

CHAPTER IV
LOSS & GAIN: STYLISTIC ANALYSIS OF MATT REECK & AFTAB
AHMAD'S TRANSLATION

Much has been discussed on Loss and Gain in the previous chapter. TLTI (Khalid Hasan's Translation) has been discussed widely on the textual grounds and on the cognitive model of Paul Simpson. This chapter will serve the purpose of authenticity of model applied earlier and what grounds have been taken for stylistic analysis will also be proved as testimony.

There are 14 short stories of Manto translated by Matt Reeck and Aftab Ahmad published by Random House India in 2012. This book is titled as "Bombay Stories". Now it would be written as TLII in this chapter. There are three essays which have also been translated by both translators in the appendix of the same book. The most distinguish feature of TLII is its glossary where they tried to attempt to explain the meanings of difficult words used in the stories by Manto. The analysis of 14 stories on the Simpson's Model of stylistic analysis will be discussed meticulously. The said model is being applied on the 14 stories in TLII. All the translated stories have been discussed separately on the model of stylistics applied. Here again the categories have been divided on two major parts –Texts and Cognitive Approach.

The categories like sound & pattern system, Syntactic Structures, Semantics, descriptive and narrative analysis, Ideology, and Cognitive Approaches of Reader and Translator are used as tools to analyze text on stylistic grounds.

1. Text Analysis

The meaning of the words is generated by the sentences written on grammatical and syntactic rules. The process of cognition takes place on the mind of

translator through proper reading. The result of this all steps ultimately leads to a new creation of original writer from SLT to TLT. The most important issue in the process of translation is to deal with sound & pattern of sentences.

The study of the story “*Khushiya*” according to six categories under text analysis cited above.

1.1 Sound & Pattern of Sentences in “*Khushiya*”

The analysis of sound pattern on the basis of discussing tools like apostrophe, archaic words, brackets, code mixing, rhythms, alliteration, allusion, tone, homonyms and other elements responsible for generating sounds in the text are essentials for stylistic study.

“*Khoshiya soch raha raha tha. Banwari se kale paan wala tambak* (SLT 231)- “*Paan seller’s stall*” (TLT II 1) (Name of *Banwari* is missing)

This missing word counts as loss and also a loss of cultural sense of making aware people about the names people used to be that time. In second lines of the story written as “*Aahistaa-Aahista* (SLT, 231), *Baar-baar bad-badaata* (SLT 232), *Bhola-Bhaala* (SLT 232) – are fine examples of alliteration that translated as “*slowly*” (TLTII 6) and “*smiling*” (TLTII 6), and NT (TLTII 5) respectively and used only once by the translators. In the translation the name of city is used as “Mangalore” (TLTII 5) instead of “Bangalore” (SLT 231). Though, this change doesn’t make much difference or the narratives of the text, but, the change in the name of places is also a kind of loss that can be considered in the process of translation.

One of the most distinguished features in the pronunciation and rhyming is the name of “*Khushiya*”. His mouth is full of paan and mixed saliva and he pronounces his name as “KHOSHIYA” (SLT 231) because of paan – he is chewing.

It gives a natural rhyming in the text. The observation while reading TLII, it is found that translators have used “*khushiya*” (TLII 2) in the translated work.

1.2 Monosyllabic words and Analysis

The first story is titled as “*Khushiya*” is having exact title of the story of Manto. Monosyllabic word that defines as words having one vowel and with a single consonant, though the numbers of consonants may vary. For example “go, go on and wash up” (TLII 2). Though *Khushiya* was a pimp of Kanta, but when he found her naked in front of him- his original traits of personality jumped out from his conscience. Twice he said, “Go, Go, wash up” (TLT II 2). The double use of ‘go’ by *Khushiya* reveals his restlessness in front of Kanta. The first time use of “go..go” shows his awkward situation but as per the text , he was equally astonished to see a beautiful “whore”. “It was first time *Khushiya* realized that a whore, too, could be attractive” (TLII 2). The time of using ‘*Go*’ shows his uncomfortable situation , but second time the change in his mind to watch her continuously and the tone of instructive nature has slowed down. Second use of “*Go..go*” comes after an interval of time.

1.2 Rhythmic words and Style with similes and Idioms used

The similes, metaphors and other literary devices have been missed by translators. For example , the similes used here as “*mom ke putle ke maanind*”(SLT 231) that explains *Khushiya*’s state of physical body after seeing the naked body of “*Kanta*”. In the TLII, translators have used only a word “melting” (TLII 2) for complete metaphor. The meaning and semantic sense, both have lost. Only one word cannot replace a complete simile and an idiom.

Stylistic and Cognition of the words used

Manto is a master of using Hindi, Panjabi and especially Urdu words in his writing. “he blazed a trail of glory in Urdu fiction unmatched by any other writer.” (Narang 1). Narang in his views clearly mentioned him a writer of par excellence in Urdu language. The words used by him in the present story are typically of Urdu-Panjabi languages. The use of different languages by Manto in his stories makes him a writer of par excellence. He used Urdu, a medium of writing his stories but, a natural flow of Hindi and Panjabi can easily be deducted. Though SLT is typically written in Devanagiri script, but usages of Urdu words make him a writer of two nations. Here are some examples:

Hindi/ Urdu/ Panjabi words	Translated in TLTI
1. <i>'hasb-e' maloom</i> (SLT 231)	1. NT (TLTI 1)
2. <i>'dil-o-dimaag'</i> (SLT 231)	2. “his soul” (TLTI 2)
3. <i>'saanwale-salone'</i> (SLT 231)	3. “body” (TLTI 3)
4. <i>'Morocco urf khoon-e-tamanna'</i> (SLT 232)	4. “morocco” (TLTI 4)
5. <i>'gair mehsoos tareek par tawwako'</i> (SLT 232)	5. NT (TLTI 5)
6. <i>“Eka-eki”</i> (SLT 232)	
7. <i>“kshati-numa”</i> (SLT 233)	6. ‘suddenly’ (TLTI 8)
	7. “boat-like” (TLTI 8)

The observation of the words used by him in the story “*Khushiya*” creates an environment that transport readers to the time line of Bombay in the late forties. The loss on the issues like translating local words and typical dialects make TLTI a

challenging reading. The only thing what translators have done is to write a small glossary for the difficult words used. There are only 31 words that have been translated into glossary by translators in TLII (TLII 268). This glossary seems insufficient to make it parallel meanings to understand TLII to the reader of English language. The footnotes would be a better option to define the relevant words of language like Urdu. It would have given clearer pictures to the readers of Manto in English. In the example given above “*hasb-e'-maloom*”, “*aamad-o-raft*” and “*bunde-numudaar*” (TLII) means “as usual”, “to and fro” and “tiny-tot” in English respectively, left untranslated.

Stylistics Analysis of the Story “*Dus Rupaye*” (Ten Rupees)

One of the most fascinating stories of Manto in the *Bombay Series* is *Das Rupay*. It is a story of fifteen years girl named *Sarita* who lived in *Chawl* with her mother. Her mother used to force her to be a prostitute. The pictures, surroundings, and environment that created through the narrative qualities are of par excellence. The use of stylistic devices like similes, metaphors, idioms, phrases, alliterated sounds, euphonic effects, and cognitive gain makes Manto a realistic writer who picked his characters from the society where he lived.

Rhyming words in *Dus-Rupaye*

In SLT, the alliterated and compound words used frequently, rhymed twice words like *Choati-choati* (SLT 375), *phoonk-phoonk* (SLT 375), *andar-andar* (SLT 375), *bandhate-bandhate* (SLT 376), *kareeb-kareeb* (SLT 375), *meethi-meethi*(SLT 376), *patle-patle* (SLT 376), *jaldi-jaldi* (SLT 377), *haste-haste* (SLT 378), *sanwale-sanwale* (SLT 379). These words are not translated in TLII by Matt Reek & Aftab Ahmad. There equivalent like “girl” (TLII 10) is used for “*choati-choati*” doesn’t create equivalent effect in TLII. Manto frequently used rhyming in compound

words to create a euphonic effect. This effect is being missed by the translators. Repeatedly used alliteration in compound words of same sound necessarily develops a text in a natural form.

