Translanguaging in Translation: A Case Study of an English Translation of a Hindi Novel "Godaan"

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Abstract

This paper brings together the field of sociolinguistics and the field of translation studies and examines translated texts through the concept of translanguaging. Although occurrences of linguistic features of the source language (SL) are not normally expected in translated texts, translators occasionally push and flout language boundaries for many communicative purposes such as to convey culture-specific pragmatic nuances, to create a new concept in the receiving culture, to implicitly voice their socio-political ideologies, to preserve rhetorical effectiveness, to experiment with new styles and so on. Such a risk-taking, but strategic language use taken right at a linguistic border by translators is doubtlessly translanguaging, and their translanguaging practices have been contributing to the evolution of languages and to the transformation of societies. The current paper examines one of the English translations of Godaan, Premchand's masterpiece novel written in Hindi and published in 1936. The translation of Godaanby Anurag Yadav published in 2009 has numerous Hindi words scattered around within the English text without glossaries or footnotes. This research examines these Hindi words as well as the socio-cultural, socio-historical and socio-political backgrounds of the novelin order to explore the mechanism and implication of translanguaging in translation.

Keywords: translanguaging, translation studies, multilingualism, sociolinguistics, Hindi, Premchand

1. Introduction

Translation is a human communicative practice that takes place right at the border between two named languages. Because full-equivalence between linguistic codes are untenable (Jacobson, 1959/2012), language is an open system (Devy, 1990, p. 184). Thus, translation is inevitably affected by translators' beliefs, assumptions and ideologies, regardless of whether it is consciously done or not, and translation is sensitive to power imbalances such as those between the West and the non-West, between former colonizers and the colonized, between dominant literature and peripheral literature, and between hegemonic languages and marginalized languages. The resulting distortion and the loss of cultural nuances through manipulative translation of proper names, metaphors and culture-specific elements has been a serious problem (Bassnett & Lefevere, 1990; Niranjana, 1992; Spivak, 1993/2012; Venuti, 1995, 1998; Tymoczko, 1999; Sato, 2015, 2016, 2017b; Sato & Cloper, 2007).

Venuti (1995, 1998) criticizes domestication, the dominant translation practice in Anglophone contexts that marginalizes the ST and its culture, eliminates any signs of foreignness from its translation, and makes the translation completely fluent to the extent that it appears to be the *original* and makes the translator *invisible*. He proposes *foreignization*, which is not about the faithfulness to the ST, but is a "strategic cultural intervention" that interrupts the hegemony of English and makes the translator and the source culture *visible* (Venuti, 1995, p. 20). The aversion to signs of source language (SL) within English translations is reminiscent of the current monolingual orientation and the hegemony of English in some Anglophone societies.

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Niranjana (1992) suggests an "interventionist" approach that undoes the distortion of individuals and cultures of former colonies inscribed in English translations of their literature by restoring the original names and culture-specific terms. Venuti's (1995, 1998) foreignization and Niranjana's (1992) interventionist approach are, in fact, favored by Friedrich Schleiermacher (1768-1834). Schleiermacher remarks on the dichotomy of translation: "Either the translator leaves the author in peace, as much as possible, and moves the reader toward him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Schleiermacher, 1813/2012, p. 49), of which the first orientation is preferred over the second by Schleiermacher himself. Furthermore, their approach can be viewed as a manifestation of translanguaging[3] driven by a critical socio-political or ethical ideology.

The socio-linguistic concept of translanguaging can go beyond oral communication and work in and between different semiotic modes for creative and critical meaning-making and transform the norms of language use (García and Li, 2014, Li, 2011, 2017, Lee, 2015). Translanguaging and translation may appear to be mutually exclusive, or two sides of the same coin, in a practical sense: A translanguaging practice strategically manipulates the boundary between named languages, but a translation practice maximally respects it. Accordingly, translanguaging "in" translation can be a paradox or a sign of imperfection that puts translators at a serious professional risk; however, translation is ultimately a bilingual's communicative act and translators occasionally push and flout language boundaries to effectively communicate their interpretation with their target readers (Sato, 2017a, in press). A translanguaging approach can be identified in Marcus Tullius Cicero's approach toward translation from Greek to Latin, found in the extract from "De finibusbonorum et malorum" ("On the Limits of Good and Evil") dated 44 BC:

You could even do what I usually do: where the Greeks have one word I use more than one if I can't translate otherwise, but that does not mean that I should not have the right to use a Greek word whenever Latin is unable to offer an equivalent. (as cited in Lefevere, 1992, p. 47)

Translanguaging is sensitive to the critical tensions that arise within translation, for example, the tension between "elective affinity" and "resistant difference" (Steiner, 1975/1998, p. 381) and the tension between assimilation and resistance (Tymoczko, 1999). The transformative nature of translanguaging (García and Li, 2014) can account for the transformative nature of translation, which facilitates the negotiation of political power, advancement of societies, development of new concepts and sensitivities and evolution of languages. In order to examine the range of the perspective of translanguaging, it is important to examine the mechanisms and implications of translanguaging with empirical evidence from a wider range of communicative activities in varied modes. Thus, the study of translated texts will be promising to reveal the insight of translanguaging.

