

## Exploring the Writing Style of S.H. Manto

Afsara Raheen, Research Scholar  
Department of English  
Vijayanagara Sri Krishnadeveraya University, Ballari

Dr. Robert Jose  
Professor  
Department of English  
Vijayanagara Sri Krishnadeveraya University, Ballari

### Abstract:

The article analyses the style and techniques of well-known Urdu writer Saadat Hasan Manto by comparing and contrasting his style with other western writers. The study doesn't go into controversy regarding the style and translations of Manto's works that have been discussed in other languages. Manto indeed wrote in the Urdu language and it got translated into multiple languages. But the study is limited to an analysis of the style and content (themes, incidents, and episodes) that have been used in Manto's works, which will be discussed in detail in the article. Further, the study develops an argument based on English translations only. And specifically on the translations of Asaduddin and Menon. The article states that Manto was predisposed by the writing styles of Maupassant, Gorky, Nikolai Gogol, Pushkin, Anton Chekhov, and others. These prominent writers of Russia, France, and Britain significantly moved him and the consequence of it can be seen in his writing style of short stories that were written creatively which tastes not foreign but Indian. Specifically speaking, the stylistic profiles of these writers have helped him to build his Indian style of writing. The article, based on this comparative style, is drawn to discuss how successfully the select writers rendered the source text style of Manto. Further, the study compares the style of writing with each other to assess the relative successes of his writings. Thus, the article is based on the similarities and differences in the writing style of Manto and the other western writers. The study, under this approach, explores the context of the Indian culture in Manto's writing style. And also distinguishes his style of presentation of characters in the stories that are Indian in taste, emotion, and language compared to western authors at that time. Ultimately, the article analyses the western writers' style of writing and its impact on Manto to have a comparative study of his distinctive style of writing that is Indianized in itself.

Keywords: Stream of Consciousness, Symbolism, Realism, Surrealism, Impressionism, Illusion.

### Introduction

The present article highlights the significance of the writing style of Manto, and his techniques, which were stirred not more by the Indian but by the western writers. He was stimulated by the writing style of a few of the select foreign writers (Maupassant, Gorky, Nikolai Gogol, Anton Chekhov, Pushkin) that have been discussed in the article. And the writers from whom he was stirred less have not been discussed in the study. He has applied images, metaphors, and figures of speech in his writings with a high creative ability to utilize them in an Indian context. Manto has utilized different kinds of styles and techniques of these writers (such as Stream of Consciousness, Symbolism, Realism, Surrealism, Impressionism, Illusion, etc.,) to describe the internal psyche, stress and madness of the characters, and socio-political system of the Indian partition period, in his short stories. The techniques of western writers were used by Manto in almost all of his stories but with a modified incident, episodes, movements that are Indian in the context which helps to differentiate between him and the other select writers. For instance, the stories in *Black Margin*, *Kingdom's End* by Manto are of great significance, which has an impact on western writers whom he followed.

However, it is in the twenty-first century that Manto received a well-reputed place not only in India but also in other parts of the world for his partition writings. While in the twentieth century he was criticized severely, and charged with obscenity not merely by the British, but also by the Indian and Pakistani government for a few of his exceptional works, such as *Cold Meat*, *Khol Do, Bu*, and other stories. Manto's sympathy and the profundity that he utilized in his writings are undeniable. All his writings have a touch of Russian, French, and British thoughts (writers) by whom he got motivated in the techniques of writing. The style he has utilized of these writers is not the same but it is differentiated with his creative form that portrays the realistic picture of Indian society.

Riaz in his thesis on "A Stylistic Analysis of Manto's Urdu Short Stories and their English Translations" quoted Alvi, Hashmi, and Negi and says that Manto wrote 127 stories in this period and these stories are generally considered as much more satiric and ironic than his pre-partition stories (23). Indeed, the mental suffering Manto was undergoing at the time of India's division can be considered as the impact of partition and its violence.

It is clear from the introduction of *Black Margin* that Manto had an interest in writing from his school days. He wrote for a school magazine when he was in the 8<sup>th</sup> grade. Asad writes that in his college days he was wandering with his friends. And it was Barig Ali who caught him in 1933, he was a journalist who easily understands the creative power in Manto and he was stimulated by him and his friends to read and translate French and Russian writers which they did enthusiastically. These writings made a never-ending impression on Manto that can be reflected in his works.

