

CHAPTER-III
LOSS & GAIN : STYLISTIC ANALYSIS OF KHALID HASAN'S
TRANSLATION

In Previous Chapter translator researcher and other related scholars argued about the possibility of translation act whereas it is feasible or not. Most of them have accepted translation studies as a new academic discipline. There is no doubt that translation is an act of great intellectual competence in both texts (Source Language and Target Language Text). Translator of the select translations of Saadat Hasan Manto's short stories by Khalid Hasan is a main source of investigation as it stands as TLTI and the second translation i.e. to be reviewed and investigated as TLTI of Reeck and Ahmad titled as Bombay Stories of Manto. On the investigation of Short Stories of Manto –*Manto Ki Amar Kahaniyan* (onwards written and referred as SLT), researcher found the language of SLT is a great source of the concept loss of meaning in translations. Unconsciously translator has used the vocabulary that doesn't match with the actual sense of the word. It is found that thoughts and cultural aspects both have a great source of translation act and i.e. to be justified. Mere recreation of the new text doesn't fulfill the concept of real translation that must be taken place in TLT. Translator is a great hero who has to transport a soul in to the context style, language and overall personality of the original writer. The most important condition for a translator is to read about the personality of a writer and his works in detail before attempting any act of translation. The model for stylistic analysis of these texts has been chosen for Paul Simpson (2004) that will cover to analysis of TLTI and TLTI where the meaning of loss in translation will be justified. Text based analysis and Emotive responses – are two major parts where this loss will be studied, Sound System, semantics

narrative ideology and readers' and the translators' cognitive models will be studied under six subheads.

Style can be defined as the way and the order which is used in a language by a writer and its implications are drawn on the basis of context created by a writer. This interpretation is expressed clearly by Swiss philosopher of linguistics as "there are definite differences between *Langue* and *Parole*" (Saussure 12). The difference what Saussure defines here is about the 'codes' or system that belongs to particular rule of language and the apt use of these rules into a system that can be called a *parole*. Style is a variable that changes with the intervention of any external object in terms of evaluating it or on the basis of cognitive capacity of an individual reader. Abrams opinion on the stylistics can be observed as "Stylistics is a linguistic term that covers prose or verse – it is a kind of evaluating the way of a writer and his use of language on syntactic level" (204).

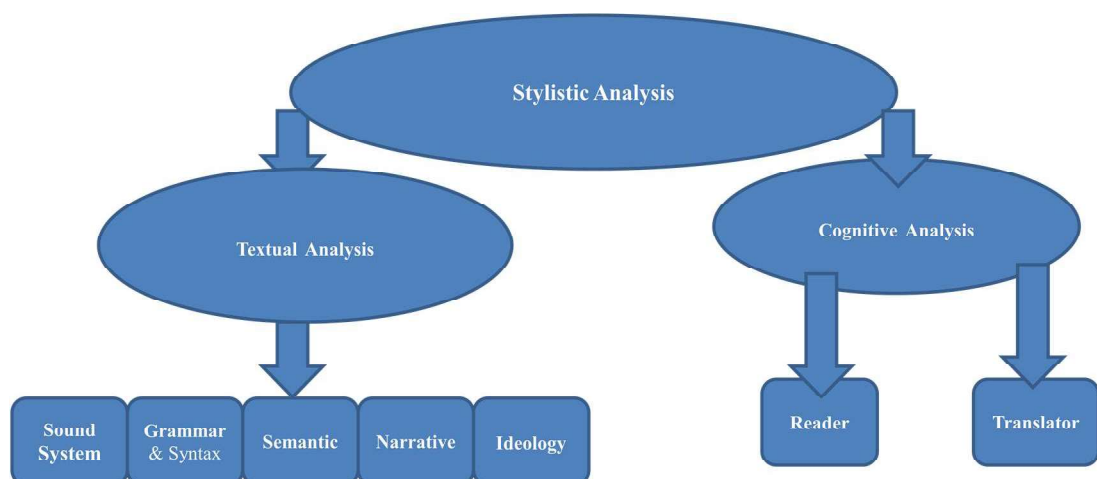
Whereas Stylistics is linguistics that evaluates a style of a writer at the micro level to understand the aesthetic functional description of a language used in the texts. The deepest and the most beautiful value of style is a unique combination among its writer, its language and the artistic values of words written within text. Spitzer (1948) explained the hierarchical analytical cycle that comprises three stages. In the process of stylistic analysis, there is an essential aesthetic function that needs a complete understanding of text to be analyzed. It travels through appreciation and description of texts on linguistic levels and that land on authentic evidences.

The next issue that can be discussed in the stylistic analysis is statistical valuation. Biber (1988) analytically discussed about the frequency distributions and

probabilities based upon transition and interval occurred on linguistic features. These frequencies are of words, collocations and their respective combinations. This quantitative measure in English sentences is difficult to evaluate. In conversation, dialogues and in prose, this feature is not a standardized form to determine a style of a writer. According to Biber, the frequency of particular style in the written form is to be seen and to be evaluated. The frequencies of using vowels and consonants are reoccurring on an interval. The probability of transition that combines in the form A and that is followed by form B on a regular interval of time determines the style of a writer.

Paul Simpson's Model of Stylistic Analysis

The present study is being analyzed on Paul Simpson's Model of Stylistic Analysis. The theory what is proposed by Simpson has been converted into pictorial form by the researcher. This visual representation tried to present into simpler form to understand the complex structure of Stylistic Analysis.



(Pictorial Representation of SA Model Theory adopted from Paul Simpson's SA) Researcher designed and derived from the theory.

