

Translating Deixes: A Descriptive Study Of The English Translation Of Urdu Short Story /Overcoat/ By Abass

Dr. Saba Sadia^{1*}, Dr. Mudasar Jahan², Dr. Asra Arshad³, Lubna Aram Azam⁴

^{1*}Lecture in English, University of Gujrat, Hafiz Hayat Campus. Email: saba.sadia@uog.edu.pk

²Associate Lecturer in English, University of Gujrat, Hafiz Hayat Campus. Email: mudasar.jehan@uog.edu.pk

³Assistant Professor, Riphah International University, Islamabad. Email: asra.irshad@riphah.edu.pk

⁴Lecturer in English AJ and K, University of Bhimber, Pakistan. Email: lubna.azam12@gmail.com

***Corresponding Author:** Dr. Saba Sadia

*Email: saba.sadia@uog.edu.pk

Abstract

This study discusses the phenomenon of Translating Urdu deixes into English with special emphasis on honorifics and gender-specific expressions. The selected data were taken from the short story, Overcoat, by Abass (1981), from the intermediate textbook of class 11th. Researchers preferred these texts because translation is also done by the same writer, which can help to determine the level at which translation resists the translation process. The study aims to explore distinctive linguistic features and properties of Urdu deixes and their English translations. It attempts to discover that deixes reflect a particular society's socio-cultural structure. It also focuses on the process of translation of deixes and the specific deictic expressions which pose challenges to the translator most frequently. There are multiple dimensions of deixis to look at, but this study only focuses on honorifics and gender aspects of deixes to determine the study's objectives. The study results show that Urdu culture designates cultural roles to refer faculty in society based on social status and relations, while English does not. The results also show that there are norms for language: Urdu language is considered gender exclusive, while English is gender inclusive but in the case of deictic expressions Urdu deictic expressions are gender inclusive, and English expressions are gender exclusive. Thus, this is an addition to the existing research on the platform of deixes. Thus the study adds a new dimension to deixes, as the equivalent of Urdu deixes in English functions differently based on different socio-cultural paradigms in both cultures. Hence, deictic expressions are culturally distinctive linguistic units. Being part of the language, they resist translating from ST to TT. The distinctive trait of this research is that it found out that at the deixes level, some Urdu deictic expressions are inclusive, and some English expressions are exclusive against their linguistic rules, such as Urdu-Gender exclusive English-gender inclusive.

Keywords = Source Text (ST), Target Text (TT), Deixis, Contrastive Analysis (CA), Translation.

Introduction

Communication is the process of exchanging knowledge, ideas, opinions and feelings. It is a process which accomplishes itself with the help of language. In the fabric of language, culture is ingrained in language (Hyland, 2019). The process of transferring ideas and thoughts from one language (the source) to another (the target), whether the languages are spoken or written, or whether one or both are sign-based, is known as translation (Colina, 2003). A culture or language being translated into another language or culture will oppose the translation process. Deixis is one textual element crucial to comprehending the utterances' context. It is made up of terms that allude to things inside or outside the text. For instance, they're not here right now, so you'll have to deliver that tomorrow (Sidnell & Enfield, 2013). This sentence, as well as many others like it, heavily depends on the context. Deixes are terms used to describe utterances that fall within the functional and grammatical word categories in pragmatics (Hanks, 1993).

Levinson (1983) describes deixis as 1-Personal pronouns (1st, 2nd, 3rd, possessive, demonstrative), 2-spatial and 3-Temporal adverbs (Stapleton, 2017). There are many dimensions to look at aspects of deictic expressions. This study focuses only on two dimensions: honorifics and gender (Pizziconi, 2011). Against the backdrop of Translation and deixes, this study focuses on the following aims and objectives: Urdu deixes' distinctive linguistic features and properties and their English Translation. It focuses on exploring the relationships between language and its respective culture. Language/deixes reflect the socio-cultural structure of a particular society. It also attempts to explore the process of translation of deixes and to trace the specific deictic expressions that challenge the translator most frequently. The nature of research is exploratory and qualitative. Data is extracted from 11th-class Urdu (ST) and English (TT) books published by the Punjab Book Board. It is a Short Story written by Abass (1981). The reason for the selection of this short story is that the same author writes both texts. It can better explain where (ST) resists the process of Translation of (TT).

Urdu is a gender-exclusive language, while English is a gender-inclusive language (Khan, Khan, & Ullah, 2017). This study explores the fact that Urdu is an honorific language that allocates different statuses to people, while English is a non-honorific language. The study also traces some disparities; for example, a few deixes in Urdu are gender inclusive, and some

English deixes are gender exclusive, though these languages are considered vice-versa. Deixes are not only grammatical categories but culture-specific (Bilá, Kačmárová, & Vaňková, 2020). These disparities resist and challenge the process of Translation when a translator translates it from ST to TT. These are challenging for the translator during the translation process. The study is significant, as it tells the readers that deixes are the socio-cultural ingrained. Equivalent translations of deixes are not possible across cultural texts.

Objectives of the Study

- To find out distinctive linguistic features and properties of Urdu deixes and their English Translation.
- To focus on exploring the relationships between language and its respective culture,
- Language/deixes reflect the socio-cultural structure of a particular society.

To explore the process of translation of deixes and to trace the specific deictic expressions that challenge the translator most frequently.

Research Questions

RQ1. What are the distinctive linguistic features and properties of Urdu deixes and their English translation?

RQ2. What are the relationships between language and its respective culture? How? Language/deixes reflect the socio-cultural structure of a particular society.

RQ3. What are the processes of translation of specific deictic expressions that challenge the translator most frequently?

Deixis and Honorifics

Urdu deixes are honorifics in nature (Shah, Hamid, Khalique, & Shafi, 2020). Deixes are the embodiment of social deixis, which shows how people interact within a society. (Sitoto & Patiung, 2022). It includes the speaker's social status and familiarity with the addressee. In Urdu, this concept is known as honorifics. Even while Urdu deixes and their English equivalents convey the same social information, Urdu use different words depending on the interactants' standing (Brown, & Hübscher, 2022).

