Manto's "*Toba Tek Singh*" and the Politics of Translation

Sajjad Hussain

Department of Languages and Cultural Studies| University of Baltistan, Skardu
sajjad.sering@uobs.edu.pk

Jamil Asghar

Dean, Faculty of Langues| National University of Modern Languages, Islamabad
jasghar@numl.edu.pk

ABSTRACT

This paper explores the political ideologies of patrons, publishers, and translators while translating a source text into a target language. Furthermore, the current study compares three English translations of the short story "*Toba Tek Singh*" by Saadat Hasan Manto by three translators from three different countries: Khalid Hasan, Khushwant Singh, and Frances W. Pritchett. These three translations are analyzed from three different geo-cultural perspectives, that is, Pakistani, Indian, and Anglo-American. In our research, we have combined the general conventions of translation with the insights emerging from CDA, particularly Van Dijk's notion of media discourse. The translations are examined with regard to such aspects as addition, omission, modulation, and faithfulness. This study reveals serious compromises on faithfulness in Hasan's and Singh's translations. This can possibly be attributed to the geopolitically volatile climate in which both of these translators must have conceptualized their target text. However, Pritchett appears to be largely successful in maintaining faithfulness to the source text and her translation is by and large more skilled and is only negligibly marked by ideological inventions.
Keywords: CDA, faithfulness, manipulation, political ideology, translation

Introduction

The process of translation is influenced by three factors: the patron, the publisher, and the translator. The term 'patronage' was introduced by Andre Lefevere in the 1980s and developed in the 1990s (Al-Dabbagh 792). Patronage is one of the factors "which operates mostly outside the literary system as such will be called 'patronage' here, and it will be understood to mean something like the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature" (Lefevere, *Translation, Rewriting* 15). Patronage is carried out by a variety of powerful agents in society, that is, "individuals, political and religious parties, publishers, and the media, to name but a few" (Al-Dabbagh 793). In most cases, the translator has to follow the ideological affiliation of the patron. In Lefevere's words:

> If translators do not stay within the perimeters of the acceptable as defined by the patron (an absolute monarch, for instance but also a publisher's editor), the chances are that their translation will either not reach the audience they want it to reach or that it will, at best, reach that audience in a circuitous manner. (*Translation/History/Culture* 6)

Thus, while translating a text, translators are unavoidably influenced by politics, culture, and ideology, and patronage mostly imposes its ideology on the translator (Bian and Li 443; Shuping 56). Thus, the three factors, that is: the patron, the publisher, and the translator, consciously or unconsciously infuse their own ideologies into the translated text. Figure 1 illustrates how these factors influence the act of translation:
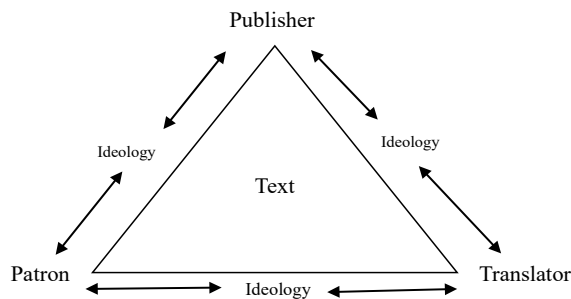

Fig. 1 Translation and Ideology

Our central thesis is that the translations of "*Toba Tek Singh*" have been considerably influenced by ideological interventions on the part of the translators. Lefevere has identified this tendency in translations and rightly says, "all rewritings, whatever their intention, reflect a certain ideology and a poetics and as such

manipulate literature to function in a given society in a given way" (*Translation / History / Culture* 11). These ideologies can either be social, economic, psychological, or political (Asghar, "The Power Politics of Translation" 8). Proceeding from the concept of patronage in translation, we now examine Saadat Hasan Manto's "*Toba Tek Singh*" to understand how these dynamics manifest in practice. This analysis reveals the impact of the patron's ideology and socio-political context on the translation and interpretation of Manto's work, highlighting the complex interplay between the original text, the translator's decisions, and patronage.

The Author and the Story

Saadat Hasan Manto, born on 11th May 1912 and died on 18th January 1955, was one of the most critically acclaimed writers and playwrights. He produced twenty-two collections of short stories, a series of plays, one novel, and three collections of essays. He is one of the most famous Urdu satiric writers of the century and the Indian subcontinent (Khan 260).