Figure 1. (Pictorial Representation of Paul Simpson's Model)

The text can be divided into two major categories. The first part is called Textual. It is a major part of a text where all Linguistic features are studied. These categories are language related issues. The analysis will be done under microscopic observation. The analysis of stories of Saadat Hasan Manto translated by Khalid Hasan and Matt Reeck & Aftab Ahmad is carried out on the basis of model shown above. There are 25 classical stories which have been taken for analysis. The first part which is titled as under textual head is *Sound* that is a study from the branches of Linguistics, Phonology and Phonetics respectively. Under this category, the dialogues spoken by the characters are analyzed on the comparative standards of two languages viz. Hindi and English. Here the most important thing is to discuss about the transmigration of languages. The original stories had been written in Urdu language by Manto. The present study is based upon the available stories of Manto in Hindi Language. However, the Phonetics and sound of the Urdu-Panjabi is written in Hindi language as it is. It is observed a great loss in the process of Translation from SLT (Source Language Text) to TLT (Target Language Text). The second category that is analyzed under Textual Analysis is *Grammar and Syntax*. Grammar and Syntax is an essential part of the grammar. The words, phrases and sentences together make a meaning of a text. The investigation is to be carried out to understand the syntactic structures of two languages via the combinations of words to form sentences. There are inevitable losses on the part of cultural oriented. The next subhead is *Semantics* and it is a science or a study that is related to the meanings of words and then sentences. Under this category, it will be analyzed by the methods of comparison of words in Urdu, Hindi and English. Narratology is a study which deals with the art of narration with the help of symbols and specific themes. Motifs, symbols and themes are to be discussed under this subhead. The

second part of the main category is Cognitive study which deals two aspects as sub head – Reader and the translator.

Analysis on Text

Textual part is the major issue which relates to the main body of the text and its different aspects. It is the part i.e. to be understood well before translation, it consists stylistics, semantics i.e. from sound system, it is also phonological tools that an original writer uses. Textual part consists of a complete sense of grammar where the type of narration conveys a specific meanings generated by original writer. In TLTI and in TLTII, translators create it with unique creativity where different nuances have been used by them.

Sound System

Sound System involves rhythm, rhyme, accents and other literary terms that used to enhance the aesthetic value which occupies the readers mind in the text. Manto was the master of using these kinds of aesthetic literary words in his language which used to make his story more realistic and interesting too. These tools are the essentials ingredients to portray the real situation in the text especially when the emotions and related contexts to be linked. Most times, both TLTI and TLTII translators failed to achieve these kinds of literary aesthetic values.

Patterns and Euphonic Effect

It plays a vital role in the soul of SLT which is one of the important poetic tools to create interest in the text. Sometimes many Urdu words idioms and proverbs that belong to local dialects have been used by writer. Loss of meaning maximum occurs in TLTs on these issues.

Manto uses many words of these forms like *khana peena* (11), *gosht wosht* (11) *dubli patli* (13), *haay haay* (14), *hakey bakey* (17), *ghut ghut* (20), *Khud-b-khud* (56), *naram-naram* (57), *rom rom* (135), *mat chino mat chino* (136), *bhag-bhari-bhag-bhari* (96), *Nangi-Nangi Gaaliya* (144), These words either left as it is in TLT or their substitutions do not create equal rhythmic effect. These are some words which don't have equivalents in TLTs.

Manto uses certain repetitive words that creates a definite interval to produce a sound rhythm for example *khol de... de de* (44), *tum meri suno or chalo* (45), *Jahan bhi tum jana chahate ho Kitne bhale lagte ho* (83). He created rhythm with these kinds of repetition. The first example is typical example to create rhythm. Manto creates rhythm in the next example as *sunno or chalo* in a different way the third example states consonants and vowel sounds ending which creates rhythm. These literary technicalities are subjected to get lost somewhere in the TLTs these some words have been left untranslated and TLTII that has the meaning but they lost rhythms.

Manto creates a pattern that is repetitive in nature that sounds in his sentences in different ways. For example, the sentences and words used by him in the following ways:

- (a) *Garam se – i.e. jao.....Iske taar bhi saath lete Jao.....(25).*
- (b) *Tum kya karti ho.....main kuch nahi karti... (48).*
- (c) *Tune Fatkara nahi Tha, Ushe Thukraya nahin tha (66)*

Manto generates sound effect with natural flow of writings and with the demand of characters. These are special kinds of reiteration and recurrence of a

pattern. The first example ends with ‘*Jao*’ that represents alliteration. In the second example “*Karti-Karti*” two times in sentence produces a flow. In the next example “*nahi tha*’ that ending with same consonant effective sound which fabricates rhythmic pattern in a sentence. These kinds of regular intervals in the sentences get lost in the TLTs. In TLTI, these kinds of examples have been left untranslated (52), but only the meaning of the second and third maintained (84 and 76). TLTI also protects meaning but loses rhythmic effect.

Euphonic realization means good to sound also a crucial factor in the process of translation. It is a device that makes a reading plain and unwrinkled. To generate this beautiful effect, Manto unconsciously used some master techniques. In TLTs these effect are missed by the Translator somewhere. For example, in *Chande Aftaab, hai, Chande Mehtab.* (32), adjectives used by Manto produce an effect that calls euphonic. The sentences separated by comma are generating a special effect of sound. To examine carefully, the simile used by him gives an interesting comparison with the masterly grammar structure of classes. These are all parts of one sentence. In TLTI translator used it as face like moon, face like sun (67) which does not have that level of equivalent effect. Though in translation, it reads as *face like sun* but it fails to recreate euphonic effect. Translating this into two different sentences loses its simile also. Alliterative, homonymic and other effect of assonance that all are essentials in the translation and that in TL do not have their equivalent words to produce sound effect. So regeneration of such effects is a real challenge for a translator.

For example, in *pattoan par pani* (106), and *sanns ke saath, saath.. siraj se* (128), Manto generates a wonderful alliterative sense in these sentences by using ‘p’

& ‘p’ and ‘s’ & ‘s’ respectively. In first example it is used in the story named ‘Boo’ and other example is used in the story named ‘Siraj’, where both explain the need and emotions on urgent basis. Whereas In TLTI it has been translated as ‘*Water droplet on, leaves*’ (256) and ‘*with the breath*’ (142). These translation not only lose alliterative property of SLT, but it damages the interest of reader also.