Table.1: Translation of Urdu /Honorifics-Social Pronouns/into equivalent English Pronouns										
Language	Nominative			Possessive			Accusative			
	High Formal	Formal	Less familiarity	Less	High Formal	Less familiarity	High Formal	Less familiarity	Less Formal	High
Urdu	تم	آپ	تمہیں	تو	آپکا/ آپکی	تمہارا/ تمہاری	آپکو/ آپ سے	تمکو/ تم سے	تجکو/ تج سے	تجے
	Ap	Tum	Tumhain	Tu	Apka/ Apki	Tumhara/ Tumhari	Tara/ Tari	Apko/ Apsay	Tumko/ Tumsay	Tujhko/ Tujhsay
English	YOU			YOURS			YOU			

Table.2 : English translation of Urdu Honorifics: 1st Person Honorifics

Hum/main	I
Humara/mara	Min

In Urdu, the concept of calling a second person is based on cultural and social status and the relationship allotted to them by society. You and your/s are used in English to call any person either of elder or higher status. At the same time, equivalent Urdu is always socially dependent on seniors, juniors, elders, and those with higher and lower status. (Ashraf, 2023).

آپ/AP

/Ap/ is one of the equivalent translations of “you”. When addressing someone, Urdu speakers use this form rather frequently. Respect is shown for the addressee, parents, boss, or wealthy individual. Even while interacting with strangers, people show respect by using this form. Even the younger members of the family use this type of second person in many families. Specifically, families known as Nawab or high status usually call each other “ap”.

Tum (تم)

It is an informal version of “ap” and the equivalent of “you” used to indicate some familiarity with the addressee. Most frequently used at home, it is addressed to the addressee, who is typically younger than the speaker.

Tumhain/تمہیں

Another informal version of “Ap” is tumhain. This form shows closeness and frankness, and it is also used to call, suggest, or show a person who is very close to the address.

➤ Tu (تو)

This format demonstrates the speaker's extreme candour and intimacy with the addressee. It is used amongst friends who know one other extremely well. The majority of the time, this type is utilised for intimate connections. However, it is also utilised to register murderers and other criminals in motion pictures, demonstrating stupidity and illiteracy.

Main/مین /هم-I

The equivalent of the Urdu first-person singular pronoun “main” is “I” in English. In Urdu, another word, “hum,” is also used. “Hum in Urdu is also used for the plural first person. People use this word to show their kinship with a high family or to show their belonging to a high standard.

Mara/Humara/میرا/میں Mine/My

In Urdu, the equivalent of the singular first-person possessive “mara” is min/my. However, another word, “Humara,” is also used in Urdu. Humara again shows high status and the relationship of an individual with some family of high stature, royal, etc.

Deixis and Feminisms

Based on singularity and plurality, pronouns are divided into gender-inclusive and gender-exclusive. Plural Pronouns are called gender-inclusive, while singular pronouns are known as gender-exclusive.

Table.3: Translation of Urdu /gender inclusive/ Pronoun into equivalent English/gender exclusive/ (Urdu Gender inclusive and English Gender exclusive)

Urdu Pronoun (/gender inclusive/ plural)	English Pronoun Translation/gender exclusive/ singular
وہ/wo	He She It
اسے/usy	Him Her

Table.4: Translation of Urdu /gender exclusive/ into equivalent English/gender inclusive/ Urdu (Gender exclusive and English gender inclusive)

Urdu Pronoun (Singular)	English Pronoun Translation (Plural)			
آپ ap	تم tum	تو Tou	تمہیں Tumhain	you subjective
آپکو Apko	تمکو tumko	تم سے tumsy	تجکو tujhko	You objective
تیرا Tara	تمہارا tumhara	آپک Apka		your

While translating the personal pronouns from the ST into equivalent TT, it is observed that some of the Urdu personal pronouns are plural and gender-inclusive. In contrast, their equivalent translations into English are singular and gender exclusive. Later on, it was observed that some Urdu personal pronouns are singular and gender exclusive, while equivalent English pronouns are plural and gender inclusive.

Research Methodology

Urdu as the Source Text (ST) and English as the Target Text (TT) of /Overcoat/ a short story written by Abass (1982) of 11th Class, Punjab Book Board, are the focus sample of the study. In the texts, deixes are looked at from the perspectives of honorific and gender. Research is Exploratory and descriptive, which is why it is qualitative. This is because exploratory research naturally agrees with qualitative research. The qualitative research paradigm helps view and describe data descriptively. Keeping in view honorifics and gender deixes extracted from ST and TT are separated to find out distinctive linguistic features and properties, the relationships between language and its respective culture language/deixes reflect the socio-cultural structure of a particular society and finally, the process of translation of deixes and to trace the specific deictic expressions which challenge the translator most frequently are observed in this study.

Literature Review

In the discipline of pragmatics, context-based terms that make backward or forward references within or outside of sentences are very important. Deixis is one illustration of this. Numerous contributions have already been made by researchers on this topic of deixis. According to (Griffiths, 2006) deixis are words in a language that are dependent on context (Methven 2006). One cannot fully comprehend the meaning of a deictic term by understanding its context alone, according to "A Comparative Study of Deixis in Chinese and English." It's also important to comprehend the cultural implications of a term. The term "Deixis" is originally used by Buhler (1934/1990) to illustrate its pointing role in a linguistic study. According to Lyons (1977), text is dependent on deictic statements in its context. It frequently happens that context alone is insufficient to fully understand the meaning of a deictic phrase. Deictic phrases are difficult to translate between

languages due to numerous constraints that make it difficult to convey the meaning of an utterance (Ellis, 1994). Semlali (2006) has examined the deixis similarities and differences between the English and Arabic languages; he concludes that employing a language's deictic words in another is very different since the language systems have fairly different usage patterns (Geethakumary, 2002). Arabic has a three-term system, whereas English has two. There are notable differences between the two languages' subject pronoun systems. Arabic uses an eight-person system, whereas English uses a five-person system (Semlali, 2006). There has been additional research on deixis in Chinese. Translation of deictic terms between English and Chinese is fraught with difficulties (Methven, 2006). In certain instances, the quantity of deictic phrases in Chinese is higher. For instance, the English word "I" has two viable translations into Mandarin; yet, there are some English idioms that have no equivalent in Chinese. For instance, definite and indefinite articles are absent from Chinese, and a, respectively (Xiong, 2001). In addition, he draws attention to the difference between Chinese and English pronoun usage. There are several fundamental distinctions between deictic expressions in English and Chinese. For example, subject and object personal pronouns are absent from Chinese deictic expressions, but they are present in English (Swan, 1995; Wren and Martin 2015). Consequently, it is necessary to add the proper deictic phrases and articles to many English translations. The order in which information is delivered in Chinese is different from that in English (Yule, 1985:1996). Information can occasionally come before a statement in English, but this is not the case in Chinese. For instance, in Chinese, May 14, 2012 would be written as 2012, May 14, in reverse order in (Methven, 2006). We are women and zoned have two translations in Chinese because plural personal pronouns in modern Chinese are formed by adding the bound morpheme *men* to a single personal pronoun (Huang, 2007).

