

## An analysis of the use of idiomatic expressions in the local and foreign English translations of Manto's Toba Tek Singh

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### Abstract:

*This present study delivers an in-depth analysis of the use of idiomatic expressions in the local and foreign English translations of Saadat Hasan Manto's iconic short story, "Toba Tek Singh." Idiomatic expressions, deeply rooted in linguistic and cultural distinctions, are often challenging to translate correctly. The study aims to observe how these expressions are touched in both local and foreign English translations and their impact on the overall quality and cultural faithfulness of the translated texts. The research employs Mona Baker's typology as the primary framework for analysis, seeing aspects of textual equivalence, linguistic elements, and structure. This approach permits for a comprehensive valuation of how idiomatic expressions are treated in translation. By relating the local and foreign English translations, the study delves into the decisions made by translators, their role in balancing linguistic and cultural faithfulness, and the overall narrative impact of their choices. It also considers reader reception and the socio-cultural context in which the translations are found. The findings of this research offer visions into the complex process of translating idiomatic expressions, shedding light on the challenges faced by translators in keeping the intended meaning, cultural references, and the emotional significance of the source text. Moreover, it provides a deeper understanding of how the translation choices influence the narrative and the readers' perception of the story. This research gives to the field of translation studies and literary analysis by exploring the nuances of translating idiomatic expressions and how they influence the understanding and reception of a literary work in dissimilar cultural and linguistic contexts. It emphasizes the importance of attaining equivalence while directing the rich tapestry of idiomatic expressions that are integral to Manto's storytelling in "Toba Tek Singh."*

**KEYWORDS:** *Idiomatic expressions, Meaning and context, Interpretation, Saadat Hassan Manto's Toba Tek Singh story*

### INTRODUCTION:

The analysis is a captivating study that discovers how cultural distinctions and linguistic differences are conserved or adjusted in the process of translating this iconic work. Idiomatic expressions, which are phrases or expressions unusual to a language or culture, play an important role in conveying the productivity and validity of the original text. This analysis will explore into how these idioms are taken, modified, or switched in translations, shedding light on the effect on the overall analysis and reader's experience of the story. It provides a lens through which we can rise the difficulties of translation and its influence on the description of cultural and social contexts.

The challenges which look Khalid Hassan and Robert B. Haldane are cultural differences, contextual distinctions, language evaluation and regional distinction. Both Hassan and Haldane likely faced difficulties in exactly conveying the distinctions of idiomatic language due to these challenges.

The term "Translation Studies" was coined by an American scholar James S. Holmes in his work "The Name and Nature of Translation Studies" in 1972. Translation is the system of conveying message from one language to another language. Translation is the cultural movement where the cultural phenomenon is generally linked with translating one textual content into

another. It is multidimensional and adaptable in its nature. Translation method is a problematic task for the translators to embrace the equivalence between source language (SL) and target language text. Translator's job is to provide honesty to each of the texts because language and culture are linked with one another.

Translation is a complicated attempt, one that demands not only linguistic skill but also an important awareness of the cultural and contextual distinctions rooted within a piece of literature. The essence of a story, its unique intonation and affecting significance, can often be summarized within idiomatic expressions. These expressions, entirely rooted in the cultural and linguistic soil of the source text, are the foundation of literary works; present readers a faithful sight into the world shaped by the author.

In the rich site of South Asian literature, Saadat Hasan Manto's "Toba Tek Singh" views as an iconic narrative, appreciated for its emotional representation of the human condition in the wake of Partition. This short story, fixed in a mental asylum on the point of India and Pakistan's independence, edges with Manto's signature blend of satire and social commentary. Central to Manto's storytelling are the idiomatic expressions that decorate his prose, breathing life into characters, imitating cultural complexities, and knitting a tapestry of emotions.

However, when "Toba Tek Singh" embarks on an expedition from its original language, be it Urdu or Punjabi, into the realm of translation, the purpose of these idiomatic expressions becomes unclear. The challenge lays in preservative not only their literal meaning but also their cultural connotation, their expressive weight, and their thematic relevance. This challenge is more compounded when the translation is anticipated for different target audiences, whether local or foreign, each with its exceptional linguistic and cultural setting.

This research embarks on a consideration of this complex process, seeking to expose the complexities of translating idiomatic expressions within the perspective of "Toba Tek Singh." It examines into the local and foreign English translations of Manto's masterwork to differentiate how these expressions are handled, adapted, or reserved. In doing so, this study directs through the realm of translation theory, mainly the Equivalence Theory, and influences Mona Baker's typology to provide a structured agenda for analysis.

