

# An Investigation of Analytical Expressions; Challenges in Translating Mahadevi Verma'S Short Story Gaura From Hindi to Spanish

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## ABSTRACT

Mahadevi Verma, a prominent figure in Hindi literature, is known for the poignant and culturally rich short story *Gaura*. The linguistic distinctions between Hindi and Spanish provide one of the main difficulties in translating *Gaura*. Verma'S *Gaura* inherently uses metaphors and also portrays her love for animals, so maintaining fidelity to the source text while ensuring comprehension in the target language calls for meticulous consideration. The translation problems are exacerbated by the cultural differences between Hindi and Spanish as Indian cultural quirks aren'T familiar to a Spanish-speaking audience. With allusions to Hindu philosophy and symbolism, *Gaura* is firmly anchored in Indian cultural traditions and folklore. For instance, it is essential to convey the significance of *Gaura*, a cow, which is also revered as a divine animal in Hinduism. After an investigation of challenges and translation the authors are left with some important questions. What translation techniques are applied when translating from Spanish to Hindi? What linguistic, contextual, and other challenges did the translator have to overcome in order to remain true to the original text? Is it critical to comprehend both the subtle cultural distinctions and the complexities of language? This paper analyses these challenges encountered in the process of translating Verma'S "*Gaura*" from Hindi to Spanish.

**Keywords:** *Gaura*, Animals, Translating, Hindi, Spanish, Mahadevi Verma

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## Methods and Materials

The main source for this research is the Hindi short story *Gaura* by Mahadevi Verma, which was chosen by the authors for its linguistic diversity and cultural depth. The analysis concentrated on translating the text from Hindi into Spanish by the corresponding author herself while taking stylistic elements, cultural symbolism, and semantic accuracy into consideration.

Using well-known translation study frameworks (such as direct translation, borrowing, literal translation, transposition, equivalency, reformulation, reduction, and expansion), the study's methodology involved a comparative translation analysis. To illustrate linguistic and sociocultural barriers, selected passages from the source text i.e Hindi were compared to their target text i.e Spanish. Contextual interpretation was also included in the analysis to assess how well translation techniques preserved poetic, cultural, and emotional integrity.

Metaphors, idiomatic idioms, and cultural allusions were found, grouped, and examined.

## Introduction

Literature, the universal language that transcends geographical boundaries, is a powerful medium for cultural exchange and understanding. However, the journey of literary works from one language to the other and through one linguistic and socio-cultural sphere to another is fraught with challenges, demanding skill, sensitivity, and an intimate knowledge of both the source and target languages. In this analysis, the focus is laid on highlighting the challenges we come across translating Mahadevi Verma's short story *Gaura* from Hindi to Spanish and how we have overcome them, utilising the different techniques and methods of translations.

Translation is a powerful tool that transcends ideas, words and philosophies from one language to another and hence whenever we translate a text,

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short story, poem or even a message, the most important criteria is trans creating the author's words in the target language. In this short story Mahadevi Verma conveys a very emotional tale of a cow named *Gaura* with herself. This short story uses analytical expressions and metaphors and thus the translation of such a story based in socio-cultural contexts and rooted in India becomes a challenge. To understand translating such a story, it becomes foremost to first learn about the author.

Mahadevi Verma, a luminary in Hindi literature and an animal lover, wrote many such writings in her beautiful house in Ramgarh, Nainital.[1] Mahadevi Verma, a prominent figure in the Chhayavaad literary movement in Hindi literature, holds a distinctive place for her poems and prose.[2] Among those writings is the masterpiece short story *Gaura*. The emotions involved in writing Mahadevi Verma's *Gaura* are spellbinding, and after the reader reads the story, he is left overwhelmed with emotions. Such iconic work, when translated from Hindi to Spanish, leaves the translator with a lot of challenges, and it becomes absolutely crucial to reflect the same message in the target language.

