tr>
<tr>
<td>Mirjaee (5)</td>
<td>quilt (2)</td>
<td>jacket (16)</td>
</tr>
<tr>
<td>Posaak (6)</td>
<td>see (3, 17)</td>
<td>see (17)</td>
</tr>
<tr>
<td>Darsan (6)</td>
<td>auction (8)</td>
<td>auction (16)</td>
</tr>
<tr>
<td>Lilaam (10)</td>
<td>white (15)</td>
<td>white (30)</td>
</tr>
<tr>
<td>Suphed (16)</td>
<td>NT (30)</td>
<td>luck (52)</td>
</tr>
<tr>
<td>Pauraa (33)</td>
<td>NT (39)</td>
<td>means (65)</td>
</tr>
<tr>
<td>Arath (45)</td>
<td>Baijee (70)</td>
<td>NT (108)</td>
</tr>
<tr>
<td>Baaeeji (76)</td>
<td>decided (86)</td>
<td>decided (128)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Urdu and Persian Words and their Translations</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Khasam (23)</td>
<td>NT (21)</td>
<td>husband (38)</td>
</tr>
<tr>
<td>Albatta (41)</td>
<td>NT (37)</td>
<td>of course (63)</td>
</tr>
<tr>
<td>Mehmaan (46)</td>
<td>NT (44)</td>
<td>guest (71)</td>
</tr>
<tr>
<td>Taallukedaar (46)</td>
<td>Zamindar (44)</td>
<td>Zamindar (71)</td>
</tr>
<tr>
<td>Raees (47)</td>
<td>princes (45)</td>
<td>princes (72)</td>
</tr>
<tr>
<td>Murdaa-dil (50)</td>
<td>dry as dust (49)</td>
<td>lifeless souls (76)</td>
</tr>
<tr>
<td>Liyaakat (55)</td>
<td>can (53)</td>
<td>abilities (82)</td>
</tr>
<tr>
<td>Kaseedaa (61)</td>
<td>ode (58)</td>
<td>ode (89)</td>
</tr>
</tbody>
</table>
### Proper/Adapted English Words and Sentences and their Translations

<table>
<thead>
<tr>
<th>Word/Expression</th>
<th>TLT1</th>
<th>TLT2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate (31)</td>
<td>college (41)</td>
<td>college (68)</td>
</tr>
<tr>
<td>Kaalij (44)</td>
<td>University (44)</td>
<td>university (71)</td>
</tr>
<tr>
<td>University (46)</td>
<td>NT (47)</td>
<td>Bravo! (74)</td>
</tr>
<tr>
<td>Hiyar, hiyar (49)</td>
<td>NT (48)</td>
<td>repartee (76)</td>
</tr>
<tr>
<td>Make-up (50)</td>
<td>authorities (51)</td>
<td>government (79)</td>
</tr>
<tr>
<td>Government (52)</td>
<td>car (51)</td>
<td>car (79)</td>
</tr>
<tr>
<td>Hat (55)</td>
<td>sola topee (53)</td>
<td>Muslim cap (82)</td>
</tr>
<tr>
<td>Drame (67)</td>
<td>NT (61)</td>
<td>play (96)</td>
</tr>
<tr>
<td>Business is Business (208)</td>
<td>business is business (219)</td>
<td>business is business (288)</td>
</tr>
<tr>
<td>Three cheers for Rai Sahib, hip, hip, hurrah! (211)</td>
<td>NT (222)</td>
<td>Three cheers for you—hip, hip, hooray! (291)</td>
</tr>
</tbody>
</table>

Apart from the loss of this word variation, TLT1 and TLT2 also fail in transferring many complex words. For instance, in Chapter 1 Hori thinks to buy a *pachhaaee gaay* (6). In TLT1, this becomes a “foreign pedigree cow” (3) and in TLT2 a “Punjabi cow” (17). Though the TLT1 translation is close to the SLT1 word, TLT2 badly loses the meaning as Hori does not think of any Punjabi cow. For another example, *chhichhore* (76) meaning flirtatious becomes “shameful” (69) in TLT1 and “despicable” (106) in TLT2. The list continues this way till the end.

