

Impoliteness Strategies in Saadat Hassan Manto's Short Story Thanda Ghost; A Discourse Pragmatic Study

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Abstract

This pragmatic study concentrates on one of the fundamental notions in the field of pragmatics, which is Impoliteness. It explores how impolite language has been used in Saadat Hassan Manto's short story "Thanda Gosht." By adopting a discourse approach, this study aims to reveal the various impoliteness Strategies proposed by Jonathan Culpeper (1996) and their essential roles in character development and construction. The data were taken from the text of Manto's translated Thanda Ghost story. Findings showed four out of five types of impoliteness strategies Manto used in the Thanda Ghost story: bald on record Impoliteness, positive Impoliteness, negative Impoliteness, sarcasm/mock impoliteness, and withhold Politeness were missing. This study combines quantitative and qualitative analysis using MAXQDA software to check code and analyze story discussion. The results showed that the story's characters expressed wrath, lack of trust, frustration, and disappointment. Overall, this study emphasizes the importance of negative concepts in understanding the text's interaction between characters and relationships. It offers a detailed explanation of how rudeness creates tension and creates characters, allowing one to appreciate Manto's ability to describe people's emotions and criticisms of society.

Keywords: Impoliteness, Saadat Hassan Manto, Jonathan Culpeper, Thanda Ghost.

Introduction:

In everyday life, language is a vital feature of communication. Language is a part of humans that cannot be detached from one another. As indicated by Poole (1999, p. 4), language is by and large human correspondence. Besides, alongside the improvement of innovation, individuals convey straightforwardly up close and personal and use innovation, for example, cell phones to keep in contact with the local area. Language is a fundamental component of the correspondence middle person framework everybody utilizes to associate.

Moreover, it appears to be outside the realm of possibilities for people to associate without language since it occurs in day-to-day existence. Widdowson (1996, p. 61) claims that expressed expressions incorporate the exacting significance of words and an undetectable importance past them. Culpeper (2016) broadly concentrates on the hypothesis of Impoliteness. He characterizes Impoliteness as a negative mentality towards explicit ways of behaving in unambiguous settings. It is supported by assumptions, wants, and convictions about friendly association, including how others intervene in one individual's or alternately gathering personalities in cooperation. Accordingly, pragmatics is worried about what people mean when they utilize specific articulations. Past researchers have tried Impoliteness, and most centred on spoken Impoliteness. The investigations of composed Impoliteness have not been frequently tried, so this study intends

to fill this gap. Subsequently, this study looks at composed Impoliteness in Sadat Hassan Manto's story Thanda Ghost.

Sadat Hassan Manto is one of Urdu writing's most well-known and questionable figures. He frequently utilizes his stories to uncover the frauds of society, involving language as a device to win over outrage and thought. Thanda Gosht, the brief tale by Manto, gives rich material to investigate the intricacies of human connections from the perspective of foul play. Ismat Chughtai, in her journal of Manto known as Kaghazi hai Pairahaan, says, "His (Manto's) accounts disrupt us since they take us to the more obscure, ruthless corners of our mind, to wants curbed and grotesqueness that settles." Structures of the hypothetical reason for this review, which plans to show how deliberate impoliteness and infringement of conversational principles act as conduct and formative components.

Furthermore, this article likewise investigates how Manto utilizes incongruity not exclusively to make characters and complete the plot but additionally to infuse a layer of incongruity and mockery into his depiction, hence making the peruser need to find out about the text.

By leading a blended techniques approach joining quantitative and qualitative research techniques, this study plans to see better the biasing strategies working in "Thanda Ghost." This approach considers a definite examination of the recurrence and nature of these strategies, giving an understanding of the down-to-earth power at work in Manto's story. Through this research, this article leads into a more extensive conversation of how struggle fills in the form of correspondence and as a composing device that makes the story and profoundly moulds readers' contemplations.

Literature Review:

Impoliteness has been studied in several situations, and media, television, and social activities refer to Yulifar (2020). Many researchers have used this theory in their work. Karina (2022), in her research work named "Teenager's Impoliteness in Digital Era," talks about today's world that is surrounded by social media and how teenagers misuse it; she says that Impoliteness is not uncommon today, whether verbally or nonverbally both in the real world and in the cyber world.