1. “*sach kahati hu.n , ek roz aisa fasaad hogamaare jutaun ke sar pil-pila kar doongi*” (SLT 375) – “*someday I am going to smack him*” (TLTII 13)
2. “*baddi aai izzat aabru wali*” (SLT 376) – “*you-going on about honor*” (TLTII 13)
3. “*tujhe toh , siwaaye uchchal kud ke aur kaam hi nahi*”(SLT 376)- “*All you do is horse around, you good for nothing*” (TLTII 13)

In the first example, the word - *pil-pila* - on rhyming pattern was used by Manto in a natural and local dialect. The replacement for it as ‘*smack*’ doesn’t create that much effect and sound what the original generates. The word “*badi-aai*” is especially used for a sarcastic comment that defies her position in society and the translated word for it as “*you going on*” doesn’t have equivalency for the same. The third example in which “*siwaaye uchchal kud*” is replaced by “*you good for nothing*” doesn’t show a sense that has in SLT. Each word has its unique value and its denotation defines a special purpose. Repetition of the syllables gives a unique sound. The beauty of word “*pil-pila*” is applied to generate a comic effect, which echoed in a central sound. There are Urdu, Hindi and English words used by Manto in the present story.

Hindi/Urdu/ Words (SLT)	Translated words in TLT II
1. <i>fiqr-o-tardud</i> (SLT 376)	1. “without a care in the world” (TLT II 10)
2. <i>naa-qabil-e byaan</i> (SLT 376)	2. NT (TLT II 13)
3. <i>afsurdagi ke aasar</i> (SLT 376)	3. “despondent expression” (TLTII 14)

4. <i>naakaabil-e-bayaan</i> (SLT 376)	4. “rampaging whirlwind” (TLT II14)
5. <i>inhimahak se masroof</i> (SLT 376)	5. “so much concentration” (TLTII 14)
6. <i>aamad—o-raft</i> (SLT 378)	6. “world” (TLT II 14)

These words derived in the above table are from Urdu language and the translation of the same couldn't produce the desired effects. For example “*naa-qabil-e byaan* (SLT) has not been translated. The meaning of “*afsurdagi*” is melancholy and here it is translated as “despondent” that means hopeless and has a difference in meaning. Similarly, the meaning of “*aamad—o-raft*” is “to and fro” whereas the translated words is “world” that cannot stand by the same meaning.

One of the lines where Manto describes the physical appearance of *Sarita* (protagonist of the story) is mentionable. “*aur patle-patle hoth.aun par jo chikku dikhai dete hain*” (SLT 376) the underlined word “*chikku*” does have the English meaning as “sapodilla” , but this word is left untranslated. The reader of English language may not know the meaning of the same word. An important aspect of narrative art is missed here to be mentioned.

The style of a text is highly understood by the patterns flowing with sound. Onomatopoeia is one of the features to determine patterns. It may be a lexical pattern. These patterns have recognition in the language system. *Paun-paun* (sound of car's horn), *gharr-gharr* (sound of engine) are the words on lexical pattern. There are non-lexical pattern like “*tum....hee ne prem sikha..ya, soye hoye hridy ko jag..aya* (SLT 378) ..(rhyming sounds that keep continues in humming). The words like *shshhh*,(SLT 379) *moyyi* (SLT 377), and *chhi-chhi*(SLT 376)

The characters in the *Dus-Rupaye* speak local language of locality living in a *chawl* of Bombay. The speakers are from *bidi-maker*, *paan-wala*, *house-maid* and the main character's mother is also one of them. Sarita who is just fifteen years old, she doesn't know much about wearing clothes. "Her hair was long and thick and always smelled of coconut-oil" (TLTII 15).

Cognitive & Stylistics

Cognitive approach is purely imaginative and translator has no control on this aspect. It is purely a bridge between the mind of a reader and the process involved in the reading. The major parts that are involved in the cognitive stylistics are translations of local dialects, titles, errors, addition and deletions, change in structure and visual imagination.

Stylistics Analysis of the Story "Baanjh" (Barren)

This present story is masterly narrative example of Manto's stories. This is a story about a character named *Naim* who suffered terribly from depression and met Manto along the beach on the Apollo Bunder. The technique of stream of consciousness used in the text places Manto among the classical writers. The title contradicts with male character; *Baanjh* (Barren) is a word feminine in nature and metaphorically used for male's state of mind which has completely become barren by the depression and that who lastly committed suicide. From the first meeting and to the last letter received from *Naim*, Manto depicted minutest details of his personality as if he experienced depression himself.

Stylistics on Text Level

On euphonic level, the sounds produced by compound words like *maane na maane* (SLT 314), *b-yakk-waqt* (SLT 314), *bimari-vimaari* (SLT 317), *chai-vai* (SLT 317), *khawah –mkhawah* (SLT 315) are not translated in TLTII or translated

without their equivalents. The words become consequently, “believe me or not” (TLT II 27), “at the same time” (TLTII 27), “sick” (TLTII 32), “tea” (TLTII 34), “useless” (TLTII 35). The effect has been lost somewhere between disparities in nature of two languages. However good translators they may be, they cannot find exact equivalents in TLTs.

Hindi-Urdu words, Idioms and Phrasal verbs

Hindi/Urdu words in SLT	Translated words in TLTII
1. “ <i>bambai ke bashinde</i> ” (SLT 314)	1. “people in Bombay” (TLT II 27)
2. “ <i>tashreef rakhiye</i> ” (SLT 314)	2. “sit-down” (TLT II28)
3. “ <i>shauk farmaiaye</i> ” (SLT 315)	3. NT (TLT II 29)
4. “ <i>rang zard pad gaya</i> ” (SLT 317)	4. “turned pale in color” (TLTII 30)
5. “ <i>roz-broz mom ki tarah pighal raha hai</i> ” (SLT 319)	5. “getting weaker and weaker by the day” (TLT II 38)
6. “ <i>khaim aalood</i> ”(SLT 322)	6. “got angry” (TLT II 40)

In the first example, *bambai ke bashide* has euphonic effect. The frequently use word in Urdu language to offer someone a seat is *tashreef rakhiye*. The commonly used phrasal for offering something in Urdu is *shauk farmaiaye*. The idiom used here *rang zard pad gaya* that means getting scared of. All the used words by Manto in his stories are of Urdu and Hindi languages that have specific cultural value. Slangs define a specific cultural background and having same literary values as Idioms , proverbs and other socio-cultural words. Their tone , rhythm and parallel meanings are little harsh for the readers of TLTs. *Muaa* (SLT 315) , *bedardi-sanam* (SLT 317), *tashreef rakhana* (SLT 318) become *bastard* (TLT II 36), NT (TLTII 39), sit-down (TLTII40).

Gain in Translation and Cognitive Stylistics

The much attention has been given on the loss of meanings in the process of translation. Researchers, scholars, teachers and critics have focused on loss and less attention has been given on the gain in translation. The complete translation is not possible at all, while transferring texts from SLT to TLT, preserving meanings of SLT into TLT is a gain in translation. In the present story, gains in translations can be considered on various textual levels.

Stylistics Analysis of the Story “*Hataq*” (The Insult)

The story of *Saungandhi* (a prostitute) has been one of the masterpieces of Manto. The meaning of *Hataq* (Urdu word) is insult in English. The filthiest place where she used to live depicts the socio-economic conditions of prostitutes of that time. Psychological agony what she experienced on the denial of her customer by seeing her face changes her mind and decided to give up the profession. She underwent a trauma on her insult as a woman. Her dignity stands by her and her womanhood too. She threw all the pictures out of the window including her boy friend-*Madhav* in front of him. The frustrated state of mind what she was filled with that she vented out on *Maadhav*.

Textual Analysis of the words used

There are typical words used by Manto to describe the originality in the scenes. Words like “*Uhn*” (SLT 277). Customer refused *Saungandhi* because of her old and filthy looks. This word has its main central impact in the story. It is translated as “*yuhkk*” (TLT II 58). This word has been used repeatedly but the effect what “*Uhn*” (SLT 277) creates in SLT that couldn’t be produced in TLT. *Chi, Chi Chi* (SLT 275) has been translated as it is *Chi Chi Chi* (TLT II 52). *Phar, Phar, Phar* (TLT II 59) translated for the same sound, but metaphorically used here for

palpitation what *Saugandhi* felt so loudly as if , it was coming from outside. Idiom like *daal me kala nazar aata hai* (SLT 273) has left untranslated. The untranslatability in translation becomes natural for some typical words having Urdu-Hindi and local background.

Grammatical Sentences & Stylistics

There are certain types of sentences that can be categorized and analyzed on the levels of stylistics. Conditional, Exclamatory, Imperative, Interrogative and Optative sentences are major forms in grammatical sentences. Conditional sentences are used to define possibilities. Exclamatory and Interrogative Sentences are typically to show different moods and to fulfill different aims of writing respectively by author. Imperative sentence is to show commands with different reasons. Optative sentences are used to express wishful act.

