

MANTO'S LEGENDARY CONTRIBUTION TO PARTITION LITERATURE OF INDIA

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Abstract

This article discusses the consequences of the partition of India that was explored from the perspective of Manto's writing on the major aspects of the partition. The major theme of this specific area of literature is the communal violence and its effects. This violence included rape, murder, abduction of women, violation of holy places, loss of life, kidnapping and the distorted identity of a generation. Statistical data and history does not portray the emotions and sufferings of the people. Writers of that time including Manto did a tremendous job in portraying the true picture of the situation. Manto, a legendary writer, has a collection of short stories based on the real sufferings of the people whether they are common people or people of high status. His major themes are killing, kidnapping, rape, revenge and looting, revolving around victimized women and their issues.

Keywords: Manto, Trauma, Emotions, Partition, India, Pakistan

Introduction

In Urdu short stories, Manto is considered as Socrates who writes about the truth, which best describes his personality. When he represents the true picture of the situation, it features bitterness, ruining, madness and virulence. When there is demoralization of dignity, ethics, culture, civilization and religious values, then it leads to a traumatized society, and it manifested in the personalities of a person. Manto had the great courage to directly point out the evils of the society in his writings. In his essay, he mentioned this as:

"If you don't know the circumstances of your age then read my short stories. If you do not tolerate these, it means this era is not able to be tolerated. If you find anything indecent, these are the indecencies of your times. There is no error in my writing, and the error, which are attributed to my name, is the error of this system. I do not like chaos; I don't want to emotionalize the people and their thoughts. How I uncover the civilization and society which is already naked, and I don't want to cover it." (Manto 1982: 23)

Manto focused on cryptography, storytelling, and content, and applied the art of short story writing to all aspects, whether the start of the story, climax or end, he knew all the art of short story writing in Urdu. His stories are

about common persons like workers, owners, prostitutes, pimps and clerks, and their problems. By the age of 42, he had written 31 books. Krishan Chander says:

“Manto melt himself to observe things from real life. He is the Shankar of Urdu literature, who drank the poison of life. Shankar’s neck became blue after taking poison; similarly, Manto also lost his health. It is only Manto who took this poison, if any other person had taken it; he definitely became mad or would lose his senses.”

There is no match to Manto in developing abnormal and feminine characters. If he writes a sentence, it becomes a masterpiece; his ability to write is such that even if he was given matchsticks or stones to write on, he can create a legendary outcome. He was a great artist and died because of the excess use of alcohol (Post 1996:545). He contributed many outstanding masterpieces to Urdu literature. In addition, in his own words inscribed on his gravestone:

“Here Saadat Hasan Manto lies buried, there are a lot of secrets in his chest. He is still thinking even buried whether he is a great short story writer or God.” (Manto 1997: 65)

Literature Review

The sub-continent of India, divided in the month of August 1947, into two parts and two independent states emerged on the map of the world. Pakistan got independence to govern itself as a separate homeland for the Muslims in the sub-continent of India. Similarly, India got its independence from the British, as a separate place for Hindus (Umer 2009: 126). Muslim majority areas were given to Pakistan while Hindu majority areas were included in India. The two highly populated provinces, Bengal and Punjab, have mixed population of Hindu, Muslim and Sikhs, which made them difficult to divide (Aziz 1970: 45). Sir Cyril Radcliffe was appointed by the boundary commission to demarcate the margin of borders among the provinces keeping in mind the respective majority population; in a short time period of six weeks, the destiny of these areas was decided. He made his decision based on an outdated census report, as he had not enough time to visit that places (Khan 2007: 105). The announcement of the Radcliffe boundary commission made on 17 August 1947, caused confusion with the term majority and minority people of the Punjab province as now Punjab was divided into west and east Punjab. The Hindu and Sikh populations living in the areas, which were included in Pakistan, became minorities. Similarly, Muslims who were living in the areas that were now part of India also became a minority (Rai 1965: 56).

Many people did not want to live as a minority, so they left their ancestral places and migrated to their respective majority countries, like Hindus and Sikhs from west Punjab migrated to east Punjab; similarly Muslims from east Punjab migrated to west Punjab (Pandey 2001:90). Ethnic violence started with the partition of India, which engulfed the lives of approximately 200,000 to two million people; the number of people who migrated across the border was twelve to fifteen million and more than 75,000 women were abducted, raped or kidnapped (Pandey 2001: 71). In Punjab, Muslims were the majority in the west part of Punjab while Sikhs in east Punjab. By 1857 when the British took complete power of India, Punjab was a princely state ruled by the Sikh (Copland 2002: 673). In 1920, some Sikh religious figures established a party named Shiromani Akali Dal, to maintain the Sikh identity, which later played a vital role in the partition massacres. When the boundary commission was announced, the Sikh population who had initially thought that their separate identity merited a separate state for Sikhs realized that the British had no such plans; they then embarked on a mass genocide of Muslims (Oberori 1987: 28). They organized *Jathas* in which well organized and trained people attacked Muslim villages and refugees. They burnt their houses and even whole villages, killed their male members and raped or abducted their young females (Copland 2002: 665). During the migrations, no foot convoy and refugee trains were safe from their attacks. On realizing the loss of Muslim lives in east Punjab, Muslims of west Punjab started killing the Sikhs and Hindus of west Punjab. In the 1941 census, Muslim population in Punjab was 53%, which after the partition, migration and murders it reduced to 2% in the census of 1951 (Gosal 1965: 120).