Hence, as the prospect of sharing Verma's profound narrative with Spanish-speaking audiences' beckons, the complexities inherent in the translation process unfolds as we find the various hurdles in transmitting the many linguistic, cultural and artistic expressions between the two languages. As we set off on the translation of *Gaura* into Spanish, we also seek to answer what translation techniques may be used in the translation from Hindi to Spanish.

### Translator's Preface

When we begin to translate *Gaura*, we cannot help but notice that although *Gaura* is a simple text with a confounding story about the writer's feelings towards her pet cow, it also conveys a deeper message of the humanistic and somewhat anthropomorphic<sup>1</sup> attitude of the cow towards the writers and other humans. The author finds *Gaura*, the cow, when she is in her adolescence and develops a unique, compassionate and friendly bond with her. *Gaura* is loved by everybody at home, in the neighbourhood and even the other pet animals. A cow-herder becomes jealous of the milk produced by *Gaura*, since she was providing milk to everyone. Towards the end of the story, it is discovered that he

puts a needle in the hay, which leads to the cow's death. The ending of the story leaves the reader awestruck and full of emotions. The reason we chose this short story is because not only does the short story convey a deeper message about the human-animal bond, but also leaves the reader perplexed and thoughtful about the behaviour of humans towards animals. This short story in itself is a research topic which can be analysed even and leave us to question Cartesian's theory.<sup>2</sup> The cow, though an animal, feels many emotions and communicates with the writer in its own way. This sentimental short story of human-animal relationship also includes elements of nature and culture, since this short story is based in India on the foothills of Himalayas. Hence, let us excavate the two main obstacles of converting from an Indian language to Spanish; linguistic and socio-cultural.

### 1. Linguistic hurdles:

The first and foremost hurdle is that the origin of the two different languages lies in different language groups. Hindi and Spanish readers do not share the same mother tongue; hence, there could be no points of similarity between the two languages. While Spanish is derived from Latin which belongs to the Indo-European language family, it is grouped under Romance languages, Hindi on the other hand belongs to the Indo- Aryan branch of the Indo-European family. Both have different scripts and can be completely different from each other so the heart of the challenge lies in the vast differences between Hindi and Spanish, two languages that originate from divergent linguistic families.[3] In order for the reader to fully comprehend *Gaura*, the translator aims has to fill in linguistic and sentence arrangement gaps with the primary goal of creating an emotional connection that extends beyond mere translation of words and cultures.

The very first line of the story reflects the complexity and richness of the Hindi language, particularly through the use of words like "वस्मय" (*vismay*) and वःयसं ध (*vah-yasandhi*),

These terms are not only linguistically intricate but also culturally and emotionally layered. "वस्मय", which loosely translates to *deslumbramiento* or *asombro* in Spanish, conveys more than just astonishment—it evokes a sense of marvel, awe, and childlike wonder, a kind of emotional state that is

<sup>1</sup> refers to attributing human characteristics, emotions, or behaviours to animals, objects, or non-human entities.

<sup>2</sup> Theory that says that animals are material automata without minds

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difficult to capture in a single foreign word. Similarly, “वयःसं ध”, commonly translated as *adolescencia*, refers specifically to the delicate transitional phase between childhood and adulthood, marked not only by physical and psychological changes but also by deep social and cultural significance in Indian contexts.

Therefore, understanding the essence and connotation of such terms—beyond their direct dictionary meanings—was crucial in the process of translation or interpretation. Mere lexical substitution would not suffice; instead, it was necessary to convey the emotional and cultural depth embedded in the original words. This required a careful selection of Spanish equivalents that resonate with the same intensity and subtleties, ensuring that the authentic tone and philosophical undertone of the Hindi text remain intact in the target language.

