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Transitivity in Urdu-English Translation: A Comparative Study of *Nangi Aawazain* and *Naked Voices*

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ABSTRACT

This study investigates the transitivity shifts between Nangi Aawazain, a seminal Urdu short story by Saadat Hassan Manto, and its English translation through the lens of Systemic Functional Linguistics (SFL). This research, anchored in Halliday's transitivity system, identifies how experiential meanings are encoded and reconfigured during literary translation. Employing a mixed-method approach and using textual analysis, this study compares process types, participants (pt..), and circumstances (cir.) in both original and translated texts. The findings expose significant shifts in material, mental, and relational processes. This reflects ideological, cultural, or stylistic negotiation by the translator. These shifts not only alter the agency and texture of the narrative but also impact the thematic interpretation and characterization. This study further emphasizes how translation is not merely a linguistic substitution but a socio-semiotic act that reshapes narrative authority and power relations. This research offers a robust framework for critically engaging with translated text by bridging linguistic theory with literary analysis. It contributes to translation studies by demonstrating how SFL-based analysis provides a systemic approach to unveiling subtle changes in meaning, agency, and perspective. The study underscores the necessity of sustaining experiential fidelity in literary translation and opens avenues for future research into metafunctional interactions across cultures and languages.

| **KEYWORDS** | SFL, Transitivity, Literary Translation, Naked Voices, Manto |

Introduction

Language is a system of social semiotics that demonstrates relationships, ideologies, and cultural structures. It is not merely a tool for communication purposes. Halliday (1994) developed *Systemic Functional Linguistics (SFL),* which offers a robust lens to investigate how language functions in different contexts. Central to SFL is the *transitivity system.* This system structures the portrayal of experiences through processes, participants, and circumstances embedded in clauses (Halliday & Matthiessen, 2014).

A process is defined as the type of state, action, or experience expressed by the verb. The processes are further categorized into several types such as "material (action or events)," "relational (being/having)," "mental (thinking/feeling)," "behavioral (behaving)," "verbal (acts of saying)," and "existential (existing)." Participants, i.e., actors, goals, sensors, and carriers, are those entities that are involved in the process. Additional context regarding place, time, cause, manner, or condition of the process is introduced by

circumstances. Bartley (2018) illustrates a nuanced analysis of how experiences and realities are linguistically constructed and enabled through process types, along with their associated participants and circumstances.

Transitivity goes beyond the traditional grammatical notion of object-directedness. It provides a powerful framework for shaping reality in texts by presenting states, actions, perceptions, and emotions. It plays a significant role in translation studies, where it focuses on the shifts of process type and agency, which can reshape the ideological and thematic dimensions of a narrative. In a broader context, translation refers to the procedure of rendering a text from one language to another. It ensures the preservation of style, meaning, and function. According to Catford (1965), translation is the "replacement of textual material in one language (Source) by equivalent textual material in another language (Target)" (p.20). This definition has evolved to encompass not just linguistic but also sociocultural aspects. It further leads to the concept of cultural translation, which includes the negotiation of beliefs, values, and worldviews incorporated into the source culture. It comprises the transfer of "entire ways of life" (Bassnett & Lefevere, 1990). It challenges the translator to be a mediator between differing sociocultural systems from the source text (ST) to the target text (TT).

Transitivity patterns in literary narratives help readers to interpret "who is affected," "who is acting," and "how reality is influenced" through linguistic choices. That's why when a story or novel is translated, these patterns can shift. Sometimes these patterns shift subtly, and drastically depending on the translator's interpretation, linguistic strategy, and cultural mediation. So, transitivity analysis is a powerful lens for the exploration of ideological and stylistic consequences of translation. It is particularly important for those texts that are culturally dense and emotionally complex, like those of Saadat Hasan Manto.

Manto (1912-1955) is widely regarded as one of the greatest short story writers of South Asian literature due to his controversial and courageous voice. Manto chronicled the psychological trauma of displacement, the savage realism of Partition, and the everyday obscenity of poverty, addiction, and sexuality. His stories foreground marginalized characters and social taboos. These stories offer a unique challenge to translators, tasked with retaining their rawness, subtlety, and cultural texture. Manto's sparse, conversational style resists both moralizing and ornamentation traits that can be lost or reshaped in translation (Bhalla, 2001).

Literature Review

SFL underscores language as a social semiotic system where meaning is realized through three metafunctions: ideational, interpersonal, and textual. Of these, the ideational metafunction, especially its transitivity system, is primary to portraying experiences through linguistic choices, i.e., how participants, processes, and circumstances encode reality. Transitivity analysis discloses not just "what is said" but "how it is said," and this is essential in literary studies where character and authorial perspectives are subtly layered in grammar (Halliday & Matthiessen, 2014). Transitivity enables readers to explore how narratives present actions, psychological states, and responsibilities. These are crucial for dissecting ideological and cultural dimensions in both original and translated texts. In SFL, translation comprises not just lexical substitution but shifts in meaning potential, particularly obvious where nuance is paramount.