The analysis of idiomatic expressions in "Toba Tek Singh" exceeds the limitations of language and offers a philosophical understanding of the dynamic interaction between linguistic faithfulness and cultural significance. Through this examination, the research aims to reveal the creativity of translation, the translator's agency, and the narrative impact of these varieties. Moreover, it seeks to provide understandings into how the translation of idiomatic expressions affects the readers' understanding and response of this iconic work, composed at the crossroads of culture, history, and human experience.

Translation is essential for the growth of information, knowledge, and ideas. It makes the communication more real from all over the world. Translation is also a medium through which people identify the language and culture of other people or countries. Translation also plays a major role in the development of society. The main purpose of translation is to discover the identical meaning of the source language in the target language. The meaning is very essential in translation like how translators translate the original writing into another language so it is important to note that its original meaning remain continuous. Because when original meaning is transformed then the sense of the original writing is also transformed. It seems that the translators generate a new text into another language. Translation means to supply the meaning

of original text into another language. The message that is present in source language is transformed into target language such as Mona Baker investigates “the principles and approaches used in transferring meaning from one language to another.” Language and translation are interrelated.

There are different kinds of translations and also different theories and policies are used during translation process as Catford considers that “any theory of translation must draw upon a theory of language” (1965, p.1). At some point translators leave the wording of the author and try to move the readers toward their own language and culture and they also pay no attention to the culture of the writer and use their own culture during translation. Translation means to imitate the meaning of one language into another language that is adjacent to the source language and also transfers meaning that are suitable and considered as finest in terms of its style and structure as well. There are thousands of languages all around the world that we use to speak or to share our thoughts, opinions and feelings with other people. All these languages have their own grammar, vocabulary, structures, style and features. Translation is an important instrument to exchange the communication from one language to another language. Translators are from different regions and cultures and they use different languages. So, in translation method they use the language of that area and also present a culture from which they belong that is different from the author’s language and culture. As one prominent translator who argued the relationship between language and culture in translation is Lawrence Venuti. He is known for his idea of “foreignization” and “domestication” in translation. Venuti claims that translation should not just convey the words, but also reserve the cultural and linguistic differences of the source text to some extent, rather than adapting it to the target culture. He believes that this attitude can help readers involve with the foreignness of the original work and appreciate its cultural distinctions.

As a natural significance of rising importance of translation, a translator’s duty has increased a lot. He or she has to be very alert, maybe more than ever before, while translating the several linguistic features of a text, but more so with concern to such complex language-specific features as idioms; these are rooted so deep in the linguistic makeup of a particular language that they act as a sort of obstacles in the translation procedure. Among these obstacles, we may consist of such items as puns, idioms, and proverbs (though some of them may have a cultural hint to them, but it is not essential for all of them to have it). Of these, the present study emphasizes on idioms, and purposes at studying the several translation strategies that a translator implements in dealing with them. Put definitely, the study relates the idioms used in Manto’s<sup>1</sup> Urdu short story Toba Tek Singh<sup>2</sup> with a selection of its English translations, in search of to discover what specific strategies the translators have implemented to deal with individual incidents of idioms. This will also help us to recognize the overall strategy/procedure approved by each translator, and will lead to the most exciting part of the study, namely, the effect of translating idioms exactly. It is anticipated that the study will provide the professional Urdu-to-English and vice versa translators and reviewers, and the students, teachers, and critics of translation with some appreciated insight into translating idioms. For centuries translation has been used as a single instrument to exchange intercultural and interlingual knowledge and philosophical opinions but it was simple a translation for the sake of evolving necessity of the time.

### **Literature review**

An analysis of the use of idiomatic expressions in local and foreign English translations of Saadat Hasan Manto’s “Toba Tek Singh” includes examining how idiomatic language is used in different translations of this well-known short story. Idiomatic expressions are phrases or sayings

that have a cultural or regional meaning away from their literal interpretation. When translating literary works, especially from one language to another, the challenge lies in maintaining the principle and cultural context of these idioms. In the case of "Toba Tek Singh," a story rich in cultural distinctions and historical references, the choice of idiomatic expressions can significantly affect the reader's understanding and experience of the text. This analysis examines to explore how these expressions are changed and employed in various translations, highlighting the ways in which they can affect the reader's perception of the story.

Translation studies is an interdisciplinary field that emphasizes on the theory and practice of translating one language into another. It discovers the processes, cultural aspects, linguistic challenges, and socio-political consequences of translation, aiming to understand how meaning is transported and transformed across different languages and cultures and Idioms are expressions or phrases that have a symbolic, non-literal meaning that is different from the individual meanings of the words within the expression. They are often culturally particular and can be thrilling for non-native speakers to understand because their meanings are not always clear. Idioms are used to convey ideas, emotions, or concepts in a more interesting or figurative way. For example, "break a leg" is an idiom that means "good luck," but it doesn't talk about to actually breaking a leg.