In the case of translating the names of characters, too, loss of meaning occurs in TLT1 and TLT2, mainly because of the lack of genuine efforts on the part of translators. Names of the characters in SLT1 appear in two ways—proper names and their inverted endearing names: Gobar and Gobardhan; Sona and Soniya; Roopa and Roopiyaa; Puniyaa and Punnee; Jhuniya, Jhunnaa and Jhuna; Siliyaa and Sillo; and Matadin and Mataae. For these, TLT1 mostly uses their proper names, except in the case of Gobar and Sillo. TLT1 also replaces proper names *Sundariyaa* (94) with “our cow” (88) in Chapter 8. TLT2, however, usually retains both types of name usages yet it, too, at times uses proper name instead of its endearing name. On page 252, Premchand uses Jhunna for Jhuniya which becomes Jhuniya in both TLT1 and TLT2 (270, 349).
Meaning is also lost in TLTs in the translation of relationship terms, this time because of the linguistic nature of Hindi and English: Hindi has a separate name for every relationship, and English does not. In Chapter 2, the Rai Sahib says that all of his 
*chachere, phuhere, mamere, mausere bhaee* (brothers), who are enjoying their time because of his estate, envy him (12-13). In TLT1, these become “cousins” (11) and in TLT2 “uncles and aunts” (25).

TLT1 and TLT2 both translate the titles of the newspapers and magazines. This also causes loss of meaning as their translated equivalents, even though italicized, do not give a sense of a proper name and read like common words. The names of the newspapers and magazines are Omkarnath’s daily newspaper, ‘*Bijalee*’ (46) and its rivals ‘*Swarajya*’ (58), ‘*Swaadheen Bhaarat*’ (58) and ‘*The Hunter*’ (58) (magazines). TLT1 only translates ‘*Bijalee*’ as “*Flash*” (44) and leaves the others untranslated (56). In TLT2, these become “*Lightening*” (71), “*Independence*” (85), “*Free India*” (86), and “*The Hunter*” (86) respectively.

Like the failure in preserving the meaning of some common words and the variety of words, TLT1 and TLT2 also fail in preserving the use of synonyms. Sometimes these synonyms are from Hindi and its dialects, at other times from Hindi and Urdu. In both cases, TLT1 and TLT2 replace them with a single Standard English word. For example, the narrator uses three synonyms for the word “cow”— *gaoo* (6), *gaiyaa* (67) and *gaay* (84); six synonyms for the word “wife”—*istree* (5), *gharavaalee* (73), *mehariyaa* (121), *lugaaee* (122), *bahoo* (233) and *beebee* (249); and five synonyms for “God”— *Eeshwar* (57), *Khudaa* (57), *Allaah* (179), *Bhagavaan* (248) and *Paramaatmaa* (288). TLT1 and TLT2 replace these synonyms with “cow”, “wife” and “God” respectively; even though each of these synonyms creates different effect in SLT1: Hindu characters in the novel use *Eeshwar, Bhagyaan* and
*Parmaatmaa* for God, and Muslim characters *Khudaa* and *Allah*; but when Mehta in Chapter 32 uses *Khudaa* instead of *Eeshwar, Bhagvaan* and *Parmaatmaa*, it creates a unique effect.\(^{14}\)

In the case of Hindi, words made by adding prefixes and suffixes, adjectives and epithets play a very important part. They not only save sentences from being very long but are also quick and effective. The SLT1 exploits this quality of Hindi language. In the case of words made by prefixes and suffixes, there is not much that TLT1 and TLT2 can do. They preserve the sense, but the effect created by them is lost. But in the case of adjectives and epithets, they not only fail in capturing their exact sense but also make them adverbs or full sentences. Some examples:

- **Meethe, chikane shabd** (42)—“even softer, even sweeter” (TLT1: 39), “more sweetly and smoothly” (TLT2: 65);
- **Eershyaa-mishrit vinod** (52)—NT (TLT1:50), “a mixture of amusement and envy” (TLT2: 78);
- **Sajal netra** (69)—“small tears came to her eyes” (TLT1:63), “tearfully” (TLT2:100);
- **Sajal krodh** (97)—“tearful eyes” (TLT1: 90), “angry tears” (TLT2: 134).

### Culture Specific Meaning

Culture specific meaning here refers to the meaning of the words, phrases and sentences which are direct or indirect references to the culture from which they are derived, and are most familiar to its culture specific readers. In the case of *Godaan*, culture specific meaning marks its presence in five ways—cultural terms and references, allusions, idioms and proverbs, slangs, and euphemisms. In all these categories meaning gets lost in both TLT1 and TLT2.