1. “*she would grab him by the hair , drag him outside*” (TLTII 59)- “*Baalo se pakadkar use bahar kheench le* (SLT 277).
2. “*what a joke!*” (TLTII 58) – “*kya mazzak hai !*” (SLT 273).
3. “*Ten rupees for this?*” (TLT 59) – “*is ke liye dus rupye?*” (SLT 277).
4. “*Madho shrank back further.*” (TLTII 66)- “*maadhav piche diwar par lag gaya*”(SLT 280).
5. “*It would be enough if someone said*” (TLTII 61)- “*itna hi kaafi hota yadi koi kuch kehta*” (SLT 278).

The two languages have different syntactic structures with respect to their orders of subject, verb and object. The pattern in the sentences is used to enhance the aesthetic beauty of the text. Manto was a master in creating narration and depicting surroundings around characters in the story. The counts of the words in the dialogues of the characters are fewer in number. The ratio of the narrative art and

content that covers an environment to the dialogues spoken by the characters is 70:30.

Hindi-Urdu words & Idioms used

Hindi/Urdu words used in SLT	Translated words in TLTII
1. <i>Addha</i> (SLT 273)	1. “small bottle” (TLTII 47)
2. “ <i>biyoda</i> ” (SLT 273)	2. “beora” (TLTII 47)
3. “ <i>Allood ghosht ubhra hua</i> (SLT 273)	3. “shriveled flesh” (TLT 47)
4. “ <i>daal me kuch kala</i> ” (SLT 273)	4. “there is something wrong” (TLTII 48)
5. “ <i>pet men chuhe daud rahe the</i> ” (SLT 273)	5. “my stomach growling” (TLT 48)

Adhdha is used for half-wine bottle that is translated as “small-bottle in the TLTII. It is found strange that “*biyoda*” is translated as it is, though it has an English translation as “*drunkard*”. The explanation of armpit is translated as “*shriveled flesh*”. “*Daal me kuch Kala*” is an idiom and it is translated as “there is something wrong”. “*pet men chuhe daud rahe the*” stands for a feeling of hunger and being translated as “my stomach growling”.

Stylistics Analysis of the Story “*boo*” (Smell)

This story is about a character named *Randhir*, who was a womanizer and had physical relationship with many women. Once he was in Bombay and had slept with a *ghatin* girl. He got married to a daughter of magistrate. On his first night, he compared the bodily odor of his wife with that girl. He doesn't like the smell of his

wife, he found her inferior than that of *ghatin* girl. His introspection about the comparison between two girls finds natural body smells more innocently than fragrances generated by powder and perfumes. He also compares the socio-economic conditions between two girls.

Stylistics analysis of “boo”

On the basis of grammatical analysis, there are sentences that need a microscopic view to analyze the complete syntactic structures. Imperative sentence is used for various reasons where the command to be ordered and followed. For example:-

1. “*Take those off. You will catch cold.*” (TLTII 70). In this sentence some order has been given by *Randhir* to that girl. It is a translation of the sentence “*ye kapde utaar do sardee lag jayegi*”(SLT 348)

Abbreviated question is used only once by *ghatin* girl. The only dialogue what she speaks in whole story is “*main kya karoon.....? nahi nikalti.*” (SLT 348) and it is translated as “What can I do? It’s stuck” (TLTII 71). There is one form that comes under the Interrogative Sentences is Unanswered Question. The practice of this sentence is also used once by Manto in this story as “*magar woh aawaaz kahan thi*” (SLT 350) and the translation of the same is as “But something was missing” (TLTII 75). It doesn’t have the equivalency of the sentence used in translation.

Dialogues, Similes and metaphors

It is interesting to note in this story that only two dialogues are spoken between *Randhir* and *Ghatin* girl. “Take those off.” (TLT II 70), and “What can I do?” (TLTII 71) are only dialogues spoken by the characters in the story. Its narrative quality is of par excellence. The use of similes and metaphors makes the story a classical in reading. “*firm and fresh like a potter’s newly turned*

vessel”(TLTII 71), is used for “*kumhaar ke naye bartan ki tarah taaza*” (SLT 348) “*glow like a pond*”(TLTII 71), is translated for “*taalaab ki tarah chamakila*” (SLT 348), “*just like today*”(TLTII 73), has been translated for “*aaj ki tarah*”(SLT 350) and “*as soft as dough*”(TLT II 75), is used for “*gundhe huye aate ki tarah naazuk*”(SLT 350) are the fine examples of similes and the language of metaphors.

Punctuation Marks are used to denote the structural behavior of a sentence and sense of belongingness. There are apostrophe, contraction, omission, colon, dash, dots, ellipses and full stops. Here are some examples related to apostrophe where the translators had to struggle to find the equivalents to justify the texts in TLTS. Apostrophe is an indicator of possessiveness. These contractions have special function that is absent in the Hindi language.

Hindi and English Language Structure of Apostrophe and possessiveness	
<i>Subject's/object (English) ----- Subject + ke/ ka / ki+object (Hindi)</i>	
Apostrophe in TLTII	SLT
1. “Randhir’s side” (TLT II69)	1. “ <i>Randhir ki taraf</i> ” (SLT 349)
2. Women’s Auxiliary Forces (TLTII 169)	2. “ <i>auratau.n ki angrezi fauz</i> ” (SLT 348)
3. “Fort’s whore house” (TLTII 70)	3. NT (SLT 348)
4. “Potter’s newly turned” (TLTII 71)	4. “ <i>kumhaar ke naye bartan ki tarah</i> ” (SLT348)
5. “girl’s hairy” (TLTII 73)	5. “ <i>ladki ke baal</i> ”(SLT 349)
6. “girl’s natural odor” (TLTII75)	6. “ <i>ladki ki prakritik gandh</i> ”(SLT 349)
7. “judge’s daughter” (TLTII 76)	7. “ <i>judge ki ladki</i> ” (SLT 350)

Different nature of two languages forces TLTs towards the domain of untranslatability. Apostrophe is one of the main features of the English language and same feature has different syntactical structure in Hindi language. The recreation of expression through figures of speeches leads to lose the meanings in translation. Translating imagery is a key challenge in front of translators. Manto was master in deploying stream of consciousness in his stories. And to go with the time line of Bombay in Manto's stories is a real task for translators in migrating him after seven decades.

Stylistics Analysis of the Story “*Babu Gopi Nath*” (Babu Gopi Nath)

In the present story Manto portrayed the story of Babu Gopi Nath to whom he met in the year 1940. And one of his friends - Abdur Rahim , a funny and lively man - who used to speak by putting strange words in his conversation brought him to the writer. Manto gave descriptions of the people who used to visit Bombay for acting and prostitution. Babu Gopi Nath was a son of a rich man and had come Bombay with fifty thousand rupees. He was surrounded by people like Abdur Rahim and Jeenat (a prostitute). Babu Gopi Nath was a person who lived his life at brothels and *peer ki mazaar*. He bought one fiat car for Zeenat and hired one driver also. Babu Gopi Nath was not a dumb, but he spent life with *sages* so he became quite. The analysis of the text has been examined on the following main issues.

Syntactic Analysis of Form of Sentences

The loss on the part of sentences and their different orders in two languages are inevitable. Conditional sentences are one of them. Manto knew to express habitual actions of characters by applying it. It defines the probable situations, impossible conditions and various conditions of dialogues. It is interesting to note that TLTs don't have same complex sentences. In the present story a character

named Abdur Rahim uses his own style of speaking that doesn't have meanings. These are purely self-made creations of Manto to define his character as happy go lucky. But it is found that translators have used a complete different version of these sentences. It is mentionable on the part of losing meanings in translation.