Data Analysis Discussion

For data collection, an Urdu Short Story /Overcoat/ by Abbas and its English version have been taken to compare deictic expressions. Deixes refer not only to objects in texts but also to socio-cultural entities. Different cultures confine some social attributes in deixes, which makes deixes distinctive linguistic units. Cross-cultural translation of deixes, such as Urdu and English, makes the phenomenon clear that deixes carry different meanings in different cultures. Finding the equivalent of deixes in the target language is impossible.

Table 5: Deixis and Honorifics Pronouns

Extract. No.1	Text	(Urdu)	Target Text (English)
Source	کا دس	نوجوان -	Youngman
"بے؟"	چینج لیں گے آپ؟	پان والا -	"Have you change for a ten rupee note?"
"آپ؟"	دو گاہک لیں گے	تمنوجوان -	Paan Wala "No, sir, but I'll get it for you."
"	تو نہیں لا۔	"نوٹ لے کے بھاگ گیا تو؟"	Youngman "And what if you don't come back?"
"	اچی واہ! کوئی چور چکا ہوں جو بھاگ جاؤں گا۔ اعتبار نہ ہو تو میرے ساتھ چلیے لیں گے کیا آپ پان والا۔		Paan Wala "If you don't trust me, sir, you can come with me. Anyway, what do you want to buy?"
Transliteration of Source Text:			Youngman "Never mind"...Here, I have found one anna. Now give me a good cigarette and be off with you.
Nujwan.daskachang hai?			
Paan Wala. Hai tou nahi, laadounga, kya lain gay ap?			
Nujwan. Tum note lay k bhaag gaya tou?			
PaanWala.ajiwah! koi choorachakahujobhaagjaounga.Aitbaarna ho tou marysathchaliya-lain gay kya ap			
Nujwan. Nahinnahin hum khud change lain gay. lo ya akani. Aik sigarttes day douaurchalyjao.			
Extract No.02			
Source Text			Target Text
دکاندار جو ایک لمبا سا چُغا پہنے اور سر پر کلاہ رکھے، گرم جوشی سے اس کی آؤ بھگت کی۔			The owner of the shop, wearing a long robe and silk turban, greeted him warmly.
"خرا بہ ایرانی قالین دیکھناچاہتا ہوں۔ اتاریے نہیں میں، دیکھ لوں گا۔ کیا قیمت ہے اس کی؟"			Youngman "I just wanted to see this carpet" the young man said to the carpet dealer.
"دکاندار"	چودہ سو بیس روپے		"Oh, don't bother to take it down. I can see it quite well as it is. How much is it?"
"نوجوان نے اپنی بھنوؤں کو سکڑا جس کا مطلب تھا ! اوبو اتنی زیادہ۔"			The owner of the shop -"Fourteen hundred and thirty-two rupees, sir"
دکاندار نے کہا "آپ پسند کر لیجیے ہم جتنی بھی رعایت کر سکتے ہوں گے کر دیں گے۔"			The young man frowned as if to suggest, Oh so much."
نوجوان			The owner of the shop -"You have only to select, sir," said the carpet dealer amiably, "and we will reduce the price to the minimum."
شکر یہ، لیکن اس وقت تو میں ایک نظر دیکھنے آیا ہوں۔"			Youngman-Thank you so much," the young man said approvingly. I just come to have a look at it."
دکاندار			The owner of the shop-sure-its pleasure.
شوق سے دیکھنے۔ آپ ہی کی دکان ہے			
Transliteration			
Dukandaar jo aik lamba sa chugga pahny aur sir pi kulla rakhy, garamjoshi say us ki aoo bhagat ki.			
Nujwan."Main zara ya puarani Kaleen daikhna chahta hu"-otaariya nai, main yahain say daikh lo ga".-kya qeemat hai is ki?"			
Dukandar-"chooda so batsees rupaya".			
Nujwan nay apni bhonwan ko sukairra jis ka matlab tha! Ohhh itni ziada.			
Dukaandaar nay kaha "ap pasanda kar lijiya" hum jitni rayat kr saky hain kr daien gay.			
Nujwan-"Shukariya-lakin is waqat tou main aik nazar daikhny ayya hu"			
Dukaandaar -"Shoq say dakhiya app he ki dukaan hai."			

Explanation

Looking deep into the fabric of deixes at the outset, we observe that the Urdu language is honorific. It means that Urdu culture allocates different deixes expressions or pointing expressions to individuals, depending on their social status, lineage, relationship, and societal standing position. While digging deep into the patterns of English Deixes, it is observed that the honorific concept in the English language's deixes needs to be validated.

For instance, in the example mentioned earlier, number 01, two people are conversing with each other: Nujwan, who looks rich in his appearance, and Paan Wala boy, who is poor in his appearance and social status.

Paan Wala calls to Nujwan with the deixes expression "AP" every time. Which is the highly formal and less familiar version of "Tum"? He uses this version by looking at the apparent stature of that young man. While in response, the young man calls the Paan Wala boy "tum". Tum is used in Urdu to show the lower status of the respondent or younger than the conversant or friends. Later, Nujwan calls himself as; "hum" instead of "main". Hum is the high honorific version of the main. Over here, he uses "hum" to show his high status in front of Paan Wala.