These theoretical insights from SFL, a significant transitivity system, provide a base for scholars to extend these principles into the domain of translation studies. In recent

years, Translation has exponentially been constructed as a cultural and ideological process, rather than an exclusively linguistic one. Cultural Translation encompasses the re-conceptualization of meaning across societies, mediating not just for vocabulary but also incorporating taboos, norms, and social power structures. This is specifically salient in the translation of literature from postcolonial contexts where themes such as class, gender, and body politics are heavily culture-bound. In literary translations, transitivity assists in tracing how meaning shifts between the source and target texts. It also focuses on how meaning shift impacts the reader's perception of agency, emotions, and power dynamics.

This cultural framing in recent studies emphasizes that alterations in transitivity structures, such as material vs. mental processes, active vs. passive shifts, or participant omission, can significantly alter character psychology or narrative focus. A diachronic study on Arabic-English translation explored that simplification of figures of speech and sentence structures across time decreased lexical density, which further led to minimizing the source text's expressive tone and complexity. These types of research findings demonstrate a broader trend where transitivity shifts in translation may flatten cultural specificity and psychological richness. While such phenomena have been documented in translations of other languages, similar challenges are even more pronounced in Urdu-English translations.

The Urdu language is rich in poetic structures and gendered socio-cultural expressions. So, the translation of Urdu literary works into English poses unusual challenges due to distinctions in literary conventions, linguistic patterns, language structures, and cultural contexts. The Urdu language uses a diverse range of metaphors, idioms, proverbs, and socio-cultural references which demand meticulous handling to maintain the original's richness and resonance in English translation (Islam & Tauheed, 2003). Moreover, the use of the honorific system, fluid subject-object relations, and Urdu's syntactic flexibility can obfuscate direct translations, demanding highly creative solutions to communicate the intended meaning and tone.

Culturally loaded phrases or terms in Urdu, significantly those involving honour, sexuality, and class are often diluted or mistranslated when depicted in English due to syntactic rigidity and cultural taboos. This issue echoes in research on Chinese martial arts fiction. In that research, high "distancing" between cultural and literal meanings demanded nuanced strategies like domestication or transliteration, and annotation to sustain narrative integrity (Li & Liu, 2025). Similarly, the analysis of cultural metaphors through cognitive linguistics in translation illustrates that without a proper understanding of the psychological and societal grounding of such expressions, even accurate literal translation may fail to express meaning (Wang, 2025). Another study highlights that treating translated literature as a socio-cultural object is important. It has underscored that the identification of any act reflects a set of historical and intercultural negotiations in translation (Sun & Zhirova, 2025). SFL has been increasingly employed to analyze shifts in perspectives, voices, and identities while addressing issues that occur across translations between different languages. The primary goal of this research was to scrutinize texts, especially in those contexts where emotional subtlety and thematic density are crucial for interpretation (Anis et al., 2025). During translation, shifts in transitivity can alter the portrayal of characters' agency, social dynamics, and psychological states (Abood, 2020).

Manto's unfiltered literary writings provide a compelling opportunity to observe these dynamics from every perspective. His candid works are profoundly incorporated in socio-cultural criticism. According to recent research on the thematic study of Manto's works, his writings highlight unflinching depictions of societal issues such as inequality, moral hypocrisy, gender, and class struggles. This research has presented a critique of the

prevailing conventions. It has exposed the underlying human conditions (Maroof et al., 2024). Manto's gritty storytelling transcends conventions. It positions him as a prominent figure in Urdu literature. He challenges readers to confront uncomfortable verities about their society.

Although Manto's oeuvre has been investigated through the lens of biographical, postcolonial, and gendered perspectives, the particular use of SFL-based transitivity analysis in translation is conspicuously absent. Thematic concerns such as Partition, gender, eroticism, and trauma have been the primary focus of exploration in most of the available studies. This further leads to a notable lack of studies exploring his work through a linguistic lens. Linking SFL theory with translation ethics and cultural psychoanalysis, this research fills a critical interdisciplinary gap. By comparing Urdu and English translations, it provides insights into how grammar encodes privacy, shame, voyeurism, sexual anxiety, and societal surveillance.

Materials and Methods

This study adopts pragmatism as a research paradigm, which is outlined by Creswell (2014). This paradigm provides a flexible philosophical foundation for employing mixed-methods research. To achieve a more profound understanding, it values "what works" in answering the research problem and permits the interrogation of both qualitative and quantitative methods. As the present research supports the combination of SFL and translation which encompasses both descriptive involving translation influence and shifts from one language to another (qualitative) and comparative frequency-based (quantitative) analysis, so mixed-method research design is best suited for exploring transitivity structure differs in Urdu and English and how these differences influence the depiction of socio-cultural themes.