This paper examines one of the English translations of *Godaan*, Premchand's[4] masterpiece novel written in Hindi in India and published in 1936. The translation of *Godaan*by Anurag Yadav published in 2009 has numerous instances of SL words scattered around within the English text without footnotes or glossaries. These SL words, as well as the socio-historical and socio-political backgrounds of the novel,will be examined to explore the mechanism and the implication of translanguaging in literary translation. The paper is organized as follows. Section 2 reviews the perceptions of multilingualism in India before the independence of India. Section 3 qualitatively analyzes and discusses Anurag Yadav's translation of Godaan from a translanguaging perspective. Section 4 provides a brief conclusion and the implications of the study with respect to the correlation between multilingualism and literary translation.

2 Language Policy in India and Premchand

English was introduced by British colonization to India as a medium for government and education. English did facilitate the adaptation of modern Western concepts and technologies, but English also facilitated the exploitation of Indians, the removal of their Indianness, and the separation between privileged and unprivileged Indians. In his *Hind Swaraj*, M. K. Gandhi stated "It is worth noting that, by receiving English education, we have enslaved the nation" (Gandhi&Parel, 2009, p. 104).

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[3] Translanguaging is a bilingual's language use disregarding the boundary between named languages (Baker, 2001, 2003; Makoni and Pennycook, 2007; García, 2007, 2009; Blackledge and Creese, 2010; Creese and Blackledge, 2010; Canagarajah, 2011; Li, 2011, 2017; Lewis et al., 2012; García and Li, 2014; Lin, 2014; Lee, 2015; Otheguy, García and Reid, 2015 among others).
[4]*Premchand* is a pen name, and his real name was DhanpatRai Srivastava.

English was undoubtedly a strong symbol of colonization, and decolonization required the replacement of English with a language of their own. During the course of the decolonization process, Hindi was singled out as the "bearer of the peculiar values of Indian tradition" and the means toward the nation's unification (Orsini, 2002, 5). In his *Hind Swaraj* (or *Indian Home Rule*) written in 1909, Gandhi stated that "a universal language for India should be Hindi, with the option of writing it in Persian or Nagari characters" (Gandhi &Parel, 2009, p. 105), which is "the first time" that an Indian leader proposes "a language policy for the whole of India" (ibid, p. 105). Gandhi also supported Hindustani because it was spoken by both the Hindu and the Muslim populace (Gandhi &Parel, 2009, fn 209; Bhatia, 1996, pp.140-41). He established the *Dakshina Bharat Hindi Prachar Sabha* and *RashtraBhashaPracharSamiti* in 1918 and 1936, respectively, both of which contributed to the spread of Hindi or Hindustani in the southern states (Saxena, 2010, p. 114). It is particularly interesting that Gandhi was a strong promoter of multilingualism: Gandhi suggested people learn several languages besides their mother tongue and Hindi (Hindustani), for example, in his scheme of national education in Gujarat, Gandhi listed five languages that every pupil should be taught, which were Gujarati, Hindi, Marathi, Sanskrit and English (Isaka, 2004, fn 26).

Gandhi's socio-political message of mass unity, anti-colonial campaigns and Indian independence movement exerted a tremendous influence on Hindi writers, who brought nationalistic literature, with "Premchand as the most powerful spokesman of freedom" (Bhatia, 1996, p. 140). Writers with a socio-political agenda in the decolonization period in India depicted the complexity of layers of social, political, and economic problems in India as well as evils of colonialism. Premchand was evidently influenced by Gandhi: he quit his job as an inspector of government schools and actively participated in Gandhi's nationalistic movements (Bhatia, 1996, p. 140). Premchand began writing in Urdu and gradually switched over to Hindi in order to reach a wider readership (Premchand, 1968/2002, p. xviii). He knew Hindi and Urdu were "so closely linked that they were virtually one, for historical reasons, in two different scripts," and he wanted Hindustani, rather than Hindi and Urdu separately, to be considered India's "national" language (Mukerjee, 1980, p. 4). In Premchand's novel *Sevasadan* (the House of Service) published in Hindi in 1918 (Premchand, 2005), Kumvar Sahib, one of the characters, reminds his friend, Dr. Shyamacharan, that speaking English was forbidden in their assembly. When Dr. Shyamacharan apologizes, but says, "English is becoming our lingua franca," Kumvar Sahib strongly criticizes him and condemns what English did to Indians and what they could do to live without English:

People like you have conferred that privilege on it. The fellowship between simple soldiers from Persia and Afghanistan and Hindu businessmen created a language like Urdu. If the intellectuals from the various regions of our country spoke to each other in their own languages, there would have been a national language by now. And if intelligent people like you are devoted to English, a national language will never be born. But this is an onerous task. Who will take it on? Here, people have found a lofty language like English and have sold themselves over to it. I don't understand why people think it honourable to speak and write in English. I, too, have studied English. I spent two years abroad and learned to speak and write from the best English teachers, but I hate it. It feels like I am wearing an Englishman's soiled clothes. (Premchand, 2005, p. 193, translated by SnehalShingavi)
This depicts the controversy toward the vision of India's national language.