This story is about the partition of the Indian subcontinent after which a large number of Hindus and Sikhs left Pakistan and settled in India, but a majority of Muslims, nevertheless, decided to stay in India. A couple of years after the partition, both Indian and Pakistani governments decided to exchange the lunatics from the asylums in both countries. Hindu and Sikh lunatics were to be sent to India and Muslim lunatics to Pakistan. The lunatics residing in an asylum in Lahore received the news of the exchange but failed to verify it properly as they did not have any reliable source of information. One of the Sikh lunatics had been there for fifteen years. During this detention period, he remained harmless to his inmates. When he came to know about the news of the exchange, he became eager and began to inquire about Toba Tek Singh which, as per his account, was his hometown. His name was Bishan Singh but inmates would call him Toba Tek Singh because he was obsessed with it. He asked his friend, Fazil Din, who had come to see him in the asylum, about Toba Tek Singh but Din's answer could not satisfy him. Thus, the enigmatic location of Toba Tek Singh remained a mystery for him. On the day of the exchange, other lunatics created a lot of trouble but Toba Tek Singh remained quiet and, upon his inquiry, was told that Toba Tek Singh was in Pakistan. This agitated his mind and he refused to go to India. Some hours later, he was found lying on the border between India and Pakistan.

The prime focus of the current study is to compare three translations of this short story for faithfulness, addition, omission, and modulation. These three translations are from three different geo-cultural perspectives, that is, Indian,

Pakistani, and Anglo-American. The use of Critical Discourse Analysis (CDA), particularly Van Dijk's notion of media discourse, as the key tool of analysis helps explore how the geo-cultural perspective influences a translator's linguistic, cultural, pragmatic, and ideological choices.

The Exploitation of the Target Texts in Translation

Translators, in collaboration with patrons and publishers, commonly mould the ideological underpinning of the source text while translating it into the target language by using different techniques, such as modulation, omission, and addition. In addition, their lexical and syntactic choices help them propagate their own political ideology before the target audience through translation. Since ideology is "the system of ideas, beliefs, values, attitudes and categories by reference to which a person, a group or a society perceives, comprehends and interprets the world" (Oktar 313-14), it is expressed via language, particularly during translation. The choice of language in translation is usually socio-political thus, "any decision to encourage, allow, promote, hinder or prevent to translate is a political decision" (Schaffner 136). Therefore, the linguistic choices of the translator go through a process of modulation, omission and addition to convey the dominant political ideologies (Amer 120; Bánhegyi 150).

Political ideologies usually feature very prominently in translation as "translation is perceived as having a moral and didactic purpose with a clear political role to play" (Bassnett 58). Ideology in translation has been defined as "a body of ideas that reflects the beliefs and interests of an individual, a group of individuals, a societal institution, etc., and that ultimately finds expression in language" (Hatim and Munday 342). Thus, the translation of any piece of writing is not immune either from a quasi-didactic purposiveness or ideology. This is especially evident in cases where the translator's choices mirror a specific political or cultural agenda, subtly shaping readers' perceptions. Moreover, the selection of certain words or phrases over others can significantly alter the narrative's tone and intent, further embedding ideological nuances. Even the language in which something is translated adheres to an ideology that operates in the background.

In the Pakistani context, English is the language of the former colonisers which has steadily grown in prestige and significance. Getting translated into this language is one of the surest ways for any Urdu literary specimen to attain global attention. However, as translation "can never take place without there being two different languages, [therefore] it is inevitably necessary to note that in the colonial context translation can never operate without relations of power

in which who holds power dominates the production of translation" (El Amri). Therefore, the languages in which the works are translated today in Pakistan are "English and the other 'hegemonic' languages of the ex-colonizers" (Munday, *Introducing Translation* 132). Furthermore, it can be assumed that the use of these languages for translation must have at least partially helped the colonisers in accomplishing their objectives and materializing their colonial agenda (Ali xi). By translating indigenous literature into colonial languages, colonisers imposed their values, overshadowing local narratives. This not only aided administrative control but also significantly influenced the identities and perceptions of colonial subjects. According to Munday, "[T]he linking of colonization and translation is accompanied by the argument that translation has played an active role in the colonization process and in disseminating an ideologically motivated image of colonized peoples" (*Introducing Translation* 132), and still, the ideology of the patron or publisher, embedded in English translations, appears to have aided in anchoring their textual and discursive roots deeply into the colonial soil. Thus, translation, particularly in foreign languages, has greater marketing prospects if translators follow the agendas and the power structures delineated by the patrons and the publishers.