For this research, the original text of Manto's short story was collected from the online website: https://www.rekhta.org/, and the text for English translation was collected from *Naked Voices: Stories and Sketches,* which is a collection of sixteen stories and three sketches translated by Rakhshanda Jalil.

The current study adopted a purposive sampling technique, also known as judgemental or selective sampling. Paragraphs were selected from both versions that display notable transitivity structures in ST and their corresponding shift in English translation. The targeted sampling is a fine-grained linguistic comparison. It helps to assess how translation choices influence the textual representation of embodied experiences and the reader's interpretation.

Results and Discussion

This section further comprises three distinct subsections, where each subsection discusses each objective and research question deliberately, providing textual transitivity analysis and interpretation of examples.

Transitivity Differences Between the Original and Translation

In this study, the core systemic differences between Urdu and English are evident at the level of process types, agency, and participant structure. In S1, both texts present a material process "changed his mind" and "گَنے بدل خیالات." However, Urdu structure adds an extra layer of agency by anchoring this change in behavioral and temporal circumstances, e.g., "سونا شروع کیا" while English compromises this into a single action without depicting the extended experiential process. In S4, a significant transitivity shift

happens: Urdu utilizes the mental process "بات ستاتی رہتی تھی," making Bholu (the experiencer) more emotionally visible. In contrast, English changes it into a material process "one worry niggled away at him." This metaphorically personifies the worry but distances the emotional proximity of the subject.

Table 1
Textual Analysis

Examples From TT	Examples From ST
S1. With the coming of summer and sleeping on the roof for ten or fifteen days cir: Cause, he pt: Actor soon changed pr: Material his mind pt: Goal.	**S1.** اور اس نے (cir: Extent (Time) لیکن جب گرمیاں آئیں :pt Actor سونا شروع کیا pr: Material اوپر کھاٹ بچھا کر Material اس کے (cir: Extent (Time) تو دس پندرہ دن ہی میں pr: Material- بدل گئے pt: Goal خیالات
S2. One evening, cir: Location, he pt: Sayer told pr: Verbal his brother pt: Receiver, 'Get me married' pt: Verbiage. Me pt: Goal, (you implied) pt: Actor get pr: Material married cir: Role I pt: Senser shall go pr: Material mad pt: Attribute.	**S2.** دینے کے بھٹیار خانے (cir: Location (Time) ایک شام کو اپنے بھائی سے cir: Location (Place) اس نے pt: Sayer میں pt: Receiver میری شادی کردو، '' pr: Verbal کہا pt: Verbiage (Projected Clause) (تم (implied) pt: Actor کردو pr: شادی pt: Goal میری pt: Goal Material '' میں نہیں تو logical relation (Condition) Carrier ہو جاؤں گا pr: Relational پاگل pt: Attribute Attributive-
S3. Poor Bholu pt: Carrier grew pr: Relational Attributive even more agitated pt: Attribute.	**S3.** پریشان cir: Manner پہلے سے بھی زیادہ pt: Carrier بھولو pt: Attribute ہوگیا pr: Relational Attributive-
S4. Only one worry pt: Actor niggled away pr: Material at him pt: Goal.	**S4.** بر وقت cir: Location (Time) اس کو pt: Senser یہی بات pt: Phenomenon ستاتی رہتی pr: Mental. تھی۔
S5. Is a sackcloth pt: Carrier any sort of curtain at all pt: Attribute? Pr: Relational Attributive	**S5.** کہ ٹاٹ کا پردہ pt: Carrier بھی کوئی پردہ pt: Attribute ہے pr: Relational Attributive-
S6. There pt: Existent are pr: Existential people pt: Existent scattered pr: Material in every direction cir: Location (Place).	**S6.** پھر چاروں طرف cir: Location (Place) → لوگ pt: Actor بکھرے پڑے ہیں pr: Material-
S7. The smallest rustle pt: Phenomenon can be heard pr: Mental in the still of the night cir: Location (Time).	**S7.** ہلکی سی (cir: Location (Time) رات کی خاموشی میں دوسرے کانوں تک emphatic particle بھی pt: Actor سرگوشی cir: Location (Place) پہنچ جاتی ہے pr: Material-
S8. How pt: Angle do pr: Verbal people pt: Sayer live pr: Behavioral such naked lives pt: Verbiage?	**S8.** یہ ننگی زندگی cir: Manner کیسے pt: Senser لوگ :pt Phenomenon بسر کرتے ہیں pr: Behavioural
S9. There pt: Existent is pr: Existential only one roof pt: Existent.	**S9.** ایک کوٹھا pt: Existent ہے pr: Existential-
S10. The wife pt: Actor lies pr: Material on one cot cir: Location (Place), the husband pt: Actor on the other cir: Location (Place).	**S10.** اس چارپائی پر cir: Location (Place) بیوی pt: Carrier ہے۔cir: اس چارپائی پر pr: Relational Attributive لیٹی Location (Place) خاوند pt: Carrier پڑا pr: Relational Attributive ہے۔
S11. Countless eyes and ears pt: Carrier are pr: Relational Attributive wide open pt: Attribute in every direction cir: Location (Place).	**S11.** آس پاس cir سیکڑوں آنکھیں، سیکڑوں کان pt: Carrier کھلے pt: Attribute ہیں pr: Relational Location (Place) Attributive-
S12. Even if they pt: Senser can't see pr: Mental in the dark cir: Location (Time), they pt: Senser can hear pr: Mental everything pt: Phenomenon.	**S12.** آدمی نظر نہ آنے پر بھی cir: Condition سب pt.: Senser دیکھ لیتا ہے pr: Mental- کچھ pt: Phenomenon
S13. The smallest sound pt: Actor can make pr: Material an entire picture pt: Goal come to life cir: Result (implicit Role).	**S13.** ہلکی سی آہٹ pt: Actor پوری تصویر pt: Goal بن کر :pr Material سامنے cir: Location (Place) آجاتی ہے pr: Material-
S14. What pt: Carrier can pr: Relational Attributive the sack curtain pt: Carrier do pr: Relational (interrogative/attributive implication)?	**S14.** یہ ٹاٹ کا پردہ pt: Carrier → کیا ہے؟ کہ pr: Relational Attributive (interrogative)
S15. The moment cir: Location (Time) the sun pt: Actor comes up pr: Material, everything pt: Token is laid bare pr: Relational Identifying (passive transformation of Material process).	**S15.** سورج pt: Actor نکلتا ہے pr: Material. تو logical connector نقاب pt: Goal ساری چیزیں pt: Actor اس کی روشنی Attribute کردیتی ہے pr: Material (Causative) بے-