3. Analyses and Discussions

Premchand's last novel, *Godaan,* was published in Hindi in 1936. *Godaan*is the fictional story of a peasant, Hori, who financially struggles to support his family: his wife (Dhania), a son (Gobar) and two daughters (Sona and Rupa). No matter how hard he works, no matter how hard he saves, and no matter how deceptive he tries to be, the socio-historical and socio-economic codes are set up in such a way that the only thing he can accumulate is debt. It captures the serious problems of village life, gender inequality, marriage expenses, caste system, justice system corruption, colonial taxation, and rapid Western industrialization in cities in India during the decolonization period. The novel *Godaan*was made into a Hindi film in 1963 and a TV drama that consists of 26 episodes in 2004. We have identified the following four published English translations of *Godaan*:

Translation by Jai Ratan (1912-2012) and P. Lal(1929-2010) published in India in 1957 (Premchand, 1957/2008)
Translation by Gordon C. Roadarmel (1932-1972) published in London and in the US in 1968 (Premchand, 1968/2002)
Translation (abridged) by AnupaLal published in India in 2000 (Premchand, 2000)
Translation by Arunag Yadav published in India in 2009. (Premchand, 2009)
The following is the first paragraph of this novel and its four English translations.

होरीरामनेदोनोंबैलोंकोसानी-पानीदेकरअपनीस्त्रीधनियासेकहा - गोबरकोऊखगोड़नेभेजदेना।मैंनजानेकबलौटूँ।जरामेरीलाठी देदे।

Ratan and Lal's translation

After serving the two bullocks with feed and water Hori Ram said to his wife, Dhania, "Send Gobar to hoe the sugar cane. I am going out and may return late. Hand me the staff." (Premchand, 1957/2008, p. 1)

Roadarmel's translation

Hori Ram finished feeding his two bullocks and then turned to his wife Dhaniya. "Send Gobar to hoe the sugar cane. I don't know when I'll be back. Just get me my stick.' (Premchand, 1968/2002, p. 15)

Lal's translation

Hori Ram fed his two bullocks and then said to his wife Dhaniya, "Send Gobar to hoe the sugarcane. I am not sure when I will be back. Just hand me my cudgel." (Premchand, 2000, p. 9)

Yadav's translation

As he finished tending the bulls-giving them their feed, Horiram turned to his wife Dhania, "Send Gobar to cut the sugarcane as I don't know when I'll be back... Pass me my *lathi*." (Premchand, 2009, p. 5)

The SL (source language) word **लाठी** (**lathi)** in this paragraph is rendered in four different ways in the four translations: *staff, stick, cudgel* and *lathi*, the last of which is the direct rendering, or translanguaging. The word "lathi" is not commonly known by English speakers outside of the Indian context or without Indian heritage or affiliation. According to Merriam-Webster Dictionary, *lathi* is "a heavy stick often of bamboo bound with iron used in India as a weapon especially by police (as in dispersing a crowd or quelling a riot)." However, *lathi* is also commonly used as a stick to assist walking. In some of the photos of M. K. Gandhi, who advocated for non-violence, we can see him standing or walking with *lathi*. It is obvious that Gandhi did not intend to use *lathi* as a weapon. Lal's rendering "cudgel"(Premchand, 2000, p. 9) is not quite equivalent to *lathi* in terms of its function and size: *cudgel* is solely used as a weapon and not as a walking support and it is much shorter than *lathi*. Ratan and Lal's rendering "staff"(Premchand, 1957/2008, p. 1)is not quite equivalent to *lathi,* either: "staff" symbolizes a specific rank/position with a specific design like Bishop's staff, and does not represent something that peasants carry in India like *lathi*. Roadarmel's rendering "stick" (Premchand, 1968/2002, p. 15) is a hypernym of *lathi*. The use of a hypernym expands the semantic coverage of the word and thus, it is useful for escaping from any semantic conflict. However, it loses the word's specific semantic/pragmatic meanings constructed in the socio-cultural context where it was created. As claimed by Jakobson (1959), equivalence between code units is unattainable.