Cultural terms are words which carry cultural associations with them. For instance, in the very first line of the SLT1, the narrator uses *apanee istree* for Hori’s wife Dhaniya. *Istree* literally means “woman” which is translated as “wife” in both TLT1 and TLT2 (1, 15).

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\(^{14}\) Some other synonym usages which TLT1 and TLT2 fail in recreating are *doodh* and *goras*; *khasam, pati, bhataar* and *marduaa*; *deen, eemaan* and *dharma*; and *shaayaree* and *kavitaa*.\footnote{Some other synonym usages which TLT1 and TLT2 fail in recreating are *doodh* and *goras*; *khasam, pati, bhataar* and *marduaa*; *deen, eemaan* and *dharma*; and *shaayaree* and *kavitaa*.}
Though the translation “wife” is closest in sense, it loses the cultural meaning associated with the usage. The use of *istree* rather than *patni* (meaning wife) reflects Indian patriarchal culture where a woman’s or wife’s position is lesser than her counterpart.

Similar loss can also be seen in the following three words: *Ram-Ram* (7), *Vaitaranee* (205) and *kanyaa-rin* (225). In these three terms, *Ram-Ram* is a greeting which is religious and allusive (Ram, one of God Vishnu’s incarnations according to Hinduism) in nature and is used in north Indian villages; *Vaitaranee* (also illusive in nature) is a Hindu mythological river between earth and hell, which every sinful soul has to pass after death; and *kanyaa-rin* denotes a religious duty assigned by Hindu scriptures to a father toward his daughter. In TLT1, the first term is transcribed (4), the second term is translated as “salvation” (216) and the third term is left untranslated (240). In TLT2, the first term is left untranslated (18); the second and the third terms respectively become “the river of hell” (284) and “his duty to the girl” (311). Thus, none of the translations captures the cultural meaning.

A similar case also arises in the translation of cultural references in which meaning is produced in context and is sensible to SLT1 readers. Two such references, which are grammatically translated in TLT1 and TLT2 and may not be sensible to a TL reader without extra information, are:

1. In Chapter 1, Hori amusingly says that he has no reason to dress in fine clothes as he is not going to his father-in-law’s village nor is there a young sister-in-law there (6).

2. Kodai’s wife in Chapter 12 sprinkles drops of water on Gobar because he is her supposed *Nandoee* (husband of her husband’s sister) (123).

As opposed to the loss of culture-related meaning of cultural terms and references, meaning badly gets lost in the translation of allusions. *Godaan* is full of all sorts of allusions—religious, social and historical. At times these illusions stand separate, and at other
times they come as a part of a continuous narration or speech. In both cases, they are easily identifiable by SL readers. But in the case of TL readers, these need to be explained in footnotes, endnotes or glossary, which is only done in TLT2 and only for some of them. Other times, TLT1 and TLT2 either leave them untranslated or just translate them as vocabulary words. Three such illusions and their translations are:

<table>
<thead>
<tr>
<th>Illusions</th>
<th>(TLT1)</th>
<th>(TLT2)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Dhanush-yagy</em></td>
<td>NT (TLT1:10)</td>
<td>NT (TLT2: 23)</td>
</tr>
<tr>
<td><em>Maansarovar</em></td>
<td>mansarovar (TLT1:144)</td>
<td>mansarovar (TLT2: 200)</td>
</tr>
<tr>
<td><em>Sheshanaag</em></td>
<td>cobra (TLT1: 276)</td>
<td>cobra (TLT2:356)</td>
</tr>
</tbody>
</table>

Idioms and proverbs are also culture specific as they have much cultural wisdom imbedded in them. Not only do they help the narrator say complex things easily, they also give a local color and rhythm to the text. *Godaan* is full of idioms and proverbs. TLT1 and TLT2 at times translate these idioms and proverbs sense for sense which, compared to the quick, emphatic and rhythmical effect of the SL usage, reads dispassionately; at other times they are left untranslated. Some examples:

<table>
<thead>
<tr>
<th>Idioms</th>
<th>(SLT1)</th>
<th>(TLT1)</th>
<th>(TLT2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paanv mein Sanichar hona (15)</td>
<td>Have an itch to move around (14)</td>
<td>‘Saturn’ in my feet (29)</td>
<td></td>
</tr>
<tr>
<td>Aare haathon liyaa (18)</td>
<td>Caught on quickly (17)</td>
<td>Sneered (32)</td>
<td></td>
</tr>
<tr>
<td>Naak katanaa (26)</td>
<td>NT (24)</td>
<td>Disgrace (43)</td>
<td></td>
</tr>
<tr>
<td>Be per ke uraanaa (34)</td>
<td>NT (31)</td>
<td>NT (54)</td>
<td></td>
</tr>
<tr>
<td>Khule khajaane public ko lootanaa (49)</td>
<td>You can make plenty (47)</td>
<td>You can easily hoodwink the public (75)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Proverbs</th>
<th>(SLT1)</th>
<th>(TLT1)</th>
<th>(TLT2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mard saathe par paathe hote hain (6)</td>
<td>Men are not men before sixty (2)</td>
<td>Men are still lusty as bulls at sixty (16)</td>
<td></td>
</tr>
<tr>
<td>Naatan khetee bahuriyan ghaat (22)</td>
<td>NT (21)</td>
<td>A daughter-in-law in the house is like a dwarf bullock in the field (38)</td>
<td></td>
</tr>
<tr>
<td>Naam bare darshan thore (56)</td>
<td>NT (54)</td>
<td>A big name but nothing to show for it (83)</td>
<td></td>
</tr>
<tr>
<td>Kaajee ke ghar choohe bhee sayaane (57)</td>
<td>In the house of priest even the rats are clever (53)</td>
<td>In the house of a judge even the rats are clever (84)</td>
<td></td>
</tr>
<tr>
<td>Jaisee rooh vaise fariste (76)</td>
<td>NT (69)</td>
<td>Well, people are attracted by their own kind! (106)</td>
<td></td>
</tr>
</tbody>
</table>

Euphemistic expressions and slangs are also culture specific. Since Indian culture accords a lot of importance to things like modesty and politeness (modesty in dress, in
manners), the characters and the narrator in *Godaan* use many euphemistic expressions. It is for these reasons that slangs used in the text are also indirect and milder. Since the TL culture is much more direct, euphemistic expressions become direct expressions and slangs become harsh. For instance, *shareer* (69), *harjaae* (113) and *has-vilaas* (243) are three euphemistic expressions used by *Godaan*’s narrator. TLT1 does not translate the first expression, and the other two expressions become “slut” (109) and “diversion” (243). Here, when “slut”, compared to *harjaae*, is harsh, “diversion” does not convey the intended sense exactly. In TLT2, these three words respectively become “evil” (99), “common adulteress” (158) and “making love” (TLT2: 337), which do not preserve the euphemism either, except in the last word but it does not give the exact sense.

Regarding slang, SLT1 uses slangs like *Laalaa* (29), *Raachchhasin* (39), *laahaul vilaa koovat!* (56) and *sasur* (89). As usual, TLT1 only translates the last slang word: “the swine of a deer” (82) and leaves the others untranslated. TLT2, too, does not translate the first slang word and translates the other three slangs as “hellcat” (62), “disgracefull!” (83), and “the damn thing” (123). All these three equivalents not only fail in recreating the exact sense but also lose the cultural context of the SLT1 words.

Transferred Meaning

Here, transferred meaning mainly includes the meaning which is produced by the figures of speech and the verbal humor. Both of these kinds of meaning are vital to the SLT1 as they not only make it pleasurable reading but also help to express the meanings which could otherwise not be expressed. Out of these two categories of transferred meaning, figures of speech live through the words while the verbal humor appears both in the words and the context. However, it is only in some special circumstances that meaning is lost in TLTs in these categories.
In the figures of speech, TLT1 and TLT2 translators appear to be fine with simile, metaphor, personification and hyperbole but lose meaning, as they either do not translate the expression or only preserve sense, if metaphor or personification arises from a single word or phrase. They also lose meaning if a single sentence incorporates more than one figure of speech. Two examples:

1. *Chaudharee ne Hori kaa aasan paakar chaabuk jamaayaa* (metaphor and oxymoron) (26)—“Damri cornered Hori” (neither preserved)(TLT1: 25), “Having discovered Hori’s weakness, Damari started exploiting it” (oxymoron lost) (TLT2: 43)


Similarly, the translators translate well if verbal humor—humor, irony, satire, and parody—arises from a situation; translating this only demands translating the context well. For instance, in Chapter 21, Gobar and other village people mimic events from Jhinguri Singh, Datadin and Pateshwari’s lives. This mimicry is humorous in nature but it also serves as a vitriolic satire on their life styles. TLT1 and TLT2 translate these parodies well.