A case of assonance has also been noticed while reading the TLT. It is read as, “*Bheegi-Bheegi see, bhuli hui.*” (107). TLTI has lost its originality and essence of meaning as well, where it has been translated by translator as, “Dripping water from body and seem... (258). In TLTI, Khalid translates one title of Story of “The Wild Cactus” for “*Sarkando Ke peeche*”, where it should have translated as literally “Behind the Reeds”, The meaning of “Behind” as preposition stands for “Piche”. It is a thematic story that conveys the shady images in the story. “*Makaan Kah lijiye, ya mitti ka jhopadaa, Kewal Choati-Choati teen kothariyaa thi, Lekin Saaf-Suthari Saaman Jyada nahi tha, pichale kamare mein ek kaffi bada Niwari palang Tha, Sarson ke tel*” (5). In this translation, Khalid translated it as.

“The house was more like a hut, with three small rooms.... (151). “*Mitti ka Jhopada*” translated as ‘hut’, ‘*Sarson ka tel*’ – left as untranslated into TLTI, and “*Diya*” is translated as earthen lamp. In SLT, the complete sense creates an environment followed by homonymic effect, the implication ‘*Choati-Choati teen Kothariyan*’ disagreed with the used translations in TLTI. In ‘*Wah Ladki*’ (32), “*Uska rang Gahra Saanwala Thau, itna Saanwala, ki who Darkhat ki Chaoon ka ek hissa*” (32)

The word “*Saanwala*” in above cited lines is meant as “*dark*”, and ‘Chaon’ that translated as ‘Shadow’ (72) loses the homonymic effect in the translation. It does not catch the attention in that way, as it was in SLT.

There are many effect related to the sound that comes first in translating titles of the stories reviewed as

SLT (Original Title)	TLTI (Translation)
Sarkando Ke Peeche	Wild Cactus
Saheb-e-Karamat	A man of God
Naya Kanoon	The New constitution

In most translated titled, loss of sound, accents, homonymic effects occurred frequently. In each story, the characters represent social hierarchy in a definite pattern. Manto’s characters speak very low-level and abusive language in many stories which don’t have equivalencies in the translations.

There are different characters, in the stories; His women characters speak typical languages that sounds with their original locations, further, urban characters speak Urdu-English. ‘Mango Ustad’ in the story speaks language of a ‘Tongawala’. Just maintaining the sense would not be enough in TLTs. It is an accented feature blended with stylistic approach that makes a translation a complete package of an artistic value. The translated works in TLTI and TLTI have the Standard English with plain replacement of words only.

The serious issue in Khalidd’s translation is deletion of maximum words in TLT. More than 3000 words have been left untranslated in one of the stories named “Naya Qanoon” (The New Constitution). In ‘Titwal Ka Kotta’ (The Dog of Titwal), almost 399 words are missing in Translated work. Manto’s stories are centralized

with character's description and such omission effects the complete development of plot deletion, omission are not ethical that cannot be allowed at all, Manto cannot be termed as tediously completely unjustified.

In Manto's stories in some stories like *Siraj* and *Coat*, and in which drunken characters speak, their aspirated Urdu words change to unaspirated words. 's' consonant changes 'ch' and 'a' sounds. Mangu (250) speech is typically tongawala's accent that bears his identity. In his speech, accent and sound, 's' consonant sound becomes 'sh' sounds. In different situations, some characters of Mangu (253), murmurs, and pronoun like '*Aapko*' changes '*Tu*', the sentences changes with the placement of prepositions of '*Uppar*', '*niche*', become as '*ooppa*', '*neechee*'. In many urdu-hindi plurals that left unchanged and untranslated. Further *Siraj* (300) uses maximum urdu words in his conversation like '*akhbaar*' and '*Shakhbaar*', '*Nazaria*' and '*Takkaluff*'. In Urdu accent, proper stress is also used, that is left.

In TLTI and TLTI none of the cited changes in Mangu's (252) and *Siraj*'s (350) accents, of sounds are translated. They have been replaced by simple plain English.

Manto's characters like, Sabina, Randhir, in *Boo* (150), and others characters in *Hataq* (58), *Kali Shalwar* (42), they use echoic sounds that is called onomatopoeic. They come as natural imitative words that give a natural environment to the text. Words like "*Uthak-baithak*" (24), *gur-gur* (38), *Matak-Matak* (56), *Saanth-gaanth* (79) and for the next, *Foonk-Foonk* (876), *Chal-chal* (112), *Shany-Shaany* (130). In all these cases TLTs shoots its incompleteness to sustain the meanings and its imitative features. For the purpose of using Shany-

Shany (130), Manto portrays an environment of fear, in the evening and with the sound of air, to convey a feeling of insecurity.

These literary devices bring an emotional enlightenment in the reader's mind that gives an interest for the exploration. Manto generates rhythmic impact by using a set of adjectives and separated by commas or with a question mark. "*kulwant kaur ne kewal us par kaha – hun*" (23). In the translated version Khalid replaced it as "Kulawant Kaur just nodded ..listening to him" (Khalid 20) . This literary aestheticism metaphorically used by Manto is somewhere missed in the translated lines by Khalid. The similarity in the effect doesn't sound the same.

Alliteration

There are certain effects that don't create similar sound effect, recreation of these effects are challengeable in the TLTs. For example, in *ooph, ooph uh ...tiger tiger , dekho-dekho* (25) and "*char choon , char choonchaarpai choo ..cchu.n*" (76), SLT writer generates an effect by using repetition of consonant "d" , "o" and "c". The first one is used in the story "tod do" when a 'gaddi' dog barked on the robbers and two of them were brutally injured. So the scene what has been created in the story by Manto is a sheer representation of fight between dog and robber. And the torn collar of shirt was in dog's mouth. And second scene is taken from the story "Naked Voices" (Nangi Awazen) where the typical sound of cot when it moves. This sound through repetition creates an environment in the mind of reader and same thing is being missed in the English translation of Khalid.

Homonyms are unintentionally used by Manto in his stories. The euphonic pattern with alliteration makes it more interesting and natural use of language. "*laal singh ki aankhen laal thi*" (189). The meaning generated by homonymic effect has

two different meanings. Color red signifies his anger and that contrasts with his name Lal Singh. The sense of homonyms aptly used that comes in its natural way.