In example number 02, the DukaanDaar (Shopkeeper, too, calls himself "hum" here it means that all stakeholders of the shop, not a single shopkeeper, he also allocates high status to the young man and says, "ap" pasanda lain". But it is observed that the young man over here allocates himself to lowered status and says, "is what "main" aik nazar daikhny aya hu'. It means he gives himself identity as "main" when conversant with a person who is high in status as compared to the poor boy, there he calls himself "hum".

Table.6: Deixis and Feminisms

Extract.No.01

Source Text

یہ ہفتے کی شام تھی پھر پور جاڑے کا زمانہ تھا

Transliteration

Ya hafty ki aik sham thi. bharpoor jarry ka zamana tha.

Target Text

It was a Saturday evening in mid-winter. The sharp icy gusts of wind struck like steel. E

Extract. No .02

Source Text

Urdu /gender exclusive
تم نوجوان "نوٹ لے کے بھاگ گیا تو؟

Transliteration

Nujwan-Tum note lay k bhag gaya tou?

Target Text

English/gender inclusive/
Youngman "And what if you don't come back?"

Extract.No.03

Source text

Urdu /gender inclusive
اب وہ ہائی کوٹ کی عمارتوں کے سامنے سے گزر رہا تھا

Transliteration

Ab wo highcoats ki amartoon k samny say guzarrahatha.

Target Text

English/gender exclusive/
He was now walking along the pavement near the High Courts.

Explanation

"یہ" (ya) is gender-neutral deixis in English, while in Urdu, it accomplishes itself in the "vp" structure. In Urdu, life is allocated to non-living things, unlike in English. Urdu is gender exclusive language while English is gender inclusive; as in the above example, "تم" (singular-gender exclusive) is for a single individual while "you" (singular plural-gender inclusive). In another case, quite against the rules of the Urdu language, it has some deictic expressions which are gender inclusive, such as "وہ" is gender inclusive and its equivalent "he" is gender exclusive and used for single male identity, "وہ" is anyone.

Discussion/ Conclusion

This study contributes by adding a new dimension to the concept of deixes that deixes are Socio-cultural-specific linguistic distinctive units. The study also traces disparities in both texts at the deixes level, which resists the translation process from ST to TT. The study is delimited as there are multiple dimensions to consider when translating from ST to TT. In this study, only the honorifics and Gender aspects of deixes have been taken under observation. In the future, more detailed work can be arranged on translating other types of pronouns, adverbs tense, etc. Culture is ingrained in all languages, which means culture is part and parcel of languages. It does not restrict to only content words but rather deixes expressions of any language also depicted in them. In this study, deixes are observed to be highly socio-cultural entities. Translation equivalent shows that Urdu is a high honorific language, and this concept is not present in English. Secondly, research shows that some deictic expressions must follow fixed language rules. For example, Urdu is gender exclusive as تم and "you", but alternately, there are some examples this study traces out that Urdu is gender inclusive as "وہ" and English as gender exclusive as "he/she". The study also finds out that neutral deixes do not allocate gender, while in Urdu, the impact of gender is depicted through 'VP'.

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APPENDICES

(A) English Translation of Urdu Deixis

	1st	Person		2nd	Person		3rd Person			
Urdu	میں	ہم	ہمیں	آپ	تم	تمہیں	وہ	یہ	وہ	
Nominative	main	hum	humien	ap	Tum	tumhain	tu	ya	wo	
English Translation	I		we	You			he	She	it	They
Nominative										
Urdu	mujh/	humien/	humian	apko/	tumko/	tumsay	Tujhy	Usy		un/unhain
Accusative	mujko	humko		apsay	tumhsay		tujhsay			
English Translation							him	Her	It	them
Accusative	me		us	You						
Urdu		humara/	humara	Apka	tumhara	tara	uska	Uski	Iski	Un/
Possessive/	mara/	humari							/	unki/
Genitive	mari								iska	unka
English Translation			our/	yours			his	her/hers	its	their/
Possessive/	my/mine		ours							theirs
Genitive										

(B)

غلام عباس
(1982)
اوور کوٹ
اردو

(1909ء-۱۹۸۲ء)

Ghulam Abbas
(1909-1982)
Over Coat
English

جنوری کی ایک شام کو ایک خوش پوش نوجوان ڈیوس روڈ پر سے گزر کر مال روڈ پہنچا اور چیرنگ کراس کا رخ کر کے خراماں خراماں پٹری پر چلنے لگا۔ یہ نوجوان اپنی تراش خراش سے خاصا فیشن ایبل معلوم ہوتا تھا۔ چمکتے ہوئے بال، باریک باریک مونچھیں گویا سرمے کی سلائی سے بنائی گئی ہوں، بادامی رنگ کا اور کوٹ پہنے ہوئے جس کے کاج میں شربتی رنگ کے گلاب کا ایک آدھ کھلا پھول اٹکا ہوا، سر پر سبز فلیٹ ہیٹ ایک خاص انداز سے ٹیڑھی رکھی ہوئی، سفید سلک کا گلوبند گلے کے گرد لپٹا ہوا، ایک ہاتھ کوٹ کی جیب میں، دوسرے میں بیدکی ایک چھوٹی چھڑی پکڑے ہوئے جسے کبھی کبھی وہ مزے میں آگے گھمانے لگتا تھا۔ یہ ہفتے کی شام تھی۔ بھر پور جاڑے کا زمانہ سرد اور تند ہوا کسی تیز دھات کی طرح جسم پر آگے لگتی تھی مگر اس نوجوان پر اس کا کچھ اثر معلوم نہیں ہوتا تھا۔ لوگ خود کو گرم کرنے کیلئے تیز تیز قدم اٹھا رہے تھے۔ مگر اسے اس کی ضرورت نہ تھی جیسے اس کڑ کڑاتے جاڑے میں اسے ٹہلنے میں بڑا مزہ آ رہا ہو۔