But if this verbal humor arises from a single word or phrase, the translators stumble in their translations. For instance, in Chapter 9, the narrator uses three positive words, *shisht janon* (99), *netaaon* (100), *netaagan* (102) for the village people like Jhinguri Singh, Datadin and Pateshwari, but these words become ironical /satiric because none of them deserve these. TLT1 uses the pronoun “they” for all the three words while TLT2 respectively translates the first two words as “the village leaders” and “the leaders” and uses the pronoun “they” for the third. Thus, neither of the translations captures the specific irony/satire intended in the SLT1.

Loss of meaning in TLTs also occurs in transferring puns, the puns which are produced in SLT1 by the use of single words in different senses. For instance, in Chapter 21,
the narrator uses pun on the word *paanee* as he uses it two times in two different senses: water and being scared (110). But there is no way to preserve this pun in TLT1 and TLT2, even though they preserve well the meaning (105, 153). A similar case happens in the translation of the same word, *paanee*, later on page 186, where the narrator uses it in two different senses: self-respect and water. Hori is working in Datadin’s fields. Datadin asks him to work faster; it is *paanee* in him that instigates anger. Though Hori is tired and hungry, he works hard because *paanee* will only die gradually. As a result of this hard labor, when he faints, Dhaniya sprinkles *paanee* which brings his consciousness back.

1.4. Narrative

Narrative here refers to the narrator and his techniques—characterization, textual structure, points of view, analepsis and prolepsis, acceleration and deceleration, etc.—which he employs to weave *Godaan*’s story. In the translations of *Godaan*, translators do well in translating *Godaan*’s textual structure, analepsis and prolepsis, acceleration and deceleration, but they fail in reproducing characterization (because TLTs fail in translating characters’ individualized languages); points of view (since they arise from individual speeches and thoughts at times) and the narrator. Of all these, the loss of the SLT1 narrator in TLTs is the most important and crucial loss.

The narrator of *Godaan* is a heterodiegetic omniscient narrator. He also directly enters in the narrative whenever and wherever he deems it necessary. For instance, he begins the story of the novel as a heterodiegetic omniscient narrator, but on the very first page (and third page) he enters into the story and directly expresses his opinions and thoughts. This kind of shift is usually preserved in TLTs. But when the narrator becomes somewhat homodiegetic and addresses the readers and himself with the pronoun “we”, loss of meaning occurs because the TLTs do not reproduce the changed position of the narrator. For example, in the beginning of Chapter 18, the narrator speaks as if he is a character in the novel. He uses the
pronoun “we” to address readers. But in the TLTs, no such change happens and they translates the personal address “we” as detached narrative words “but the fact” (TLT1:174) and “all that was evident” (TLT2:233).

Another feature of Godaan’s narrator is that, although he mostly maintains a higher position or a position of a judge over the characters, he is also affected by the happiness, pain and other events of their lives. At such moments, he either directly expresses his reaction of events as he does on the last page of the novel, Jo kuchh apane…pooraa na kar sake (320), or uses locative expressions like is, idhar, inhen, ye (this, hither, him, these in place of that, thither, him (distant), and those) which show his emotional involvement. At times, he is totally moved by the event and starts mentally participating in it.

One such instance in Godaan is the fire incident in Chapter 28. In narrating the event, he seems so emotionally overwhelmed that he not only commits an error but also uses long figures of speeches, many aphorisms, alliterations, onomatopoeic words, homodiegetic locative expressions, allusions, repetitions, chiasmus, colloquial terms, and stylistic inversions. Both TLT1 and TLT2 translators fail in recreating narrative variance like this, at times because they do not preserve them, other times because there is no equivalent available in TL for SL expressions. One such expression for which TL has no equivalent is the locative expression inhen (257)\(^\text{15}\).