However, the whole sentence carries metaphorical meaning “गाय के नेत्रों में हरन के नेत्रों जैसे ा च कत वस्मय न होकर एक आत्मीय वश्वास ही रहता है” (The cow's eyes do not have the startled wonder of a deer, but a sincere sense of trust) as it here there is a comparison between a deer's eyes ‘वस्मय’ that emphasizes the contrast between shock or fear and the cow's calm, trusting gaze ‘आत्मीय वश्वास’. This could be translated using the indirect translation technique of equivalence or reformulation which emphasises on preserving the original meaning of the word or sentence.[4]

Similarly, the sentence “गाय के नेत्रों में हरन के नेत्रों जैसे ा च कत वस्मय न होकर एक आत्मीय वश्वास ही रहता है” (The cow's eyes do not have the startled wonder of a deer, but a sincere sense of trust) carries a deeply metaphorical and symbolic meaning. At first glance, it appears to be a simple observation, but in reality, it subtly contrasts two very different emotional and psychological states: “च कत वस्मय” (startled wonder) and “आत्मीय वश्वास” (intimate or heartfelt trust).

The comparison between the deer and the cow's gaze is not merely visual but emotive and philosophical. The deer's eyes, filled with *vismay*, suggest fear, alertness, and vulnerability — possibly indicating a state of constant anxiety or instinctive awareness of danger. On the other hand, the cow's eyes, described as containing *aatmīya viśvās*, evoke a sense of calm, connection, and emotional trust, symbolizing peace, safety, and familiarity. This juxtaposition forms a delicate metaphor for differing responses to the world—fear versus trust, distance versus intimacy.

Therefore, this sentence is best approached using the indirect translation technique of *equivalence* or *reformulation*. These strategies prioritize conveying the intended meaning, emotional resonance, and stylistic tone of the original text rather than focusing on word-for-word accuracy. By doing so, the translator ensures that the metaphorical depth and contrast between fear and trust—central to the author's message—are preserved in the target language, allowing the translated version to resonate with the same poetic sensitivity as the original.

When translating such a sentence into Spanish (or any other language), a literal translation risks losing the underlying metaphor and emotional depth. Therefore, it is more effective to employ the indirect translation technique of equivalence or reformulation. This strategy allows the translator to recreate the meaning and impact of the original sentence in a way that resonates with the target audience. Rather than translating word-for-word, the translator must preserve the essence, emotional undertone, and imagery embedded in the source language. In this case, reformulation captures the symbolic tension between fear and trust while maintaining the poetic and reflective tone that is characteristic of Mahadevi Verma's prose.

The description Mahadevi Verma puts in Hindi about the cow is prepossessing.

“पशु लचीले पै, भरे पुट्टे, चकनी भरी हुई पीठ, लम्बी सडौलु गदन, नकलते हुए छोटे छोटे सींग, भीतर की ला लमा की झलक देते हुए कमल की दो अधखलीं पंखु ड्योँ जैसे कान, लम्बी और अन्तम छोर पर काले सघन चामर का स्मरण दलाने वाली पँछू, सब कु छ साँचे में ढला हुआ सा था। गाय को मानो इटे लयन माबल से तराश कर उस पर ओप दी गई हो।”

“*Pusht lachīle pair, bhare putṭhe, ciknī bhari huī pīṭh, lambī suḍaul gardan, nikalte hu'e chhote chhote sīng, bhītar kī lālīmā kī jhalak dete hu'e kamal kī do adhkhuḷī paṅkhuṛīyom jaise kān, lambī aur antim chor par kāle saghan chāmar kā smaraṇ dilāne vālī pūñ ch, sab kuch sānce mẽ ḍhalā hu'ā sā thā. Gāy ko māno iṭelīyan mārbaḷ se tarāsh kar us par ōp dī gaī ho.*”

We found that the above description about a cow was very alluring. It comprises of at least 3 figurative expressions. The phrase ‘कमल की दो अधखलीं पंखुड्योँ जैसे कान’ can be considered as a simile as it compares the cow's ears to lotus petals using the word “जैसे” (*like*). In the next line, लम्बी और अन्तम छोर पर काले सघन चामर का स्मरण दलाने वाली पँछू (The tail reminding one of thick black chamsa at the end) is a metaphor because the tail is compared to *chamara* (a fan used

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in royal courts), but it is not literally saying the tail is a *chamara*.