Similarly, in S6, the Urdu sentence "چاروں طرف لوگ بکھرے پڑے ہیں" employs an agentive material process (pr.). In it, "people" are dispersed actors within a crowded spatial frame. Its English translation is "There are people scattered in every direction," which rephrases it with an existential construction. This construction removes the sense of active human presence. This flattens the embodied reality of living under collective

scrutiny, resulting in the loss of spatial density and agency. The source (original) text is more consistent in representing the protagonist as both experiencer and actor, sustaining intimacy and immediacy. While English translation tends to simplify or reframe internal, culturally situated experiences. Translation, although accurate, often trades cultural embeddedness for narrative fluidity. This further weakens the semantic weight of specific socio-psychological states.

Socio-Cultural Context

The communal living space, unspoken social codes, and lack of privacy are central to Manto's narrative of this story. These are often depicted through dense circumstantial elements and behavioural processes in Urdu, while the translation tends to minimize the communal tension through lexical generalization. For instance, in S18, Urdu personifies "sleep" with relational and material processes: "نیند چونک کر جاگ پڑی ہے." This is a culturally loaded metaphor that reflects how even sleep becomes a participant in the network of surveillance. In English, its translation is "sleep was jolted to life." This captures the sense but misses the personification and intimacy of the original, which diminishes the cultural resonance. The difference is more pronounced in S21, where the English translation is "whispers and murmurs began to float in the turgid air." The Urdu "سرگوشیاں تیرنے لگیں" is metaphorically vibrant and portrays an environment where sound transforms into a form of intrusion, carried through rich and oppressive space. The English version lacks the connotative force of ambient tension. This is critical to understanding how space is gendered and politicized in the story. Furthermore, in S30, "ماچس جلانے کی آواز آتی تھی," the sound of lighting a match is localized in Urdu. The source of this sound is embedded in a material process that reinforces the idea of privacy, which is penetrated through a small act. In English, "came repeatedly" collapses to reflect the rhythmic and invasive nature of this disruption. This, further, mutes the symbolic function in the narrative. This shows that English favours semantic clarity over environmental tension. This leads to failure to fully encode cultural discomfort, creating interpretive gaps for readers unfamiliar with South Asian socio-spatial codes.