His reading of Russian and French literature and his translation of them helped Manto to become a well-acquainted short story writer. His first story *Tamasha* was published in 1933 in weekly 'Khalq' then in 1935, his first collection of short stories *Atish Pare* was published. It is also noticed that after India's partition Manto left for Pakistan, from this period to his death in 1955 proved the most productive, it is in this short period that he published several collections of short stories and non-fictional works.

The article has attempted to dig out some possible extra-textual factors which may have affected the ideology and writing style of Manto and the translators. This short survey on the style of Manto has taken as an important task in this article, whereas, the translators' style that has followed in translated works of Manto has taken less into consideration except for Assad and Menon. For instance, Manto followed the western style of the simplicity of language, the economy of words, irony, satire, repetition, and a few narrative techniques that can be seen in the select writers' works. What differs from each other is his understanding and utilization of it in the Indian context. The journal specifically deals with English-translated works of Manto by the translators but it confines to differentiate the writing style of translators. It sees the description of the content, the way it has presented, the context of nation and nationalism, the political system, its failures and success, its effects on the common people, their anguish, attitudes, and actions, etc. It compares the way of presenting by Manto and the western writers (Maupassant, Gorky, Nikolai Gogol, Anton Chekhov, Pushkin).

However, it is clear that the style of these western writers motivated Manto, and further he chooses to Indianize his themes with his creativity to have real effects on his writings. It cannot be said that his writing style is an imitation of these writers rather it changed the way they interpreted, it changes the theme to Indian, his characters' sufferings are different from that of the developed countries, their way of living and agitation or movements are different from Indian. Hence it is significant to note that Manto developed his creative style of writing that is Indian in taste.

Muhammad Salman Riaz in his thesis, “A Stylistic Analysis of Manto’s Urdu Short Stories and their English Translations” states in the context of Russian writers and their themes that motivated many writers in Asia. He says,

These Russian writers were keenly observant of the socioeconomic inequality in society and the oppression of the lower class resulting from this inequality. During the same period, the proletariat class in Russia rose against their oppression by the upper class, and both the literary and the political movements paved the way for the epoch-making revolution in 1917 whose impact was global in scope. With its emphasis on giving equal rights to all members of society, socialism became a revolutionary, political, and literary slogan in several parts of the world, including the Subcontinent where writers were most affected by the revolution and the philosophy that led to it. They took it upon them to propagate the socialist ideology of having a classless social system – a system based on equality and equity (Riaz, 23-24).

Riaz compares the political turmoil in the subcontinent and the native people who were gradually understanding the need for gaining back independence in the country by reading the Russian politics, and liberal movements that followed it. Similarly in India, the independence struggle was followed by many other movements, strikes, protests, and riots that were raised against the colonizers. Many different political movements and agitations were taking place to defend the country's independence in the early 1930 in India. As he points out:

In the 1930s, a group of young writers expressed their formal allegiance to the socialist movement in Russia and started producing literature with a clear political agenda of raising the laymen against their oppression by the elite and the foreign government. Their first literary attempt in this regard was the publication of an anthology of short stories titled *Angaarey* in December 1932. All the short stories in the book openly talked about the oppression of the less-privileged members of society and conveyed a clear message of rising against it. (Riaz, 25)

The impact of it was uncountable in common people who were becoming conscious of Indian politics and were also participating more in political and military movements against the British. Riaz points out that Manto was not exceptional from its impact, as he states:

The political and military uprising in Amritsar, where Manto lived, was of much importance and was expedited by a very sad incident that took place on 19 April 1919, when on the order of an English officer, the police opened fire directly at a group of peaceful demonstrators, which resulted in the death of 379 people. Young Manto was also affected by these different events, and he even made the 1919 massacre a subject matter of a few of his short stories later, including *Tamasha* and *1919 ka Aik Wakeya*. (Riaz, 25)

Sa’adat Hasan Manto, like Maupassant, wrote more than a hundred stories. In both of these writers, the picture of the human world is perfectly depicted; seeming reality in detail is the primary goal of both the writers to pursue short fiction. These writers mostly select the ordinary life stories of their society to have real effects in their stories. He like Maupassant has always cleverly strung up some believable little things with a very thin, much concealed, almost invisible clue.