The colonial language, in this case English, laden with colonial agendas and connotations, continues to reframe and articulate specific political ideologies that implicitly or explicitly come into conflict with the ideologies entrenched within the text being translated. Thus, the importance of translations has not only been compromised by colonizers through their language policies but also by publishers and patrons in varying degrees with respect to their ideological commitments (El Amri).

Even in the general context, access to the linguistically and culturally warranted meaning of the source text remains a formidable challenge for the readers of translations. Perforce, translators have to move to and fro between the original context and the target cultural norms, striving to maintain the essence of the source while making it accessible and relatable to the new audience. This balancing act involves a continuous effort in order to meet the ideological expectations of patrons and publishers (see Fig. 1). The patrons' role is particularly decisive as Lefevere claims "patrons can encourage the publication of translations they consider acceptable and they can also quite effectively prevent the publication of translations they do not consider so" (*Translation/History/Culture* 19). While translating, a translator manipulates the source text in a number of ways, however, keeping in view the scope of this study, only four factors will be taken into

consideration, that is, faithfulness, addition, omission, and modulation

To begin with, faithfulness implies a directness between a source text (ST) and a target text (TT). Another word used for *faithfulness* in translation studies is *fidelity*, which demands the reproduction of the nearest meaning of an ST into a TT while remaining "within the requirements of the TL [target language] without *gain or loss* in meaning" (Munday, *Companion to Translation Studies* 188; emphasis added). However, any addition, omission, or modulation would amount to unfaithfulness. The concepts of addition and omission are quite common and refer to content either being added to or subtracted from an ST during the translation process (Khanmohammad and Aminzad 8). These practices often stem from the translator's efforts to convey the essence of the original text within the linguistic and cultural constraints of the target language. While in translation "some amount of distortion is unavoidable" given the formulaic nature of linguistic and cultural expressions (Asghar, *Modalities of Translation* 79), however, "modulation involves a manipulation of the mental rather than the grammatical and reflects the subtly different angles from which speakers of different languages view real-life objects and phenomena" (Shuttleworth and Cowie 108). The translation procedures, therefore, depend upon the lexical and syntactic choices of a translator (Venuti 244). When translators intentionally or unintentionally omit words, phrases, or sentences, this phenomenon "entails a syntactic and semantic loss along with a truncated comprehension of the source text" (Asghar, *Modalities of Translation* 95). Therefore, to identify the deviations and the political ideologies of a translator in the translated product(s), the investigation of the language used in the text by applying the principles of CDA can be quite helpful. This leads into our next section, where we explore the theoretical framework, essential for understanding the interplay of language, power, and ideology in translation.

Theoretical Framework and Methodological Approach

The theoretical framework for the current study draws mainly on Critical Discourse Analysis (CDA) which has been employed to analyse the ideology-driven nature of the TT. According to the *Longman Dictionary of Language Teaching and Linguistics*, CDA is

> [a] form of discourse analysis that takes a critical stance towards how language is used and analyzes texts and other discourse types in order to identify the ideology and values underlying them. It seeks to reveal the interests and power relations in any institutional and socio-historical context by analyzing the ways that people use language. (Richards and Schmidt 145)

Hence, for discovering underlying ideologies, agendas, and power structures, CDA can be of great help as it "brings the critical tradition of social analysis into language studies and contributes to critical social analysis a particular focus on discourse and on relations between discourse and other social elements [power relations, ideologies, institutions, social identities, and so forth]" (Fairclough 9) which consequently helps in unveiling the underlying ideologies of patrons, publishers, and translators.

The use of written discourse in the form of news items, books, research articles, and even literary genres, especially short stories, can help a writer or a translator in the propagation and dissemination of political or personal agendas. Thus, translators are not immune to biases as, "all the translator's choices, from what to translate to how to translate, are determined by political agendas" (Schaffner 135). To unearth the ideology or agenda underlining the translated texts, one has to analyse the overall components of language and style used because ideologies are propagated through language. Therefore, it is often stated that "approaches to ideology associate (or even identify) the concept with language use or discourse, if only to account for the way ideologies are typically expressed and reproduced in society" (Dijk, *Ideology* 5). This emphasizes the deep interconnection between linguistic expression and ideological influence, underlining how language not only reflects but also reinforces societal ideologies.

With this in mind, the present study investigates the ideology-driven nature of three English translations of Manto's "*Toba Tek Singh*". For this purpose, we have devised a framework out of translation theories and have also adapted Teun Adrianus van Dijk's media discourse framework.