Definitions of idiom are in sufficiently, almost all of which agree that it is "an expression whose meaning cannot be worked out from the meanings of its essential words" (Trask 2007: 114; see also Fromkin, Rodman, and Hyams, 1983, p. 181); in other words, "...an idiom is a number of words which, taken together, mean something different from the individual words of the idiom when they stand alone" (McMordiew, 1983, p. 4; see also Larson, 1984, p. 20). Caught between the sprite and the deep blue sea, for example, is a normally known idiom in English. The idiom means be in a fix as to which of the two bad situations at hand should be accepted. As is obvious from this meaning, the essential words of the idiom do not match with the meaning that it proposes as a whole; one should not take it as meaning that someone is truly trapped in circumstances where he or she has the devil on one side and the sea on the other. On a passing note, we may note that this false linguistic trait of idioms gives a real challenge to the linguistic and cultural skill of a translator. The translator should realize that, in order to translate such an expression, mere knowledge of the structure of the target language would not be sufficient; what is necessary is a deep knowledge of the linguistic and cultural makeup of the source language, which would assist the translator understand the specific practice an idiom signifies and the context in which it is used.

Translating idioms poses different types of problems to translators, making it a very discouraging procedure at times. Baker (1992, pp. 68-71) finds three complications which we may term as 1) unavailability of an equivalent idiom, 2) similar idiom with different context, and 3) idiom having both literal and idiomatic senses. Whereas the first two transmit to the target language, the last relates to the source language. As concerns the first difficulty, as no two languages are equivalent in terms of structure and norms, it would be too naïve to expect, and a wild goose chase to look for, equivalent or related target language idioms for all the source text/language idioms. Amongst the numerous instances, we can mention such English idioms as hit the nail on the head, take with a grain of salt, face the music, Achilles' heel, and kick the bucket. These culture-specific idioms are not found in Urdu, and therefore it would be a useless effort on the part of an English-to-Urdu translator to look for an equivalent idiom in Urdu.

The second difficulty acknowledged by Baker is faced by a translator when a target language

idiom similar to that of a source language is present but is used in a dissimilar context. Because of the similarity of the lexical items and/or structure, the translator may find it attractive to use that similar target text idiom without understanding that the two are truly meant to be used in different contexts. A rough example can be that of the Urdu idiom آنکھ کا تارا ہونا (literally, the star eye) and the English idiom the black sheep. The two appear approximately similar, and might entice an Urdu-to-English translator to translate the English idiom into the Urdu idiom. However, the contexts they are used in are quite different. Whereas the English idiom has a bit negative connotation mentioning to someone who is worthless to someone else, while Urdu idiom is used in a positive sense referring to someone who is very beloved to someone else. See the following example:

Literal translation: Ali is the apple of his eye while Saba is black sheep for him

Actual meaning: He likes Ali but he don't like Saba.

The third difficulty is when a source text idiom gives together literal and idiomatic expressions. In such cases, the translator can give in to the literal meaning and translate it as such, instead of understanding that the actual sense in which the idiom is used is in difference with the literal sense conveyed by the essential words. A remarkable example from the researcher's personal experience as a freelance translator and critic is that of the English idiom to be on something, which means to be handling/doing a task. While reviewing sequences localized into Urdu about a couple of months ago, the researcher came across the following interesting translation:

Urdu: میں اس پر ہوں

Literal meaning: I am on it

This literal translation proposes a sense of the speaker physically standing or sitting on something, which is clearly not what the source text here means.

In the given context, it should have been translated along the lines of I am

working on it (میں اس پر کام کر رہا ہوں).

Different strategies are used by translators in managing with the problematic task of translating idioms. As these strategies, translation scholars have put forward their typologies of possible strategies to compact with the translation of idioms.

Nida and Taber (1969, p. 106) suggest that, while translating idioms, the choices existing to a translator are to translate from idioms to no idioms, idioms to idioms, and no idioms to idioms. What they look to mean by 'no idioms' is the real sense of an idiom as different to its literal sense. Therefore, translating from idiom to no idiom would basically mean interpreting the sense that an idiom transfers and then translating that sense in the target text. The following example would help to demonstrate this point

The second choice pointed out by Nida and Taber is translating an idiom with an idiom. This is clearly possible when a source text idiom has a semantic –or both semantic and structural/lexical – equivalent in the target text. That is to about, the target text has an idiom which is similar in meaning (and also in form in some cases) to the idiom in the source text. The following are a few demonstrative examples:

آبیل مجھے مار (literally, bull come hit me) It is used to define someone's actions when one used to invite suffering upon oneself due to one's action

الٹے بانس بریلی کو (literally, carrying coal to Newcastle) To do something that is obviously superfluous.

الٹا چور کو توال کو ڈانٹے

(Literally, the pot is calling the kettle black!) Someone with a particular fault accuses someone else of having the same fault.