Another kind of loss occurs in TLT1 and TLT2 in translating characters’ speech and thought processes which the narrator represents in a variety of ways: free direct speech and thought, free indirect speech and thought, just direct/indirect speech and thought, and as narrative report of speech and thought. These variations play a crucial part in the reported speech of the dialogues as well as in the narration. These stylistic variations also create an up and down beat plus liveliness in the narrative. In TLT1 and TLT2, the sense of these remains

\(^{15}\text{This kind of the loss of meaning also occurs in TLTs when it comes to translate gender specifications; to, hee, na, kitanaa intensifiers, honorific suffix jee, and sentences which have their subjects omitted because their subjects are easily identifiable from the verbs.}\)
intact. Yet many times, their stylistic form changes, thus changing the focalization in the narration and causing loss of meaning\textsuperscript{16}.

For example, in Chapter 2, when a peon comes to inform the Rai Sahib about his workers’ denial to work without proper food, he reports the workers’ combined statement as a free direct speech, \textit{kahate hain, jab tak hamein khaanaa na milegaa, ham kaam na karenge} (They say, until we shall not get food, we will not work) (14). In TLT1, this becomes a narrative report of speech, “a \textit{chaprassi} came with the news that tenants who had been put on forced labour had refused to work. They were insisting upon being fed (13)”. In spite of the fact that TLT2 translator translates the expression in the dialogue form, he too changes it into a narrative report: “Sir, the men on forced labour have refused to work. They say they won’t go on unless they’re given food (27)”. Although the sense of the above expression in SLT1 and TLT1 and TLT2 is similar, loss of meaning occurs as shifting from free direct speech to (indirect) narrative report makes speech more distant and also changes pronoun from first person to third person. In the case of TLT1, it also shifts from the present tense to the past tense.

2. Cognitive Part

Apart from the meaning which is solely produced by the linguistic units, some meaning in any text is always produced by and is dependent on more than textual units. This meaning arises from cognition, and therefore its loss in translation is almost inevitable (thus a translator cannot be accused for this loss), however at times the translators are also responsible for this. In the case of \textit{Godaan} and its translations, this meaning can be studied in two sub-heads: Ideology; and Readers’ and the Translators’ Cognitive Models.

\textsuperscript{16} TLT2 translator seems careful about this and therefore, at times, preserves this variation in the translation. For instance, he does so in the translation of the last paragraph of page 117, Chapter 12 in SLT1 (164).
2.1 Ideology

In *Godaan*, ideology plays its role on many levels. Everyone and everything, including the author in the disguise of a socialist narrator, work with some kind of inherent ideology. In fact, it is this complex nature of the ideological system in *Godaan* that poses challenges to the translators. In addition, this system often is only meaningful to SL readers and non-transferable in TL. For instance, characters in the text follow a certain power structure in which the elders within a family and caste, the rich and everyone from the high caste are given respect. This respect is visible in *Godaan* in the use of honorific verbs and pronouns. Since there is no way to translate these honorific verbs and pronouns (*too, tum* and *aap*) in TLTs, they translate these in Standard English, and thus lose the meaningful ideological system. Apart from this, there are also other ideological references in SLT1 which are translated well in TLTs, but the TLT readers may still not make sense of them. Three such references are:

1. In Chapter 4, Damri innocently accuses womanhood of frailty because his daughter-in-law decides to do whatever her husband does somewhere in a foreign land. Damri does not accuse his son (a man) of the frailty though. Hori also agrees with Damri (26).

2. In Chapter 21, Hori promises Datadin, even though Gobar opposes it, to pay off his debt and its cumulative interest because it is a Brahmin’s money and not paying this will take him to the hell (195).

3. In Chapter 24, Gauri Mahato agrees not to have any dowry but Dhaniya insists on giving it because she thinks it her duty (232-33).

2.2 Readers’ and the Translators’ Cognitive Models

In general, meaning arises as a result of interplay between the textual units and the readers’ cognitive models. Cognitive model here refers to a person’s cognition (the psychological
result of perception and learning and reasoning) which is a result of his social, historical and cultural background knowledge. Thus, different persons will have different cognitive models. In fact, it is this difference in cognitive models that can allow two readers (a SL reader and a TL reader) to interpret the same line/text in two different ways.