SLT (Slangs of Abdur Rahim)	TLT II (Translated version)
1. “ <i>dhadan tkhta</i> ”(SLT242)	1. “ding dong ..dang ..wah” (TLTII 77)
2. “ <i>kanti-nevtali</i> ”(SLT242)	2. “topsy turvulence” (TLTII 77)
3. “ <i>anti ki panti poo</i> ” (SLT242)	3. “ <i>chingy-chang</i> ” (TLTII 77)
4. “ <i>anti flow justain</i> ” (SLT 242)	4. NT (TLT II 78)
5. “ <i>tinpuutii fallputti</i> ” (SLT 243)	5. “tin puti falputti” (TLTII 80)

Slangs and typical language used by Abdu Rahim is untranslatable. Translators have tried their level best to replace these slangs by different English phrasal verbs. But, it seems failed to recreate the meanings, humor, and sarcasm in TLTs. While translating sentences in conditional, interrogative, imperative, and in optative sentences from SLTs to TLTs, they lose their respective forms and meanings as well. Exclamatory sentences have been extensively used by the translators. “ding, dong ..dang!” (TLTII 77), “Oh , God” ! , Lord of all words!” (TLTII 80), “long live the revolution!” (TLTII 81), “God bless you!” (TLTII 81), “onto this poor soul!” (TLTII 83), “I say, wonderful!” , “bismillah!” (TLTII 86),

“Manto Shahib!”(TLTII 87), “decent man!” (TLT II 95), “hey boy , whisky & soda!” (TLTII 80) , these are the translations of “*hai anti kip anti poo*”(SLT 242), “*ye hai , shabdo.n ka bhagwan*”(SLT 244) , “*inklaab jindabaad*”(SLT 245), “*main kehta hun, bismillah*”(SLT 248), “*Manto Sahib*”(SLT 242), “*bhalla aadmi*”(SLT 251), and “*oye ladke , whisky aur soda*” respectively. After analysis on the basis of sentences, it is found a loss in terms of using sentences at right places with proper sign of exclamation. Abbreviated questions are also used frequently in TLTs. These are sentences without proper construction at syntactic level. “you know-what?” (TLTII 78), and “deceive himself” (TLT II 84) are examples for the same.

Urdu words in SLT	Translated in TLTII
1. “ <i>baa awaaz e buland</i> ” (SLT 242)	1. “yelled out” (TLTII77)
2. “ <i>taarifon ke pul</i> ” (SLT 244)	2. “heap praises” (TLT II 77)
3. “ <i>khana-kharaab</i> ” (SLT 245)	3. “good for nothing” (TLTII 77)
4. “ <i>Kashmir ki kabootri</i> ” (SLT 242)	4. “Kashmiri dove” (TLTII 77)
5. “ <i>hasb e waida</i> ” (SLT 243)	5. “as promised” (TLT II 78)

Translating some typical Urdu/Hindi dialects and slangs develops a challenge for the readers of TLTs. Here typical examples, that has its unique cultural

value. A word like “*sahib*” has its phonic sense. And in TLTI , its has been translated as “*sahab*” which loses its sound on the textual and semantic levels. Though, some culture-based losses in the process of translation are inevitable, but by inserting proper footnotes of definitions, the effect of loss can be minimized.

Cognitive Aspect

Cognition approach is not a general perception and model that can be applied uniformly. It is a unique style of individual that style is developed by reader’s socio-economic background. It is a result of knowledge what reader gains consciously and unconsciously. Historical, cultural , economical background play an important role to generate meaning of narrative art on the basis of cognitive canons of thoughts. Foregrounding is one of the main aspects in this process. It is a natural tool that is used by a writer to mould a language or change its route from the regular use of language. Manto was a master in foregrounding.

Stylistics Analysis of the Story “*Janaki*” (Janaki)

This story is about a woman named *Janaki* , who came to Manto with a reference letter from one of his friends whose name was *Aziz*. He recommended her for acting in films as an actress. Manto sent her to his friends those who were working in films. *Janaki* developed physical relationships with *Saed and Narayana*, since Manto knew about her relationship with *Aziz* only. He portrayed a real picture of *bollywood* of the 1940s. This profession was linked up more with prostitution than an art. Manto depicted feministic affairs related to the exploitation in the film industries through some autobiographical incidents. The present story is a kind that imprints his signatory style. He described the real incidents what he experienced during his stay in Bombay. The dialects , places , idioms , proverbs all ingredients transform us to the early 1940s. To read and to translate Manto in today’s context is

really a challenge for linguists. In the present story, the analysis is again divided on Textual and Cognitive levels.

Stylistics Analysis on Textual basis

The most important thing is to find words and their usages in SLT and TLT. Finding the equivalencies and meaning generated by them is real task to evaluate loss and gain in translation. The sound and phonic system of words are to be examined. The compound words like “*Jaldi-jaldi* (SLT 330) , *zor-zor se* (SLT331), *Ajeeb-o-greeb* (SLT 331), *hisaab-kitaab* (SLT 332) , *Band-o-bast* (SLT 338) are translated as “hurriedly” (TLTII 98), , “deep-drag” (TLTII 99), “Strange” (TLTII 99), “separating his stuff” (TLTII 99), and “already booked” (TLTII 115) respectively. These words can fulfill the equivalency to some extent, but foregrounding, variations and the phonic effects are missed or lost.

Sentences and analysis

Manto was a narrator and a describer than a writer of dialogues. He described surroundings more than the speaking dialogues among characters. Here in this story, interrogative questions are intensively used by him.

1. “*kya baat , aap bimaar hain*”(SLT 331)- “ why? , Are you sick?” (TLTII 98)
2. “*aapko , bachche pasand nahi?* (SLT331)- “you don’t like kids?” (TLTII 99)
3. “*unhe kaun paalta fire?*” (SLT 331)-“who....of raising them?” (TLTII 99)
4. “*bada kameena hai yaar*”(SLT 332)- “Sayeed is really awful” (TLTII 102)
5. “*aurat*” (SLT332)- “woman?” (TLTII 102)

In the first sentence , there is no use of question mark in SLT, but , in the TLTII , the two sentences have been separated by question marks. The sense in the

SLT for example 2 is interrogative and suspicious whereas translation in plain interrogative sentence doesn't fill the essence of dialogue here. In the third sentence, the "*kameena*" cannot be replaced by the "awful" here, and the name of *Sayeed* is not mentioned in the dialogue in the SLT.

There are exclamatory sentences used in the SLT and the same has been transformed into interrogative sentences. "*jee , jee nahi!*" (SLT 330) is translated as "what? Oh, no?" (TLT II 98). "*baat bhool gai*" (SLT 331), in this sentence , there is no use of any exclamation, but in TLTH, it is written with sign of exclamation. "something missing!" (TLTH 100). "*aurat!*" (SLT 332) is translated with the same sign as "woman?"(TLTH 102) , again the sign has been changed. While discussing about the ten rules of *Narayana*, in the SLT "*swaraj milane ke baad....*"(SLT 334) is translated as "...after independence!" (TLTH 105), there are some addition and deletion in the sentences of exclamations. "*kyon jaan e' mann!*" (SLT 338) is translated as "how are you feeling , dear?" (TLT II 116).

There are some omissions and replaced completely also in TLTH , as "*maine darryaffi kiya*" (SLT 331), "*mushaiidaa*" (SLT 332) are omitted in TLTH. "*oh!*" (SLT 335) is translated as "she screamed" (TLTH 98), "*koi baat kahna bhool gai hu,n*"(SLT 331) translated as "something missing" (TLTH 100).

The very interesting conversation in *pathani* slangs between Manto and Narayana. It is translated in plain English that loses its beautiful phonic sense.

1. "*aurat ! pishaawar ki aurat khoon, beeeju , us ko jaldi. Kho ham bhi kasoor ka pathaan hai*" (SLT 332). The translation of this has been done in plain English that diminishes the effect of the sound produced by regional dialect. The word "*khoo*" is used as prefixes by the *Pathans*.

2. “*Haq e’ khidmat wassool karke maine bambai ka rukh..*”(SLT 334) the part of this sentence has been omitted in the TLII. Even , it is noticed that ‘*Bambai*’ is translated as Bombay in all the stories of Manto. The name of Bombay was properly spoken as “*Bambai*” .
3. “*ankho.n men maroub see nafrat paida ho gai*”(SLT 338). This complete sentence is left untranslated.