The constituent words of the Urdu idioms are different from those of the corresponding English idioms, but the senses and the contexts in which they are used are the same. Just for instance, both the first Urdu idiom and its English equivalent are used to refer to a person who is unskillful or bad at doing something, but instead of admitting his or her deficiency shifts the blame on other things.

The third case is when a non-idiom is turned into an idiom in the translation, which according to Larson (1984, p.116) is sometimes the best strategy in translator's pursuit of achieving stylistic equality with the source text. The following serves as an illustrative example of this strategy.

ان معاملات میں دخل اندازی مت کرو جن کا تم سے واسطہ نہیں

Literal Translation: Don't interfere in the matters which you don't belong to

Idiomatic Translation: Don't poke your nose in matters where you have no concern

Apart from the style-related reason pointed out by Larsen, this approach can also be used as a strategy of compensation (see Baker, 1992, p. 78 for detail on this strategy), whereby the translator translates some source text idioms nonidiomatically and search for to compensate the semantic/stylistic loss by translating nonidiomatic expressions with idioms at some other places in the translated text. This strategy, yet, will not be hid in our study as it is out of the opportunity of our research which compares the source text idioms with their corresponding translations (hence a one-to-one correspondence)

A more explained typology has been suggested by Baker (1992, pp. 72-78), which has been generally used by translation researchers studying the translation of idioms (see Adelnia and Dastjerdi, 2011; Mohseni and Mozafar, 2013; Shojaei, 2012; and Strakšiene, 2009; to name but a few). Viewing at the articles accessible on the internet dealing with the problem of translating idioms, it can simply be noticed that Baker's typology is used in almost 99 percent circumstances. She splits the strategies used to translate idioms into the following types: using an idiom of similar meaning and form, using an idiom of similar meaning but dissimilar form, translation by paraphrase, and omission.<sup>3</sup> The first is an perfect situation where a translator finds an idiom similar to that of the source text in his or her language in terms of both words and meaning. As an example, there is an Urdu idiom **بھاگتے چور کی لنگوٹی بی سہی**

which means something is better than nothing. It has an idiomatic complement in English which is similar to it both semantically and lexically. Similarly, **کان پر جوں رینگنا**

is another general Urdu idiom meaning to turn a deaf ear to. It has an equivalent in English

The second type, i.e. a target language idiom similar a source language idiom in terms of meaning, though not in terms of form, is possibly comparatively more common. The three examples quoted while describing the second strategy proposed by Nida and Taber above are true for the present case as well. Lower than are some more examples:

**کان بھرنا**

(literally to stuff someone ears) To poison one's ears

**جب میاں بیوی راضی تو کیا کرے گا قاضی**

(literally, what will the priest do when husband and wife agree )

fear exchange is no robbery

**رونگٹے کھڑے ہو جانا** (literally, hair standing [with fear])

Send shivers down one's spine

The basic words of these Urdu idioms and their English equivalents are different but the contexts in which they are in employment are the same.

The third type, i.e. paraphrasing, is similar to what Nida and Taber define as translating by a nonidiom. It is maybe easy to understand that it is not possible for all the idioms of any two languages to be the same. Grown in different geographical and cultural arrangements, languages naturally have more dissimilarities than similarities, and this is correct for idioms as well. For such changing expressions, a ready-made solution is to recognize the sense of an expression and paraphrase it in the target language. (Descriptive examples of this will come up while examining the data of the study.) What is important is that the popular of the studies on idiom translation recording the percentages/number of strategies in employment by the translators reflect that paraphrasing is the most common strategy (see, for example, Abu Ssaydeh (as quoted in Panou, 2014, p. 46); Bahador and Atefeh, 2014, p. 257; Mohseni and Mozafar, 2013, p. 27 & 30; and Straksiene, 2009, p. 17).

It also occasionally occurs that a translator selects to omit an idiom in the translation. Talking about the possible causes, Baker (1992, p. 77) struggles that an idiom may be omitted “because it has no close match in the target language, its meaning cannot be effortlessly paraphrased, or for stylistic reasons.” Straksiene (2009, p. 16) notes that this strategy is normally condemned of by translation scholars (see, for example, Adelnia and Dastjerdi, 2011, p. 881), and it is maybe because of this that the different typologies of idiom-translation strategies (Baker is an exception) do not usually indicate it (Merwe, 2001 and Nida and Taber, 1964 (see above)). In spite of this condemnation, however, there is evidence that the strategy is not not liked among translators. Panuo (2014, p. 5), for example, notices this trend of omitting idioms with reference to English General and specialized texts. Qassem and Vijayasarithi (2015, p. 64) also detected the strategy to be used widely by the Arabic students while translating culture-specific terms, including idioms, from English to Arabic. It would be remarkable to see in the analysis what our study exposes about it.