As there are no specific and standard rules to classify politically biased or neutral translations, we take *faithfulness* as politically neutral while *addition, omission, and modulation* as politically biased approaches to translation (Bánhegyi 150; AL-Jelawi x; Newmark 204). Furthermore, the analysis of lexical and syntactic constructions further helps make explicit "the presupposed and the implied" meanings of the translator (Dijk, "Opinions and Ideologies" 31). The analysis of the language used in the three translations has helped us explore the hidden ideologies of the translators based on their preferences for additions, omissions, and modulations in the translated texts, which consequently provide us with a rationale to designate the translator(s) as being faithful or otherwise.

Scrutinizing these translations from the following three different geo-cultural and linguistic perspectives has enabled us to make an appraisal of ideological interventions and meta-textual biases (if any).

1. Pakistani perspective (translation by Khalid Hasan)
2. Indian perspective (translation by Khushwant Singh)
3. Anglo-American perspective (translation by Frances W. Pritchett)

The first two perspectives have one thing in common, that is, the sharing of the British colonial legacy, but they differ in one crucial respect, that is, geopolitical and national rivalry. This antagonism may, in part, account for some amount of bias in their translations wherever they encounter any idea or belief that is against their own. Lastly, the Anglo-American perspective is a foreign one and thus adds nuance to the perspectives stemming from India and Pakistan. With the contrasting backgrounds of the first two perspectives and the addition of the Anglo-American viewpoint, we now turn to the question of manipulation through addition, examining how these biases influence the content added during translation.

Manipulation through Addition

The examples below are from the early part of the story where everyone in the lunatic asylum in Lahore is curious about the news of the exchange. As it lacked essential details, the news brought restlessness among the lunatics and they started acting oddly. At this stage, Hasan and Singh have added excessive details not present in the ST. For example, Hasan writes, "while sweeping the floor, *he dropped everything*" (12; emphasis added). Similarly, Singh has translated the same line as, "One day *while* he was sweeping *the floor he was suddenly overcome* [sic] *by an insane impulse. He threw away his brush and* clambered up a tree" (298; emphasis added). The italicized parts are not found in the original. On the other hand, Pritchett followed the original text, "[O]ne day he had been sweeping—and then climbed a tree" (sec. 4).

The next example of addition falls around the middle of the story where Bishan Singh alias Toba Tek Singh, a landlord turned lunatic, used to receive visitors but after the 1947 Independence, the visitors ceased to call on him with the same frequency. He had no idea about the temporal events unfolding outside, but he supernaturally knew when his visitors were to visit him in the asylum. At this stage, Singh adds, "but when his relatives and friends came to see him, he knew *that a month must have gone by*" (301; emphasis added). The italicized clause is not a part of the source text. However, Pritchett and Hasan have faithfully translated the same line as, "but every month when his dear and near ones came to visit him, then *he himself used to be aware of it*" (Pritchett; emphasis added, sec. 7) and "[h]owever, he had developed a sixth sense about the day of the visit" (Hasan 15). The italicized

part of the sentence in Pritchett's translation is the exact and literal translation of the original text and Hasan has opted for the sense-for-sense technique and has not added anything unnecessary.

The following sentences by Hasan provide another example of addition; these lines feature around the middle of the story. Whenever the inmates talk about Pakistan and India and the exchange of the lunatics, Bishan Singh listens intently and enquires about the location of Toba Tek Singh. The following sentence stands out in terms of addition to the original text, "[O]f late, however, the Government of Pakistan had been replaced by the Government of Toba Tek Singh, "*a small town in the Punjab* which was his home. *He had also begun enquiring where Toba Tek Singh was to go*" (14; emphasis added). In the ST, the word "town" or its equivalent is absent, yet the translator, Hasan, has included it. Furthermore, he has introduced an element suggesting a future event: "[H]e had also begun enquiring *where Toba Tek Singh was to go*" (14; emphasis added). This again is not a part of the ST. Similarly, Singh has translated the same lines as: "[S]ometime later *he changed the end of his litany from* 'of the Pakistan Government' to 'of the Toba Tek Singh government'. He began to question his fellow inmates whether *the village of Toba Tek Singh was in India or Pakistan.* No one knew the answer" (300; emphasis added). Again the italicized phrases are not found in the ST. Yet, the same lines have been quite faithfully translated by Pritchett as: "*but later, 'of the Pakistan Government' was replaced by 'of the Toba Tek Singh Government'*, and he began to ask the other lunatics where Toba Tek Singh was, where he had his home. But no one at all knew whether it was in Pakistan or Hindustan" (emphasis added, sec. 6).