The use of homonym effect by Manto is intentional that gives a sound structure to whole story. It is considered as ‘stylistic-tool’. For example ‘Toba Tek Singh’ is a title of a story, at the same time, readers couldn’t figure whether it’s a name of person or a name of place.

Grammar and its structure

The purpose of using this head topic is to discuss meaningful sentences and phrases. It will cover the grammatical aspect of sentences, Kind of voice and forms of tense. The structure and other syntactical features will also be highlighted.

Kind of Voice, Forms of Tense

The sentences have their different forms as simple, interrogative and negative. Whereas, forms of tenses as, present, past and future with their sub-categories and active and passive voices have distinct feature of voice function in grammar. Simple sentence produces a simple and straight meaning whereas as a complex sentence represents a kind of thought process. Clauses show their important functionality to express idea and work in a definite pattern.

Similarly voices have a very important role in grammar to express urgency and speed in active voice, while passive voice expresses that something is over. Thus any kind of different ways used in TLT will divert the aiming of character’s speech. Though translators recreated with intention that maximum sense is restored here we put some examples from the select stories of Manto and highlighting the grammar’s points discussed above:

1. *Dekhiye, main us istree ka naam batanaa bhool gaya* (5)..... NT
2. *Aaboo ke hatho's par Halki-Halki munchaon ki Chaanv* (13) – “The light moustaches were on Aaboo’s lips”.... (TLTI) 52
3. *Ishar Singh Sir Neecha Kiye, ek Kone me khada tha* (19) - ---- “He was standing downhead” (TLTI) 72
4. *Hawa mein kai Laathiyaan Lahrai* (24) – “Many sticks were in the air” (TLTI: 82)
5. *Jameel naam, yadi aapne pahle nahi suna, toh ab sun lijiye* (31)- “If you are not heard of name Jamil” (TLTI:101)
6. *Maut Se Kushti Ladte-Ladte.....* (39) “Fighting with death (TLTI: 112)

In first example, there are two parts of participles, first gives a meaning that stops the conversation, and one ‘surprising sense’ with conditional sentence. It does not have translated version in TLTI, first example is badly translated. And other five examples also translated into plain sentences. The stylistic sense that appeared in SLT has been lost in the TLT, as Aaboo’s (13) lips, which creates a scene suspense with moustache is missed and that has become a plain narration in the TLTI, produces no as such effect in the TLTs.

In the third example, maximum portion of sentences have left untranslated in TLTs. This very translation has changed the form of tense also. In SLT, sentence is in plain sentences. Where the subject ‘He’ – clear in the verb’s form – is deleted that produces Ishar Singh’s submissiveness, in TLTI, It has become an affirmative plain sentence, which does not make an effective equivalent effect.

In fourth sentence is an example of alliteration sound with letter ‘L’ and the word ‘Lahrana’ sounds its aesthetic value in the SLT. This variation of change is completely missing in the TLTI. These translations are in the past tense only i.e. plain in nature.

In the fifth sentence, conditional sentence has been used in SLT; TLTI could not replace it with the same effect of conditional sound that comes in SLT.

In the example sixth, present and part tenses have been used in SLT. In TLTI, this is not being used, and also some part has been deleted. Stylistic pattern has already been lost in the TLTI; there is no chance to reproduce as two forms of tenses in the TLTI.

Syntactical Formation

Manto is famous for his narrative quality that combines with the originality of places and character’s minute’s details in explaining the behavior of characters each other. Liveliness, original voices, and dressing have been used with the vast variation of syntactical tools in short stories by Manto. These forms are the basis of untranslatability in TLT. This can never be avoided.

Stylistic Analysis

This analysis is a comparison between Hindi and English Languages and their grammatical structures. This has started from the analysis of ‘Subject’ in both the languages. This is an analysis of the first translated story of Manto by Khalid Hasan on the basis of grammar used.

1. *Masood ne tokari uthai* = “Masood carried a huge basket” (Khalid 3).

Grammatical Analysis of ‘subjects’ used in two languages.

Sanghya/sarvnaam +*NE* in Hindi

<Noun/pronoun –used before <i>KO/SE</i> (Hindi)>	+ <VERB>	<Other Words>
Masood	Has	One sister

In English the following structure is used.

<Noun/pronoun>	+ <VERB>	<Other Words>
Masood	Carried	A huge asket

The most important thing is that there would not be any other ‘noun/pronoun’ except these. In this sentence “huge basket” cannot replace subject in the sentence. In English there is one more interesting structure that compares two languages according to the subjects used. The following structure is used in Hindi language.

Sanghya/sarvnaam+Ko/se <ko se pahle aane wala>

2. Masood ki behan Kalsoom thi = “Masood has one sister named Kalsoom”(Khalid 6)

Here the verb ‘has’ is taken for the possessive sense. Some writers or translators use “ke/re” in such a way that it gets lost somewhere in the syntactic of the language. The use of “Masood ko/ usko” in a sentence incorrect, then in translation, this must be done with like “has/have”. For example, the sentence “*Masood ke paas do bade ghosht ke tukade hain*” (5), will be translated as “Masood

has two pieces of meat” (TLTI 14). This is to be taken care of while translating viz. “*mujhko/ mujhse = I, Usko/ usase = he/she, unko / unse = they*. There are some sentences that need immediate attention in the translated work from Hindi to English.

Mujhko jana hai (23) = I have to go.

Unko choate khule aangan se niklana padata hai = They have to walk across a small open courtyard. (TLTI 6)

In English, what comes before ‘preposition’ is considered as a ‘subject’.

<i>Noun+ preposition+ noun+ preposition + Noun</i>
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The cost of flesh in the town of the village is decreasing. (TLTI 7).

The doors of the two rooms in the house were shut. (TLTI 239)

Here, the first preposition is ‘of’, consequently “the cost” has become the “subject” of this sentence.

This kind of unchanged grammatical rules of one language makes the difference in the translated works. This multiplicity of the language used by different translators form a unique style. This variation of tones and rhythm are examined here with two different syntax structures of languages. It is a glimpse of grammatical rule that defines a style of a writer.