The presence of a SL word, *lathi,* at the beginning of Yadav's translation (Premchand, 2009, p. 5) disrupts the flow of English, makes the readers of the translated text (TT) wonder what it means, and places them right in the culture of the source text (ST) as if a foreign language learner was placed in the culture of the target language and obliged to guess the meaning of a word in front of him. That is, the encounter to *lathi* in an English text "moves the reader" toward the culture of the ST (Schleiermacher, 1813/2012, p. 49). In Yadav's translation (Premchand, 2009), *lathi* appears 17 times:

(1)

    a. As he finished tending the bulls-giving them their feed, Horiram turned to his wife Dhania, "Send Gobar to cut the sugarcane as I don't know when I'll be back... Pass me my *lathi*." (Premchand, 2009, p. 5)

    b. "That's exactly why I am saying, have something before you go. Heavens will not fall if you do not go today. Didn't you go just the day before?" "Don't butt your nose into things you don't understand. Give me my *lathi* and just do what you are good at. It is only because I meet and humour him regularly that we still survive. …" (Premchand, 2009: 5)

    c. Defeated and angry, she collected the shoes, turban, *lathi* and the little pouch of tobacco and thrust them in front of Hori. (Premchand, 2009, p. 6)

    d. The momentary joviality in his conversation was scalded by the brutality of stark reality. He gripped the *lathi* in his hands, mumbling that such a situation will not arise, as he would wind up and depart his world much before he was sixty. (Premchand, 2009, p. 6)

e. She stood at the door, staring vacantly at him as he propped the *lathi* on his shoulders and left. (Premchand, 2009: 6)

f. Hori picked up his *lathi* and started trudging home. The worry of arranging the money for the auspicious donations, weighing heavy on his mind. (Premchand, 2009, p. 16)

g. Without a word Gobar got up, propped his *lathi* on his shoulders and set off. (Premchand, 2009, p. 28)

h. Puniya told him he had gone with the rope, a pitcher and his *lathi* all set for a journey. (Premchand, 2009, p. 90)

i. Jhuiya's brothers scoured the village flashing their *lathis*, looking everywhere for Gobar to teach him a lesson for violating their honour. (Premchand, 2009, p. 105)

j. He propped himself on a *lathi* which he used as a crutch, thanks to a debilitating arthritis. (Premchand, 2009, p. 167)

k. "I am in half a mind to pick up a *lathi*, go across to Datadin, Jhinguri Singh and Pateshwari and beat the hell out of them." (Premchand, 2009, p. 194)

l. Hori picked up his *lathi* from a corner and ran after Gobar. (Premchand, 2009, p. 198)

m. At another end of the shade sat Matadin, rubbing oil on his *lathi*. (Premchand, 2009, p. 232)

n. Datadin stomped his *lathi* on the ground. (Premchand, 2009, p. 234)

o. One tore off the *Janeyu*around his neck before Datadin or Jhinguri Singh could reach for their *lathis*. (Premchand, 2009, p. 234)

p. He picked up his *lathi* and stormed into the orchard and threw a challenge loud enough for everyone to hear, including the target of his ire. (Premchand, 2009, p. 252)

q. Gobar was a dumb rustic; he knew how to wield the *lathi* but didn't know how best to prevent others from hitting him back. (Premchand, 2009, p. 269)

By seeing the first instance of *lathi* in (1a),the TT readers will know that it is a physical object that one takes with him when going out and is light enough to be passed by a woman to her husband. The excerpts in (1d) and (1e) show that *lathi* is something one can "grip" or "pop" on his shoulder. The excerpts in (1f) and (1j) show that it can be used to assist walking while the excerpts in (1i) and (ik) show that it can also be used to beat someone. Accordingly, *lathi,* is surrounded by adequate amount of contextual information that allow the TT readers to glean the approximate word meaning and gradually fine-tune it by tying it to the contexts of its use. This is akin to the immersion method for second language acquisition or even to first language acquisition. Furthermore, the TT readers can always consult with Hindi speakers or use a dictionary or internet search engine to learn about *lathi*. Blommaert (1993) states that reading non-western texts is an instance of "intercultural communication," where shared knowledge is "constrained" and needs to be "established in the process" (p. 21). It follows that encountering a non-western word within an English translation is also an opportunity for intercultural communication for the readers of translated texts. In Yadav's translation, each of the injected SL words including *lathi* "tastes of the context and contexts in which it has lived its socially charged life" (Bakhtin, 1988, p. 293).

Yadav's translation (Premchand, 2009) includes 96 SL words that are italicized at least once (see Appendix), and most of them appear multiple times and thus there are 576 instances of them in total. The SL words that appear in his translation represent culturally specific materials and notions as well as socially constructed concepts such as institutions, regulations, ranks, titles and relationships among people. The following sub-sections analyze some of the frequently used italicized SL items in Yadav's translation.

3.1 Kin terms

Kin terms in the culture of the ST are frequently used in Yadav's translation although kin terms in English such as *brother* alsoco-exist. The most frequently appearing italicized SL kin term is *dada*, which occurs45times. *Dada* means "father," but it could also be used to address one's brother, one's grandfather, or one's non-blood related friends and acquaintances and even strangers at times (Mehrotra, 1977). 21 of 45 instances of *dada* function as terms of address and they all appear in quotations. For example, Hori's younger brother, Heera, says to him, "It's me *Dada*. I have come to take fire from your kiln." (Premchand, 2009, p. 85); Hori's son, Gober, says to him, "*Dada*, what's happened to the cow?" (ibid, p.86); and Hori's wife says to the village Brahmin priest, "*Dada*, trust me, this is his doing. He borrowed that spade to dig out some poison root and fed it to our cow." (ibid, p. 90). Terms of address express the speaker's attitude and cultural nuances.