The translations of Hasan and Singh are replete with additional details and transformations which are nowhere to be found in the original. All these gratuitous additions along with a broad range of omissions and modulations help us work out a complete picture of the ideological interventions made by the translators, and omission is the main substance discussed in the next section.

Manipulation through Omission

As examined earlier, Pritchett did not add any extraneous details that were not already available in the ST to her translation but the other two translators have done so to varying degrees. The analysis in this section helps us identify the level and nature of faithfulness found in these translations. The blank lines in the examples taken from the three translations to consolidate our argument in this section indicate an omission. We need to remember that omissions hinder the representation of the ST while displaying cultural and linguistic fidelity. This

is evident in Hasan who translated the part regarding Bishan Singh's visitors as, "once a month, he used to have visitors, _____but since the start of communal troubles in Punjab, they had stopped coming" (15). And Singh has rendered the same line as, "once in the month, some relatives came to Lahore to find out how he was faring. _____With the eruption of Indo-Pakistan trouble their visits had ceased" (301). Both of them have left out a complete sentence: "For a long time these visits took place regularly". However, Pritchett faithfully translated and made it part of her TT: "[T]hese people came once a month to see him; *after checking on his welfare, they left. For a long time these visits took place regularly*. But when the confusion over Pakistan-Hindustan began, the visits stopped" (emphasis added, sec. 7). The italicized words are not found in Hasan's and Sigh's translations. This omission may not involve any ill intention but this does have implications as far as faithfulness is concerned. In the next example of omission, Singh has added a line regarding the health and welfare of the inmate but has used words not representing the exact idea available in the source text. Furthermore, he has added the name of the city, *Lahore,* which is not found in the source text. But, Pritchett has translated while keeping in view these accuracies. This omission has taken away almost a complete sentence.

Moreover, Hasan has replaced *Pakistan-Hindustan* with *Punjab*, thereby reducing the territorial range of the 'communal troubles' in Pakistan and India at the time of independence. Intriguingly, he has not explained this replacement anywhere. Furthermore, concentrating on the entire turmoil in the Punjab province only reveals the working of implicit political and ideological assumptions on the part of the translator. Another example of omission also illustrates the discrepancies among the three translations. Hasan has omitted a complete sentence which is there in both Singh's and Pritchett's translations: "one inmate had got so badly caught up in this India-Pakistan-Pakistan-India rigmarole that_____ one day while sweeping the floor" (12). However, Singh tends to make additions: "a poor Muslim inmate got so baffled with the talk about India and Pakistan, Pakistan and India, that he got madder than before. One day while he was sweeping the floor" (298). The assignment of a religious affiliation to the inmate in a derogatory manner clearly demonstrates an ideological intervention on the part of the translator. However, on the other hand, Pritchett translated the same line as, "one lunatic became so caught up in the circle of Pakistan and Hindustan and Hindustan and Pakistan, that *he became even more lunatic*. One day he had been sweeping" (emphasis added, sec. 4). Pritchett has largely faithfully followed the ST, however, she has rendered the Urdu word "چکر" as *circle* which is extremely literal and

somewhat misleading. A better option would have been such elaboratory phrases as: "ceaseless mentioning", "endless naming", "repeated invocation", etc.

Another example of omission is where Hasan and Singh have omitted words and phrases or, at times, entire sentences. Pritchett, on the other hand, has not excluded anything, for example, "[T]hey were fighting among themselves, weeping, muttering. People couldn't make themselves heard at all – and the female lunatics' noise and clamor was something else. And the cold was so fierce that everybody's teeth were chattering" (sec. 12). Hasan, contrastively, has made omissions both in the beginning and at the end of the sentence, "Some were_____ shouting abuse or singing. Others were weeping bitterly. *Many fights broke out*. In short, complete confusion prevailed. Female lunatics were also being exchanged and they were even noisier. It was bitterly cold_____" (17; emphasis added). However, the italics do not correspond to anything in the ST. The same sentences have been translated by Singh with one omission. "Some squabbled_____; others cried or roared with laughter. They created such a racket that one could not hear a word. The female lunatics added to the noise. And all this in the bitterest of cold when people's teeth chattered like the scales of rattlesnakes" (303). To conclude, Hasan tends to omit more than Singh and Pritchett; however, Singh adds more than is available in the ST. These additions and omissions amount to ideological and political interventions by selectively emphasizing or downplaying certain elements, thereby altering the narrative's original intent and impact. By omitting specific details, the translator appears to be subtly shifting the story's focus or tone, aligning it more closely with his own or the patron's ideological stance, while additions can introduce new layers of meaning or bias not present in the source text.