Table 2
Textual Analysis

Examples From TT	Examples From ST
S16. They pt: Actor reached pr: Material the roof pt: Goal and found pr: Material utter stillness and quiet pt: Goal.	**S16.** کوٹھا pt: Actor جب وہ کوٹھے پر پہنچا cir: Location، -pr: Relational Attributive بالکل خاموش تھی (Place)
S17. As the bride pt: Actor walked pr: Material demurely cir: Manner towards the bed cir: Location (Place), her silver anklets pt: Sayer spoke up pr: Verbal with every shy step cir: Accompaniment.	**S17.** دلہن نے pt: Actor شرمائے ہوئے قدم اٹھائے :pr، Material بجنے لگے pt: Actor، پازیب کے نقرئی گھنگھرو pr: Material-
S18. Bholu pt: Senser felt pr: Mental as though the sleep pt: Actor that lay pr: Material blanketed all about them cir: Location was jolted to life pr: Material.	**S18.** ایک دم cir: Extent (Time) بھولو نے pt:، کہ چاروں طرف نیند pr: Mental محسوس کیا Experiencer، بکھری ہوئی تھی pr: Relational Attributive، pt: Carrier چونک کر جاگ پڑی ہے pr: Material-
S19. People pt: Actor began to toss and turn pr: Material on their cots cir: Location (Place).	**S19.** لوگ pt:Actor، چارپائیوں پر cir: Location (Place)، pr: Material →، کھانستے pr: Material کروٹیں بدلنے لگے، ابھریں pt:Actor کھنکارنے کی آوازیں pr: Material-
S20. Others pt: Actor began to cough and clear their throats pr: Behavioral.	**S20.** کھنکارنے کی آوازیں pr: Material کھانسنے، pt: Actor، ابھریں pr: Material-
S21. Whispers and murmurs pt: Actor began to float pr: Material in the turgid air cir: Location (Place).	**S21.** سرگوشیاں pt: Actor اس تہی ہوئی فضا میں cir: Location (Place)، تیرنے لگیں pr: Material
S22. Flustered cir: Manner, Bholu pt: Actor grabbed pr: Material his wife's hand pt: Goal and pulled pr:	**S22.** بھولو نے pt: Actor گھبرا کر cir: Manner، اپنی بیوی کا، پکڑا pr: Material اور تیزی سے cir:، ہاتھ pt: Goal، تاٹ کی اوٹ میں cir:Location (Place) چلا گیا :pr، Manner

Examples From TT	Examples From ST
Material her pt: Goal hurriedly cir: Manner towards the sack curtain cir: Location (Place).	Material۔
S23. The sound of muffled laughter pt: Phenomenon reached pr: Mental his ears pt: Senser.	**S23.** اس کے کانوں کے ساتھ pt: Actorدبی دبی ہنسی کی آواز ٹکرائی، pr: Material۔cir: Location (Place)
S24. His anxiety pt: Carrier grew pr: Relational Attributive.	**S24.** اس کی گھبراہٹ pt: Phenomenonمیں اضافہ pr: ہوگیا، pr: Material۔Material
S25. He pt: Actor tried pr: Material speaking pr: Verbal to his wife pt: Receiver, but the whisperings pt: Actor all around him cir: Location (Place) seemed to increase pr: Material.	**S25.** بیوی سے cir: Accompaniment، بات کی pr: Verbal، Actor، گُھسر پھسر cir:Location (Place)تو پاس ہی شروع ہوگئی pr: Material۔
S26. In the far corner cir: Location (Place) where Kallan pt: Carrier had pr: Relational Possessive his bed pt: Possessed, the cot pt: Actor began to creak pr: Material insistently cir: Manner: Quality: chur-choo, chur-choo pt: Verbiage (onomatopoeia).	**S26.** جہاں کلن کی جگہ (Place) دور کونے میں cir: Location (Place)، pt: Location (Embedded Clause)تھی وہاں چارپائی pr: Material۔ Actor چرچوں چرچوں ہونے لگی
S27. When it pt: Actor died down pr: Material, Gama's iron cot pt: Actor began to speak pr: Verbal.	**S27.** یہ pt: Actorتو گاما کی لوبے، دھیمی پڑی pr: Material، بولنے لگی pt: Actorکی چارپائی pr: Material۔
S28. Shanda the sweetmaker's unmarried daughter pt: Actor got up pr: Material several times cir: Extent (Time) to drink water cir: Purpose.	**S28.** دو تین بار pt:Actorعیدو حلوائی کی کنواری لڑکی شاداں اٹھ کر پانی پیا pr: Material۔cir: Extent (Frequency)
S29. Every time cir: Location (Time) her glass pt: Actor knocked pr: Material against the pot pt: Goal, it pt: Phenomenon sounded pr: Mental like an explosion pt: Phenomenon to Bholu's ears pt: Senser.	**S29.** اس کا گلاس cir: Location (Place)گھڑے کے ساتھ pt:، ٹکراتا Actor، تو pr: Material، Marker (Conditional) ایک چھنا کا سا pt:Phenomenonپیدا ہوتا pr: Material۔
S30. The sound pt: Phenomenon of a match being lit pt: Embedded Material came pr: Mental repeatedly cir: Extent (Time) from Khaire, the butcher's son's cot cir: Location (Place).	**S30.** خیرے قصائی کے لڑکے کی چارپائی سے cir: Source، ماچس جلانے کی (Place)، بار بار cir: Extent (Frequency) آواز آتی تھی pt: Phenomenon، pr: Material۔
S31. Bholu pt: Actor abandoned pr: Material all attempts pt: Goal at making a conversation with his bride cir: Purpose.	**S31.** بھولو pt: Sayer، اپنی دلہن سے pt: Receiver، کوئی بات نہ کر سکا pr: Verbal (Negated)۔
S32. He pt: Carrier was pr: Relational Attributive scared pt: Attribute that the ears pt: Actor around him cir: Location (Place) would swallow pr: Material his words pt: Goal and all the cots pt: Actor would begin pr: Material a chorus of chur-choo, chur-choo pt: Goal.	**S32.** اسے pt: Experiencer، ڈر تھا pr: Mental، کہ اس پاس pt:کے کھلے ہوئے کان فوراً اس کی بات نگل جائیں گے Projected Clause (Sensing): کان کے کھلے ہوئے پاس آس Actor :ptاس کی بات pt:Goal، نگل جائیں گے pr:Material۔ اور ساری چارپائیاں pt:Actor چرچوں چرچوں کرنے لگیں گی، pr: Material۔