In another research, Ezra (2018) used a pragmatic approach and theory of Impoliteness on the topic "Instagram comments of male and female entertainers," which is quite interesting, and she analyzes in her study how people anonymously comment on other's acts.

Also, Salim (2022) worked on the "Significance of impoliteness strategies in Harold Pinter's *Caretaker*," in which he focuses on some dialogues of the main characters of the play and categorizes them based on different strategies of Impoliteness.

Same Yunxia (2012), in his paper "Impoliteness in Power Revelation in G. B. Shaw's *Pygmalion*," focuses only on the pragmatist section of Impoliteness in the initial. He analyzes the chosen literary text to identify instances of Impoliteness. Through this pragmatic analysis, the study aims to provide a deeper understanding of the fictional characters by examining their conversations in detail.

Patimah (2022) investigates verbal incivility in Joe Biden's Instagram comment section by assaying incivility strategies proposed by Jonathan Culpeper (1996). It aims to examine the types of incivility strategies employed by commenters on Joe Biden's Instagram posts. On the other hand, another experimenter, Savitri (2018), in her exploration of "incivility and rudeness in Sawungkampret comics," primary purpose of her exploration is to separate between incivility and rudeness, pressing their distinctions in terms of intention, impact on the hearer and verbal factors.

She says that In incivility, speakers are only occasionally designed to do the incivility as they are not always intended to offend hearers. Another study was conducted by Apriliana (2020) named "Incivility Strategies and Power Used by Europeans in This Earth of Humanity." She talks about the types, functions, and purposes of incivility by European characters in This Earth of Humanity book. Khusnah (2022), in her study "Incivility in the E-News Social Media Comment Section A Descriptive Study," has explored the factors contributing to the use of incivility in the E-News social media comment section. These factors included disagreement, wrathfulness, frustration, disappointment, lack of trust, seeking change or betterment, emotional responses, relief or happiness, and deceitfulness. Bousfield (2008) states that incivility is an act that's purposely planned and aimed to attack notoriety "s identity or rights. From all the former studies, numerous experimenters have worked on all the strategies of the incivility of Culpeper (2016), but my study is different. There has yet to be a study about incivility strategies in Sadat Hassan Manto's short story Thanda Ghost. Manto is a controversial pen who raises his voice against the so-called morals of hypocritical society in veritably ungracious and harsh language. This study substantially focuses on his discourses with characters according to incivility strategies. Theoretical frame Pragmatics is defined by Yule (1996) in terms of meaning conveyed by the speaker or author and also understood by the followership or anthology. Before learning about incivility, it's essential to understand the concept of face. Your face, in pragmatics, is your public image; this is the emotional and social sense of tone that everyone has and expects everyone differently to fete, as Brown and Levinson (1996) stated. According to Khosravi (2015), Face attacks are a communicative act perceived by people in the social community. Brown and Levinson distinguished two types of faces opposing faces and cheerful faces. Incivility In 2011, Culpeper stated that incivility is a negative station that specifically gets grounded on stimulants by the prospects in social relations, especially how others show one's identity in that position. Culpeper (2016) states that incivility is unnaturally a threatening act (FTA). Through his study, he argued that incivility is the proposition of background-looking guidance; according to him, incivility is an act done designedly, selflessly, and contrary to verbal and hanging the face. The strategy of incivility introduced by Culpeper is grounded on strategies of decency by Brown and Levinson (1987). According to Terkourafi (2008, p. 70), incivility implies a face-hanging act, a violation of the conventionality relative to the environment of circumstance, and the hearer's criterion of the face-hanging intention to the speaker. Brown and Levinson (1987) use the term MPs, or model persons, who are wilful and fluent speakers of a natural language and have two parcels rationality and face. They define face in the following way Negative face is the need of each' suitable grown-up part' to guard their boons, like their right to speak freely and action Positive face is the need of every part that he needs to be charming to some others in any event (Brown & Levinson, 1987, p. 62). In addition, a face can be lost, kept up with, or bettered, and it's to everyone's topmost advantage to keep up with one another's face. The common information on individualities' faces is also wide. (Brown and Levinson 1987 61- 62). Mills (2005) expressed that incivility is semantic conduct compromising the social character and the listener's face. Further, Culpeper (1996) profit incivility into five strategies:

- i. **Bald-on-record incivility:** Bald-on-record incivility is a strategy to offer the standpoint directly, easily, and unequivocal rudely. Bald on record incivility- the FTA acted in an immediate, clear, unequivocal, and terse way in conditions where the face isn't gratuitous or limited (Culpeper, 2016).