The last part of the description says 'गाय को मानो इटे लयन मारबल से तराश कर उस पर ओप दी गई हो' (It seemed as if the cow was sculpted from Italian marble and polished) As this expression gives human-like qualities to the process of sculpting the cow as if it were a work of art, implying grace and elegance.

Now, the question is how can we translate the above description. In order to maintain the equivalent significance of the text, one of the best techniques used in the above passage can be the direct translation method where the structure and meaning can be directly translated without major changes. For example, references such as '*saghan chaamar ka smaran*' can be directly borrowed to Spanish. So, one of the translation can be:

*Piernas fuertes y flexibles, nalgas llenas, espalda suave y llena, cuello largo y bien formado, pequeños cuernos que salen, orejas como dos pétalos de loto entreabiertos que dejaban entrever el enrojecimiento interior; larga y al final, que recordaba que a una cola de chamara todo parecía moldeado. La vaca parece tallada en mármol italiano.*

Since the simple phrase, 'माँ का दूध पीना और उससे खेलना चाहता था' (He wanted to drink his mother's milk and play with her) highlights on the emotional bond between mother and child is universally understood, it would be best to use the literal translation method "*quería beber la leche de su madre y jugar con ella*"

Henceforth, since the syntax of Hindi and Spanish is different, the sentences had to be translated accordingly. There were instances where a word was directly translated with its meaning, but upon examining the entire sentences, it became clear that different translation techniques were employed.

### 2. Socio-Cultural Bridges:

In the case of *Gaura*, the cultural contexts where translation had to be careful and meticulous were many given to the cultural differences. When Spanish-speaking readers read a text translated from Hindi to Spanish, they bring with them their own set of expectations and literary sensibilities to the table. The translation process begins with the short story *Gaura* by Mahadevi Verma. The translator must not only remain true to the original but also be aware of the peculiarities that appeal to the Spanish reader. A careful balance between language accuracy and cultural resonance is required since the translation becomes a dynamic interaction between Verma's story and the cultural reception of Spanish-speaking

listeners. Therefore, translating *Gaura* from Hindi to Spanish is not a typical language task.

The short story is based on a cow named *Gaura* which is a much-revered animal in India and in the Hindu culture and religion. People worship cows due to religious and cultural significance. [5] Also due to the fact that they provide them with milk which is one of the main and important food sources in almost all Indian households. It was so widespread that, until only twenty years ago, a cow was raised from birth and treated like an integral part of the family in the majority of Indian homes. To elucidate, the emotional bond a cow carries is of a mother in India. Hence Mahadevi Verma for cultural reasons or her own love towards animals brought a cow to her home which she narrates in a beautiful way.

There are mentions of cultural references in this short story which makes it almost impossible to translate without using the technique of *borrowing* in the direct translation method. Using such a technique allows the smooth transfer of cultural references for the Spanish audience. Furthermore, adding footnotes to clarify the cultural contexts will help the Spanish speaking readers to better understand and appreciate the Indian language and customs.

For instance, there is mention of the word 'गोवत्साओ' (*Govatsaon*) which means a stage when a calf reaches the adolescence. Nonetheless, the phrase has a specific meaning in Hindi because cows are considered sacred animals in India with deep socio-cultural and religious significance. Hence the emotion it carries could not be equally transmitted into Spanish language.

### 2.1. Complexities in Poetic Language

Verma's poetic language in *Gaura* poses an innate complexities, particularly in her portrayal of love for animals. The paper examines the delicate task of maintaining fidelity to the source text while ensuring comprehension in Spanish, emphasising the translator's duty to convey imagery, metaphors, and poetic rhythm effectively.