To demonstrate the styles and features of their own time, both Manto and Maupassant describe in-depth the mundane life of some ordinary characters in the real world, or the daily trivialities that occur around ordinary people, which was one of their main writing styles. Saugandhi of “Hatak”, by Manto, accepts her situation passively, in the first part of the story. In the second part, she dares to cross the threshold. The

story, which somewhat resembles Maupassant's "Boule de Suif", is a powerful narrative that draws attention to the numerous deprivations of a prostitute's life. In this context Shirin opines,

Sincerity is possible in the intentions of writers. And by presenting their sins in a straight line, their purpose is to make them hate. But sometimes it seems as, by considering sex as fashion, the self-righteous expose the naked realities. Some see nudity as an expression of their courage. Or some consider it as counter and rebellion. Speaking openly about mysteries is not pornography at all, it all depends on the style and location of the presentation. We cannot deny that such fictions have been written and are being written which appear to be bitter, sinful, and buried in voices (sin)...in response to accusations of pornography on progressive literature, progressives often say, people, get annoyed with such stories because it reveals their secrets. (*Manto: Noori Na Nari*, 30-31)

In the opinion of the great writers and critics, Shirin writes that there would be no deep literary research without the concept of evil. After acknowledging the existence of evil; gradually the idea of an incomplete human being came to me which is higher than the conception of the innocent natural being, in which man is a collection of good and evil deeds. There is a contrast between internal conflicts of these two aspects in their nature. Misguidance and a sense of guilt keep him in a constant state of spiritual turmoil. Man can rise above his natural animal instincts, and even though it is not complete, it strives for its completion. This is the concept of man in great literature (26). The statement of Shirin is somewhere disconnected readers from the idea of good and bad in literature, she emphasizes more on the idea of evil in literature while supporting Manto and his style of writing.

However, to discuss more on the persuasive style of foreign writers on Manto the article discusses that he was stimulated by Maxim Gorky, who was a socialist and uses realism to entail a life-like depiction of characters' behavior and speech for purposes of conveying a political message. Manto's characters like that of Gorky's characters speak and behave in somewhat fragmented, lifelike patterns, and what they do and say are not romanticized to elicit audience emotions. Instead, their various words and behaviors however unappealing, are aimed at being realistic and provoking an impulse toward change or revolution.

Another similarity between Manto and Gorky is their personal lives. Both of these writers lost their parents early in life, failed in the exam; Manto in metric, Gorky in university, worked in magazines, published short stories, Gorky depicted the reality of Russia and Manto portrayed the reality of India. Gorky captured all the horrors of the war, blood, and chaos, of 1917 Russia. Similarly, Manto also captured the horrific incidents of the partition war of 1947 India.

The Russian writer Anton Pavlovich Chekhov is the first to use this impressionistic style for his stories. His impressionistic style, concise messages, and beautiful descriptions of his stories always encouraged Manto. Readers can also see and relate the effect of impressionism in the stories of Manto. Because, the word 'impressionism' can be loosely described as 'when the author of the story, or even the painter of the piece of art, depicts the subject from how they appear but not necessarily how they are. This makes the material very relatable and easy to be caught up in (Abigail). However, Manto also portrayed the effects of colonialism and partition on the survival of the lower class, prostitutes, common men and women, the film industry, etc. he wrote how it appears to him but not exactly how they are. This makes his stories very relatable of the time and also became easy to catch up and understand.

It is for instance, "Overdoing It" by Chekhov is an impressionistic work, where the character G.G. Smirnov, is thinking that how a story is to be told. The entire story is told through his thoughts and actions. The causes of this are, firstly, it can be confusing at times and secondly, that the character is confused.

Because of the way the story is being told, the readers can be just as overwhelmed and caught up in the plot as if it were happening to them right then and there.