Urdu/ Hindi words and Idioms used

Hindi/Urdu words	Translated in TLII
1. “ <i>Mukkhtsar jawab</i> ”(SLT 330)	1. “press her” (TLII 98)
2. “ <i>mushaaida</i> ” (SLT 331)	2. “notice” (TLII 100)
3. “ <i>pur khuloos</i> ”(SLT 335)	3. “sincere” (TLII 99)
4. “ <i>iskaat e’ hamal</i> ” (SLT 331)	4. “abortion”(TLII 100)
5. “ <i>lambe –tirange</i> ” (SLT 332)	5. NT (TLII 101)
6. “ <i>ykhani aur haddiya.n chabana</i> (SLT 333)	6. “soup and gnawed bones” (TLT 104)
7. “ <i>naasoor</i> ” (SLT 333)	
8. “ <i>doodh dahi ki dookan</i> ” (SLT 333)	7. “part of body” (TLII)
	8. “yoghurt business” (TLII 105)

The word like “*naasoor*” of Urdu doesn’t represent the equivalence in the TLT text. In the translation of “*doodh dahi ki dookan*” , the word for “*dookan*” is missed. Though , there is a definite gain for the words like “*iskaat e’ hamal*” ,

“*Mukkhtsar jawab*” and “*ykhani aur haddiya.n chabana*” are translated religiously in TLTI by the translators. As far idioms, similes, metaphors and other regional slangs are concerned, they are attempted nicely. “*jaise kutte ka panjaa*”(SLT 333). This is a situation where, Manto described the unsuitability of *Saeed* for being an actor. He holds the hand of an actress as if he is grabbing “*a dog by the paw!*” (TLTI 105). The slangs like “*naakaam e’ mohabbat*”, “*Ishq o’ mohabbat*”, “*Izahaar e’ mohabbaat*” and “*lateefe’ zazbaat*” are left untranslated.

Stylistics Analysis of the Story “*Peeran*” (Peerun)

Peeran is a story about the friend of writer named *Brij Mohan*- who was a struggling actor and was a regular visitor to Manto on Sunday. He used to see his friend named *Peeran*-a parsi girl with normal features. As Manto was told about her and was shown many pictures of *Peeran* in different dresses by *Brij Mohan*. What Manto knows about that girl was only information given by his friend. She was a bad-luck to him. This story is about *Brij Mohan* and his self-assumed predictions for *Peeran*. He used to receive letters from her on regular interval of time. Once, he got a letter after six months, and before opening it, he was afraid that again she would summon him to see on Sunday. And his job would be ended as a result of her bad luck. But this time, he got promotion and also got his contract extended by one year.

Stylistic Analysis of *Peeran* (Peerun)

The form, order and syntax change with the transformation of languages from SLT to TLT. This analysis would be an examination of the variations in forms of sentences in two different languages.

1. “*bhai Manto, aaj itwaar hai*” (SLT 340)- “Hey Manto, Today’s Sunday” (TLTI 119). In the sentence , addressing to the writer as “*bhai*” is

replaced by “Hey” , that doesn’t fill the required sense. Similarly “today’s Sunday” doesn’t fit in the frame of proper translation.

2. “*aaj muaamla khtam*” (SLT 342)- “itsover” (TLT119). In translation, merely replacing by “over” with a complete sentence of Urdu language leaves a void.
3. “*kya likhati hai?*” (SLT 341) – “what does she want?”(TLT II 121). Translated version in TLTII has a different meaning than in SLT. This can be considered a loss on syntactic and semantic level.
4. “*Insha Allah kal hi jawab mil jayega*” (SLT 340). This sentence has been translated as “we will see what tomorrow brings” (TLTII 121). The sense of the translated sentence is different from the SLT. It is clearly visible that a word is completely omitted.
5. “*ye ajeeb silsila hai*” (SLT 341) - “thisturn of events” (TLTII 122).
6. “*haath kangan ko aarsi kya*”(SLT 341) - “oblivious needs ...no explanation” (TLT 122)
7. “*main jaheen hun*”(SLT 341) - “I ...m ..clever” (TLTII 122)
8. “*ullu ki ddum*” (SLT 342) - NT

In the sentences cited above , it is found that maximum difficult words have been omitted in TLTII. The words like “*silisila , jaheen , and ullu kid um*” have been left. One more sentence “*izrayil sahib tashreef le aaye*” (SLT342) is translated as “angel of death” (TLTII 124). It has no relevance in translation. A complete changed sentence is written in TLTII.

Hindi and Urdu words used

Hindi / Urdu words in SLT	Translated
1. “ <i>shakal o’ surat</i> ”(SLT 340)	1. NT and omitted
2. “ <i>illustrated weekly</i> ” (SLT 342)	2. NT and left as it is
3. “ <i>faraak</i> ” (SLT 340)	3. NT
4. “ <i>muttaeed martaba</i> ”(SLT 342)	4. “countless time” (TLT II 120)
5. “ <i>laanatt</i> ” (SLT 340)	5. “ohh , hell!” (TLTII 121)
6. “ <i>wohi kambakhatt</i> ” (SLT 341)	6. “its her” (TLTII 121)
7. “ <i>mera sarr</i> ” (SLT 341)	7. “come off it” (TLTII 121)
8. “ <i>Insha Allah</i> ” (SLT 341)	8. NT and omitted
9. “ <i>wasook</i> ” (SLT 341)	9. “sure” (TLTII 122)
10. “ <i>chaar so bees</i> ” (SLT 342)	10. “high fraud” (TLTII 123)
11. “ <i>us manhoos</i> ” (SLT 340)	11. “bad luck” (TLT II 124)

The words like “*shakal o’ surat*” , “*faraak*” and “*Insha Allah*” have not been translated. “*chaar so bees*” is translated as “high fraud” that has derived from Indian Constitution’s under section 420. The word “*wasook*” doesn’t have equivalent as “sure”. These losses are inevitable in the process of translation.

Sentence like “*tum par jahamat ho zardushat ki!*” (SLT 342) is transcreated as “Have mercy upon me!” (TLTIII124). It is found that some Islamic greetings and other religious salutations have been omitted by translators of TLTII. At the last lines of the story “*dilchasp mashgula*”(SLT 342) and “*bekar rakhane ka mujeeb*”

(SLT 342) have been omitted completely. The climax what Manto wrote that has been lost in translation.

Stylistic Analysis of the story *Rude*

This story is dedicated to one of his friends named *Nasir* and his wife *Izzat Jahan*. *Izzat Jahan* was a popular columnist for various newspapers on the Communism. She had very strong views on the modernity and was highly impressed by the school of Carl Marx. When she visited Manto , they had a long conversation on Communism. She was also surprised to know the facts about his friends who had no firm belief in marriage institution. Actually what she pretends outside , she was not like that. She had a bitter experience with her husband , *Nasir*. She was not as sophisticated as she posed to him. When at the last Manto came to his home at 2:00 in the morning. He found *Nasir* and *Izzat Jahan* at his room. *Nasir* was laying on the bed complaining headache. Later on , Manto came to know about their quarrel from his wife *Ruqqiya* , when he couldn't find the pillow covers. He found pillow covers and the tablet given to *Nasir* underneath the bed. She was rude to her husband.

Cognitive approach in sentences

The sentences used in the story are interrogative more than imperative. “Let..go ..shall we? (TLTII 133) , “Are ..they actresses?” (TLTII 132), “a..woman,..every night? (TLTII 133), “*Nasir* ..took it? “ (TLTII 136) , “ they ...turned ..very rude” (TLTII 136) and maximum sentences represent an interrogative sense that show a rudeness at the part of *Izzat Jahan*. Exclamatory signs are also used to express various moods of the character. For example , “Stop talkingabout!” (TLTII 134) , “lets..go!” (TLTII 134) , and “---damn..them !” (TLTII 134) first two sentences show the reluctances of *Nasir* that he doesn't have

much interest in their talk. The last one shows the surprise of *Ruqqiya* on the fight of *Nasir* and *Izzat Jahan*.

Stylistic Analysis of *Hamid ka Bachcha* (Hamid's Baby)

It is a story of *Hamid* and his physical relationship with a prostitute *Lata*. He got scared when he came to know about *Lata's* pregnancy. He couldn't figure it out that whose baby was growing in her womb. He used all medicines to terminate the pregnancy but in vain. She used to live with a pimp in a flat. He visited that place more than twenty times in a month. She was sent to village for delivering baby, but *Hamid* didn't want that, and he decided to kill that baby. He hired one contract killer who refused to kill young baby. He agreed to hand over the infant to *Hamid*. He brought fifteen days born baby from village and give it to *Hamid*. Before smashing the head of baby by a stone, he just wanted to see his face. He started laughing by seeing that his features resemble with that pimp who was living with *Lata*. He left baby on the ground and moved from there. The agony, pain and psychological stress what he experienced during the whole story is a superb web of human intrinsic traits that is woven by *Manto*. He couldn't skip from the guilt.

Stylistics & Sentences' Form

The sentences decide the meanings in the text. In the present story, the most conversation is spoken by *Hamid* –the protagonist of the story.