The other kin terms that appear in Yadav's translation include *amma* (mother), *bhaiya* (brother), *bhabhi* (sister-in-law), *didi* (older sister), *kaka* (paternal uncle), and *kaki* (paternal aunt), and they can be used fluidly to address a wider range of people, just like *dada*. For example, Hori addresses Dulari, a widowed shopkeeper and moneylender, as *Bhabhi*, as in "*Bhabhi*, allow me to cut the crop; I will pay you as much as possible. I won't run away from the village and I am also not dying tomorrow. I won't get money unless I cut the stalks." (Premchand, 2009, p. 166).

However, when Hori is offended by Dulari'sunusual coldness, he addresses her by her first name, as in "Dulari, I won't run away with your money."(ibid, p. 256). Translanguaging terms of address allows the translator to convey crucial pragmatic information in each context.

3.2 Units of measurement

The units of measurement that appear in Yadav's translation are all based on the SL culture. The most frequently occurring italicized unit of measurement is *paisa* (46 instances). It is a currency unit, and one *paisa* is one hundredth of a rupee. "Rupee" is also a currency unit used in India and it appears 197 times, but none of its instances is italicized. Just like place names, units of measurement rigidly designate the context of a text (Sato 2015, 2016). In his translation, Yadav uses a variety of units such as *rupee, anna*, *paisa*, *bigha*, *seer* and *paseri*(see Appendix for their values)*, as in:

(2)
a. When the money lender would call on him, he would swear he had not a *paisa* on him. (Premchand, 2009, p. 10)
b. The rent was not paid as yet and BisesarSah was also to be paid whose loan was gathering interest at an *anna*a rupee (ibid, p. 7)
c. After all, what is the worth of a farmer with just four or five *bighas*of land? (ibid, p. 7)
d. Serve it well and surely she will give at least four or five *seers* of milk. (ibid, p. 6)
e. "That will be almost like emancipation for me, brother. God has been benevolent and I have everything at home. Almost a *paseri*of milk comes to my lot everyday but then what's the use?" (ibid, p. 9)

If they need to be replaced bythe units of measurement in the culture of the TT, the context of the text will be obscured and prices, amounts, quantities and values will have to all be adjusted and relativised based on other values such as commodity prices and average salaries in the culture of the TT while considering the difference in time period in order to fully understand the socio-economical implication of the ST. Specification of the exact interest rate, amount of milk, size of the land, its rent and tax, etc. with the units of measurement in the culture of the ST realistically depicts the socio-economic state of farmers and laborers in India during the decolonizing period. Because Premchand was a progressive writer and an activist for India's independence, the use of the original units of measurement in translation is also essential to represent his political views in the novel.

3.3 Social titles and ranks

Many social titles and ranks in the SL appear in Yadav's translation. For example, *zamindaar*appears 29 times. *Zamindaar*is a landowner given an estate by the British government in exchange for fixed annual revenues (Premchand, 1968/2002, p. 442). Rendering *zamindar*using a general word such as "landlord" or "landowner" will marginalize the socio-historical, socio-political and socio-economic issues that are central to the novel and fail to show that they were a part of the exploiters established in colonial India. This novel touches upon a number of social systems rooted in the caste system, religion and British rule, which jointly ensured that farmers and laborers in colonial India to remain exploited. Additional social titles and ranks that are translanguaged in Yadav's translation include *Chamarin, Patwari, pundit/pandit*and *Rajah* (see Appendix for their meanings).Following excerpts include translanguaged social titles and ranks:

(3)
a. "If the *zamindaar's* man were to knock, you will gladly load the hay on your head and carry it there. And while at it, you would have also cut a few mounds of firewood for him." (Premchand, 2009, p.22)
b. Datadin's son was involved with a low caste *Chamarin*. The entire village was aware of it; yet he wore his caste marks, dabbled in scriptures, gave sermons from the religious books and attended to all holy duties. (ibid., p. 106)
c. Yes, there was definitely someone out there. Must be *Patwari's*daughter or it could also be the *pundit's* wife, come to steal a basketful of pea pods from his fields. He wondered why they stooped to such petty thieving.

They made enough money for themselves, were better dressed than any in the village, ate well, ripped off their debtors, took bribes as well as gratification money and constantly picked up issues that helped them derive financial benefits from all and sundry, yet such pettiness was beyond his comprehension. (ibid., p. 100)

d. On His Majesty's birthday, Raisanib was honoured with the title of "*Rajah*" thereby leaving him with little else he could wish for. … When the moment arrived and the Governor formally presented the title to him, every pore of his body tingled with pride and dedication to the *Raj*. (ibid., p. 304)

3.4 Social systems and concepts

Some terms that refer to social systems and concepts such as *panchayat* and *swadeshi* are also translanguaged in Yadav's translation. For example:

(4)

a. The very next day, all legalities were set in place and the village *panchayat* was called to order. (Premchand, 2009, p. 109)

b. If you have no qualms in printing advertisements of foreign medicines and goods in your paper, despite crying yourself hoarse in the name of *swadeshi*, why should I flinch in twisting it a bit to garner fines, taxes, damages and rents from my constituents? (ibid., p. 157)

The TT readers can guess that *panchayat* in (4a) is a sort of village meeting or council from the context. *Swadeshi* in (4b) represents the slogan for Indian independence and nationalism, and was used to encourage rejection of British products and the revival of domestic products in India. In Gordon Roadarmel's translation, *swadeshi* is replaced by a phrase, "Buy local products" (Premchand, 1968/2002, p. 214). Though it is clear, "Buy local products" can apply to any similar situation in the world, while *swadeshi* un ambiguously applies to the situation in colonial India and vividly reminds the TT readers with its historical significance. As Ivir (1987) states, "Translating means translating cultures, not languages" (p. 35). In Yadav's translation, it is made possible through translanguaging: The deployment of the SL word (translanguaging) in translation carries along the culture of the ST without any compromise.

3.5 Culture-specific elements

Yadav's translation has numerous SL words that represent culture-specific elements. Some of these are elements of material culture such as foods (e.g.*halwapuri*), garments (e.g. *achkan*), tools and household items (e.g. *chillum* and*angocha*), and features of the natural world such as plants (e.g. *neem*) and birds (e.g.*koel*) (see Appendix for their meanings):

(5)

a. A man who owns a dozen cars, lives in a palace, gorges on *halwapuri*, remains absorbed in frivolous entertainment, can never be unhappy. (Premchand, 2009, p. 19)

b. A fair-complexioned guy in the pink of health, dressed in *achkan* and pajama, wearing gold-rimmed spectacles, he appeared a very affable and courteous man as usual. (ibid., p. 220)

c. Gobar picked up his *chillum* and went to light it up. (ibid., p. 20)

d. Hori wiped the sweat off his face with his *angocha*. (ibid., p. 23)

e. Lying on his cot under the *neem*tree, he kept gazing at the stars. (ibid., p. 27)

f. Flowering mango trees spread a delicious fragrance in the atmosphere and the *koel*hopped on the branches, regaling the earth with its soulful cries. (ibid., p. 188)

Other translanguaged italicized SL words include terms for culture-specific arts, games, sports, customs and religious traditions, as in:

(6)

a. Gobar snapped back, "He does all this prayer and devotional stuff at the cost of the farmers and the workers like us. He conducts all this charity and austerity so that he can digest his ill-gotten wealth. That is why he is signing these *bhajans*. We would love to see him carry on with his spiritual songs, if he were a starving destitute. …" (Premchand, 2009, p. 20)

b. "An old man asked him, "What's the job, sir? What do we have to do?" When Mizra told him, it took everyone by surprise. They were expected to play *kabaddi*. It was crazy! They had to play a game loved by young lads in villages and be paid for just that? Was he some kind of a madcap? …" (ibid., p. 123)

c. Hori said, "It seems the holy ceremony is complete. They are offering the final oblations." Sobha thought so as well and asked if he would also like to go pay his obeisances and take the *aarti*. (ibid., p. 170)

These words, as well as the rest of the SL words in Yadav's English translation, are naturally scaffolded in their respective sentences or paragraphs. Their syntactic categories and functions are identifiable from their position in the sentence, and their semantic meanings are mostly identifiable from verb-object relations, noun-modifier relations, and coordinated structures, and their pragmatic meanings can be deduced based on the surrounding context within the text. For example, in (6a), it is obvious that "*bhajans*"is a noun because it follows a determiner "these," "*bhajans*" are songs because "he is singing" them, and singing them is for religious purposes because they are associated to "this prayer and devotional stuff." Similarly, "a game loved by young lads in villages" in (6b) shows that *kabaddī*is a game played by boys and young men. From "the holy ceremony," "oblations" and "obeisances," we can deduce that *aartī*in (6c)is a type of religious ritual.

3.6 Morphemes

The translanguaged SL items in Yadav's translation are not limited to words, but include morphemes. A respectful suffix *–jī*in Hindi appears not only after a person's name (e.g. Mehtaji) and occupation and kin terms in Hindi (e.g. Patwariji and babuji), but also after an English word, as in "Editorji" (Premchand, 2009, p. 146). Such intra-word mixing is undoubtedly a product of bilingual competence that characterizes translanguaging as the fluid deployment of linguistic features stored in one linguistic repertoire of a bilingual person(Garcia and Li, 2014, Lee, 2015, Li, 2017).

4. Conclusion and Implications

We identified 96italicized SL words (576 instances of them in total) in Yadav's English translation of Hindi novel *Godaan* by Premchand. In addition, we found over 30 non-italicized SL terms including a morpheme. These translanguaged terms are not accompanied by footnotes or glossaries, but their approximate meanings are recoverable fromthe context. Yadav's translanguaging in translation "moves the reader" toward the author (Schleiermacher, 1813/2012, p. 49), makesthe readers engage in intercultural communication (Blommaert, 1993), and successfully conveys essential pragmatic information in each context in the source text.