The similarities of these causes can be seen in Manto's stories such as *Barren*, *Toba Tek Singh*, *By the Roadside*, *Tassels*, *Naya Qanoon*, etc. For instance, in "Toba Tek Singh" Asad argues: "It is the image of nowhere man, an existential exile, a marginal man whose fate is decided by the politics of attrition indulged in by shortsighted politicians. Asad claims Manto, "A man who is the proverbial pawn in the overwhelming events of history" (P.i). In one more story of Manto the *New Law Mangu*, the irrepressible Kochwan has been conceived in vivid detail. As Asad in his "Black Margins" points out:

Mangu's fellow Kochwans at the 'adda' consider him knowledgeable about the affairs of the world. He had his perceptions of the Russian revolution, the Spanish civil war, and colonial rule in India...the story proleptically (prophetically) shows the disillusionment of the common people with independence in both India and Pakistan. "The law is still the same," says the police officer sternly, summing up how the expectations of the common people will be thwarted. (Asad, p. 20)

Similarly in another story titled, "Baanjh" lends itself to multiple interpretations. As Asad further notes down:

It's a story about love's destructive potential, about self-deception taken to its uttermost limits, and about the creative process. He narrates the imaginary love story, and pains to others, which gives him a strange kind of pleasure. His self-deception reaches the point where he even begins to believe it is true. The event that he imagined for himself and the character that he created become the *raison detre* of his life. Written in the format of "a story within a story", "Barren" exhibits Manto's greater self-confidence as a writer and his willingness to try out new ideas. (Asad, p. 20-21)

Most of Manto's stories, Asad claims,

He does not exhibit any great inclination towards innovation or experimentation in technique, except for the allegorical mode that he adopted occasionally. However, his last stories, "Phunde" (*Tassels*) and "SadakkeKinare" (*By the Roadside*), show his shift towards anti-story. These narratives subvert the conventional notions of plot and character and the chronological development of events in the story. Conventional narrative and even linguistic structures have been distorted to represent the chaotic and dream-like aspect of reality that the stories seek to convey. (p.35-6)

In *Tassels*, there is a bare-bones plot. The story spans the life of the female protagonist from her youth until she is no longer young. Whereas in "By the Roadside" the point of view, even the voice, remains that of the protagonist, an articulate woman. Here certain images and metaphors are repeated again and again. Through these repetitions, Manto builds a relationship between the world of humans and the phenomenal world. Manto veers away from his realistic style of narration towards an elevated lyricism.

Asad remarks in his introduction, as one reads through the pieces of "Black Margins", one is reminded of what Mario Vargas Llosa wrote about the fictional world of Julio Cortazar where, "...banal reality begins insensibly to crack and to give in to some hidden pressures that push it up to the prodigious without participating fully in it, maintaining it as a sort of intermediary, tense and disconcerting territory in which the real and the fantastic overlap without integrating" (Intro, p.32). A similar style is pertinent while one reads his short stories.

The article further analyses that Chekhov is not exceptional in stirring Manto, he focused on each character's perception, like the play "Ivanov" (by Chekhov), and the utilization of this style can be seen in the story *New Law* by Manto, which make the readers think that their story's characters, such as Ivanov in Chekhov's play, and Mangu in Manto's "New Law", have many absolute facts. And most of it is just given the speculative information from the point of view of one character's gossip or another's. It is because of this writing style; both the authors of the different century stand out from other writers of their period and make their stories even more memorable and realistic. The wonderful talent of the master (Chekhov) and his follower (Manto), are their short and to-the-point stories. It didn't mean that they lack description or anything for that matter. For instance, both the writers' stories are in constant motion and those go so quickly as one feels that they are caught up in it.

Similarly, their stories move hastily and all the crucial context of the stories are given almost immediately and what is learned later flows with the story. It was not pertinent that those things be known then, so it all works. Having the stories like this will give the readers the freedom and power of imagination to dream about the rest of the characters' life, both future and past, without restrictions. Manto certainly followed Chekhov, in bringing all the background information on the table first, then the story gets rolling and it's very rarely bogged down with unhelpful or playful fuzz. Reading stories in this way of both the writers is a refreshing way to go about the stories. Their stories are not too long but it packs a punch in a different figure of speech such as; irony, metaphor, etc. the stories of Manto like Chekhov, describe each character in such a way that the audience gets to know them as if they knew them earlier. Readers of both the writers can connect their life and society with it (Abigail, n.p).