1. “*band-o'-bast*”(SLT 308)- “get a taxi, quick” (TLT II137). *Babu Har Gopal* came to see *Hamid* was in haste to see *Bombay*. He just arrived and asked to arrange a taxi. “*bad-o-bast*” is summarized by “get” only.
2. “*aap zara aaram kar lijiye*” (SLT 308)- “easy.....for.,a...while” (TLTII 137)
3. “*dhoon ke pakke*” (SLT 308) – “he ..was..stubborn” (TLTII 138)

“*Dhoon ke pakke*” is an idiom that means in positive sense to do some constructive work and an action that shows a habit. Replacing it by “stubborn” doesn’t make a complete sense of the idiom used in SLT.

4. “*Thakavat-vakavat*” (SLT 308) – “I ..m...not ..tired at” (TLTII 137) It is observed in translation , compound words are untranslatable in TLTII. “*Thakavat-vakavat*” is not at all equivalent to “not tired at”.

5. “*Kholana shuru kar diya*” (SLT 308) - “unscrewed..the..cap” (TLTII 138)

In this present sentence, in SLT, the tense is in progressive form and showing action in continuation, whereas, the translated version is in the past tense. It should have written as “*unscrewing the cap*”.

6. “*kya paani bhi nahi doge*” (SLT 308) - “or, „don’t ..I get ..any water...either?” (TLTII 137) . In SLT , the sentence doesn’t end with a question mark , the same has been added into TLT.

7. “*lo bhai...ab ..chale ghumane*” (SLT 309)- “lets ...go..see..what..we..can see.” (TLTII 138). This sentence is incomplete in translation. We can consider it one deletion in the translated sentence. “*lo bhai*” has not been translated.

8. “*lutf aa gaya*” (SLT 308) – “that was great!” (TLTII 139)

The meaning of “*lutf*” –Urdu word, that means to enjoy. The same is missed in translation and there is no sign of exclamation in SLT. It passes the rule of equivalency in translation.

9. “*ghalazzat se ghin*” (SLT 308) - “revolted ..by..dirtiness?” (TLTII 139)

The meanings of “*ghin*” and “*ghalazat*” in English are “scorn” and “filthy” respectively. These are absent in translation.

10. “*Hamid kabaab ho gaya*” (SLT 309) - “Hamid...got..angry” (TLTII 141)

“*Kabaab hona*” is an idiom in Urdu language. It fills just an equivalency in the translation.

11. “*ek deedhya kam n ek dhidhyaa jyada*” (SLT 309)- “not..any less, not..any more” (TLTII 142). ”*dheedhya*” was the smallest denomination used before independence. The same has been omitted by translator. It could have given the reference of the currency used at that time.

12. “*mujhe bahut changali lagti*” (SLT 310)- “really..changli” (TLTII 144)

In this sentence, the “*changali*” is a Marathi word stands for “beauty”. This has been kept as it is without defining the meaning in TLT.

Hindi/Urdu words and Idioms used

Hindi/ Urdu words in SLT	Translations in TLTII
1. “ <i>ye hamal</i> ” (SLT 310)	1. NT (TLT II 145)
2. “ <i>paseena-paseena ho gaya</i> ” (SLT 310)	2. “cleared his throat” (TLTII 145)
3. “ <i>Nutafaa yakineen</i> ” (SLT 311)	3. “mine” (TLTII 146)
4. “ <i>kaamp-kaamp jata</i> ” (SLT 311)	4. “makes...me..tremble” (TLTII 146)
5. “ <i>dimaag aajij aa gaya</i> ” (SLT 311)	5. “paralyzed ..from” (TLTII 147)
6. “ <i>ultiyo.n ne nidhaal kar diya</i> ” (SLT 311)	6. “ weak ..from ..throwing up” (TLTII 146)
7. “ <i>Tone-totake</i> ” (SLT 311)	7. “Charm..and quack” (TLTII 147)
8. “ <i>Dil-o-dimaagh</i> ” (SLT 310)	8. “mind” (TLTII 147)
9. “ <i>mera kaam khtam</i> ” (SLT 311)	9. “my part’s done” (TLTII 148)

The word like “*ye hamal*” means “pregnancy” in English that is left untranslated and words “*nutaff yakeenan*” and “*paseena-paseena*” have been translated without having their exact meanings in TLT. “*paseena-paseena*” is substituted by “cleared throat” that is not a translation of the same. Some omitted words like “*ultiyo.n ne*” and “*ultiyo.n ne*” transports readers’ minds of TLT somewhere else.

Stylistic Analysis of *Mummy* (Mummy)

This story is about a Christian lady named Stella Jackson and was a widow of army man. *Chadda* is a central character of the story that has been living in that area for a couple of years. Stella was known as *mummy*. She used to take care of everyone. They used to throw parties at her home frequently. *Chadda* used to live in one house nearby named *Saadaa Cottage*. One day *Chadda* misbehaved with one young girl and *Mummy* slapped him, and later on, when he fell sick, *mummy* took care of him like his own mother. One murder also took place at *Saadaa Cottage*, when a music director named *Sen* was killed by his servant *Ram Singh* to whom he promised to give a chance in movie as a singer. At last *mummy* left that place forever and *Chadda* felt bad and started crying for Stella Jackson. In the present story, Manto depicted the stories of actors and strugglers who used to live together in Bombay and their relationship what he described were of par excellence. They were bonded strongly with affection, love and sympathy. Human relationships what Manto described was real. The beautiful thing what he incorporated into stories was his own involvement as an original character.

Analysis of Text

The word “*jang e’ azeem*” (SLT 198) has been translated as “First World War” (TLTII 149). And other dialectical phrases are used by Manto as “*Oye Manto*

Ghode!” (SLT 198), while addressing to Manto by his friend Chadda in informal way and is translated as “Manto you ass!” (TLTII 150), that is not a correct translation. Describing Stella Jackson on her first meeting Manto wrote in story metaphorically as “*Laal Lagaami* “ (SLT 198) that is translated as “haggard white woman” (TTLII 150) and this translation is not a replacement of the word “*Laal Laghammi*”, if it is read on cultural meaning bases. , *Jhuriyaan-Jhuriyaan* (SLT 198) , again is a describing element of her face that is translated as “Old Hag?” (TLTII 150). “Wrinkled face” in translation could be better option as equivalent. “*Bhabhi Jaan...aapne kamala kar diya*” (SLT 198), For this translated sentence is as “Bhabhi Jaan , great job!”. There are issues the word “*Bhabhi Jaan*” has kept as it is TLTII, whereas , there is no as such exclamatory sign used in SLT, what it is seen in TLTII. “*Gul-Mohammed*” (SLT 198) is translated as “precious rose” (TLTII 151), this has changed in translation, as it may be a compulsive change in the TLTII on the religious issue. The “*heel o’ huzzat*” (SLT 199) means “insult” in English, and the same is translated as “got down” (TLTII 151). The sense is not protected.

Hindi/Urdu Words and Idioms used

Hindi/Urdu Words in SLT	Translated in TLTI
1. “ <i>pech-o’- taap</i> ” (SLT 199)	1. “fuming..for a while” (TLTI 153)
2. “ <i>jal kar koyla ho gai</i> ” (SLT 199)	2. “had ..been angry ..and seething” (TLTI 153)
3. “ <i>Ehsaas e’ kamtari</i> ” (SLT 200)	3. “inferiority complex” (TLTI 154)
4. “ <i>jaldi-jaldi</i> ” (SLT 200)	4. “without ..wasting” (TLTI 155)
5. “ <i>ek..dam!</i> ” (SLT 202)	5. “ASAP” (TLTI155)
6. “ <i>jeetate shaaz o nadir</i> ” (SLT 201)	6. “gambled ..with predictable results” (TLTI 157)
7. “ <i>bar aks naam-e-nahnad naam-e-jangi baa kaafur....</i> ” (SLT 201)	7. NT
8. “ <i>baa awaaz-e’- buland</i> ” (SLT 202)	8. “shouted” (TLTI 160)

“*jal kar koyla ho gai*” has been translated as “angry”, this is an idiom that is used to express intense fury, the same translation is not equivalent of the given words. “*jaldi-jaldi*” cannot be replaced “without wasting”. These traits show a typical feature and way of speaking that represent a tone in the character named Chadda. “*ek..dam*” is translated as “ASAP”, this is abbreviated form for as soon as possible. This is not an equivalent for the same. These losses can be considered at the textual levels. Some words left untranslated in TLTI, for example “*peti mangwao..main bajaata hun*”(SLT 203) is translated as “Ask ..for ..a peti”(TLTI 163). “Peti” word is used for harmonium and it is used as it is in TLTI.