Baker’s typology, as recognized earlier, has been used by many researchers, and is a kind of a normal typology when it comes to strategies engaged to translate idioms. Also interesting is to note that numerous typologies put forward after those by Nida and Taber and Baker are more and less the same as these two, with the exclusion of changing the names of the strategies (see, for example, Merwe, 2001, p. 80). There is, however, one major strategy that the typology seems to miss, and which is comprised in several other lesser-known typologies (for example those by Ingo (cited in Helleklev, 2006, p. 27) and Newmark, 1988, p. 40). This is the strategy of literal translation – a strategy condemned of by several researchers (see, for example, Larson, 1984, p. 48 and Zitawi, 2008 p. 144) but which, nevertheless, is used generally by translators (as, for example, evidenced in the study showed by Straksiene (2009, p. 17) where the Lithuanian translators of Agatha Christie’s novels translated a good number of idioms using this strategy). p. 144) but which, nevertheless, is used widely by translators (as, for example, evidenced in the study conducted by Straksiene (2009, p. 17) where the Lithuanian translators of Agatha Christie’s novels translated a good number of idioms using this strategy).

### RESEARCH QUESTIONS

- What are the favorite strategies adopted by translator?
- In what ways translators differ in their usage of translation strategies?

- What impact does choosing a literal translation have on the meaning of the source text?

**Aims of the Study:**

- To recognize the strategies employed by the translators while dealing with the idioms in Toba Tek Singh
- To identify in what proportion the strategies are used and what the most commonly-used strategy is
- To explore the general translation trend of the translators with reference to translating idioms
- To explore the effect of literal translation with reference to the source text meaning

**RESEARCH METHODOLOGY:**

In this qualitative study, textual analysis was carried out to point out the different strategies of translating idioms adopted by the local and foreign translators along with the investigation of their impacts.

Data is collected from Saadat Hasan Manto's short story Toba Tek Singh and its two English translations by Khalid Hassan and Robert B. Haldane the first is from the Subcontinent area of Pakistan and the other one is from West. This thoughtful choice will give us an chance to see if there are any dissimilarities in the translation strategies embraced by native and foreign translators of Toba Tek Singh to translate idioms. In this qualitative study, the primary focus was on conducting textual analysis to discern and elucidate the distinct translation strategies employed by both local and foreign translators, although concurrently examining their resultant effects. The central data for this investigation was extracted from Saadat Hasan Manto's well-known short story, "Toba Tek Singh," along with its two English translations performed by Khalid Hassan and Robert B. Haldane. Notably, Khalid Hassan hails from the Subcontinent region of Pakistan, while Robert B. Haldane represents the Western side. This careful selection of texts offered a unique opportunity to examine whether differences exist in the translation strategies applied by native and foreign translators in the version of idioms within "Toba Tek Singh."

The textual analysis in this study was carried out with particular attention to detail, directing to expose the complicated techniques and methods employed by both local and foreign translators when faced with the challenge of translating idiomatic expressions. The process involved an in-depth examination of linguistic choices, cultural distinctions, and creative adaptation, providing valued insights into the different approaches taken by these translators. Moreover, the study placed a strong prominence on assessing the noticeable impacts of these strategies, shedding light on how they influenced the overall understanding and reception of Manto's narrative.

By investigating the translations of "Toba Tek Singh" by Khalid Hassan and Robert B. Haldane, who represent separate cultural and linguistic backgrounds, this study aimed to distinguish any divergences in their translation strategies. It investigated into the complexities of version idiomatic expressions and discovered whether local translators, closely familiar with the cultural context of the story, employed different methods compared to foreign translators. In essence, the study offered a comprehensive investigation into the elaborate world of idiomatic translation, presentation the cross-cultural dynamics that come into play when trying to capture the essence of a literary work in a different language.

**THEORETICAL FRAMEWORK:**

The present study discovers the work of Baker's typology (1992) is a conceptual framework which highly related to the analysis of idiomatic expressions in the translations of "Toba Tek



Singh." Idiomatic expressions are difficult linguistic and cultural phenomena, and Baker's framework provides a structured approach to observe these expressions in the context of translation. Baker's typology is applicable to this study for textual and cultural equivalence. Baker's typology offers a appreciated element for assessing textual equivalence. Idiomatic expressions are often language-specific and convey unique meanings that may not have direct equivalents in the target language. Researchers can use this aspect to evaluate how well the translations maintain the meaning and structure of the original idiomatic expressions. For example, they can evaluate whether the translations successfully convey the figurative or cultural distinctions of the source idioms. The present study also deals with idioms in order to examine the above story on the basis of form and meaning. Researcher use the above theory of Baker's as a theoretical framework on the basis of following:

1. Using an idiom of similar meaning and form
2. Using an idiom of similar meaning but dissimilar form
3. Translation by paraphrase
4. Omission
5. Literal Translation

#### **Typology of Strategies to Translate Idioms:**

As may be clear from the literature review, there are researchers who use Baker's typology as it is (i.e., without including the wide-spread strategy of literal translation). On the other hand, there are researchers who have the strategy of literal translation in their studies but miss out on some other strategy from Baker's typology. Given this absence, the present research adopts Baker's typology as the main framework, filling in the gap from the supplementary typologies of such researchers as Newmark (1988) and Strakšiene's (2009).