Manipulation through Modulation

In modulation, a translator changes the *viewpoint* of the message. In the previous section, where "Pakistan-Hindustan" is replaced with "Punjab", one finds precisely such an example of modulation. Some of the more pertinent examples of modulation are further discussed in this section. Pritchett has faithfully translated these two sentences, "[T]his Sikh lunatic's hair had grown very thin and sparse. Because he rarely bathed, the hair of his beard and head had clumped together" (sec. 7). " (13)کیس چھدرے ہو کر بہت مختصر رہ گئے تھے اس سکھ پا گل کے". However, Hasan somewhat departs from the ST, "[T]he old man's hair was almost gone and what little was left had become a part of the beard" (14). Whereas Singh wrote, "[T]he Sikh had lost most of his long hair. Since he seldom took a bath, the hair of the head

had matted and joined with his beard" (300). Here the use of '*old man*' by Hasan and only '*the Sikh*' by Singh totally changes the perspective and scenario of the story because neither of these words is found in the ST. These changes in the TT certainly bring about a shift in the *viewpoint*. This also amounts to an ideological intervention that is actuated more by what is called the *politics of translation* than by the linguistic requirements of the ST. Bishan Singh may be old and certainly a Sikh but in the lines above, this is not how identity is being enacted. Another prominent example of modulation is the event mentioned by Singh in the initial stages of the story where he dubbed an enthusiastic worker of the Muslim League, a lunatic in the asylum, namely Muhammad Ali, as a *leader of the Muslim League* (emphasis added, 299). Perhaps, he did this to portray the tense scenario of the asylum and to blame the Muslim League for the communal troubles. Moreover, there is no mention of any harsh exchange between Ali, and a Sikh; however, Singh adds a line, "*[T]he two began to abuse each other*" (299; emphasis added). Let us see the event as translated by Singh:

> [A]nd there was yet another lunatic, a fat Mussulman who had been *a leader of the Muslim League* in Chiniot. He was given to bathing fifteen to sixteen times during the day. He suddenly gave it up altogether. The name of this fat Mussulman was Muhammad Ali. But one day he proclaimed from his cell that he was Muhammad Ali Jinnah. Not to be outdone, his cell-mate who was a Sikh proclaimed himself to be Master Tara Singh. *The two began to abuse each other*. They were declared 'dangerous' and put in separate cages. (299; emphasis added)

A competitive perspective on the Partition and its aftermath, characterized by the violent conflict between Muslims and Sikhs, may underlie the act of modulation, reflecting certain historico-cultural assumptions. On this occasion, Hasan has been quite faithful to the ST and has translated without altering it much – there is only a minor addition indicated in italics:

> [A] Muslim lunatic from Chaniot, who used to be one of the most devoted workers of the All-India Muslim League, and obsessed with bathing himself fifteen or sixteen times a day, had suddenly stopped doing that and announced – his name was Mohamed Ali – that he was Quaid-e-Azam Mohamed Ali Jinnah. This led a Sikh inmate to declare himself Master Tara Singh, *the leader of the Sikhs*. Apprehending serious communal trouble, the authorities declared them dangerous, and shut them up in separate cells. (13; emphasis added)

Pritchett, however, has been most faithful of the three when translating the same passage:

> A stout Muslim lunatic from Chiniot who had been an enthusiastic worker for

the Muslim League, and who bathed fifteen or sixteen times a day, suddenly abandoned this habit. His name was Muhammad Ali. Accordingly, one day in his madness he announced that he was the Quaid-e-Azam Muhammad Ali Jinnah. In imitation of him, a Sikh lunatic became Master Tara Singh. In this madness, it almost came to bloodshed but both were declared 'dangerous lunatics' and shut up in separate rooms. (sec. 4)

When comparing this translation by Pritchett with the ST, one realizes that the latter does present an element of probability regarding the impending fight between the Muslim and the Sikh lunatic imprisoned in the same cell. Pritchett has effectively retained this probability.