In *Godaan*, there are social, historical and cultural references which do not appear to be intentional references or allusions but may still fire up the SLT1 readers’ cognition. This cognitive stimulation will give an extra meaning to what is being written on the page. Since TLT readers do not have a similar cognitive framework, even the faithful and exact translation of these references in TLTs may not evoke the same responses from TLT readers; thus this extra cognitive meaning of SLT1 will be lost in translations. For example, in Chapter 4, the narrator amusingly reports that Roopa could not deny Hori’s request to go to his brother’s house because she could not afford to lose the honor of eating in Hori’s *phool kee thalee* (36). This simple information represents a patriarchal system in any Indian family in which the bread-winning father is also the power-figure: there is only one “fancy plate” in the house, on which only the father (and his dear daughter by his permission) can eat. This information will easily ignite the SLT1 readers’ cognition which is well informed about such power structure. A reader of TLT2, likely having no such exposure to patriarchy and its power structure, may not grasp the cognitive meaning17.

This kind of loss is also evident in the translation of the SLT1 expressions, which are not allusions but are allusive in nature. For instance, when Bhola abuses Jhuniya in Chapter 14, Jhuniya thinks of death in these terms: *Dharatee is vakt munh kholakar use nigal letee, to vah dhany manatee!* (137). Though this is not an allusion, it still alludes to a similar mythological episode of Seeta entering into the earth in *Ramcharitmanas*. TLT1 and TLT2

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17 Therefore, perhaps TLT2 translates the reference as “fancy plate” and also transcribes “thalee” in italic (56). TLT1 does not translate the reference.
translate the line faithfully (135, 191); yet this translation may not have any cognitive meaning to a TL reader.

There are also historical references in SLT1 which are easily comprehensible to a SLT1 reader but may require additional historical knowledge from a TLT reader. For example, in Chapter 6, the Rai Sahab and his friends exclaim that Malti has broken *Namak ka kaanoon* by making Omkarnath drink wine (61). This usage is historical in nature and may not be meaningful to a TL reader unless he is historically aware or it is somehow specified by translators. TLT1 does not translate the reference (57) while TLT2 just uses “salt laws” (89).

Like many readers, a translator is also a reader who reads the text, re-reads it, and interprets it from his own perspective. It is from his understanding of a text through his cognition that a TLT appears. Thus, in this process, it may happen that he, as a result of his limited/incorrect background knowledge, may misunderstand something in the SLT1 or may not understand it at all. In both cases, loss of meaning will occur.

In the case of the translators of *Godaan*, Jai Ratan and P. Lal are domestic readers and Gordon C. Roadarmel is a foreign reader; thus they also have two different cognitive models. It is perhaps because of these varied cognitions that their translations, at times, vary at great length, and that they use different techniques to express their grasped meaning. It is also because of their cognitions that they, at times, are inconsistent about some usages, commit grammatical errors and misunderstand some SLT1 expressions. All of these elements together cause loss of meaning in translation.

Inconsistency

There are places in both TLT1 and TLT2 where the translators are inconsistent with some usages. The absence of a single usage confuses the readers and thus causes loss of meaning.

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18 Most of these could be removed by one or two serious reviews.
The usages about which TLT1 is not consistent are monetary system\(^\text{19}\), capitalization and italicization of SL words\(^\text{20}\), punctuation\(^\text{21}\), and some particular words\(^\text{22}\). However, TLT2 is only inconsistent about three usages: measurement system\(^\text{23}\), calendar\(^\text{24}\), and italicization\(^\text{25}\).

Errors

TLT1 and TLT2 also make non-grammatical and grammatical errors. In the non-grammatical errors, the errors are usually wrong usages\(^\text{26}\). Some of these wrong usages in TLT1 and TLT2 are Matadin for Datadin (TLT1: 32), “three girls” for two girls (TLT2: 251), “bitch” for witch (TLT2: 305), Dhaniya for Puniya (TLT2: 375). Likewise, both TLTs also commit grammatical errors. Some of these errors have been underlined in following expressions:

“Both the daughters-in-law of the house were busy at cow-dung cakes” (TLT1: 21), “To soften life’s oppressiveness of life” (TLT1: 138), “Her father was…who earn” (TLT1: 138), “People of this gifted class of people” (TLT2: 194), “He had been trembling as though taking a move that would…” (TLT2:163), “Tickets were selling from two…” (TLT2:176), “The night was late” (TLT2:343).