We found other cultural mentions when Mahadevi Verma describes the cow *Gaura* as:

"उसकी बड़ी चमकीली और काली आँखों में जब आरती के दये की लौ प्र तफ लत होकर झल मलाने लगी, तब कई दयों का भ्रम होने लगा। जान पड़ा, जसै रात में काली दखने वाली लहर पर कसी ने कई दये प्रवा हत कर दये हों।"

*"Uski baṛī chamakīlī aur kālī āṅkhon mein jab āratī ke diye kī lau pratīphalit hokar jhilmilāne lagī, tab kāṛ diyon kā bhram hone lagā. Jān parā, jaise rāt*

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*mein kālī dikhne vālī lehar par kisī ne kāī diye pravāhit kar diye hō.*"

Here 'aarti' which is a Hindu way to worship God cannot be equated with praying as according to the Spanish audience, predominantly Christian, the way of worship is by bending down on both knees with hands joined, fingers crossed facing towards Jesus Christ. In a Hindu 'aarti' the worship is through a small fire lit lantern called 'dia', placed on a plate with some flowers, a paste of red coloured powder with a pinch of rice called 'tika', and some sweets; all of this placed together on a plate or *thali*, rotated in clockwise and anti-clockwise action facing the one or many Hindu gods. [6]

In the mentioned sentence, it is said that when the cow's big bright and black eyes were sparkling with the illumination of the 'dia' (*brightness of Indian lanterns called aarti*) then it gave the impression as if many lanterns were lit. In other words, it means that her eyes were so vibrant that all the brightness of the 'dia' was reflected in it.

It goes on to compare the eyes with the waves which seemed black at night were lit up with many lanterns. The sentence carries its aesthetic beauty in Hindi, here it will be the translator's responsibility to convey the comparison with the same meaningfulness. It may become necessary to leave a footnote for the explanation of cultural references like the word *aarti*. However words like *dia* could be translated as *linternas*.

Hence, it can be translated as

*"En sus grandes ojos brillantes y negros cuando la llama de dia de aarti comenzó a parpadear, entonces parecía que muchas linternas están reflejando. Fue como si alguien hubiera fluido a muchos en la ola de aspecto negro por la noche."*

Verma's poetry magic, in which words transform into feelings and sentiments, is demonstrated in *Gaura*. Poetry is extremely difficult to translate because of its natural emphasis on rhyme, rhythm, and metaphor. Every Hindi verse is a delicate combination of sound and sense, a masterfully created gem. When translating this lyrical symphony into Spanish, the translator must negotiate the perilous seas of linguistic constraints while attempting to elicit the same emotional resonance in a different linguistic tone.

### 2.2. Religious factors in the tapestry of translation:

The cultural disparities between Hindi and Spanish are amplified by *Gaura*'s deep-rooted connections to Hindu philosophy and symbolism, for example the

mention of *chamar* which can be translated as *chamara*. This section explores the challenges of effectively communicating these cultural nuances to a Spanish-speaking audience unfamiliar with the intricacies of Indian and Hindu traditions.

In the following phrase:

*"कु ते बि लयों ने तो एक अद्भुत दृश्य उपस्थित कर दया था। दग्धदोहनु के समय वे सब गौरा के सामने एक पंक्ति में बैठे जाते और महादेव उनके आगे उनके खाने के लिए निश्चय बतन रख देता।"* *"Kutte billiyon ne to ek adbhut drśya upasthita kar diyā thā. Dugdhadohan ke samay ve sab Gaura ke sāmne ek pañkti mē baith jāte aur mahādev unke āge unke khāne ke liye niśchit bartan rakh detā"*.

In Hindu religion a cow is considered mother because it nourishes everyone that includes all living beings not just her calf. A cow's milk is extremely nutritious and can be consumed by all living beings. In the above phrase Verma describes how the cow's milk was distributed amongst all animals like dogs and cats. At times when the dogs and cats didn't come to fetch milk, she used a moan facing them as if a mother was calling her children for food.

There is also mention of *Mahadeva* who is a Hindu God, whose favourite animal is a cow or a '*nandi*' (*male cow*) but loved by all animals. In the above sentence Mahadevi says that animals such as dogs and cats presented an amazing scene when they were all lined up during the milk tapping in the expectation that they will soon receive the milk, and then it appeared as if Lord Mahadeva had put the utensils of milk in front of them.