#### **Data analysis**

Data is analyzed as Nida (1969) said the last point of the translation is literary translation, basically Nida's principle of equivalent effect is a way on which a translator travels from literal to literary translation. And literary translation is, which gives the whole sense, effect, feel and grace of the original like. As Nida said the closest approximate is the proper translation of the poetry which applies approximately the same effect on the target language readers and audience as the source language readers and audience felt. This data analysis is based on Eugene Nida's principle of equivalent effect.

ادھر کا معلوم نہیں۔ لیکن ادھر لاہور کے پاگل خانے میں جب اس تبادلے کی خبر پہنچی تو بڑی دلچسپ چہ میگوئیاں ہونے لگیں۔ ایک مسلمان پاگل جو بارہ برس سے ہر روز باقاعدگی کے ساتھ "زمیندار" پڑھتا تھا اس سے جب اس کے ایک دوست نے پوچھا۔ "مولیٰ سب، یہ پاکستان کیا ہوتا ہے۔" تو اس نے بڑے غور و فکر کے بعد جواب دیا۔ "ہندوستان میں ایک ایسی جگہ ہے جہاں استرے بنتے ہیں۔"

Khalid Hassan translated it as:

While it is not known what the reaction in India was, when the news reached the Lahore lunatic asylum, it immediately became the subject of heated discussion. One Muslim lunatic, a regular reader of the fire-eating daily newspaper *Zamindar*, when asked what Pakistan was, replied after deep reflection: 'The name of a place in India where cut-throat razors are manufactured.'

Robert B. Haldane translated it as:

Nobody knows how the news of the exchange was received in India, but when it reached the insane asylum here in Lahore all kinds of hubbub ensued. A Muslim inmate who had read *Zamindar* regularly everyday for twelve years was asked by a friend, "Maulwi Sahib, what is this

Pakistan?” After full reflection he replied, “It is a place in India where they make razor blades.” Translating a text into another language is a tricky business. While translating a text a translator must has to keep the contexts in mind to keep the essence alive. In the above given original text, Manto has used the name “مولیٰ ساب” to refer the muslim newspaper reading lunatic that convey the cultural connotation of the words used. Khalid Hassan while translating completely omitted these words and on the other hand, Haldane went for the literal translation yet leaving the original perspective untouched. Manto would have written any other name to refer that lunatic or the right name “مولوی صاحب” but he used the locally used name and wrote it phonetically. His characters are lunatic and words they speak are the evidence of their mental state. “مولیٰ ساب” is a status of someone learned and highly respectable person. So whatever he replies to the lunatics, they’ll consider that something authentic and believable. Both of the translators here fell short of touching the cultural idiomatic meaning of the given context.

بعض پاگل ایسے بھی تھے جو پاگل نہیں تھے۔ ان میں اکثریت ایسے قاتلوں کی تھی جن کے رشتہ داروں نے افسروں کو دے دلا کر پاگل خانے بھجوا دیا تھا کہ پھانسی کے پھندے سے بچ جائیں۔ یہ کچھ سمجھتے تھے کہ ہندوستان کیوں تقسیم ہوا ہے۔ اور یہ پاکستان کیا ہے۔ لیکن صحیح واقعات سے وہ بھی بے خبر تھے۔ اخباروں سے کچھ پتہ نہیں چلتا تھا پہرا دار سپاہی ان پڑھ اور جاہل تھے۔

Khalid Hassan translated it as:

Not all inmates were mad. Some were perfectly normal, except that they were murderers. To spare them the hangman’s noose, their families had manage to get them committed after bribing officials down the line. They probably had a vague idea why India was being divided and what Pakistan was, but, as for the present situation, they were equally clueless. Newspapers were not help either, and the asylum guards were ignorant, if not illiterate.

Robert B. Haldane translate it as:

There were some inmates who were not really insane. The majority of those were murderers whose relatives had bribed the authorities to send them here so that they would escape the hangman. These had some inkling of why India had been split and what Pakistan was. But even they were unaware of what was really going on.

One could get little from the newspapers, and the warders were ignorant or illiterate , so their conversations didn’t provide much.