Translators’ Incompetence and Misunderstanding

Apart from these inconsistencies and errors, incompetence and misunderstanding on the part of the translators also contribute to the loss of meaning. While TLT1 translators come out as incompetent in translating some SLT1 expressions into TLT because English is not their first language, TLT2 translator misunderstands many SLT1 expressions because he is not well-versed in the SL culture. In fact, it is because of TLT1 translators’ incompetence that they

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\(^{19}\) twenty rupees (17), Rs 20/- (24); Rs 500/- (13), five thousand rupees (19)

\(^{20}\) bhai (20), bhai (20); thakurs (39), Kayastha (250); The Geeta (106), Satya Narain (106)

\(^{21}\) In Chapter 11, the translators commit inconsistencies: they translators frequently use colon, sometimes in dialogues, other times within dialogues; and they start putting words in inverted commas.

\(^{22}\) Hira (20), Heera(25); King Janak (11), Raja Janak (44)

\(^{23}\) The translator uses varied amounts for a bushel and a pound in the text (discussed in the ‘errors’ section).

\(^{24}\) The translator uses sun calendar in the translation but in Chapter 10, moon calendar month “magh” is used (146).

\(^{25}\) In the beginning of translation, the translator informs that he will only italicize a word first time to give its meaning in the glossary but he italicizes Mahabharata two times (38, 165).

\(^{26}\) Both TLT1 and TLT2 also commits spelling errors which, though they do not cause the loss of meaning exactly, are still not good. TLT1 also commits error concerning space between words from page 194 onwards.
leave lines and paragraphs untranslated and also translate some expressions incorrectly and ineffectively. In Chapter 1 itself, they translate the habitual past tense in *aas-paas ke gaavon kee ga-u-ain yahaan charne aayaa karate theen* (7) as past indefinite tense in “the cattle from the surrounding villages came to graze here” (4). Similarly, they translate *to chaliye hamaaree aur aapakee ho hee jaay* (125) as “I’m game. I’m pitted against you” (123) which compared to SLT1 expression makes no sense.

As opposed to TLT1 translators, Roadarmel does not have any problem in translating the above expressions correctly, even though he also leaves words and sentences untranslated. Nevertheless his limited knowledge of the SL culture makes him misunderstand some SLT1 expressions. One such clear example occurs in Chapter 35 when Datadin prepares a background for his proposal for Roopa’s marriage with Ram Sevak Mahto. He says that there is no discrimination in *Jagannathpuri* (309). Roadarmel translates the illusion as “the Jagannath temple in Puri” which is not correct (421). In Indian culture, *Jagannathpuri* is synonymously used for heaven or God’s place and it is in this sense that Datadin uses the word. Apart from this misunderstanding, there are many allusions/references in the Glossary which he explains incorrectly and incompletely. These incomplete and incorrect explanations are about Amma, Draupadi, Durga, Hanumaan, Radha, Mahabharata, Rupee, Shiva and Vishnu.

Thus, it can be said that the meaning in a text is multi-level, and all these levels of meanings—sound, syntax, grammar, semantics, narrative, ideology, cognitive models—together produce an overall meaning in the text. Therefore, a translator has to translate all

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27 This can be easily noted on pages 11, 15, 21 (one paragraph), 24, 25, 26, 30, 30-31 (two paragraphs), 31, 32 (one paragraph), 35 (one paragraph), 38, 39, 40, 44, 45(two lines), 46, 48, 53, 54, 57 (seven paragraphs), 60, 62, 68, 69, 70, 77, 81, 83 (twelve lines), 89, 99, 101, 102, 110, 111, 136, 149, 193 (thirty one lines), 196, 226, 257, 275, 283 (three lines), 302, 304 (eighteen lines), and 320 (one paragraph).

28 These instance are on pages 18,128, 132, 152 (though on this page just one word, *baabaa*), 184, 185, 230, 231, 232, 240, 243, 247, 285, 290, 293, and 435. From page 192 to 196, it gets worse as on page 192 and 193, translator leaves one-one paragraphs untranslated, and on page 196 complete four lines together.
these levels properly; failure to do so results in the loss of meaning. Therefore, both TLT1 and TLT2 lose meaning on these levels, mostly because of the lack of proper attention and effort. It also appears that some loss of meaning occurs because of the publishing companies as the TLTs have poor editing, and the translators, at times, seem to be in hurry to finish the task. The different natures of Hindi and English and their cultures also add to this loss.
Works Cited