<subject {infinitive –to+ verb} , subject (Gerund-verb+ing)	+is /was	<adjective /noun>
To speak against society	was	Crime
Speaking against society	was	Crime

The above cited example can be translated as It is crime to speak against society. It becomes compulsory to use of ‘it’ while translating it into English. In the translated version of Manto by Khalid, the number of ‘nouns’ and their frequencies are much more than the ‘subjects’ used by Manto himself in the original texts. According to Asaduddin observations on the translated work of Khalid “He changes the order of sentences, eliminates ellipsis” (163).

<phrase word+to+verb)	(question	<is/was>	<noun/adjective>
When to start it		Is	Undecided

In Hindi language, ‘this’ stands for a ‘subject’ in these sentences. But, instead of using ‘it’ or ‘this’ in English, the phrase (what/when + infinitive) is used.

“*What accounts for your lack of sanity*” (TLT I 325). The most powerful structure of Manto’s writing is its nature of anticipatory that abruptly opens into debatable syntactical structure of language used. The remarks of Asaduddin on Khalid’s language used in grammatical structure is as “He should not endeavor to expand on his own, the textuality of the original” (170). The plain standard translation of these technical-stylistic loses its delight.

“*Tum mujhe kaisi aurat samjhate ho*” (SLT 34) = “*What sort of women do you think I am*” (TLT I 325).

<Noun clause a subject>	+ <verb>	+<other words>
That she is poor	is	known to all

There is no as such translation of “*this (yah)*” of Hindi. So , it is not advisable to translate it like “ *where she lives it is not known*” (TLTI 45). This is not a refined example of translation. “*Where she lives is not known*” (Correct translation). In such cases, noun clause acts like a ‘subject’ in sentences and principal clause comes after it – (is/was + noun+ adjective). “*What she feels is right*” (TLTI 19).

Analysis of verb used

The impact of tenses used in a sentence leave an immortal sense. Manto creates an environment where his characters live original lives of society. Khalid’s translation couldn’t match with the equivalences. “*Sarkando ke peeche*” (SLT 5) , the title of the story has been translated as “*The Wild Cactus*” (TLTI 151). The opening lines are as

*“kaun sa shahr tha, jahan tak main janata hun , aapko
malum karne aur mujhe bataane ki koi aawashkta nahi,
bas itna hi kah dena kaafi hai , ki duniya ki wah jagah jo
is kahani ke mutalik hai, Peshawar thi, sarhad ke kareeb
jahan wah isttri rahti thi , uska ghar jhopadinuma tha ,
sarkando ke peeche”* (SLT 5)

It is translated by Khalid as “*The name of the town is unimportant. Let us say it was in suburbs of the city of Peshawar, not far from the frontier, where that woman lived in a small mud house, half hidden from the dusty, unmettaled, forlorn road by a hedge of wild cactus*” (TLT I 151).

The simple rule of translation is a verb that should have its order that makes a language unique. In English the order is ‘S+V+O’ (Subject+ full verb + object), this order changes in Hindi language as ‘S+O+V’(Subject + Object+ Verb). Simple

sentences in translated text give a plain meaning that defines a fact rather an aesthetic meaning. In the above cited example, the first flaw that emerges in the translation is title itself. “Bulrush” cannot be replaced by “cactus”. The title might be translated as “Behind the bulrushes” instead of “The Wild Cactus”.

The verb has a vital function to define a sentence. The verb used in passive voice that changes the sentence structure from ‘Subject – Object > Object-Subject’ form. Thus a kind of change creates a self-oriented meaning in the TLTs. This intended and prejudiced meaning recreates the meaning of the same text. The written five examples will justify the above statement.

1. *sarkande bilkul sukhe huye the* (SLT 5), “the cactus was quite dry” (TLTI: 151)
2. *uske baad usane haath ke sanket se upar bula liya* (SLT 53) , “he waved to her to come to him” (TLT I 66)
3. *us bu ko jo us ghaatan ladki ...*(SLT 55) , “the odour cascaded out of every pore.. (TLTI 68)
4. *barish ke yehi din the..* (SLT 54) , “it was the same time of the year” (TLTI 69)

In the first sentence, the complete translated lines are not the exactly what it is written by Manto. The meaning is not matched. In the second sentence, the omission of the word “*uske baad*” is quite apparent in TLT. The word used in the TLT doesn’t replace the meaning of the description given by Manto for that ‘*Ghatan Girl*’. In the last sentence, TLT doesn’t equate the meaning what is being said in SLT. This kind of stylistic variations create the intended and ‘self-guided’ meanings that lead to the unintentional understanding of the text by the reader. The untranslated words develop a new sentence structure that not only forms a new type

but creates different tense also. The omission in the sentence number four cited above is purely intended to bring the depth in the meaning of TLT.

Separated Formation in Sentences

In Manto's stories, many women characters when they personally talk themselves; they use first person pronoun, as 'Hum' (we) instead of 'main; (i) and followed by verb accordingly into sentences. For example "*hume nahi malum tha aap hame yahan le aoage*" (SLT 72) , In TLT, it is failed to get it translated as 'humein' replaced by 'we'(TLT 104). This makes the separated or detached impact. The translation also fails to produce emotional relations among characters.

1. *Sahib , hamari samjh mein aapki baat nahi aata* (SLT 42)- "Sir, I don't understand you" (TLT 56).
2. *Yahan muft mein nahi kar rahe hain* (SLT 37)- "we are not doing free" (TLT 58)

The changing of pronoun from 'we' to 'I' in translation creates marginal gap in the translation. This is proved in the example cite above. In TLT, the change of the pronoun results into the change of corresponding verb. This distant meaning in the TLTs effects personal communication of individuals. This royal 'we' is typically used by the characters of Manto that sets an emotional environment.

Analysis of the Story "*Sarkando.n ke peeche*" (The Wild Cactus)

The present story is about a prostitute named *Sardaar*. Khalid Hasan translated this as "The Wild Cactus" (TLT I 151). The title of the story is metaphorically translated. The "wild" attitude of *Sardaar* towards Nawab makes the title of the story justified on literary basis. However, *Cactus* is not exact translation for "*Sarkande*", but according to gist of the story "cactus" and "wild" are aptly used literally. *Nawab* was killed and her body was mutilated by *Sardar* and *Shahina*.