اس کی چال ڈھال سے ایسا بانکین ٹپکتا تھا کہ تانگے والے دور ہی سے دیکھ کر سر پٹ گھوڑا دوڑاتے ہوئے اس کی طرف لپکتے مگر وہ چھڑی کے اشارے سے "نہیں" کر دیتا۔ ایک خالی ٹیکسی بھی اسے دیکھ کر رکی مگر اس نے "تو تھینک یو" کہ کر اسے بھی ٹال دیا۔ جیسے جیسے وہ مال کے با رونق حصے کی طرف پہنچتا جاتا تھا اس کی چونچالی بڑھتی ہی جاتی تھی۔ وہ منہ سے سیٹی بجا کے رقص کی ایک ڈھن نکالنے لگا۔ ایک دفعہ جب اس پاس کوئی نہیں تھا تو ایک بارگی کچھ ایسا جوش آیا کہ اس نے دوڑ کر جھوٹ موٹ با دینے کی کوشش کی گویا کرکٹ کا میچ بوربا تھا۔ راستے میں وہ سڑک آئی جو لارنس گارڈن کی طرف جاتی تھی مگر اس وقت شام کے دھندلے اور سخت کبرے میں اس باغ پر کچھ ایسی اداسی برس رہی تھی کہ اس نے ادھر کا رخ نہ کیا اور سیدھا چیرنگ کراس کی طرف چلتا رہا۔

اس نے اپنا رومال نکالا جسے جیب میں رکھنے کی بجائے اس نے کوٹ کی بائیں آستین میں اڑس رکھا تھا اور ہلکے ہلکے چہرے پر پھیرا تا کہ کچھ کچھ گرد جم گئی ہو تو اتر جائے پاس ہی گھاس کے ایک ٹکڑے پر کچھ بچے ایک بڑی سی گیند سے کھیل رہے تھے۔ وہ بڑی دلچسپی سے ان کا کھیل دیکھنے لگا۔ بچے کچھ دیر تک سا کی پروا کیے بغیر کھیل میں مصروف رہے مگر جب وہ برابر تھے ہی چلا گیا تو وہ رفتہ رفتہ شرمائے لگے اور اچانک گیند سنبھال کر ہنستے ہوئے اور ایک دسرے کے پیچھے بھاگتے ہوئے گھاس سے اس ٹکڑے ہی سے چلے گئے۔ نوجوان کی نظر سیمینٹ کی ایک خالی بنچ پر پڑی اور وہ اس پر آگے بیٹھ گیا۔ اس وقت شام کے اندھیرے کے ساتھ ساتھ سردی اور بھی بڑھتی جا رہی تھی اس کی یہ شدت نا خوشگوار نہ تھی۔ مال روڈ پر موٹر وں اور ہائیکلوں کا ناناں بندھا ہوا تھا تو ہی پٹری پر چلنے والوں کی بھی کثرت تھی۔ علاوہ ازیں سڑک کی دورویہ دکانوں میں فروخت کا بازار بھی گرم تھا جن کم نصیبوں کو نہ تفریح طبع کی استطاعت تھی نہ خرید و فروخت کی وہ دور ہی سے کھڑے کھڑے ان تفریح گاہوں اور دکانوں کی رنگا رنگ روشنیوں سے جی بہلا رہے تھے۔ نوجوان سیمینٹ کی بنچ پر بیٹھا اپنے سامنے سے گزر تے ہوئے زن و مرد کو غور سے دیکھ رہا تھا۔ اس کی نظر ان کے چہروں سے کہیں زیادہ ان کے لباس پر پڑتی تھی۔ ان میں ہر وضع اور ہر فاش کے لوگ تھے بڑے بڑے تاجر، سرکاری افسر، لیڈر، فن کار، کالجوں کے طلبہ اور طالبات، نرسیں، اخباروں کے نمائندے، دفاتروں کے بابو زیادہ تر لوگ اور کوٹ پہنے ہوئے تھے۔ ہر قسم کے اور کوٹ، قراقلی کے بیش قیمت اوور کوٹ سے لیکر خاکی پٹی کے پرانے فوجی اوور کوٹ تک جنہیں نیلام میں خریدا گیا تھا۔

نوجوان کا اپنا اوور کوٹ تھا تو خاصا پرانا مگر اس کا کپڑا خوب بڑھیا تھا۔ پھر وہ سیلا ہوا بھی کسی ماہر درزی کا تھا۔ اس کو دیکھنے سے معلوم ہوتا تھا کہ اس کی بہت دیکھ بھال کی جاتی ہے۔ کالر خوب جما ہوا تھا۔ بانہوں کی کریزیں بڑی نمایاں، سلوٹ کہیں نام کو نہیں، بٹن سینگ کے بڑے بڑے

One evening in January a well-groomed young man having walked up Davis Road to the Mall turned to the Charing Cross. His hair was sleek and shining and he wore on a brown overcoat with a cream-coloured half-open rose in his buttonhole and a neck. One of his hands was slipped into a pocket of his overcoat while in the other he held a short polished cane which now and then he twirled jauntily.

It was a Saturday evening in mid-winter. The sharp icy gusts of wind struck like steel, but the young man seemed to be immune to them. So, while others were walking briskly to keep warm, he was ambling along obviously enjoying his promenade in the bitter cold.

He looked such a dandy that tonga-walls on catching sight of him, even from a distance, whipped up their horses and raced towards him with a wave of his stick he turned them away. A taxi also drew near him and the driver looked at him enquiringly. He too was turned off. This time with a "no, thank you".

As the evening advanced the cold became more intense. It was a cold that induced people to seek comfort in pleasure. At such times it was not only the profligate who ranged abroad, but even those who were usually content to live with their loneliness that emerged from there from their hideout to join the restaurants cafes and snake bars, each according to his means. Those who could not afford the pleasures inside were content to gaze at the coloured lights and brilliant advertisements outside. Up and down the main road there was an unending stream of cars, buses, Tongas and bicycles while the pavement thronged with pedestrians.

The young man seated on the cement bench was watching with interest the people passing the pavement before him. Most of them were wearing over coat which were of very kind from the astrakhan to the rough military khaki such as found in large bundles and second-hand shops.

The overcoat the young man himself was wearing was old, but it was well cut and the atrial was of good quality. The lapels were stiff and the sleeves well creased. The buttons were of horn, big and shiny. The young man seemed to be very happy in it.

A boy sailing pen and cigarettes with a stray of his wares passed by "Pan Walla"

"Yes, sir"

"Have you change for a ten rupee note?"

"No, sir, but I'll get it for you."

"And what if you don't come back?"

"If you trust me sir you can come with me.

Anyway, what do you want to buy?"