It is noteworthy that Manto followed all the six principles of a good story by Chekhov. On May 10, 1886, Chekhov wrote a letter to his brother Alexander who was also a writer, about the six principles that followed for his stories. Those are, 'absence of lengthy verbiage of a political, social, economic nature', 'total objectivity', 'truthful descriptions of persons and objects', 'extreme brevity', 'audacity', and 'originality: flee the stereotype', 'compassion'. It's not only Manto or other Indian writers in the twentieth century who followed Chekhov but also most of his contemporaries at that time respected and followed him and Maxim Gorky is one among them (Abigail). While writing on the style of Manto Asad describes as:

In vignettes in "Black Margins" (*Siyah Hashiye*) are notable for their macabre humor, their subversive intent, their tongue-in-cheek mode, and their freewheeling irreverence. The genre, which might be called "existential belle letter" as it exists in some kinds of literature, is unusual for Urdu. Outside Urdu, a parallel that comes to mind is the Hungarian writer Istvan Orkney (1912-1979) who developed the genre of the "one Minute Story" to record the trauma of the Second World War in the mode that was dominated by irony and grotesqueness. In these vignettes, Manto tried to capture man's descent into the Hobbesian jungle by recreating some funny and absurd, but in fact, deeply disturbing situations. Narrated in a deadpan, emotionless tone, they depict murder, rape, slaughter, and thuggery as the most natural preoccupations of men. (31-32)

Nikolai Gogol was the first to use surrealism in his works. Manto followed most of his themes of barbarism, corrupt officials, and downtrodden functionaries to highlight them as what they are and to laugh at them for their failings and to correct them. Manto also looked beyond the surface of his characters like Gogol. He followed the philosophy of Gogol for his stories as, a person who is the object of ridicule is often pitiable, and it's a close step from the pitiable to the tragic. Manto like Gogol seems to understand and sympathize with the limitations of his characters, modifying the caustic intolerance that otherwise predominates in his treatment of them. His understanding of his characters is based on his observance of

human nature, which at times verges on the psychological study, though this focus never develops in Gogol's writing to the extent it does later in Fyodor Dostoevsky's novels and Manto's short stories.

Manto, similar to that of Gogol followed to capture the essence of the ridiculous in life, and continued popularity and relevance of his works in proof of their universal appeal. The appeal of his works, like Gogol, however, is not limited by the concreteness of the historical setting that his attention to detail evokes. His characters also transcend their time and place; their weird strength has not become outdated.

However, Russian prose fiction is routinely divided into two schools: the Pushkinian, and Gogolian. Pushkinian is the style that Pushkin followed. It is objective matter-of-fact, and sparing in its use of verbal devices; and the Gogolian, which is artful, ornamental, and exuberant in its use of ambiguity, irony, pathos, and a variety of figures and tropes usually associated with poetry. Marina in this context writes: "Indeed, the debate between Pushkinian and Gogolian movements in Russian literary criticism during the 1850s and 1860s can be understood as a controversy between idealist and positivist interpretation of Hegel" (Kanevskaya, 115).

Manto never left a chance to follow another Russian writer that is Dostoevsky, he was a nineteenth-century Russian realist who probably owes the most to Gogol; his famous remarks are noteworthy when he writes that they all have come from under Gogol's overcoat', and it was an understanding of the key role that Gogol's writings have played in the growth of Russian realism.

Alexander Pushkin is one more writer whom Manto followed for his short stories. He identified the main themes that would keep Russian writers busy well into the twentieth century. The inspiration that Manto received from Pushkin's writing style is, his writings on the suffering of a humble individual of low rank, similarly, in Manto one can find his stories such as *Siraj*, *Open It*, *Insult*, deal with the same theme. The confrontation between an exceptional character and society is similar to that of Manto's Toba Tek Singh, the painful choice between duty and personal happiness can be seen in Manto's *For Freedom's Sake*, *Saha'e*, and the theme of a loner's rebellion against the system can also be noticed in the character of Toba Tek Singh in Manto's story. All these subjects were first raised by Pushkin before becoming central ideas in works by other Russian authors such as Dostoyevsky, Tolstoy, Chekhov, and Bunin.

Manto also followed his style of precision and illusion of simplicity. Because he also had the ability like, Pushkin, to create vivid images with just two or three words, imprinting them in the readers' mind. A similarity between both of these writers can be noted easily although they were from different countries and centuries, however, both the writers were daring, they didn't find high level of reputation but only after their death, both had a keen sense of humor and loved sneaking swearwords (profanities) in their writings. Manto like Pushkin became the writer of a sarcastic proverb and didn't shy away from targeting high-ranking officials. Readers can see in Manto's *Letter to Pandit Nehru*, where he criticizes Nehru for accepting partition, Asad remarks as, "You are the prime minister of the country that was formerly mine" (Asad, 40). This line echoes the anguish of an exile from his land. His devastating ironical comments about Nehru's latching on to Kashmir while lacking sufficient determination to remove its poverty, reveal Manto's concern for the land of his ancestors and for the fate of Kashmiri people, caught as they were between the politics of attrition practiced by both India and Pakistan. At the same time, he felt a sense of loyalty towards his adopted land.