When *Haibat Khan* was entered into and fainted to see the pool of blood in the room.

Urdu/Hindi words and sentences

Words in SLT	Translated in TLTI
1. “ <i>sarkando.n ke jhund</i> ” (SLT)	1. “hedge of ..wild catus” (TLTI 151)
2. “ <i>saaf-suthari jhopadi</i> ” (SLT)	2. “spick and span” (TLTI 151)
3. “ <i>koi baat ..nahi ..main khwaab main darr gaya</i> ” (SLT)	3. “Oh ! I was sacred in dream! (TLT 153)
4. “ <i>khan sahib...jaane dijiye ...jaan toh mujhe hi deni padegi</i> ” (SLT)	4. “oh...Khan...., it is poor me..who will to give her ..life.” (TLTII 155)

On the issue of gain in translation, there are many things from text to cognitive levels. In Khalid’s translation , he managed to convey the meanings and remolded the sentences according to the situations. In the example cited above, “*saaf-suthari jhopadi*” is translated as “spick and span” only. These omissions are part of his translation.

Analysis of the story “*Sadak ke Kinaare*” (By the Roadside)

Manto wrote about a newborn baby who was found by the roadside. The plight of woman is painfully described in figurative language by Manto. It is not a story but a narrative description of feelings and emotions of unmarried woman who gave birth to this girl. The agony, pain, and psychological stress what she might have experienced during her pregnancy time has been portrayed in a poetical form.

“kis kadar **jalimana** lafz. the ...mujhse patharoha bardashaat naa kiya gaya..main **cheekh-cheekh** rone lagi...magar is par kuch asar n hua maine us se kaha “ye **zzarre** jin se tumhaari hasti ki **taqmeel** hui hai , mere **wazood** ka ek hissa the...kya in ka mujh se koi rishta nahi...kya mere wazood ka baqaaya hissa un se mera naata tod sakata hai? ...tum **muqqmal** ho gaye ho...lekin mujhe adhura kar ke ...kya maine isiliye tumhe apna **maabood** banaya tha?” (SLT 379)

The translation of bold words are , “cruel” , “shouted” , “particles, “finishing” , “existence” , “perfect” and “God” respectively. This poetic diction seems untranslatable in the TLTI by Khalid Hasan. However, there are gains on translation of words of Urdu into English in TLTI. It is found that readers of TLTI would consult some references to comprehend the text completely.

“Usane kaha, “**bhore, phulo.n aur kaliyo.n** ka ras **choos choos** kar shaheed **kaseed** karte hain, magar who us ki **talchatt** tak bhi in phoolon aur kaliyon ke **hoto.n** tak nahi late...khuda apni **parsatish** karaata hai , magar khud bandagii nahi karta....**addam** ke saath khalwat me.n cha.nd **lamhaat** basar kar ke us ke us ne wazood ki **taqmeel** ki....ab addam kahan hai? ...us ki ab wazood ko kya zaroorat hai. Who ek aisi maa.n thi jo wazood ko janam dete hi **zachgi** ke bistar par **fanaa** ho gayi thi”(SLT 380)

The meaning of bold words are “bumble-bee” , “flowers”, “blossom” , “suck” , “distilled” , “praise”, “life after death” , “moments” , “completion” , “state of birth” and “destruction” in English that all have been missed in the translated story by Khalid Hasan.

Stylistic Transposition

Manto uses select words, phrases and style to express intimate and other emotional conversation among their characters. These inversions provoke an effect on the environment. These stylistic transpositions are not followed by rules of language. These inversions do not follow subject verb and object like rules in the sentences. But In TLTI, the SVO rule is followed. For example -

1. “*jao hum nahi karte baat*’ (SLT 62)
2. “go , I don’t talk’ (TLTI 72)

Here, the emphasis is laid on the action ‘don’t talk’, thus this emotion is absent in TLTI. To draw certain scenes that dip into emotional feelings are the master strokes of Manto in his stories. In the story *Khol Do*, the emphatic scene is depicted as “*usane kaha , - kahan thi meri beti* (SLT 74). This stylistic transposition is handed down by Manto to the generations and the sentences in this story are excellently written to express passionate feelings of girl’s father when he meets her daughter after many days. In TLTI, there is no transposition and inversion can be spotted in SVO pattern. The emotional feelings of SLT have gone and lost. Though translator tried to regenerate this environment by the application of equivalences but failed.

Corresponding Clauses

Using minor and major clauses in the sentences by the narrators of Manto are one of the best features of his writings. Parallel and corresponding clauses generate rhythmic sounds in the stories. Sometimes missed verbs and structures produce urgency and need of the narrator so naturally. “*uppar the gur-gur the annexe the bay dhyana the mung the daal*” (TLT I 11). Because of the uniqueness of this sentence, Khalid had to leave it untranslated in the TLTI. Dialogue, narrative texts, combinations of words, small phrases are the main tools of Manto that leave a penetrated effect on the mind of reader. Although these efforts of translating Manto is praiseworthy but, some urgencies that make Manto a real painter of society are not well connected by translators of Manto in English. The occurrences of clauses of this class is frequently used by Manto , the thought , scene and environment are interconnected with psychological bridges among living and non-living things. Manto’s world is woven by realities of the society with the thought processes of the characters and people lived around. In the translation work of Khalid, he used maximum phrasal verbs related to the sense cited here, phrases like ‘would+verb’ , had+past participle, ‘could+verb’ , these indicate not only ‘point of time’ but the situational incidents with past or hypothetical future. Khalid proved himself somewhere as good translator as far as getting the sense of the text is concerned. Asaduddin remarks as “if the objective is to introduce a writer of great talent and insight to those who don’t read the language in which he wrote” (170). It is quite oblivious that merely introducing a writer to the reader of target language doesn’t fulfill the criteria for a good translator.