"if you don't trust me, sir, you can come with me.

چمکتے ہوئے نوجوان اس میں بہت مگن معلوم ہوتا تھا۔ ایک لڑکا پان بیڑی سگریٹ کا صندوقچہ گلے میں ڈالے سامنے سے گزرانوجوان نے آواز دی۔

"پان والا"

"جناب"

"دس کا چینیج ہے؟"

"ہے تو نہیں لا دوں گا کیا لیں گے آپ؟"

"نوٹ لے کے بھاگ گیا تو؟"

"اجی واہ! کوئی چور چکا ہوں جو بھاگ جاؤں گا۔ اعتبار نہ ہو تو میرے ساتھ"

"چلیے لیں گے کیا آپ؟"

"نہیں نہیں ہم خود چینیج لائیں گے لو یہ اکنی نکل آئی۔ ایک سگریٹ دے دو"

"اور چلے جاؤ"

لڑکے کے جانے کے بعد وہ سگریٹ کے کش لگانے لگا۔ ایک چھوٹی سی سفید رنگ کی بلی سردی میں ٹھٹھری ہوئی بچ کے نیچے اس کے قدموں کے پاس آکر میاؤں میاؤں کرنے لگی۔ اس نے بچکارا تو اچھل کر بچ پر آگئی۔ اس نے پیار سے اس کی پیٹھ پر ہاتھ پھیرا اور کہا "پورٹل سول۔" اب ات بچ چکے تھے اور وہ مال کی پٹری پر پھر پہلے کی طرح مٹر گشت کرتا ہوا چلا جا رہا تھا۔ ایک ریسٹوران میں آرکسٹر ایج رہا تھا۔

اندر سے کہیں زیادہ باہر لوگوں کا بجوم تھا۔ ان میں زیادہ تر موٹروں سے ڈرائیور، کو جوان، پھل بیچنے والے جو اپنا مال بیچ کے خالی ٹوکڑے لیے کھڑے تھے، کچھ راہ گیر جو چلتے چلتے ٹھہر گئے تھے کچھ مزدوری پیشہ لوگ تھے، اور کچھ گداگرانوجوان پل بھر کے لیے رکاوٹ پھر آگے بڑھ گیا۔ راستے میں ایک چھوٹا سا بک سٹال پڑانوجوان یہاں بھی رکاکتی تازہ رسالوں کے ورق الٹے۔ رسالہ جہاں سے اٹھاتا بڑی احتیاط سے وہی رکھ دیتا۔ اور آگے بڑھا تو قالینوں کی ایک دکان نے "carpet seller" جو ایک لمبا سا چُغا پہنے اور سر پر کلاہ رکھے، گرم جوشی سے اس کی آؤ بھگت کی۔ ذرا یہ ایرانی قالین دیکھنا چاہتا ہوں۔ اُتاریے نہیں، یہیں سیکھ لوں گا کیا۔

"قیمت ہے اس کی"

"چودہ سو بتیس روپے"

"نوجوان نے اپنی بھنوں کو سکڑا جس کا مطلب تھا! اوہو اتنی۔"

دکاندار نے کہا "آپ پسند کر لیجیے ہم جتنی بھی رعایت کر سکتے ہوں گے"

"شکریہ، لیکن اس وقت تو میں ایک نظر دیکھنے آیا ہوں۔"

"شوق سے دیکھیے۔ آپ ہی کی دکان ہے۔"

دو تین منٹ بعد اس دکان سے بھی نکل آیا۔ اس کے اوور کوٹ کے کاج میں شربتی رنگ کے گلاب کا جو ادھ کھلا پھول اٹکا ہوا تھا وہ اس وقت کاج سے کچھ زیادہ باہر نکل آیا تھا جب وہ اس کو ٹھیک کر رہا تھا تو اس کے ہونٹوں پر ایک خفیف اور پر اسرار مسکراہٹ نمودار ہوئی اور اس نے پھر اپنی مٹر گشت شروع کر دی۔

اب وہ ہائی کوٹ کی عمارتوں کے سامنے سے گزر رہا تھا۔ اتنا کچھ چل لینے کے بعد بھی اس کی طبیعت کی چونچالی میں کچھ فرق نہیں آیا تھا، نہ تھکان محسوس ہوئی تھی نہ اکتاہٹ۔ یہاں پٹری پر چلنے والوں کی ٹولیاں کچھ چھٹ سی گئی تھی اور ان میں کافی فاصلہ بھی رہنے لگا تھا۔ اس نے اپنی بید کی چھڑی کو ایک انگلی پر گھمانے کی کوشش کی مگر کامیابی نہ ہوئی اور چھڑی زمین پر گر پڑی۔ "اوہ سوری" کہ کر زمین پر جھکا اور چھڑی کو اٹھا لیا۔

نوجوان نے شام سے اب تک اپنی مڑی گشت کے دوران میں جتنی انسانی شکلیں دیکھی تھیں ان میں سے کسی نے بھی اس کی توجہ کو اپنی طرف منعطف نہیں کیا تھا۔ فی الحقیقت ان میں کوئی جاذبیت تھی ہی نہیں یا پھر وہ اپنے حال میں ایسا مست تھا کہ کسی دوسرے سے اسے سروکار ہی نہ تھا مگر ابھی اس نے آدھی ہی دوسڑک پار کی ہوگی کہ اینٹوں سے بھری ہوئی ایک لاری بگولے کی طرح آئی اور اسے روندتی ہوئی میکلوڈ روڈ کی طرف نکل گئی۔ لاری کے ڈرائیور نے نوجوان کی چیخ سن کر پل بھر کے لیے گاڑی کی رفتار کم کی وہ سمجھ گیا کہ کوئی لاری کی لپیٹ میں آگیا اور وہ رات کے اندھیرے سے فائدہ اٹھاتے ہوئے لاری کو لے بھاگا۔ دو تین راہ گیر جو اس حادثے کو دیکھ رہے تھے "شور مچانے لگے" "نمبر دیکھو"

نمبر دیکھو " مگر لاری ہو ا ہو چکی تھی۔ اتنے میں کئی اور لوگ جمع ہو گئے ٹریفک کا ایک انسپکٹر جو موٹر سائیکل پر جا رہا تھا رک گیا۔ نوجوان کی دونوں ٹانگیں بالکل کچل گئی تھی بہت سا خون نکل چکا تھا۔ اور وہ سسک رہا تھا۔

Anyway, what do you want to buy?"