Manto like Pushkin wrote against the government and faced many problems with the authorities and challenges to duels. Both these writers suffered for the truth. Pushkin spent several years in exile for his "Ode to Liberty". Readers can also perceive the obscenity charges against Manto for five of his short stories, such as *Open It*, *Odour*, *Cold Meat*, *Kali Shalwar*, and *Dhwaan*. The statement of Dostoyevsky on Pushkin, is also well-utilized here for Manto, as he states that there was no writer with a universal sympathy like that

of Pushkin's. And it is not merely his sympathy alone, but it is his remarkable wisdom and the embodiment of his essence in the spirit of foreign nations. It's a re-creation that is almost perfect.

It is well known that Pushkin was sent to exile by the emperor Alexander I, and then to house arrest. He had a friendship with Decembrists (revolutionaries) who demanded a constitution and social freedom and had he not been exiled; he would almost certainly have taken part in the Decembrists uprising of 1825 in St. Petersburg (Marina). Similarly, Manto moved by many revolutionaries in India participated in many movements like the Jilian Wala Bagh uprising, said slogans, and demanded freedom and also through his writings he never stopped demanding freedom and social change. The before and after partition period is the remarkable period for Manto to shed the reality of the time, and for that, he faced many seditious charges against his works. Though both the writers are good admirers of female beauty and acquired a reputation in the literary field.

Manto utilized the techniques of symbolism and stream of consciousness in his story *Farishte*, his use of simple expressions is largely devoid of far-fetched similes, puns, and metaphors (Riaz, 29). However, his translated works have limitations, for instance, in Hasan's translations one can find a display of conversational style of writing, he commonly avoids unfamiliar words and long, complex sentences, as Riaz mentions, he prefers common words and short sentences (36). Bhalla while reviewing one of his collections of Manto's translations comments as: "Unfortunately, his collection, *Mottled Dawn: Fifty Sketches and Stories of Partition*, by Manto, is deeply flawed. There are two serious problems with the book. One, its translations are highly inaccurate and disfigure the original. Two, it has no recognizable editorial policy" (36). He further mentions that Bhalla had a doubt regarding Hasan's translation of Manto and therefore he provides the following reasons for his inaccurate and disfiguring language which matches less with the Manto's original writing, he writes as:

If Hasan as an editor offers us a Manto whose writings on the partition are considerably diluted, as a translator he recreates for us a Manto who is substantially compromised and damaged as a writer. Not only does he give to Manto's stories English titles that have no recognizable relationships with the original ones in Urdu, but he also dismembers and scramble their structures, deletes paragraphs, summarizes significant dialogues, omits details about characters, transforms long monologues into comfortable paragraphs, converts broken sentences and hesitant speech into smoothly flowing prose, and adds information about Islamic history and the formation of Pakistan for Kafirs, to make Manto both into a communal partisan and a weak storyteller. (37)

Riaz while speaking on theories of style says that these translators shift their attention from "what is said" to "how it is said". As he quotes Boase-Beier and says:

The message in the text can be rendered in several ways, but the author builds the linguistic structure in such a way that it reflects their particular perspective on it; they also have to cater to various linguistic, cultural, and interpersonal constraints, giving the text a particular outlook. Therefore, it is not just the message, but this particular way of rendering it which interests stylistics, who go as far as to say that the meaning of the text is embodied not in the content, but in style, i.e., how the content is rendered in the text and as such "the translator must pay close attention to the style itself and it will reveal the meaning to be transferred into the target language.(41)

For him, the style in writing is the choices in language that the author creates. It is an oblique meaning instead, therefore it is not direct and easily measurable. And it is the readers who draw subjective meanings from them. As one can mention it is irony, sarcasm, pity, and empathy for implied meaning (42-46).