Manto’s works have been always vocal about the harsh realities of the society. His craft in speaking about the evils of the system is still unmatched. This particular passage is very simple yet it addressed a key issue of sub-continent where one can go away with anything if he has some influence of something to offer. The original text, obviously, points out a pertinent issue. Manto wrote “دے دلا کر” to present what he meant. Culturally, whenever it is used one means to refer to bribe. In the translated versions, both of the translators, Hassan and Haldane, touched the best possible level of meaning but still the original texts got that one in all kind of expression where it not only highlights the issue but it also conveys how it is being used often. While the translators merely translated the words literally and here that is quite acceptable.

ان کو صرف اتنا معلوم تھا کہ ایک آدمی محمد علی جناح ہے جس کو قائد اعظم کہتے ہیں۔ اس نے مسلمانوں کے لیے ایک علیحدہ ملک بنایا ہے جس کا نام پاکستان ہے۔ یہ کہاں ہے۔ اس کا محل وقوع کیا ہے۔ اس کے متعلق وہ کچھ نہیں جانتے تھے۔ یہی وجہ ہے کہ پاگل خانے میں وہ سب پاگل جن کا دماغ پوری طرح ماؤف نہیں ہوا تھا وہ اس مخمصے میں گرفتار تھے کہ وہ پاکستان میں ہیں یا ہندوستان میں۔

Khalid Hassan translated it as:

Some said there was j this man by the name Mohamed Ali Jinnah, or Quaid-e-Azam, who had set up a separate country for muslims called Pakistan, As to where Pakistan was located, the inmates knew nothing. That was why both the mad and the partially mad unable to decide whether they were now in India or in Pakistan.

Robert B. Haldane translated it as:

They knew no more than that a man, Muhammad Ali Jinnah, called Qarid-e-Azam had built a separate state, called Pakistan, for the Muslims. They knew nothing about where it was or where it began or ended. Consequently all of those inmates whose minds were not completely confused were in a quandary; were they in Pakistan or India?

The given passage clearly speaks for the common masses of sub-continent who, according to Manto, suffered the most because they had no clue of happenings around. The partition was something so huge that it left most of them confused and looking for some meaning around. It speaks of the state where one is unable to figure out his identity suddenly due to the quick change of things. Simple yet again full of idiomatic expression passage, its translated versions are quite accurate but particularly Haldane's version lack the intensity of the issue it speaks of. Manto wrote the word محل وقوع to represent the area of Pakistan. Khalid Hassan while translating totally omitted this word but on the other hand Haldane went for literal translation

ایک پاگل تو پاکستان اور ہندوستان اور ہندوستان اور پاکستان کے چکر میں کچھ ایسا گرفتار ہوا اور زیادہ پاگل ہو گیا۔ جھاڑو دیتے دیتے ایک دن درخت پر چڑھ گیا اور ٹہنے پر بیٹھ کر دو گھنٹے مسلسل تقریر کرتا رہا جو پاکستان اور ہندوستان کے نازک مسئلے پر تھی۔ سپاہیوں نے اسے نیچے اترنے کو کہا تو وہ اور اوپر چڑھ گیا۔ ڈرایا دھمکایا گیا تو اس نے کہا۔ "میں ہندوستان میں رہنا چاہتا ہوں نہ پاکستان میں میں۔ اس درخت ہی پر رہوں گا"

Khalid Hassan translated it as:

One inmate had got so badly Pakistan-Pakistan-India rigmarole that one day, while sweeping the floor, he dropped everything, climbed the nearest tree and installed himself on a branch, from which vantage point he spoke for two hours on the delicate problem of India and Pakistan. The guards asked him to get down; instead he went a branch higher, and when threatened with punishment, declared : 'I wish to live neither in Pakistan nor in India. I wish to live in this tree.'

Robert B. Haldanes translated it as:

One lunatic became so caught up in the confusion of Pakistan- India, India- Pakistan that he became even more insane. One day while sweeping he climbed a tree and, sitting on a branch, discoursed for two straight hours on the delicate problem of Pakistan and India. When the guards told him to come down he scrambled even higher. Threatened and frightened, he declared, "I donft want to be in India or Pakistan. Ifm going to stay right here in this tree."

While reading Manto's works one can always see what might have actually took place during those hard days. He represented the masses who suffered the brutality of those times. This particular passage not only talks about the shared confusion among the common people of that time but also the loss of will to understand the situation. Translated versions have done justice to the context but Haldane's version got more relatable content as it uses the vocabulary that suits the particular context the most.