"Never mind.....Here, I have found one anna. Now give me a good cigarette and be off with you."

As he smoked he seemed to relish every puff.

A small lean white cat shivering with cold rubbed against his legs and mewed.

He stroked it and it leapt up onto the bench. Smoothing its fur he muttered:

"Poor little mite."

After a few minutes, he got up.

By now it was past seven. He started again along the Mall. An Orchestra could be heard playing in one of the restaurants. Many people had collected outside. Mostly they were passerby, a few drivers of the waiting taxis and Tongas, labourers and beggars. Some fruit vendors having sold their fruit were also standing there around the empty baskets. These people outside seemed to be enjoying the music more than those who sat inside, for they were listening in silence though the music was foreign.

The Youngman also stood and listened for a moment or so, then walked on.

A few minutes later he found himself outside a large hall Western music shop. Without hesitation, he went in. There were musical instruments of different kinds arranged on shelves around the walls. On a long table, attractively displayed was the latest hit song. A Spanish guitar was hanging on the wall. He examined it with the air of a connoisseur and studied the price label attached to it. Then a huge German Piano diverted his attention. Lifting the cover of the keyboard he played a few notes and closed it again.

One of the salesmen came up.

"Good evening, sir," he said "Can I help you, Sir?"

No, "thank you," the Youngman said with an air of indifference. Then suddenly as if remembering something he called out.

"Oh yes"...Could you let me have a list of this month's gramophone records?"

He slipped the list into one of the pockets of his overcoat and resumed his promenade on the Mall.

He stopped next at a bookstall. He picked up one or two magazines and after a hurried glance at the contents carefully replaced them. A few yards further on, a large Persian Carpet, which was hanging outside a shop attracted his attention. The owner of the shop, wearing a long robe and silk turban, greeted him warmly.

"I just wanted to see this carpet," the young man said to the carpet dealer.

"With pleasure, sir."

"Oh, don't bother to take it down. I can see it quite well as it is. How much is it?"

"Fourteen hundred and thirty-two rupees, sir"

The young man frowned as if to suggest, Oh so much."

"You have only to select, sir," said the carpet dealer amiably, "and we will reduce the price to the minimum."

"Thank you so much," the young man said approvingly. A fine carpet indeed, I will come

فوراً ایک کار کو روکا گیا اور اس کو جیسے تیسے اس میں ڈال کر ہسپتال روانہ کر دیا گیا جس وقت وہ ہسپتال پہنچا تو اس میں ابھی رفق بھر جان باقی تھی۔ اس ہسپتال کے شعبہ حادثات میں اسسٹنٹ سرجن مسٹر خان اور دو نو عمر نرسیں مس شہناز اور مس گل ٹیوٹی پر تھیں۔ اس کا بادامی رنگ کا اوور کوٹ ابھی تک اس کے جسم پر تھا اور سفید سلک کا مفلر گلے میں لپٹا ہوا تھا۔ اس کے کپڑوں پر جابجا خون کے بڑے بڑے دھبے تھے کسی نے ازراہ دردمندی اس کی سبز فلیٹ بیٹ اٹھا کے اس کے سینے پر رکھ دی تھی تا کہ کوئی اڑانہ لے جائے۔ " شہناز نے گل سے کہا "کسی بھلے گھر کا معلوم ہوتا ہے بے چارہ۔" " گل دبی آواز سے بولی "خوب بن ٹھن کے نکلا تھا بے چارہ۔" " ڈرائیور پکڑا گیا یا نہیں۔" " نہیں،" " کتے افسوس کی بات ہے۔"

اپریشن روم میں اسسٹنٹ سرجن اور نرسیں چہروں پر جراحی کے نقاب چڑھائے، جنہوں نے ان کی آنکھوں سے نیچے کے سارے حصے کو چھپا رکھا تھا، اس کی دیکھ بھال میں مصروف تھے۔ اسے سنگ مرمر کی میز پر لٹادیا گیا۔ اس نے سر میں جو تیز خوشبودار تیل ڈال رکھا تھا اس کی کچھ کچھ مہک ابھی تک باقی تھی۔ بیٹیاں ابھی تک جمی ہوئی تھیں۔ حادثے سے اس کی دونوں ٹانگیں تو ٹوٹ چکی تھیں مگر سر کی مانگ نہیں بگڑنے پائی تھی۔

اب اس کے کپڑے اتارے جا رہے تھے۔ سب سے پہلے سفید سلک کا گلوبند اس کے گلے سے اتارا گیا۔ اچانک نرس شہناز اور نرس گل نے بیک وقت ایک دوسرے کی طرف دیکھا۔ اس سے زیادہ وہ کر بھی کیا سکتی تھیں۔ چہرے جو دلی کیفیت کا آئینہ ہوتے ہیں۔ جراحی سے نقاب تلے چھپے ہوئے تھے اور زبانیں بند۔

نوجوان کے گلوبند کے نیچے نکٹائی اور کالر تو کیا، سرے سے قمیض ہی نہ تھی۔ اوور کوٹ اتارا گیا تو نیچے سے ایک بوسیدہ اونی سویٹر نکلا جس میں جا بجا بڑے بڑے سوراخ تھے۔ ان سوراخوں سے سویٹر سے بھی زیادہ بوسیدہ اور میلا کچلا ایک بنیان نظر آ رہا تھا۔ نوجوان سلک کے گلوبند کو کچھ اس ڈھب سے گلے پر لپیٹے رکھتا تھا کہ اس کا سارا سینہ چھپا رہتا تھا۔ اس کے جسم پر میل کی نہیں بھی خوب چڑھی ہوئی تھیں، ظاہر ہوتا تھا کہ وہ کم سے کم پچھلے دو مہینے سے نہیں نہایا۔ البتہ گردن خوب صاف تھی اور اس پر ہلکا ہلکا پوٹر لگا ہوا تھا۔ سویٹر اور بنیان کے بعد پتلون کی باری آئی۔ پتلون کو پیٹی کی بجائے ایک پرانی دھجی جو شائد کبھی نکٹائی ہوگی خوب کس کے باندھا گیا تھا۔ بیٹن اور بکسوں نے غائب تھے۔ دونوں گھٹنوں پر سے کپڑا مسک گیا تھا اور کئی جگہ کھونچیں بھی لگی تھیں مگر ان پر یہ حصے اوور کوٹ کے نیچے رہتے تھے۔ اس لیے لوگوں کی ان پر نظر نہیں پڑتی تھی۔