However, such extensive translanguaging in translation isalso found in three other translations of *Godaan*:translation by Ratan and Lal (Premchand, 1957/2008), translation by Roadarmel (Premchand, 1968/2002), and abridged translation by Lal (Premchand, 2000). This is unexpected in English translations of a novel from the non-West (Venuti, 1995, 1958). It is possible that extensive translanguaging in all ofthe four translations of *Godaan*is related to the nature of translation practices and language use in India: Roadarmel's translation is the only one published outside of India, but Roadarmel himself was born in India and lived in India until he started his higher education in the US. India is the world's second-largest English-speaking country, second only to the US (Masani, 2012). The number of Hindi speakers is growing, but according to the 2001 census, only around 41.03% of India's population declared Hindi or its sub-groupings as its mother tongue; the next top 5 spoken mother-tongues that followed Hindi were Bengali (8.11%), Telugu (7.19%), Marathi (6.99%), Tamil (5.91%) and Urdu (5.01%) (Jain, 2014). Multiple languages have been simultaneously used and translanguaging is a daily practice in India (Sridhar, 1996; Kachru, Kachru & Sridhar, 2008).According to Devy (1999), translation practices in multilingual communities such as in India treat the source language and the target language "as parts of a larger and continuous spectrum of various intersecting systems of verbal signs" (p. 185). Multiple languages co-exist where "linguistic boundaries are crossed in a different way than cultural boundaries are crossed" (Francis, 2017, p. 2). Thus, extensive translanguaging found in the translations of *Godaan*may actually reflect India's multilingual realities.

Roadarmel's introduction of his translation gives us some insight.[5] It shows that he considers English translationof a novel written in an Indian language can represent the culture of the SL to the West more accurately than works written by Indians in English. He states: One of the attractions, however, of novels written first in an Indian language is that one can explore the situation from within the local context, not feeling that the author is catering to the interests of English readers, that he is dealing not with the curious or the exotic but with matters of concern to those within the culture. (Premchand, 1968/2000, p. xxii)

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[5]Unfortunately, Jai Latin, P. Lal, andGordon Roadarmel have passed on and attempts to contact Anurag Yadav and AnupaLal have not been successful.

He was in favor of leaving SL items in his English translation even if "some readers miss or misinterpret certain allusions" (ibid, p. xxii).Nonetheless, he states that "there has been a deliberate attempt to use as few Hindi terms as possible" (ibid, p. xxiv). His *deliberate attempt* may have been due to an external request to minimize the use of SL words given the fact that his translation was published in the UK and in the US. However, even with his *deliberate attempt* of minimizing the use of SL items, Roadarmel's translation has about 100 SL words and morphemes, 78 of which are explained in the glossary at the end of the book. Although his translation was published in the West, it seems that Roadarmel had two kinds of target readers in his mind: readers in the West and readers in India. He states that "some readers may feel that too many terms have been translated, but their background will probably allow them to think immediately of the corresponding term anyway, so that they can substitute *panchayat*, for example, when they read *village council*" (ibid, p. xxiv). Only readers in India can substitute *panchayat* when they read *village council,* thus, his target readers must have included multilingual speakers in India.

A further study is needed to investigate the correlation between the extent of translanguaging practice in translated texts and the extent of embracing multilingualism in the receiving societies of translations.[6] In addition, we need to investigate the state of translanguaging in non-translated English literature, where English literatures and non-English literatures co-exist.

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[6]See Kachru, Kachru& Sridhar (2008), Lee (2013), and Tan (2016) among others for multilingualism in South Asia, Hong Kong and Singapore.

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Appendix: List of italicized SL terms in the English translation of *Godaan* by A. Yadav

aarti	a Hindu religious ceremony
achkan	a long high-collared coat worn by men in the Indian subcontinent
Ahir	an Indian ethnic group
amma	mother
angocha	small towel
anna	a currency unit (16 *anna* = 1 rupee)
Ayurved	ancient & traditional medicine in India
babu	a respectful title towards men
bhabhi	elder brother's wife
bhaiya	brother
bhajan	a Hindu devotional song
bhang	a narcotic preparation from hemp which is often mixed with food or drink
bidi	a type of cigarette made of unprocessed tobacco wrapped in leaves
bigha	a traditional unit of measurement of area of a land used in many parts of the Indian subcontinent (1 bigha = 5/8 acre)
binola	cotton seed
challan	an official document
chamar	one of the castes (workers for making leather-goods)
chamarin	wife of a chamar
charpoy	a bed used especially in India consisting of a frame strung with tapes or light rope
chawdhary	the head of village
chillum	a clay pipe invented in India
daal	dal, pulse or lentils, somewhat similar to the split peas
dada	father, brother, grandfather
dharamshalas	a Hindu religious rest-house
dhoti	men's lower garment made of a rectangular piece of unstitched cloth, wrapped around the waist and the legs and knotted at the waist; worn in the Indian subcontinent
didi	older sister