The style can be read with various viewpoints. It could be read as 'how the text is presented by the author' and 'how it has been reproduced by the translator'. The article investigates the former point rather than discussing the translators' style to evaluate the style of the original author. This has been the focus of the study on the style of the author. Apart from exploring narrative sequence and structure, it also investigates style from the perspective of how the subject matter, or the main idea, of a text, is rendered by the author. And it can also be explored from the perspective of translators and how he reproduces it.

### Conclusion

Manto is the one whose failures helped him to become a star writer. And it is well known that he failed in the Urdu language in his matric exam but his reputation as an Urdu writer is also undeniable. All credit goes to his teacher Bari Ali who changed his life and made him a writer. However, it is Manto's creativity alone that helped him to produce a new style of writing; which is a mixture of French, Russian, and British style but the creation of characters, their mental ability, language, emotions, stories, puns, and metaphors are all Indian in taste. And it is because of that, though being a failure in the Urdu language in his metric, became famous for his writing style, and his reputation can be seen all around the globe.

Results show that, overall, Manto follows the French, British, and Russian writers in his style and technique of writing. He demonstrates a mixed approach by sometimes deviating and sometimes following the style of these writers. His images in the stories deviate from the visual images of western writers to a great extent. Owing to these reasons, we can call Manto's style of writing comparatively less successful, but his stories left an impact on twentieth-century society's reality which is similar to that of the other comparative writers. Moreover, Manto followed a class of writers who are foreign in blood and color, language, and style but the language and style Manto interpreted in his Urdu texts are Indian in taste, opinions, morals, and intellect

### Work Cited

- Abigail. A Chekhov Chick. [http:// Weebly.Com/Chekhovs-Writing-Style.Html](http://Weebly.Com/Chekhovs-Writing-Style.Html).
- Asaduddin, M. And Muhammad Umar Menon, trans. *Black Margins: Saadat Hasan Manto-Stories*. (1940) 2001. New Delhi: Katha, 2005.
- Kanevskaya, Marina. *Pushkin As "Universal" Poet: Ense, Varnhagen Von and Dostoevsky*. In *ColdFusion: Aspects of the German Cultural Presence in Russia*, ed. GennadyBarabtarlo (New York: Berghahn Books, 2000), 113-25.  
[www.http://books.google.co.in](http://www.books.google.co.in).
- Manto, Saadat Hasan (1948). *Insult*. In *Black Margins*. (Trans.) By M. Asaduddin. New Delhi: Katha, 2005.
- ..., (1955). *Toba Tek Singh*. In *Black Margins*. (Trans.) By M. Asaduddin. New Delhi: Katha, 2005.
- ..., (2003). *By The Roadside*. In *Black Margins*. (Trans.) By M. Asaduddin. New Delhi: Katha, 2005.
- ..., (1938). *Naya Qanoon*. In *Black Margins*. (Trans.) By M. Asaduddin. New Delhi: Katha, 2005.
- ..., *Baanjh*. In *Black Margins*. (Trans.) By M. Asaduddin. New Delhi: Katha, 2005.
- ..., (1948). *SiyaHashiye*. In *Black Margins*. (Trans.) By M. Asaduddin. New Delhi: Katha, 2005.
- ..., (1954). *Letter To Pandit Nehru*. In *Black Margins*. (Trans.) By M. Asaduddin. New Delhi: Katha, 2005.
- Riaz, Muhammad Salman. *A Stylistic Analysis of Manto's Urdu Short Stories and Their English Translations*. The University of Leeds: School of Languages, Cultures, and Societies. October 2018. [www.http://etheses.whiterose.ac.uk/23275/1/Riaz\\_MS\\_School\\_of\\_languages\\_cultures\\_and\\_Societies\\_PhD\\_2018.pdf](http://etheses.whiterose.ac.uk/23275/1/Riaz_MS_School_of_languages_cultures_and_Societies_PhD_2018.pdf)
- Shirin, Mumtaz. *Manto: Noori Na Nari*. Saqi Publications, New Delhi: 1999.
- The Use of Hidden Art: Maxim Gorky Writing Style in Lower Depths*. Book Rags. Inc. Copyright 2021.

Wang,Haijie.*On The Writing Style of Maupassant's Short Stories*. (ICADCE). Atlantic Press. China: 2017. P.144.  
<https://doi.org/10.2991/icadce-17.2017.31>How to use a DOI?