اب بوٹ اور جرابوں کی باری آئی اور ایک مرتبہ پھر مس شہناز اور مس گل کی آنکھیں چار ہوئیں۔ بوٹ تو پرانے ہونے کے باوجود خوب چمک رہے تھے مگر ایک پاؤں کی جراب دوسرے پاؤں سے بالکل مختلف تھی۔ پھر دونوں جرابیں پھٹی ہوئی تھیں۔ اس قدر کہ اس میں سے نوجوان کی میلی ایڑیاں نظر آرہی تھیں۔ بلاشبہ اس وقت تک وہ دم توڑ چکا تھا۔ اس کا جسم سنگ مرمر کی میز پر بے جان پڑا تھا۔ اس کا چہرہ جو پہلے چھت کی سمت تھا کپڑے اتارنے میں دیوار کی طرف مڑ گیا تھا۔ معلوم ہوتا تھا کہ جسم اور اس کے ساتھ روح کی اس بر بنگی نے اسے خجل کر دیا ہے اور وہ اپنے ہم جنسوں سے آنکھیں چرارہا تھا۔ اس کے اوور کوٹ کی مختلف جیبوں سے جو چیزیں برآمد ہوئیں وہ یہ تھیں

ایک چھوٹا سا سیاہ کنگھا، ایک رومال، ساڑھے چھ آنے، ایک بجا ہوا آدھا سگریٹ، ایک چھوٹی سی ڈائری جس میں لوگوں کے سنام اور پتے لکھے تھے، نئے گراموفون ریکارڈوں کی ایک ماہانہ فہرست اور کچھ اشتہار جو مٹر گشت کے دوران میں اشتہار بانٹنے والوں نے اس کے ہاتھ میں تھما دیے تھے اور اس نے انہیں اوور کوٹ کی جیب میں ڈال لیا تھا۔ افسوس کہ اس کی بید کی چھری جو حادثے کے دوران میں کہیں کھو گئی (جاڑے کی چاندنی) تھی، اس فہرست میں شامل نہ تھی۔

again sometime," and he walked away.

The cream colour rose which adorned the lapel of his overcoat had slipped and was about to fall. He adjusted it with a peculiar smile of satisfaction.

He was now walking along the pavement near the High Courts. He had been roaming about for quite a long time, but his spirits were still high; he was neither tired nor bored.

At this part of the Mall, the crowd of pedestrians had thinned down and there were quite long stretches of empty pavements between one group and the other. The young man as he went along tried to spin his cane around one finger, but in this attempt, he dropped it.

"Oh Sorry", he exclaimed and bending down picked it up.

Meanwhile, a young couple who had been walking behind him passed by and went ahead of him. The youth was tall and was wearing black coloured trousers and a leather jacket with a zip. The girl wore a floppy shalwar of satin and a green coat. She was short and bulky.

The young man was delighted to watch this spectacle and kept on walking behind them.

So far the young man had found little to interest him among the persons he observed that evening. He had been, perhaps, too deeply engrossed in himself.

He followed them closely hoping to get a glimpse of their faces and to hear more of their talk.

By now they had reached the big crossroads near the General Post Office.

The pair stopped for a moment, then after crossing the Mall headed toward McLeod Road.

When the couple had walked some hundred yards ahead of him, he hurriedly moved after him. Hardly had he reached halfway across the road when a truck full of bricks came from behind like a gust of wind crushing him down and speeded off towards McLeod Road. The driver of the truck had heard a shriek and had actually for a moment slowed down, but realizing that something serious had happened, had taken advantage of the darkness and had sped away by the night. Two or three passersby who had witnessed the accident shouted: "Stop him... take the number, "but, the truck was no more to be seen.

In a short while, quite a large crowd had collected. A traffic inspector on his motorbike stopped. The young man was badly hurt. There was a lot of blood about and he was very precarious state. A car stopped and he was loaded into it and taken to a nearby hospital. When they reached there he was just alive.

On duty that night in the casualty department were assistant surgeon Khan and two young nurses, Shahnaz and Gill. He was still wearing his brown overcoat and the silk scarf. There were large stains of blood all over his clothes. Someone had, out of sympathy, placed the young man's green felt hat on his chest so that it should not be lost.

"Seems quite well-to-do". Nurse Shahnaz said to Nurse Gill, to which she replied in a lower tone.

"All toggled up for Saturday night, poor chap."

“Did they catch the driver?”

“No, he got away”

“What a pity”!

In the operating theatre the assistant surgeon and the two nurses with their faces concealed behind masks, were attending to the young man, only their eyes were visible. He was lying on a white marble table. His hair was still smooth against his temples. The scented oil he had dressed earlier that evening still gave out a faint odour.

His clothes were now being taken off. The first to be removed was the white silk scarf.

Beneath the scarf, there was neither a tie nor a collar . . . nor even a shirt.

When the overcoat was removed it was found that the young man was wearing underneath only an old cotton sweater which was all in the hole. Through these holes, one could see the dirty vest which was in an even worse state than the sweater. Layers of dirt covered his body. He could not have had a bath for at least two months. Only the upper part of his neck was clean and well-powdered.

The shoes and the socks now came off. The shoes were old but brightly polished. As to the socks, in colour and pattern, the one was quite different from the other. There were at the heels, and where the flesh showed through the holes it was grimed with dirt. He was by now dead and his lifeless body lay on the white marble slab.

The following were the few things which were found in the various pockets of his overcoat:

A small black comb, a handkerchief, six annas and a few pies, a half-smoked ci, a little diary in which the names and addresses of a few people were noted, a list of gramophone records and a few handbills which distributors and thrust upon him during his evening promenade.

Alas, his little cane, which was perhaps lost at the time of the accident, was not included in the list.