لاہور کا ایک نوجوان ہندو وکیل تھا جو محبت میں ناکام ہو کر پاگل ہو گیا تھا۔ جب اس نے سنا کہ امرتسر ہندوستان میں چلا گیا ہے تو اسے بہت دکھ ہوا۔ اسی شہر کی ایک ہندو لڑکی سے اسے محبت ہوئی تھی۔ گو اس نے اس وکیل کو

ٹھکرا دیا تھا مگر دیوانگی کی حالت میں بھی وہ اس کو نہیں بھولا تھا۔ چنانچہ وہ ان تمام ہندو اور مسلم لیڈروں کو گالیاں دیتا تھا جنہوں نے مل ملا کر ہندوستان کے دو ٹکڑے کر دیے۔ اس کی محبوبہ ہندوستانی بن گئی اور وہ پاکستانی۔

Khalid Hassan translated it as:

There was a young Hindu lawyer from Lahore who had gone off his head after an unhappy love affair. When told that Amritsar was to become a part of India, he went into a depression because his beloved lived in Amritsar, something he had not forgotten even in his madness. That day he abused every major and minor Hindu and Muslim leader who had cut India into two, turning his beloved into an Indian and him into a Pakistani.

Robert .B. Haldanes translated it as:

A young Hindu lawyer of Lahore had gone mad after a disappointment in love. He was very unhappy when he heard that Amritsar had become part of the new India. He had been in love with a Hindu girl of that city and she had rejected him, but even in his madness he had not forgotten her. Consequently he roundly cursed all the Hindu and Muslim leaders who had conspired to cut India into two parts. His beloved had become Indian and he Pakistani.

Manto, particularly in this short story, through this character of lawyer has conveyed the actual feel of what a common man must have gone through about the partition. Making a love affair the subject he showed his craftsmanship in addressing a less touched idea. Original text very deeply speaks of the pain of separation from someone or something you want. Translated versions have used different approaches to it. Hassan has made a quite secular statement especially while talking about abusing the leaders where he wrote "cut India into two". Haldane, on the other hand, used very specific words that are quite close to the idiomatic expression of the original text like the word for "گالیاں" he used "cursed" and for "دو ٹکڑے کر دیے" he wrote "conspired to cut India into two". The word "conspired" got all the essence of the original text's intended meaning and the Haldane's translation convey it quite rightly.

ایک سکھ تھا جس کو پاگل خانے میں داخل ہوئے پندرہ برس ہو چکے تھے۔ ہر وقت اس کی زبان سے یہ عجیب و غریب الفاظ سننے میں آتے تھے۔ "او پڑدی گڑ گڑ کر دی اینکس دی بے دھیانہ دی منگ دی وال آف دی لالتین" دن کو سوتا تھا نہ رات کو۔ پہرا داروں کا یہ کہنا تھا کہ پندرہ برس کے طویل عرصے میں وہ ایک لمحے کے لیے بھی نہیں سویا۔ لیٹتا بھی نہیں تھا۔ البتہ کبھی کبھی دیوار کے ساتھ ٹیک لگا لیتا تھا

Khalid Hassan translated it as:

There was another inmate, a Sikh, who had been for the last fifteen years. Whenever he spoke, it was

continue There confined the same mysterious gibberish: 'Uper the gur gur the annexe the bay dhayana the mung the dal of the laltain.' Guards said he had not slept a wink in fifteen years. Occasionally, he could be observed leaning against a wall, but the rest of the time, he was always to be found standing

Robert B. Haldanes translated it as:

There was a Sikh who had been in the asylum for fifteen years. Often strange and astonishing words rolled off of his tongue: MUpar di gar gar di anks di unawareness di mung di dal of the lantern. " He never slept, day or night. According to the guards he had not had a wink of sleep for fifteen years. He would not even lie down, though he did occasionally lean against a wall to rest.

India was a place of many communities living in it. Each and every community suffered due to

the partition. Manto's this character speaks for the frustration of those who had to leave everything aside and move to a new place. It symbolizes those who struggled to find meaning and identity in those challenging times. The gibberish he used to speak is the evidence of his mental health and what he always thought about. Both of the translators went for the literal translation of the original. Hassan's version is more balanced due to its more elaborative approach rather than the concise version of Haldane

### Conclusion:

The exploration of the use of idiomatic expressions in the local and foreign English translations of Saadat Hasan Manto's short story "Toba Tek Singh" discloses the complex process of translating cultural and linguistic distinctions in literature. This study, guided by the Equivalence Theory and illustration from Mona Baker's typology, sheds light on the challenges and opportunities presented by idiomatic expressions in the context of translation. The following key points summarize the results and implications: Idiomatic expressions are complex linguistic constructs deeply rooted in culture and language. They present unique challenges in translation due to their cultural and contextual specificity. The Equivalence Theory, rooted in the idea of preserving meaning between source and target texts, is a valuable framework for analyzing the translation of idiomatic expressions. Attaining equivalence requires careful thought of linguistic, cultural, and pragmatic elements. Maintaining cultural relevance and suggestions in idiomatic expressions is essential for effective translation. The cultural dimension, as underlined in Baker's typology, plays an essential role in conveying the essence of the original text.

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