These additions to the TT, whether intentional or unintentional, tend to result in a change of perspective or viewpoint. This leads to a compromise on the integrity and communicability of the ST. There can be various socio-ideological reasons behind modulation, more so when the traumatic and emotion-ridden theme of the Partition is in question. The tripartite agency, that is, the translator, the patron and the publisher, plays a cumulative role driving a wedge between the ST and the TT. However, the reader has little access to the objectives of the patron or the publisher because it is only the translator who exists in his or her purview. The translator, in this complex power play, turns out to be a kind of 'front man' and the ultimate recipient of admiration or reproach. Largely, what is true of a reader is also true of a researcher who is also likely to focus on the translator to the virtual exclusion of the patron and the publishers. In order to pierce through this intuitional robe which conceals the patron and the publisher, a researcher has to cultivate greater criticality and rigour so that his or her investigation of the TT vis-à-vis the ST should be thorough and unconventional. Therefore, the next section is dedicated to the analysis of the language used by the three translators.

Lexical Analysis

In this section, we compare the three translations vis-a-vis their language. The preference for a particular lexical item over another by the translators helps us deconstruct their underlying ideologies and sociopolitical priorities. The difference in the three translators' usage of an equivalent for the same idea or word has been italicized.

Hasan and Singh respectively translated the ST sentence regarding the exchange of the lunatics in these words, "Hindu and Sikh lunatics in Pakistani asylums should be *sent to India*" (11; emphasis added), "Muslims in the lunatic asylums of India should he [sic] sent across to Pakistan; and mad Hindus and Sikh

in Pakistani asylums be handed over to India" (297). Both of them used the word "sent" but Pritchett renders it as, "Hindus and Sikhs who were in Pakistan's insane asylums should be *confided to the care of Hindustan*" (emphasis added, sec. 1). This difference in the use of equivalents may help the translators convey their ideological stance covertly to the reader. The ST does not use an equivalent to 'send' as used by Hasan and Singh. Manto has used the phrase "حوالے کرنا", rather than "send" which means "بهيجنا". Therefore, the phrase 'confided to the care of' used by Pritchett is more appropriate.

Hasan, while referring to India, has used the word "country" for the Urdu word "وہاں" – "We don't even know the language they speak in that *country*" (12). Singh translated it as "We cannot speak their language" (297). On the other hand, Pritchett used the phrase "that place"– "We don't know the language of that place" (sec. 2). Hasan sees India as a *country* while Singh translates the phrase 'that place' while using the pronoun "their" and associates the language with people rather than with the place. Pritchett, however, sees it to be a *place* only and does not present it as a country.

Hasan uses the attributive "non-Muslim" for Sikh and Hindu lunatics while rendering the phrase "کسی کو" as used by Manto. Pritchett, on the other hand, has used the exact corresponding word, "anyone". Hasan writes, "[T]he question of keeping *non-Muslim* lunatics in Pakistan did not, therefore, arise" (11), whereas Pritchett translates it as "[T]he question of keeping *anyone* didn't even arise" (sec. 1). However, Singh has completely omitted the three lines here. For Pritchett, fidelity to the ST seems important and while translating these lines she does not single out characters on the basis of religious or national affiliations. Singh and Hasan, contrastively, play out these affiliations in a foregrounded manner and Singh's act of omission is also an indication of politico-ideological considerations.

Towards the end of the story where the final events of the narrative take place at the India-Pakistan border, Hasan uses a modifier not found in the source text– "[T]here, behind barbed wire, *on one side*, lay India and behind *more barbed wire*, *on the other side*, lay Pakistan" (18; emphasis added). Whereas Singh renders it as "[T]he barbed wire fence on one side marked the territory of India; another fence marked the territory of Pakistan" (304). However, Pritchett translates it as, "[T]here, behind barbed wire, was Hindustan. *Here,* behind the *same kind of wire*, was Pakistan" (emphasis added, sec. 14). This employment of nonspecificity by Hasan gives the impression that he sees the issue from an alien and detached perspective, "there…on one side…on the other side" which is not in line with the ST. However, Pritchett has followed Manto more closely as the latter's words

were: (20) "ادھر خاردار تاروں کے پیچھے ہندوستان تھا ۔ اِدھر ویسے ہی تاروں کے پیچھے پاکستان". Similarly, being more faithful to the ST, she does not see *more barbed wire* on the Pakistani side as Hasan does.

To this point, we have focused on the lexical choices of the translators and their historico-cultural and political implications. In the next section, this lexical analysis has been complemented with a syntactic analysis in order to not only validate the inferences we have drawn so far but also to have a more complete perspective on the ideological inventions made by the translators.