Representation of Sensitive Themes

Transitivity shifts influence the portrayal of sensitive themes of privacy, shame, voyeurism, sexual anxiety, madness, and social surveillance. These are central to Bholu's psychological breakdown and are mediated through behavioural, mental, and relational processes in Urdu that become materialized or abstracted in English. In S45, Urdu portrays voices as "درہم برہم کر دیتیں." Here, the verb is intensively disruptive, and voices are active agents. Its English translation, "those voices would destroy everything," is grammatically equivalent, but it lacks the physical implication of unraveling and emotional texture. The violence and casualties are clearer in Urdu, which shows the cultural gravity of sexual exposure.

Table 3
Textual Analysis

Examples From TT	Examples From ST
S33. With bated breath, cir: Manner, he pt: Carrier lay pr: Relational Circumstantial still and silent pt: Attribute.	**S33.** خاموش لیٹا رہا pt:Actor، وہ cir:Manner، دم سادھے pr:Material + Attribute۔
S34. Occasionally cir: Extent (Time), he pt: Actor would steal pr: Material a timid glance pt: Goal at his wife cir: Location, Goal).	**S34.** کبھی کبھی cir: Extent (Frequency)سہمی ہوئی نگاہ سے، pt: Goal دیکھ لیتا :pr، اپنی بیوی کی طرف cir: Manner،Mental

English	Urdu
S35. who pt: Carrier lay pr: Relational Circumstantial huddled up cir: Attribute in the cot near his cir: Location (Place).	**S35.** جو گٹھری سی بنی دوسری چارپائی پر لیٹی تھی :pt، گٹھری (Carrier) :pt (بیوی) implied Embedded Clause، سی بنی لیٹی تھی Relational Attributive + Location- :pr
S36. She pt: Carrier lay pr: Relational Circumstantial awake cir: Attribute for some time cir: Extent (Time) and then cir: Location (Time) fell asleep pr: Behavioral.	**S36.** کچھ دیر Extent (Time) :cir، جاگتی رہی Material :pr، پھر سو گئی :Material -pr
S37. Bholu pt: Senser wanted pr: Mental to sleep pr: Behavioral but couldn't pr: Behavioral (negated).	**S37.** بھولو :pt Senser نے چاہا، :pr Mental کہ وہ بھی سو جائے pt: Projected Clause (Sensing) Marker مگر وہ :pt Actor، سو جائے Material- :pr اس کو :pt Experiencer، نیند نہ آئی Mental :pr (Contrast) (Negated).
S38. Every few minutes cir: Extent (Time) some sound pt: Phenomenon would reach pr: Mental his ears pt: Senser.	**S38.** تھوڑے تھوڑے وقفوں کے بعد Extent (Time) :cir، آوازیں Phenomenon :pt، کانوں میں Location (Place) :cir، آتی تھیں Material- :pr
S39. The sounds pt: Actor would cause pr: Material entire, life-like pictures pt: Goal to come to life and stand pr: Material before him cir: Location (Place).	**S39.** آوازیں Phenomenon :pt، جو فوراً تصویر بن کر Relational + Resultative اس کی آنکھوں کے سامنے سے گزر Material + cir:Location (Place)- :pr جاتی تھیں
S40. His heart pt: Carrier had been filled pr: Relational Attributive with such hopes and so much excitement pt: Attribute at the prospect of marriage cir: Cause (Reason).	**S40.** اس کے دل میں Location (Place) :cir، بڑے ولولے تھے pt: Carrier + pt: Attribute + pr: Relational Attributive بڑا جوش تھا pt: Carrier + pt: Attribute + pr: Relational Attributive-
S41. From the day cir: Location (Time) he pt: Actor had decided pr: Material to get married pr: Material (Embedded Goal), his head pt: Carrier had been buzzing pr: Relational Attributive with all those tantalising delights pt: Attribute with which cir: Accompaniment he pt: Carrier had been pr: Relational Attributive unacquainted pt: Attribute for so long cir: Extent (Time).	**S41.** جب اس نے Actor :pt، شادی کا ارادہ کیا تھا Goal + pr: Material، تو وہ تمام لذتیں جن سے وہ نا آشنا تھا Phenomenon :pt (Embedded Clause)، اس کے دل و دماغ میں Location (Place) :cir، چکر لگاتی رہتی pr: Material (Iterative)- تھیں
S42. The thought of marriage pt: Phenomenon would make pr: Material a strange sort of heat pt: Goal course pr: Material through his body cir: Location (Place), a nice, pleasurable sort of warmth pt: Attribute (Result/Effect).	**S42.** اس کو Experiencer :pt، گرمی محسوس ہوتی تھی Phenomenon + pr: Mental، بڑی راحت بخش گرمی pt: Attribute (Descriptive)-
S43. But now cir: Location (Time), the very thought of his 'first night' pt: Phenomenon left pr: Material him pt: Goal cold pt: Attribute (Result).	**S43.** اب Marker (Modal Approximation)، جیسے Marker (Contrast)، پہلی رات سے cir: Location (Time)، کوئی دلچسپی ہی نہیں تھی pt: Carrier + pt: Attribute (Negated) + pr: Relational Attributive-
S44. He pt: Actor tried pr: Material several times cir: Extent (Time) to rekindle those warmth-inducing feelings pt: Goal.	**S44.** اس نے Actor :pt، رات میں cir: Location (Time)، کئی بار cir: Extent (Frequency)، یہ دلچسپی پیدا کرنے کی کوشش کی pt: Goal + pr: Material (with Embedded Action: پیدا کرنا= pr: Material, کوشش = pr: Material) ۔
S45. But the voices – those picture-painting voices pt: Actor – would destroy pr: Material everything pt: Goal.	**S45.** مگر Marker (Contrast)، آوازیں Actor :pt، (وہ تصویریں کھینچنے والی آوازیں) pt: Attribute (Qualifier)، درہم برہم کر دیتیں Material :pr، سب کچھ Goal :pt (Disruptive Action) ۔
S46. He pt: Senser began to feel pr: Mental naked, absolutely naked pt: Phenomenon.	**S46.** وہ pt: Experiencer، خود کو ننگا محسوس کرتا Phenomenon + pr: Mental، الف ننگا pt: Attribute (Appositional Description) ۔
S47. and everyone all around him pt: Actor was staring pr: Behavioral wide-eyed cir: Manner at him cir: Location (Goal) and laughing pr: Behavioral.	**S47.** چاروں طرف pt: Carrier (Relative Clause) جس کو :pt لوگ Senser، سے :pt، آنکھیں پھاڑ پھاڑ کر Manner :cir دیکھ رہے ہیں Mental :pr، اور ہنس رہے ہیں pt:Actor (Implied), pr: Material (Action: Laughing) ۔
S48. Bholu pt: Senser felt pr: Mental a knife pt: Phenomenon penetrate pr: Material his heart pt: Goal. Something pt: Actor snapped pr: Material inside him cir: Location (Place).	**S48.** بھولو pt: چھری سی cir: Location (Place) بھولو کے دل میں، پیوست ہوگئی pr: Material- Actor