- ii. **Positive incivility:** Culpeper (2016) states that positive incivility is a strategy intended to harm the philanthropist's positive face requirements. Conforming of proscribing the other from action (1), being unengaged (2), unsympathetic (3), looking for conflict (4), untouchable or impermissible words (5), call the other name.
- iii. **Negative incivility:** Culpeper (2011) states that negative incivility is the application of strategies planned to harm the philanthropist's negative face requirements. Though positive incivility assaults the philanthropist's positive face, negative incivility goes after the philanthropist's negative face, or at least, a philanthropist's will or should be unhampered, not diverted by others, and liberated from a wide range of duty (Brown and Levinson, 1987).
- iv. **Affront or mock politeness:** The FTA is performed with the application of devious politeness strategies, and along these lines face consummations. Off-record incivility- the FTA is performed through an implicate still in such a way that one deducible intention outloads any others.
- v. **Withhold Politeness:** This means politeness that's normal in a specific situation but is forgotten about for reasons unknown. Many cases of withholding incivility included the space of habits that are normal for anyone in a typical commerce (drinking bidding farewell). Culpeper (1996, p. 357) takes note that incivility might be conceded through," the absence of politeness works where it would be normal." also, at that point, Culpeper (2016, p. 42) gives the model that" neglecting to thank someone for a present might be taken as conscious incivility"

Methodology:

Research Design: This study is a mixed-strategies research design, integrating each quantitative and qualitative method to find the impoliteness techniques in Sadat Hassan Manto's short fiction Thanda Ghost. This strategy permits a total examination of the information, joining mathematical evaluation of frequencies and probabilities with a top-to-bottom interpretation of the context and subtleties of impoliteness procedures. The research includes 14 dialogues from the translated text of the story Thanda Ghost.

Data Collection: The data for this study consists of dialogues of two main characters, Kulwant Kaur and Eesher Singh from Thanda Ghost Story, chosen for its rich interaction among characters and frequent instances of Impoliteness. The text was brought into MAXQDA, a subjective information examination programming, which worked with the deliberate coding and investigation of impoliteness strategies.

Utilizing MAXQDA, the discourses were divided into individual discourse acts. Every discourse was then coded by predefined classifications of Impoliteness given Culpeper's (1996) model, which includes:

- i. Negative Impoliteness
- ii. Bald-on-record Impoliteness
- iii. Positive Impoliteness
- iv. Sarcasm
- v. Withhold Politeness

Quantitative Analysis: The recurrence of every impoliteness technique was determined for the quantitative part. Every Impoliteness was counted, and its proportions to the all-out number of cases were determined. This quantitative analysis outlined the universality of each framework without taking into account the story Thanda Ghost.

Qualitative Analysis: The qualitative part describes the specific assessment of the environment in which each concept of lack of consideration was used. This comprehensive methodology ensures a deep understanding of the informative structure of the text and provides insight into Manto’s portrayal of human interaction under duress.

Table 1: The situational factors and the relationships between characters in Thanda Ghost.

Strategies	Frequency	Percentage
Negative Impoliteness	4	28.57
Bald-on-record Impoliteness	4	28.57
Positive Impoliteness	3	21.43
Sarcasm Politeness	3	21.43
Withhold Politeness	0	0.00
Total	14	100.0

Findings and Discussion:

Analyzing impoliteness strategies in Sadat Hassan Manto’s short fiction Thanda Ghost reveals some important insights into how the characters use different types of impolite language. Using this information, we identify the various impoliteness strategies and classify them into five main categories: Negative, Bald-on-record, Positive, Sarcasm, and Withhold Politeness.

Negative and Bald-on-record Impoliteness: Negative and Bald-on-record impoliteness strategies are the most often utilized, each of them representing 28.57% of impoliteness. Negative impoliteness, which frequently includes assaults on the listener’s personality or dangers to the listener’s face, is used to subvert the objective’s confidence or social standing. In the Story Thanda Ghost, this kind of impoliteness might appear through affronts, overly critical comments, or considerable antagonism by female person Kalwant Kaur. The following text shows how Kalwant Kaur uses harsh language to frighten her husband.