Syntactic Analysis

As far as Hasan and Singh are concerned, we see pronounced syntactic deviations in their translations. Pritchett, however, has been quite close to the ST and has employed syntactic structures which are apt and aligned with the original. For example, she writes, "having heard this answer, his friend was satisfied" (sec. 2). Hasan, nevertheless, makes a deviation, "this profound observation was received with visible satisfaction" (11). Singh on the other hand has altogether omitted the clause. Hasan has tried to infuse it with a gratuitous urbanity by making it more literary and in doing so he has changed the voice. He has made an addition— "profound observation and visible"—which is not part of the ST. If we compare these two sentences out of context, Pritchett's sentence makes more sense. The original sentence is provided here as a reference point in order to understand the transposition "یہ جواب سن کر اس کا دوست مطمئن ہو گیا" (Manto 8). Along similar lines, there are other instances of transposition in the three translations.

Another example of syntactic deviation or transposition can be traced in Hasan's translation when he deals with this line:

"کیونکہ اس کا خیال تھا کہ وہ ٹوبہ ٹیک سنگھ ہی سے آتے ہیں جہاں اس کی زمینیں ہیں" (Manto15).

Hasan translates this line as, "[H]e also had a feeling that they came from Toba Tek Singh, where *he used to have his home*" (15; emphasis added). Singh leaves out this line altogether, whereas Pritchett renders it as, "[B]ecause his idea was that they came from Toba Tek Singh itself, where his lands were" (sec. 8). The phrase "used to" implies a discontinuity in the ownership of the land which is not warranted by the ST, whereas the word "were" does not exclude the possibility of ownership, as is implied in the ST as well.

At the border, when the authorities began the registration of the lunatics to be exchanged, Bishan Singh asked an official about the location of Toba Tek Singh. In response, he was told that it was in Pakistan. This revelation shocked Bishan Singh and he tried to run away. Hasan translates it as, "Bishan Singh tried to

run but was overpowered by the Pakistani guards who tried to push him across the dividing line towards India" (18). The same lines are translated by Singh as "That was all that Bishan Singh wanted to know. He turned and ran back to Pakistan. Pakistani soldiers apprehended him and tried to push him back towards India" (304). Both Hasan and Singh have made a serious omission which has been duly taken care of by Pritchett: "[O]n hearing this Bishan Singh leaped up, dodged to one side, ran to rejoin his remaining companions" (sec. 13). One does not find any mention of Pakistan or India in this ST. Moreover, the word "push" or anything to that effect is also not found in the ST. Similarly, the passivization done by Hasan and the use of the relative pronoun "who" are also not found in the ST. Singh's insertion of "apprehended" also has no equivalent in the ST. In comparison, the word "seized" as used by Pritchett seems to be a much better linguistic and pragmatic choice. This is how she renders the complete sentence, "[O]n hearing this, Bishan Singh leaped up, dodged to one side, and ran to rejoin his remaining companions. The Pakistani guards seized him and began to pull him in the other direction but he refused to move" (sec. 13). There is a huge difference between the surface meaning and the underlying connotations of these two translated sentences. Hasan and Singh frequently departed from the ST to varying degrees with reference to their ideological and politico-cultural priorities. Pritchett, on the other hand, has maintained a considerable level of fidelity to the ST. While Hasan and Singh have portrayed Pakistani guards as "pushing" Bishan Singh towards India, Pritchett does not imply anything like that which is more representative of the ST which does not have the word "India" here.

Conclusion: The Question of Fidelity

Based on the analysis, it is clear that Pritchett has been considerably successful in maintaining fidelity to the ST, whereas both Hasan and Singh have made serious compromises on it. Her translation, reflecting the flavour and the idiom of the original, is closely aligned with the ST both linguistically and culturally. One does not find omissions and exclusions and even minute details are taken care of. Hasan and Singh have taken unwarranted liberties with the ST and have abridged, expanded, and twisted it along an ideological and political trajectory.

Our analysis of the three translations of "*Toba Tek Singh*" by Saadat Hasan Manto from three different geo-cultural perspectives has revealed how the act of translation can work to reflect, communicate and bolster the ideological affiliations of translators both implicitly and explicitly. The readers and traditional researchers may only blame the translator for all the deviations and departures,

but they may not know the crucial role of the patrons and the publishers in all sorts of transformations enacted in the TT. Interestingly, all the publishers of these translations are foreign, however, the translators with more deviations are from India and Pakistan, and their publisher is also the same—Penguin Books. Conversely, Pritchett turns out to be extremely faithful to the ST and has exhibited great perceptiveness to the linguistic and cultural nuances of the narrative. Her lexical choices and syntactic expressions are not only appropriately located in the linguistic and cultural ambiance of the TT but are also correspondingly well connected to the ST. One encounters the least number of ideological interventions in her work.

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