Hence, using the *borrowing and expansion technique* in the above phrase in Hindi can be translated in Spanish as *Mahadeva* is borrowed from Hindi and expanded to *Dios Mahadeva* to make it understandable for Spanish readers.

*"Los perros y gatos habían representado una escena increíble. Al momento de ordeñar, todos se sentaban en fila frente a Gaura y Dios Mahadeva colocaba una cierta olla para su audiencia de alimentos de los animales."*

As the translator confronts references to gods, goddesses, and ancient tales, the challenge is not merely linguistic but also conceptual. How does one transplant the spiritual essence of Hindi mythology into the framework of a language with a different religious and cultural background? The translator becomes a cultural mediator, deciphering the essence of Verma's religious allusions and finding equivalent symbols that resonate within the Spanish cultural milieu.

Another example of cultural difference is

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“दधो नहाओ ”

In India it is auspicious to have a cow at home which provides milk. The concept of “*dudho nahao*” means that there is so much milk at home that one can even bathe in it. The notion of bathing in milk comes into picture because there has always been an abundance of milk in India as almost every household in earlier days had a cow which provided enough milk and milk products for the entire family. If it was translated using the literal translation method it would be:

“*bathing in milk*” or “*bañando en leche*”

However, another equivalent proverb could be “*nadar en la abundancia*” which directly reflects the idea of being surrounded by wealth or fortune. Such cultural references need to find either its equivalence or need to be communicated effectively to the Spanish audience.

### 3. Major Translation techniques:

Since Mahadevi Verma’s work is based around usage of a lot of metaphors, personifications and symbolism one of the best techniques used can be indirect translation methods such as reduction and expansion to draw the same implication. As complex and diverse the linguistic structures are, the translation technique will be indirect as it will support the relevance and significance of the text in Hindi.

On the other hand, while translating the text in Spanish, the cultural references play a critical role and to convey them in the appropriate way becomes demanding. Thus, the direct translation techniques using borrowing and literal translation could be the best possible ways of translation. However, at some places it is important to exaggerate or reduce the sentence to make it more comprehending and in these places reduction and exaggeration techniques may be used. [7]

Some of the translation techniques used in translating “Gaura” can be:

#### 3.1. Borrowing:

This refers to the translation technique of borrowing, which is applied when certain words or phrases from the source language are transferred directly into the target language due to their deep cultural, religious, or contextual significance. In the case of *Gaura*, for instance, terms such as “*dia*” (lamp), “*aarti*” (ritual of worship), “*tilak*” (a mark worn on the forehead), and

“*Mahadeva*” (a name for Lord Shiva) are imbued with Hindu religious and cultural connotations that do not have exact equivalents in Spanish or Western

literary traditions. These words carry not only denotative meanings but also layers of symbolic, ritualistic, and emotional resonance within Indian cultural contexts.[7][8]

Attempting to translate them literally or substitute them with Western analogs would risk diluting or misrepresenting their significance. For example, rendering “*aarti*” simply as “*ritual*” would strip it of its specific cultural context, rhythmic chanting, and devotional nuances. Hence, the most effective approach is to borrow the term as it is, while possibly providing a brief contextual explanation or footnote for clarity. This method preserves cultural authenticity and allows the reader in the target language to engage with the cultural texture of the original text without distortion.

Borrowing is thus a vital strategy in literary translation when the goal is not just linguistic transfer but cross-cultural representation, especially in texts like *Gaura* where religion, tradition, and identity are inseparable from the language used.

#### 3.2. Literal Translation:

This type of direct translation technique involves transferring words and phrases from the source language to the target language as closely as possible to their original structure and meaning, without altering the sentence significantly. In certain cases, especially where the lexical and syntactic structures are compatible, literal translation can be effective in preserving the original tone and clarity.