Semantics

For the purpose of analyzing a text, semantics covers the whole generated meanings from words to the sentences used by the writer. Semantics doesn't stand only for the meaning of words used in the text, but it also included the overall meaning of the context with the textual references within the building of sentences into a complete meaningful texts. Here, the cultural-code , emotional connectors, aim, inferable deductions, connotative , idioms used , proverbs , registers and all ingredients related to the meanings or apprehend the correct meanings of the writer's text is a matter of discussion in the analysis of semantics. There may it be categorized under the loss of meanings in translations. These can be termed as on the basis of their usage on lexical basis. This category is characterized on the basis of words used from the other languages like Urdu and Hindi by Manto in his writings. It is discussed here that how lexical words-meaning play an important role to decide a text as a readable content. There are some examples as follows:

Panjabi /Hindi / Urdu words	Translation
<i>Mutalik</i> (SLT 5)	relevant (TLTI 45)
<i>Faasle</i> (SLT 5)	distance (TLTI 56)
<i>Yaqeenan</i> (SLT 5)	arguably (TLTI 33)
<i>Kaayam</i> (SLT 5)	subsist (TLTI 24)
<i>Dilkashi</i> (SLT 5)	NT (TLTI 67)
<i>Martaba</i> (SLT 6)	NT (TLTI 43)
<i>Khayaal</i> (SLT 19)	thought (TLTI 39)
<i>Isharsiyaan</i> (SLT 19)	NT (TLTI 17)
<i>Kirpan</i> (SLT 19)	NT (TLTI 18)

<i>Waheguru</i> (SLT 20)	NT (TLTI 19)
<i>Thanda gosht</i> (SLT 19)	Colder than Ice (TLTI 16)
<i>100 candle power ka bulb</i> (SLT 97)	The room with bright light (TLTI 120)
<i>Mahazar</i> (SLT 98)	NT (TLTI 80)
<i>Jahanumm</i> (SLT 99)	Hell (TLTI 67)
<i>Mukhatib</i> (SLT 101)	addressing (TLTI 45)
<i>Sabaab</i> (SLT 102)	youthfulness (TLTI 65)
<i>Hosh-o-hawaas</i> (SLT 102)	deliberately (TLTI 35)
<i>Naya kanoon</i> (SLT 103)	New Constitution (TLTI 206)
<i>Darvesh</i> (SLT 103)	NT (TLTI 126)
<i>Fasad</i> (SLT 103)	riot (TLTI 156)
<i>Aasteen</i> (SLT 104)	NT (TLTI 123)
<i>Ustaad</i> (SLT 106)	NT(TLTI 159)

Many complex words are left untranslated in TLTs by the translator because of their uniqueness. There are some words which don't have equivalences in English language. 'Waheguru' (19), Kirpan (20) , Jo bole so Nihaal (23), are typically Panjabi religious words and that cannot be translated , consequently , translator had to leave them as it is in TLT. Some difficult titles of the stories like *Thanda Gosht* (19), and *100 candle power ka bulb* (97) are translated in different ways that don't count the levels of the equivalency in TLT.

Untranslated English Words in TLTI
License (SLT 2)
MA (SLT 31)
Ties (SLT 34)
Company (SLT 31)
Retire Engineer (SLT 34)
Oxygen (36 SLT)
Coronary thrombosis (SLT 36)
Rate (SLT 42)
Entrance (SLT 43)
Photographic (SLT 44)
Motor (SLT 66)
Madam Decosta (SLT 146)

While translating the English places, English names and their usages in translation in English becomes another challenge for translator. The shifting in the sentences obviously changed the words and their respective positions in the sentences. The illustrative applications of these natural words make the text an original piece of writing. Manto was a master in producing symphony through the words and natural rhythm and frequencies of the dialogues in the sentences. Memon observed keenly the style of his writing as “Melodrama is often characterized by its use of an exaggerated –i.e., heightened, lyrical- form of language, a declamatory, excessively rhetoric style of speech is no doubt noticeable” (18).

The literary devices for analyzing translations of Manto seem fit in this context that focus has remained to the gist of the emotions and co-connectors like

idioms, foreign-language words, phrases have played a decisive role making Manto – a real painter of the society. These characteristics and linguistic features have become a trouble for translator to migrate Manto into new language as it is. In the discussion of Manto on the grounds of sentences and their connectivity to the context has become a subject of discourse in the translation studies. In translations of proper nouns, verbal dialogues, places, colors, dresses and locale of Manto's stories are observed as lack of sincere efforts that could make TLT as masterly imitative creation of Manto in English. It is observed TLTI has missed many important words untranslated. It may be excused on the grounds of different natures of two languages on the linguistic levels. In Hindi and Urdu , the names of the relationship have their separate identities.

Italicized words written by translators don't produce the same meanings. It gives only simple and straight meanings of the translated words in TLTI. Some words that were representative of core ideas of Manto's stories left untranslated. In *Toba Tek Singh*, there were total 34 words left untranslated in TLTI by Khalid Hasan. A major chunk of almost 498 words in the story *Naya Qanoon* are also left or omitted.

The synonyms used by Manto in different stories for a word that have been translated or replaced by a single equivalent word. For example "aurat" (SLT 23), *bahu* (SLT 34), and *joru* (SLT 45) were translated as "wife" (TLTI 67, 89, 24) in different stories by Khalid. The literary effects what different words produce that cannot be replaced by a single word. A complete variation in the style can easily be assessed. There are certainly some concepts in Hindi language like prefixes (adding before the words), suffixes (adding at the end), and adjectives that make it a

beautiful language. This quality of Hindi language is not so easily translated. The sense of text in the TLTs can be persevered . Here some examples are as follows:-

1. *hanste-hanste bal pad gaye* (SLT 132) – keeps on laughing (TLTI 45)
2. *Isharsinyan* (SLT 21) – Ishwar Singh (TLTI 46)
3. *Meethi-meethi boliyan* (SLT 143)- sweet-sweet (TLTI 121)

Analysis of Story “*Thanda Gosht*” (Colder than Ice)

Khalid Hasan translated this story titled as “Colder Than Ice” which is again a literal translation of the original title named “*Thanda Gosht*”. *Ishar Singh* is a Sikh by religion and killed more than six people of one family in riot. He confessed his crime before *Kulwant Kaur* – his prostitute. While narrating a story about a girl who was beautiful and he wanted to rape her. He carried her on his shoulder and took her in the jungle. She was dead and he raped dead-body. *Kulwant Kaur* became wild and took his *kirpan* and attacked *Ishar Singh*. His throat was slit and blood was running from his neck. His mustaches were also stained in blood. His eyes were getting closed. He asked *Kulwant Kaur* to give her hand. She felt his body has become as cold as ice. This literal meaning has been taken as title in English by Khalid in his translation. *Kulwant Kaur* killed *Ishar Singh* with the *Kirpan*.