The equivalent recurrence of Bald-on-record impoliteness, which includes immediate, clear, and unambiguous explanations that dismiss the listener’s facial needs, demonstrates a dull and candid way to deal with communication among the characters. This strategy for impoliteness is commonly utilized in situations where the speaker either could not care less about keeping a courteous exterior or needs to declare strength or authority. There are a few discourses of Kalwant Kaur where she straightforwardly utilizes rude language.

Positive Impoliteness: Positive impoliteness strategies represent 21.43% of the occasions. These strategies are pointed toward harming the listener’s positive face needs, for example, their longing to be loved or appreciated. In the story, positive impoliteness incorporates cavalier remarks,

exclusion, taboos, or actions that subvert the listener's feeling of belonging or endorsement. The generally high recurrence of this sort recommends that the characters frequently participate in actions or discourse that depreciate others' social standing or acknowledgement within a group. For example:

*"Who's that bitch?" yelled Kalwant Kaur
Kalwant Kaur was steaming. "I asked who's that whore" (Saha, 2024, p. 1-19).*

The above-line character uses Taboo words, which are characteristic of positive impoliteness.

Sarcasm: Sarcasm, which likewise addresses 21.43% of the impoliteness strategies, includes expressing something contrary to one method, frequently in a cutting or ridiculing way. This impoliteness can effectively put down or derision the listener, giving a feeling of predominance to the speaker. The utilization of sarcasm in the story Thanda Ghost demonstrates that characters regularly utilize irony and mind to convey contempt or scorn, utilizing profound implications without depending on head-to-head confrontation. The equivalent distribution of sarcasm and positive impoliteness recommends a nuanced exchange among transparent and secretive impoliteness in character interactions. The following statement shows that Eesher Singh is playfully using polite words with hidden meanings.

*Blood was jetting to Eesher Singh's moustache. He looked at Kalwant Kaur with a mixed feeling of gratitude and protest.
"My darling, you acted too quickly. But it's for the better" (Gohar et al., 2023, pp. 665-655).*

Withhold Politeness: Curiously, the examination shows no cases of Withhold Politeness, which includes neglecting to show the Politeness that would be normal in a given situation. This absence could demonstrate that the characters in the novel are bound to communicate their impoliteness unmistakably instead of through omission. It could likewise propose a story or expressive decision by the creator to zero in on more straightforward types of impoliteness, consequently making a more confrontational or unequivocal depiction of interpersonal conflict.

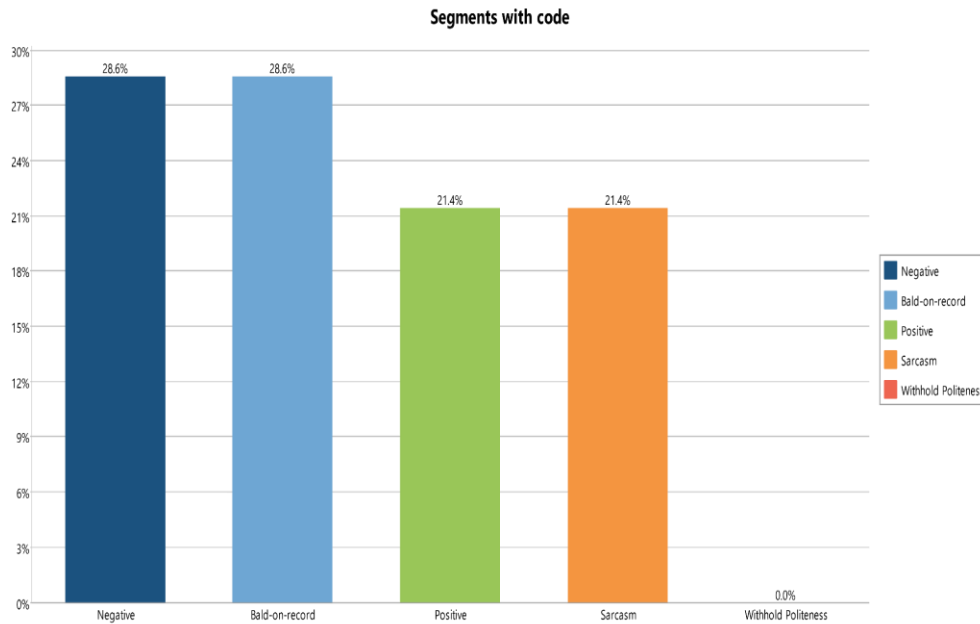


Figure 1: Segments with Code

Results:

The totality of these findings, with a consolidated recurrence of 14 examples, recommends a perplexing and dynamic utilization of impoliteness strategies by the characters. The power of Negative and Bald-on-record impoliteness focuses on a story environment where characters are many times in conflict and ready to participate in face-undermining acts absent a lot of concern for social harmony. The huge presence of Positive impoliteness and Sarcasm adds layers of nuance and circuitous aggression, showing that characters likewise utilize more refined means to subvert and deprecate one another.

This distribution of impoliteness strategies gives experiences into the social elements and character relationships inside the book. The equivalent distribution among the most unmistakable kinds of impoliteness (Negative and Bald-on-record) and the considerable presence of both Positive impoliteness and Sarcasm mirror a changed way to deal with conflict and confrontation. Such sorts of impoliteness strategies work on the story by showing the assorted thoughts of human interactions and the various habits by which people can be rude.

In conclusion, the examination features the significance of understanding different impoliteness strategies to see the value in the profundity and intricacy of character interactions in writing. The discoveries highlight the job of impoliteness in moulding social relations and story tension, giving a structure to additional exploration of discourse acts in scholarly texts.

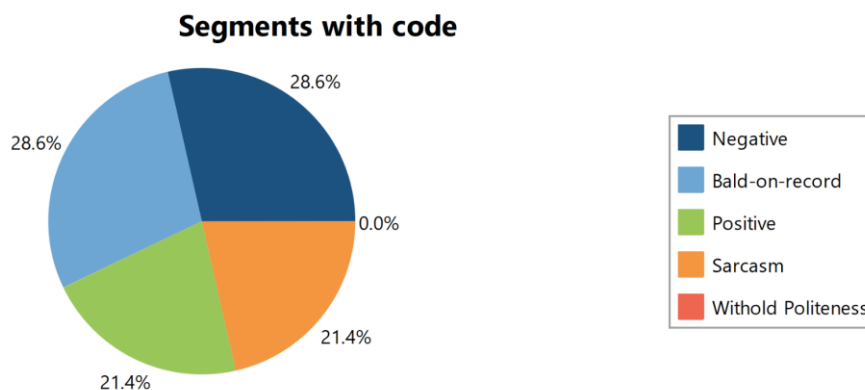


Figure 2: Segments with code

Conclusion:

Analysis of the depiction of negative considerations, such as rudeness, sadness, disillusionment, and scepticism, in Saadat Hassan Manto's *Thanda Gosht* edifies the various habits by which language makes accounts and conveys social and mental genuine elements. Drawing on a thorough realistic examination, this study shows that these negative thoughts aren't simply negative discourse but a conscious and viable utilization of language that Manto uses to create vivid images, points of reference, and social evaluation.

Our discoveries show that both negative and obtuse are straightforwardly connected with the researcher's perception of positive characters and impact the emotionality and truth of personal conflict. The innovative utilization of irony and sarcasm, such as the character's sarcastic remarks about societal norms, further enhances the account, permitting Mantle to utilize web-based entertainment and express frustrations and negative emotions ably. Culture is excluded from the discourse as far as stories that pay attention to the presentation of the conflicts and battles that constitute Manto's abstract battle.

Additionally, the various purposes of negative contrast among male and female characters give a more noteworthy comprehension of orientation jobs in the story, demonstrating a profound concern for strength and any desire for relationships. These language decisions upgrade the personality of the story, yet in addition, they scrutinize the unbending and frequently double-dealing relationships that Manto tries to challenge in his works.

In conclusion, "*Thanda Gosht*" is a basic review that deals with the force of impoliteness in writing, not just as an element of one's personality improvement but also as a reflection of social issues. This study features the significance of understanding explanatory strategies, such as the predisposition, to see the value in the profundity and intricacy of the text. It likewise demonstrates the capacity of the etymological realist way to deal with uncovering the cycles of implying that lead to the wealth of stories, permitting researchers and specialists to acquire a more profound comprehension of how language makes and illuminates individuals.

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