A relevant example from *Gaura* is the sentence:

“महात्मा गाँधी ने गाय करुणा की क वता है , क्यों कहा, यह उसकी आखँें देखकर ही समझ में आ सकता है।”

In English, the sentence becomes:

“Why Mahatma Gandhi said ‘Cow is a poem of compassion’ can be understood only by looking at his eyes.”

Here, we can observe a change in sentence structure, partly due to differences in syntactic norms between Hindi and English. The phrase “only by looking at his eyes” is awkward in English, and even the pronoun “his” introduces confusion (referring to the cow but using a masculine pronoun).

However, in Spanish, the sentence can be translated more literally and naturally, without losing meaning or grammatical coherence:

“*Por qué Mahatma Gandhi dijo que ‘la vaca es un poema de compasión’ sólo puede entenderse mirándole a los ojos.*”

This version retains both the structure and the poetic tone of the original sentence, illustrating how literal translation can work effectively when the

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grammatical and cultural frameworks of the source and target languages are aligned. In this case, Spanish allows for a more faithful syntactic reflection of the Hindi original than English does.

Thus, literal translation proves to be a valuable technique when the linguistic systems share enough similarity to maintain fluency, meaning, and stylistic effect without requiring reformulation.

### 3.3. Transposition:

Under the broader category of indirect translation techniques, transposition allows the translator to change the grammatical structure from the source language to the target language without altering the meaning. This technique becomes particularly useful when a literal translation results in awkward or unnatural phrasing in the target language. It involves shifting from one part of speech to another—for example, turning a noun into a verb, or an adjective into an adverb—while still conveying the original idea. [7]

A clear example of transposition can be seen in the sentence from

*Gaura*: “गौरा की अलस मन्थर ग त से तलना करने योग्य कम वस्तुएँ हैं।”

A literal translation might be:

“There are few things that can be compared with Gaura’s lazy, slow movement.”

While this makes sense, the sentence structure is more naturally and elegantly expressed in Spanish by applying transposition.

Spanish translation using transposition:

“*Pocas cosas pueden compararse con el paso lento y perezoso de Gaura.*”

Here, the original noun phrase “ग त” (movement) is rendered as “*el paso*”, and the entire structure is reconfigured to maintain fluency and stylistic balance in Spanish. The adjectives “अलस मन्थर” (lazy, slow) are also reordered and slightly reformulated to match the natural adjective sequence in Spanish (“*lento y perezoso*”).

This example shows how transposition not only aids in grammatical accuracy but also ensures that the translated sentence reads smoothly and idiomatically, preserving both the image and tone of the original.

### 3.4. Equivalence/Reformulation:

The technique of equivalence or reformulation is used when a phrase, expression, or word in the source language cannot be translated literally but has a culturally or linguistically appropriate counterpart in the target language. The goal is to preserve the original meaning, tone, and effect, even if the

grammatical structure or specific words change in translation.

In *Gaura*, a perfect example of this can be seen in the onomatopoeic sound used to represent the cow’s voice. In Hindi, the cow is described as making the sound “बाँ बाँ”, which is culturally and phonetically familiar to a Hindi-speaking audience. However, this sound would not evoke the same recognition in Spanish. Therefore, using the technique of equivalence, the translator adapts this sound to “*mu-muuu*”, which is the standard onomatopoeic representation of a cow’s mooing in Spanish-speaking cultures

This change may seem minor, but it reflects the core function of reformulation: to produce the same emotional and sensory response in the target audience as the original did for its readers. Instead of rigidly translating the sound, the translator prioritizes the cultural familiarity and communicative effect, thus maintaining the original’s intent and vividness.