S49. He pt: Actor got pr: Material to his feet cir: Location (Place) and climbed pr: Material up to the roof cir: Location (Place) He pt: Actor began to pull and tear pr: Material all the sack curtains pt: Goal that hung pr: Material on poles cir: Location (Place).	**S49.** اس کا pt: Carrier دماغی توازن pt: Attribute ، بگڑ گیا pr: Relational Attributive- اٹھا pr: Material (Implied Actor: بھولو)، چڑھ کر pr: Material اور کوٹھے پر cir: Location (Place) جتنے ٹاٹ گِنے تھے pt: Goal (Embedded Clause) اکھیڑنے pr: Material- شروع کردیے
S50. People pt: Actor heard pr: Mental the commotion pt: Phenomenon and came running pr: Material.	**S50.** سن کر pt: Phenomenon (Sound)، کھٹ کھٹ، پھٹ پھٹ pr: Mental، لوگ pt: Sayer جمع ہوگئے pr: Material-
S51. They pt: Actor tried to stop pr: Material him pt: Goal but he pt: Actor began to fight pr: Material with them pt: Goal.	**S51.** انہوں نے pt: Actor اس کو pt: Goal روکنے کی کوشش pr: Material وہ pt: Actor تو Marker (Causal) کی pr: Material لڑنے pt: Actor لگا pr:Material-
S52. Soon cir: Extent (Time) matters pt: Carrier became pr: Relational Attributive ugly pt: Attribute.	**S52.** بات pt: Carrier بڑھ گئی pr: Relational Attributive-
S53. Kallan pt: Actor picked pr: Material a pole pt: Goal and hit pr: Material him pt: Goal on the head cir: Location (Place).	**S53.** کلن pt: Actor بانس pt: Instrument اٹھا کر pr: Material، اس کے سر پر cir: Location (Place) دے مارا pr: Material-
S54. Bholu pt: Actor fell down pr: Material in a swoon cir: Manner and lost pr: Material consciousness pt: Goal.	**S54.** بھولو pt: Actor چکرا کر pr: Manner گرا pr: Material، اور بے ہوش ہوگیا pr: Relational Attributive-
S55. When he pt: Actor came to pr: Material, he pt: Carrier had lost pr: Relational Possessive his mind pt: Possessed.	**S55.** جب ہوش آیا cir: Time، دماغ pt: Carrier اس کا Marker چل چکا pt: Attribute تو تھا pr: Relational Attributive-
S56. Now cir: Extent (Time) Bholu pt: Actor roams pr: Material around cir: Location (Place) buck-naked pt: Attribute.	**S56.** اب cir: Time وہ pt: Actor ننگا pt: Attribute (Appositional)، بازاروں میں cir: Location (Place) گھومتا پھرتا ہے pr: Material-
S57. If he pt: Actor sees pr: Mental a sack curtain pt: Goal, he pt: Actor pounces pr: Material on it pt: Goal, and tears pr: Material it pt: Goal to shreds pt: Goal (Result).	**S57.** ٹاٹ لٹکا دیکھتا ہے cir: Location (Place) کہیں pt: Phenomenon + pr: Mental، اتار کر pt: Goal اس کو Marker (Causal Condition) تو pr: Material، ٹکڑے ٹکڑے کر دیتا ہے pr: Material-