“*woh kal ka program hai*” (SLT 204) has been translated as “ No, ..that’s tomorrow” (TLTII 165). Even some cultural words that require some mythological sense to understand the hidden meaning of the word used is necessary. “ *Raja Harish Chandra Jindabaaad*” (SLT 204) is translated as “Long ...Live King ..Harish Chandra!” (TLTII 166). Here the reader of TLTII requires an explanation about the context used. Without explaining, the meaning and context of “Harish Chandra” , the essence of the text would lose its meaning.

Stylistic Analysis of *Siraj* (Siraj)

The present story is about a beautiful girl named *Siraj*. Her physical appearance has been described attractive especially her big eyes by Manto. Character *Dhundho* was a pimp near *Nagpada* police post in Bombay. *Dhundho* was upset on *Siraj*'s strange behavior when she used to accompany customers, she shouted at them and never allowed anyone to touch her. On his conversation with writer, *Dhundho* disclosed about the virginity of *Siraj*. The writer showed his astonishment and excitement on this fact about *Siraj*. Out of this curiosity, he met with the girl and gave her good amount. It was found later on, she went Lahore with *Dhundho* back to take revenge from her boy-friend who betrayed her after she eloped with him. She met him in Lahore again and asked him to come in the same hotel where he left her alone some years ago. She took revenge from him by leaving her veil on his body. The plight of a girl is portrayed who was duped by her boy-friend. It was shown that how she came into the dirtiest profession because of her silly mistake that is committed in Lahore. She was from Amritsar and left her family for him, and finally landed in Bombay. She used to keep herself the dirtiest and the filthiest so that no one could attract towards her. The way she kept herself protected amid prostitutes is a new trend in Manto's stories. The dialects, idiom, phrases used

common words and '*bambiyaa-slang*' are used in locale where the plot has been set for the story.

Analysis of Sentences and text

Since, it's a story of a girl named *Siraj* who is a victim of circumstances and has been living in the red-alert area. The plot of story is set in the dirtiest place of Bombay.

Slangs and sentences like 1. "*uska mastak fire laa hai*" (SLT 52) , 2. "*ghadi me masha, ghadi me tola*" (SLT 49), 3. "*wah ek tukham hai*" (SLT 49), and 4. "*wah ek suraahi hai*" (SLT 49). First sentence is translated as "the bitch's crazy" (TLTII 195), this sentence is used to describe her characteristics by *Dhundho* , this is not a good translation of the slang used for the same. In sentence number 2 , this is an idiom that shows a strong variation in her personality trait. It is translated as "she is moody" (TLTII 195) doesn't produce the exact translation. It is just a substitution. Sentence number 3, the word "*tukham*" is translated as "live one" (TLTII 195). In the sentence number 4 , "*suraahi*" (SLT 49) is used metaphorically to describe the appearance of her neck and body. The translated version is as "*her body ..was...like..a carafe*" (TLTII 196). The "*Surahai*" is a vessel to keep wine earlier. Here the meaning of "carafe" is "pitcher" that doesn't create the desired effect. "*Siraj me lissaniyat ki jo miqdaar thi*" (SLT 51), while giving description of *Siraj*, the present lines are speaking about her filthiness, this complete sentence has been omitted in TLTII.

Hindi Urdu words and Idioms

Hindi Urdu words in SLT	Translated as in TLTI
1. “ <i>Sang -e’ aswad</i> ” (SLT 49)	1. “as ..large as sang-e-aswad..in Mecca” (TLTI 196)
2. “ <i>Naqshaa-naveshon ki nokili ..tez pencil</i> ” (SLT 49)	2. “pointy..tips of ..cartographers” (TLTI 196)
3. “ <i>tanta karna</i> ” (SLT 50)	3. “ <i>got into fight</i> ” (TLTI 197)
4. “ <i>sawaab kaam aana</i> ” (SLT 52)	4. “God is rewarding....me” (TLTI 196)

In the sentence first “*sang-e’-aswad*” means black stone and it is translated as it is the meaning of “*sand-e’-aswad*” is not defined in TLTI. And it is found that there is one addition also. In “*Naqshaa-naveshon ki nokili ..tez pencil*”, alliteration and the consonant sound “n” is repeated. The same has been missed in TLTI. The meaning of the slang used “*tanta karna*” is to create hue and cry. And the same is translated as “go into fight” doesn’t have the equivalency of the same slang. In Islamic culture, the phrase “*sawaab kaam aana*” stands for a reward from God for doing some good deeds.

Idioms like “*baap re baap*” (SLT 50), “*laakh laanat bheji*”, “*Aqal kaam nahi karna*” (SLT 50), and “*naa-gawaar maloom hona*” (SLT 51) translated as “oh My God..oh My God” (TLTI 196), “I ..cursed ..my parents” (TLTI 196), “I ..don’t ..get her” (TLTI 197), “*Dhundho..fell ..silent*” (TLTI 198). This conversation in the SLTI is in “*Bambiyaa*” slang and the translation is in plain English. The fact about Manto’s stories is that they are written in Urdu originally. It

is transported into Hindi *devanagari* script. So , there are Urdu words in the text that seem difficult to translate on their cultural level. The form of sentences have also changed into TLTI , as per their demand in the text. For example “*aap mujhse shart laga lijiye*” (SLT 50), it is translated as “Want...to ..bet?” (TLTI 197). In the SLT , the present sentences do not end with any interrogative mark, whereas translators have reduced it into three words and ended with a question mark. The conditions of the place where *Siraj* was living were horrible and he compared it with hell. The sentence “*karam-khurdaa daastano.n ki karam-khurda katni*” (SLT 51) has left untranslated.

Stylistic Analysis of *Mozzil* (Mozelle)

This is one of the best stories of Manto. *Mozail* was a Jewish. *Trilochan Singh* was a Sikh and he fell in love with *Mozail*. The way she used to treat *Trilochan* was infuriated for *Trilochan Singh*. Once she promised him to marry provided he got shave off his beard and mustaches. He got angry and connected it with religion. But he decided and hence shaved. She didn't turn up and *Trilochan Singh* frustrated and decided to leave her. He decided to get marry *Kripal Kaur* who was from village and had a religious background. He started growing hairs again for her. These days were horrible because of curfew that was imposed in the city to control Hindu-Muslim riots. He was worried about her family. They were living in densely populated area of *Muslims*. At the last, *Mozelle* sacrificed her life in order to save the lives of *Kripal Kaur* and *Trilochan Singh*. In the present story, Manto depicted true love of *Mozelle* towards *Trilochan Singh*. She proved that symbols were not barriers in love. When she was dying in the last, she was being covered by *Trilocahn Singh* with his own turban.

Stylistic Analysis

Manto used metaphors, simile, paradoxes and alliteration frequently to describe and to narrate the text before dialogues and any conversation that erupts sharply in his stories. On this level, the translation becomes a very tough job to transport actual feelings.

“*Trilochan ne aisa mehsoos kiya ki aasmann se bahut saare sitaare jhad kar bulidingo.n se jo raat ke andhere me.n darrkhat maloom hoti thi, atak gaye hain, Jugunu.aun ki tarah timtima rahe the*” (SLT 97)

The alliteration of the consonant sound “s” in “saare-sitaare” is missing in TLII. The euphonic effect that is being created by the same sound is of par excellence on semantic level. Personification of “*buliding jo darkhat maloom hoti hai*” gives a picturesque view and the plural of “building” written “*bulidingo.n*” in Hindi that shows a *Hindikaran* of a foreign language gives a sounding effect. These effects are missed by translators of TLII. Though the metaphors used in TLII is very near to the original text. “*Jugunu.aun ki tarah timtima rahe the*” is translated as “glimmered ..like..fireflies” (TLII 205). “*Lip stick yuu.n jami.n thi jaise gaadha.a khoon, aur who bhi jagah-jagah se chtakhi hui thi*” (SLT 98). It is translated as “lipstick clunged..to her lips ..like clotted blood” (TLII 208). The sound of metaphors with a flow draws a picture.

The conversation between *Mozelle* and *Trilochan* show a contrast of two cultures in Bombay at that time. She was a modern Jewish who had multiple affairs with Christian boys. She used to tease *Trilochan* on his looks as a Sikh. *Trilochan* gets frustrated and infuriated on her silly remarks on Sikh religion often. “*Main Sikh se Mohabbat nahi kar sakti*” (SLT 99), in the answer, the description given by Manto in Urdu is “*Trilochan ne aisa mehsoos kiya ki pagadi ke neeche is ke kesh*

me.n kisi ne dahakti hui anggar rakh di ho” (SLT 99). The same has been translated as “someone..had tucked ..a bunch..of ..bruning ..coals into his ..turban” (TLTII 211). The translation of figurative language related to the religion and culture is always a challenging task for a translator.