Ekadasi	11th day of a month in Hindu calendar
ekka	a horse-drawn carriage in which the riders sit on a high platform over the two wheels
fakir	a Muslim Sufi holy man or woman who lives on only what he or she gets by begging, though there are also fakirs in Hinduism.
ghee	clarified butter; highly valued in the Indian diet
gullidanda	a game for children
hakim	a medical practitioner following the Muslim system of medicine
halwapuri	sweet dish & deep fried bread; the combination of Indian sweet, poori bread and chana masala
Janeyu	sacred thread worn by the Hindus
jhau	a kind of tree
jyestha	month of May-June
kabaddi	a game in which the object is for one team to capture all the members of the other team
Kajri	folk song sung during the rainy season
kaka	paternal uncle
kaki (kaaki)	paternal aunt
kayastha	one of the castes (scribes)
khadi	a homespun cotton cloth from the Indian subcontinent
khichri	a South Asian preparation made from rice and lentils
koel	cuckoo (bird)
kurta	a long loose-fitting collarless shirt for men and women, originated in the Indian subcontinent
laddoo	sphere-shaped sweets originated in the Indian subcontinent, often served at festive or religious occasions.
lagaan	tax
Lala	term of respect prefixed to the names of certain Hindu castes: a term of address for elders and youngsters
lathi	a stick made of bamboo and used as a weapon or for walking support in the Indian subcontinent
Maharaj	a term of respect for people of high caste or position
mahua	a flowering plant
makoy	a type of herb with medical benefits

maulvi	a Muslim religious leader versed in the scriptures
Memsaab	a respectful title applied to Western or Westernized ladies primarily
mirjai	an under jacket with long loose sleeves and open cuffs
mynah	a type of bird
Namaz	a form of worship for Muslims
neem	a tree noted for its shade, timber and medicinal properties
paan	a preparation combining betel leaf with areca nut and sometimes also with tobacco; it is chewed and works as a stimulant
pagri	a turban made of a long plain unstitched cloth for men's hair in India
paisa	a currency unit (100 *paisa* = 1 rupee)
pakoda	a deep-fried snack, usually vegetable fritter, originated from India
panchayat	a village council found in India and other countries
panna	a drink made of green mango
paseri	a unit of measurement for liquid (1 *paseri*= 5 *seers* (Shrivastava 2017))
Pathan	a tribe from the Afghanistan-India (now Pakistan) border area, known in India as salesmen and moneylenders
patwari	a village accountant for land-related government in rural parts of the Indian subcontinent
peepul	an Indian moraceous tree, Ficusreligiosa, resembling the banyan:regarded as sacred by Buddhists
pundit (pandit)	Highly respected teachers and leaders in India; taken from the Hindi word *pandit,* a term of respect for a wise person that itself derives from the Sanskrit *pandita,* meaning "learned"
purdah (purdaa)	the practice among women in certain Muslim and Hindu societies of living in a separate room or behind a curtain, or of dressing in all-enveloping clothes, in order to stay out of the sight of men or strangers
Raj	British sovereignty in India
Rajah	a title extended to petty dignitaries and nobles in India during the British Raj.
Rajput	one of the castes (warriors)
Ram Ram	greeting
Ramzan	the holy month in Islam during which Muslims fast for 30 days
roti	a flatbread originating from the Indian subcontinent
roza	fasting
saree	sari; Indian woman's garment
Satyanarayan	one of the deities' name (Hindu), swayamvara--the selection, as reported in classical Indian literature, of a husband by a princess or daughter of a hshatriya at a public assembly of suitors

seers (ser)	a unit of measurement (1 *seer* = 871 gram.)
shamiana	a popular Indian ceremonial tent shelter or awning, commonly used for outdoor parties, marriages, feasts etc.
sherbet	chilled drink made of syrup
Shiva lingam	third member of the so-called Hindu triad; the deity associated with destruction and therefore also with renewal; also known as Pashupati, lord of animals
swadeshi	a political movement in India that encouraged domestic production and the boycott of foreign, especially British, goods as a step toward independence
swami	a spiritual advisor, a holy man
Swaraj	self-rule
Swayamvara	a practice of choosing a husband by a woman at a public assembly of suitors in ancient India
talukdar	an Indian landholder in the Mughal Empire and British Raj, responsible for collecting taxes from a hereditary estate
tantric	a practitioner of tantra, a kind of religious sect employing magical formulae, symbols and rituals
tapaka (tapka)	overflow
Thakur	a man of the kshatriya class, second to the brahmans in the traditional Hindu social hierarchy; traditionally devoted especially to military and ruling activities
tonga (taanga)	a type of horse-drawn carriage
tulsi	holy basil
vaid	a traditional Hindu doctor
Vaishnav	worshipers of Vaishnavism, one of the major traditions within Hinduism; they follow scriptural texts of the Vedas and are typically vegetarian
zamindaar	money-lender, zamindar--large landowner given an estate by the British government in exchange for fixed annual revenues
zari	golden siver work on cloth