In S46, Bholu's sense of Shame is captured in this line "خود کو ننگا محسوس کرتا." Here is a mental process (feeling) embedded with a relational attribute (naked). Its English translation is "he began to feel naked," where it is simplified and made less viscerally embodied. It makes the experience observational rather than felt. In S49–S55, Bholu's descent into madness is constructed via a sequence of relational and material processes. This shifts from the actor (he pulls down curtains) to the carrier of a broken mind (دماغ چل چکا تھا). Showing erosion of agency, this decline is mapped linguistically. The translation follows the events but misses the semantic layering. Here, what appears as external madness is in fact a slow internal collapse in Urdu, which is reflected through process types. Even the final lines, S56–S57, where Bholu tears down the curtains, portray this disparity. The Urdu "ٹکڑے ٹکڑے کر دیتا ہے" gives graphic materiality, which connotes the symbolic castration or social rupture. The English "tears it to shreds" is vivid but minimizes the intimate violence embedded in the Urdu idiom.

To further support the qualitative analysis, the following table presents a quantitative comparison of process-type frequencies observed across the original text (ST) and translated text (TT).

Table 4
Frequency Differences of Process Types

Process Types	Urdu (ST) Frequency	English (TT) Frequency
Material	47	49
Mental	12	13
Behavioural	1	7
Verbal	3	5
Relational	18	17
Existential	0	2

This table further provides a categorical breakdown of circumstantial elements, which are significant for farming temporal, spatial, and experiential context, especially essential in the portrayal of social surveillance and spatial intimacy.

Table 5
Frequency of Circumstances

Circumstance Type	Urdu (ST) Frequency	English (TT) Frequency
Location	30	31
Time	16	16
Manner	8	7
Accompaniment	0	1
Reason	0	1

Conclusion

This study sets out to investigate the linguistic and ideological shifts that occur in the process of translating "*Nangi Aawazain*" to "*Naked Voices*", utilizing the framework of SFL. It was found through comparative clause-by-clause analysis that English translation largely preserved the experiential meaning of the source text. However, certain patterns of shifts were evident, particularly in the representation of material, mental, and relational processes. The analysis disclosed that some material processes in ST were rendered with less agency or altered participant roles in TT. It affected the power dynamics and ideological undercuts embedded in the narrative. Similarly, mental and relational processes exposed a tendency towards neutralization in the TT. This maintains readability but compromises the psychological depth and social critique which is the feature of Manto's work. These shifts suggest that the translator used selective domestication strategies to accommodate the target readership's cultural sensitivities. The translation did not exhibit any overt ideological manipulation despite these shifts. It illustrated the delicate balancing act between fidelity to ST and accessibility in TT, especially when dealing with text loaded with socio-political and gendered meaning. Overall, this research contributes to translation studies by demonstrating the utility of SFL-based transitivity analysis in the evaluation of experiential meaning transfer across languages. It affirms that translation is not merely a linguistic transaction. It is the reconstruction of experience, where even the slightest shift in process type, participant, or circumstantial categories can reframe the ideological fabric of the narrative.

This study is delimited to SFL-based transitivity analysis of selected clauses from Manto's short story "*Nangi Aawazain*" and its English translation "*Naked Voices*." Its focus is exclusively on experiential metafunction within Halliday's SFL framework, particularly investigating process types, participants, and circumstances. The scope of this study is restricted to comparative clause-level analysis, and it does not account for interpersonal, textual metafunctions, and multiple English translations.

Recommendations

Future researchers may extend this study to account for interpersonal and textual metafunctions to provide a more holistic SFL-based comparison between Urdu STs and their English translations. Researchers could also investigate multiple translations of Manto's works to explore how translators negotiate the ideology, meaning, and cultural nuance. A Corpus-based approach could enhance the generalizability of findings across a broader range of literary texts.

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