Dialogues used by *Mozelle* as pun

The dialogues of *Mozelle* are categorized here to define the pun used by Manto in his story.

1. “*Shave kara lo aur apne sar ke baal khule chaod doto main shart lagaati hu.n kai londe tumhe aankh maareng.....tum khoobsoorat ho*” (SLT 99)

Mozelle used to love him also a lot , she proved it in the climax of the story , when she sacrificed her life for the sake of saving the lives of *Kirpal Kaur* and *Trilochan*. But the way she used to tease him , it was the way of expressing her love towards him. She was not a religious woman by symbols . She used to believe in humanity. By teasing him, she said these lines and instigated him to shave his beard.

2. “*Khuda ki ..kasam ..tum apni ..daadee ka sahi istemaal nahi karte ...inke baal aise ache hain ..mera nevi blue ..skirt ..ache se saaf ...kar sakte ,,hai.n ..bas thoda ..petrol lagaane ..ki jaroorat hogi..*” (SLT 99)

By using these lines for *Trilochan* , he got angry. It is translated as “...to apply a little detergent” (TLTII 212) that doesn’t sound well. *Petrol* was intentionally used by Manto to give it a symbolic meaning for “to add to the fire” while in translation , it is used “detergent” only.

3. “*ye daadi ke baal tum mujhe de do , ..main inhe..goondh kar apne liye ek ..first class ...batwaa ..bana lungi* “ (SLT 100)

It is again a pun used by Manto to define her character that portrayed her as 'happy go lucky' in the story. "*batwaa..bana ..lungi*" is translated as "first..class..coin purse" (TLTII 212). Though it seems offensive to use these kind of sentences through characters, but Manto used it carefully to draft the intense feelings of a modern girl. The last lines where Mozelle scarified her life to save a Sikh family show her internal feelings for *Trilochan* and for his religion. She proved that humanity is above all than to live with some symbolical taboos.

Stylistics Analysis of the Story "*Mammad Bhai*" (Mammad Bhai)

This is a story of *Mammad Bhai* who was a notorious gangster of Faras Road in Bombay. He was a man who committed crime for the sake of others. He was considered himself a king of that area. He loved his mustache immensely. He gracefully maintained his mustaches and it was only impressive look on his face. Manto got sick with seasonal flu. He came to visit him and also summoned doctor for his treatment. Doctor was reprimanded by *Mammad Bhai* when he was asking his fee from Manto. Expediting in solving problems of needy made him popular among common people. Once he was asked for a help by a helpless lady whose daughter was raped by a man. He was skilled with a knife and he never had touched a girl. He used to give money to destitute prostitutes. He killed that rapist and *Mammad Bhai* was summoned to the court. He was afraid of appearing in the court. He had to shave his lovely mustache as someone convinced him that judge might take his looks especially mustaches as a symbol of notorious gangster. As a result of it, he shaved his mustaches. Even his clean shaven face couldn't help him. He had to leave the city as punishment because there were no evidences against him, so he escaped with minor punishment. The traits of *Mammad Bhai* what Manto

portrayed here resemble with Robin Hood. The local dialects, idioms and the phonic sound of *Mammad Bhai* help us to build his personality as a man of words.

Sentences used

Exclamatory sentences are used to different situational moods of the characters. For example on the first meeting with *Mammad Bhai*, Manto described it as “Mammad Bhai ...*toh...toh* ..*aaap mammad bhai haimashhoor dada !*” (SLT 132). It is translated as “so ...you ..are Mammad Bhai..the ..notorious ..gangster !” (TLTII 236). Though translation is representing equivalency and meaning also being conveyed. But, the tone and rhyming is missed. “*toh..toh*” is missed in the TLTII that loses its rhythm. “*haa.n ..vamto bhai...main Mammad hun* ..(SLT 132). The tone of *Mammad Bhai* is of ‘*vamto*’ instead of addressing him as ‘Manto’.

1. “*saala....ye ..bhi koi baat hui ..tumane mujhe khabar n ki, Mammad bhai ka ..mastak..fir jata hai ,..jab koi aisi baat hoti hai.*”(SLT 132).
2. The translation of slangs “*saala*” and “*mastak fir jaata*” left and the same has been translated as “Hell” (TLTII 236). It is the first opening dialogue of *Mammad Bhai*, when he comes to visit Manto. These omissions or different shift class of equivalence doesn’t produce the desired euphonic effect. There is no use of interrogative mark in the SLT, but, for this translation, the question mark is inserted.
3. “*arre ..kya naam hai tera.....jaa bhag ke ja*” (SLT 132) – the translation for this sentence is “hey, you there---what’s your name?” (TLTII 236).
4. “*Mammad Bhai...ye churri tum is tarah apane ...nefe....me ..yani bilkul ..apne pet ke saath rakhte ho itni ..tez ..kya tumhe khauf mehsoos nahi hota*” (SLT 133). While seeing the knife in the waistband, Manto got scared and

asked Mammad Bhai. The translated version of this sentence is “Aren’t ..you scared to keep it ..tucked” (TLTII 237). The word “*nefe*” that means a waistband is missed , this word has phonic and imagery value that is missed in TLTII.

Hindi/ Urdu words and Idioms

Hindi Urdu words in SLT	Translation in TLTII
1. “ <i>saale , ye fees kaisi le rahe ho</i> ” (SLT 133)	1. “You are charging ..us” (TLTII 239)
2. “ <i>wapas karo ye note!</i> ” (SLT 133)	2. “give ..it ..back” (TLTII 239)
3. “ <i>yahan sab tumhaare ghulaam hai</i> ” (SLT 133)	3. “everyone ...is ..at your ..service” (TLTII 239)
4. “ <i>ajjraah –e’ –tafnoon</i> ” (SLT 134)	4. NT (TLTII 239)
5. “ <i>main paani-paani ho gaya</i> ” (SLT 134)	5. “could ..have ..died from ..shame.” (TLT II 239)
6. “ <i>shaanye-shaanye</i> ” (SLT 133)	6. “sensation” (TLTII 239)

At many places, *Mammad Bhai* used typical *Bambaiya* slang to address people. His bossism reflects in as “*saale*” (abusive and offensive), it is left untranslated in TLTII. It loses the effect of his personality being a notorious gangster. “*..ye note..*” the words “note” is missed. In total, there are 6000 words in original story. In translated version, there are only 4500 words in English. There is an omission that might be a compulsive omission in the process of translation. The alliterated sounds in the “*paani-paani hona*” is an idiom that means “embarrassment” . The attempt is praiseworthy but it lost the alliteration appeared in SLT. So does with “*shaanye-shaanye*” , it is translated as “sensation”. “*Mammad Bhai ..Khuda tumhe jinda rakhe*” (SLT 133), it is translated as “God..look ..after you!” (TLTII 240). “*Raddh –e- amal*” (SLT 135) , “*tareek e’ asaan*” (SLT 134) are

Urdu words that mean “reaction” and “easy way” respectively. In TLII, the second word is left and translated as “...he was..not worried” (TLII 243

The most important part in the cognitive approach is a decision taken by translator to select linguistic feature meticulously. In this regards, the TLII covers a good range of features applied in it. The presentation is quite impressive and the way of translating difficult Urdu words into English show the mastery in both the languages of translator. The narrative art has been kept alive in TLII by preserving a smooth running of events without deletion a much part of SLT. To some extent, the conveyed meaning at the end of translator fulfills the purpose of translator. The equivalents have been chosen a systemic way and the help of native speaker reflects in the process of translation. It is observed that two native translators – One is of SLT, and other is from TLT- can make a TLT project fruitful.

Works Cited

- Manto , Saadat Hasan. *Manto Ki Amar Kahaniyan*. Meerut: Maruti Prakashan, 2006. Print.
- . *Saadat Hasan Manto Bombay Short Stories*. Trans.Matt Reeck and Aftab Ahmad.Noida: Random House Publishers India, 2012.Print.
- Naarang, Gopi Chand “Manto Reconstructed.” *Life and Works of Saadat Hasan Manto*. Ed. Alok Bhalla. Shimla: IndianInstitute of Advanced Study, 2004.159-71. Print.