Equivalence, in this case, bridges linguistic and cultural gaps, ensuring that even something as specific as an animal sound resonates naturally with the reader of the translated text.[7]

### Results including Tables and/or Figures

The analysis of the paper reveals three primary categories of challenges in translating *Gaura* from Hindi to Spanish:

- Significant variations in syntax, grammar, and colloquial idioms present linguistic challenges. For instance, in order to maintain emotional character, Hindi phrases like वस्मय (*vismay*) needed to be carefully translated into Spanish (*asombro, deslumbramiento*).
- Socio-Cultural Difficulties: Culturally specific terms like *aarti*, *tilak*, and *govatsa* needed to be borrowed or explained with notes because they had no direct synonyms in Spanish.
- Poetic and Stylistic Difficulties: In order to preserve literary resonance, Verma’s metaphorical and poetic style (such as comparing cow’s eyes to deer’s amazement) necessitated the use of indirect translation strategies like equivalency and modification.

One table of translation analysis is given below:

Hindi Text	Literal Meaning	Spanish Translation	Translation Technique
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## An Investigation of Analytical Expressions; Challenges in Translating Mahadevi Verma'S Short Story Gaura From Hindi to Spanish

“गाय के नेत्रों में हरन के नेत्रों जैसे चाँकत वस्त्र न होकर एक आत्मीय विश्वास ही रहता है”	The cow's eyes do not have the startled wonder of a deer, but a sincere sense of trust	Los ojos de la vaca no muestran el asombro sorprendido del ciervo, sino una confianza íntima.	Equivalence / Reformulation
“कमल की दो अधखलीं पंखड़ियों जैसे कान”	Ears like two unopened petals of lotus	Orejas como dos pétalos de loto entreabierto s	Borrowing + Literal
“दूधो नहाओ”	Bathe in milk (proverb of abundance )	Nadar en la abundancia	Equivalence / Reformulation
“ग त”	speed	El paso	Equivalence / Reformulation

### **Discussion**

The results of this study demonstrate that translating Mahadevi Verma's *Gaura* into Spanish involves cultural negotiation as well as lexical substitution. The linguistic difficulties showed that several Hindi words had complex meanings that are difficult to translate into Spanish. The need to use techniques like equivalency and reformulation highlights the translator's creative function as a mediator who must strike a balance between readability in the target language and integrity to the source. The importance of Indian cultural symbols within *Gaura* was highlighted by the sociocultural problems. The need to use techniques like equivalency and reformulation highlights the translator's creative function as a mediator who must strike a balance between readability in the target language and integrity to the source.

### **Conclusion**

To conclude, translating Mahadevi Verma's *Gaura* from Hindi to Spanish is not merely an act of linguistic conversion; it is an artistic endeavour that goes beyond simple language translation. It explores poetic landscapes, cultural divides, and the relationship between the vision of the original author

and the skill of the translator. The barriers we encounter along the journey are not challenges to be surmounted, but rather invitations to embrace cultural variety, get past language limitations, and utilize narrative to highlight the universalities that all people share.

As we begin this journey, we go deep into the centre of *Gaura*, where the power of language emerges, erasing boundaries and drawing readers into the spellbinding universe created by Mahadevi Verma. Through this translation process, we are reminded that language is not just a vehicle for meaning, but also a bridge between cultures, capable of capturing emotions, traditions, and identities. The paper analyzes and provides answers to the questions raised, and critically looks at the translation methods, linguistic difficulties, and importance of the translator's understanding of the target culture in order to ensure faithfulness to the source text when translating from Hindi to Spanish. Thus, provides a comprehensive exploration of the translation methods employed, addressing the linguistic challenges that arise in the course of transforming *Gaura* from Hindi to Spanish. It emphasises the critical role translators play in bridging language and cultural divides to effectively communicate Verma's *Gaura* to a global audience.

In essence, the paper underscores the vital role of the translator as a mediator who not only conveys words but also facilitates cultural exchange, ensuring that Verma's profound narrative in *Gaura* transcends linguistic borders and reaches a global readership with the same depth and emotional impact as the original.

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### **Conflict of Interest**

The authors declare no conflict of interest.

### **Ethics Approval**

Not applicable

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### Data Availability

All data generated or analyzed during this study are included in this published article. No additional datasets were generated or analyzed.

### Abbreviations

Not Applicable

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