Kulwant Kaur addresses his name in Panjabi tone as “*Ishar siyaan*” , and in translated story it is uniformly used as it is. Slang , proverbs and idioms are also translated as “*jangali billiyon ki tarah*” (SLT) is translated as “*she attacked like wild cat*” (TLTI 17). “*le kha.n Waheguru is ki kasam*” (SLT) is translated as “Swear to me....on the Guru’s sacred name” (TLTI 19).

On grammatical level , there are certain sentences used and the form of same has also been changed.

1. “*Kulwant kaur ka hasad fir bhadaka, magar who kaun hai tumahari maa?*”
(SLT)
2. “*Ishar Singh ne mucchcho.n par jamate huye lahoo ko phoonk ke jariye se udaate huye*” (SLT)

In the first sentence, “hasad” is omitted in TLTI and is translated as “who was ..that..bitch ..she screamed..? (TLTI 19) . Second sentence is translated as “A ..thin..line of ..blood ..ran into ..his mouth” (TLTI 19).

Meaning on Cultural-Specification

Meaning that is related to the cultural backgrounds and its inferences, references and that can be concluded from the text of a specific context. The familiarity with the terms that define socio-cultural elements of a society and its societal relationship with the author and narrative features define the cultural meaning on specific levels. Lexical items like conversion, affixation, collocation, euphemism, elision, rhyming tones, proverbs, code mixing, slang words, and idioms make cultural-specified meanings. It is observed that in TLTI they all get their meaning lost. The issue of culture in the sentences is highly sensitive when it is a matter of translation. At many places Manto uses different cultural terms that sound differently in translation. For instance, ‘*badi jaldi hai tujhe sauniye*’ (SLT 14), this line is taken from the story *License*. ‘*sauniye*’ literally stands for a beautiful young girl and deliberately this word is used to tease a young woman. This word is translated as ‘*young woman*’ in TLTI. It loses its aesthetic sense here. Translation ‘*young woman*’ is equally good on equivalency level and almost having closest in

meaning, it doesn't fit for '*sauniye*' as for lexical and cultural meanings. Loss in translation can be found in words highlighted as : *baa adab baa mulaieza hoshiyaar* (SLT 111) is taken from story 'Kirche or Kirchian' , *Assalamualaikum* (SLT 37) is derived from the story 'Manjoor' and *ullu ka pattha* (SLT 48) has been taken from the story 'Kali Salwar'. The first word is typically used to honor or welcoming a king to his court, this cultural term's nature is untranslatable. *Assalamualaikum* is a way of extended greeting among Muslims and having religious symbolical value. This has been used as it is and the cultural fervour of greetings has lost in English. The next word '*ullu ka pattha*' is an offensive slang typically used in Panjabi region in an abusive way. In TLTI, it may be translated as addled-brained, but it has been omitted. So, the translations of these words fail at cultural level.

Analysis of *Tetwal ka kutta* (The Dog of Titwal)

This story is a witty and full of satire. Manto was deeply shocked on the partition and he penned down his agony and frustration for the same in his stories. This story is a result of that pain. The plot of the story is on the borders of India and Pakistan on the mountains of Titwal. One dog is metaphorically used to express the pain of the people those who suffered during partition of India and Pakistan. The dog comes and goes across the border frequently. Indian and Pakistani soldiers have mistaken its identity as spy. The Indian soldiers wrote "*Chapad-Jhun-Jhun*" on placard and it is tied around its neck. Dog entered into Pakistanis' camp and they observed it as a code-message. In return they wrote on the placard as "*shappad sun-sun*". On the way to Indian camp, the dog was killed in cross-firing.

Analysis of the Story

The major part of folk songs sung by Banta Singh-a soldier has been deleted. The *Heer-Ranjha* is a famous story written by Warish Saha. The same folk song is sung by Indian soldier that has been translated partially by Khalid Hasan in TLTI. On the contrary, Bashir –a Pakistani soldier sang one more folk song as “*chhan kithe guzari raat we*”. The way of spending time by the soldiers shows a common cultural background. The following sentences show an analysis on the basis of SLT and TLTI.

1. “*Thahar , Pakistani toh nahi.*” ... “*Nishan Dikha oye*” (SLT)
2. “*kutte ko ghee hazam nahi hota*” (SLT)

The sentence is translated as “wait...you could..be ..a Pakistani dog” (TLTI 194). Harnam Singh satirically says , “show me your sign of being ..*Pakistani!*” (TLTI 194). Manto wanted to write a pain through this story that how people of two countries suffered in the hands of political leaders. In the second sentence , it is translated as “Dog ..can ..never ..digest butter” (TLTI 197)

In TLTs, there are requirements for extra explanations of specific sentences that are having cultural and religious backgrounds. In *Toba Tek Singh*- a master piece of Manto- where the requirement of explanation sounds urgency. The cultural sentences having Panjabi backgrounds “*upper th gud gud th annx th moong ..*” (TLTI 13), *Jo Bole so Nihaal* (SLT 56) , *Zamindar* (TLTI 9) are need more information to the reader in English. These all words are left untranslated.

It is observed that the multilayered meaning process involved in a text. All the sub-heads and categories of Simpson’s model generate overall meaning.

Grammar , syntax , meaning of words, narrative art , ideological approach and overall a cognitive aspect is responsible to produce a meaning from SLT to TLT. The failure of a translator at these levels leads to the disastrous results in TLT. It is observed, lacking proper study of cultural background of the language of SLT is responsible for losing meaning in the TLT. It is interesting to convey the finding on the part of publishers. For proper translation of Manto, it is required to know the three languages properly viz. Hindi , Urdu and Target Language.

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