People who went through this trauma had permanent memories of this event, which they never forgot until death. These stories were transferred to the other generations in the form of oral stories as people still remember what happened to their parents or grandparents. The tragedy of this event makes it one of the most barbaric events of the century which history has been rather silent about. Millions of people died through unknown revenge, savagery was at its peak and humanity was at its lowest depth (Khan 2007: 67). Women and children were easy targets. To save their

dignity and self-respect, women and girls jumped to their deaths. Some took poison and some women were killed by the men of their own family instead of being killed by the men of other communities. This practice is common in both communities because women in the culture of the subcontinent of India are symbols and bearers of their families' dignity. Therefore, both Hindu and Muslim girls and women endure this type of violence and trauma (Khanna 2014: 19). Partition literature covers all these incidents and give us the picture of that time. The sufferings of the trauma, psychological effects on people, distorted identities, abduction, raping, and migration. All these issues are the themes of partition literature, which depict the true picture of the emotions and feelings of the people of that time.

Early Life

On 11 May 1912, Manto was born to a Muslim Kashmiri family, who at the time of his birth were living in Samrala, district Ludhiana of Punjab. Khawaja Ghulam Hasan was his father, who was a trained lawyer and was promoted in the Punjab's Justice Department as a session's court judge. His mother was second wife of his father, though the family of Ghulam Hasan was not very happy with this marriage. This caused anger and bitterness in the early life of Manto and this bitterness caused a distance between father and son (Jalal 2012: 143). In the early nineteenth century, his family migrated to Punjab and then settled down in Amritsar. He obtained his early education at the Muslim High School in Amritsar and in 1931 completed his Intermediate in Arts at the Hindu Sabha College, where he met his friend Hasan Abbas. In 1919, at the age of seven, he also witnessed the Jallianwala Bagh massacre. At this little age, Bhagat Singh and the revolutionary movement in Punjab put a deep influence on him. According to Freud's idea of psychoanalysis, every act, incident, thought and emotion of a person's life has an influence on his unconscious mind, which a person may realize to a limited extent. This theory further explains that all the emotions and experiences that arise from birth to the age of four or five are the basis of unconscious, which further develops, into a person's thoughts and emotions. (Hashim and Aftab 2013: 1095). Bhagat Singh's sacrifice for the nationalist cause inspired and influenced Saadat and his friend Hasan Abbas. They wanted to become revolutionaries, and drive the British out of India. Abu Saeed Qureshi, another friend, joined him later (Jalal 2013: 45).

Manto met Abdul Bari Alig in 1931, who was a scholar-cum-journalist who encouraged him to read and translate western authors like Oscar Wilde and Victor Hugo (Hasan 2008: 60). Bari was associated with Aligarh University; he had no degree, but he felt honoured to be a part of it, which was why he used "Alig" with his name. Both these personalities first met at the Shiraz Hotel where Akhtar Shirani, who was an Urdu poet, accompanied them. At the time, Bari was working as a reporter in the Amritsar daily *Musawat*. When Manto visited *Musawat's* office, Bari offered him an assignment to write a film review (Jalal 2013: 49). Manto wrote few lines about the film and was delighted when he saw his work in print the next day. At that moment, Bari claimed that there was a storywriter in Manto. He then started translation work on Hugo's "The Last Day of a Condemned Man" from English into Urdu; Urdu Book Stall, Lahore then published it. After he started translating Russian and French short stories, he established his name in the translating world (Jalal 2013: 51).

Literary Work

By that time, he was doing translations and film reviewing for *Musawat*. In 1934, Bari established his weekly literary journal '*khalq*' in Lahore; Manto's first short story "*Tamasha*" was published in the same journal. This story was about the Jallianwala Bagh massacre, in which he described his own experience of witnessing, at the age of seven, the anticolonial struggle in the sub-continent (Uddin 2004: 163). "*Aatish Parey*" was his first anthology, which he dedicated to his father.

Partition Accounts

On partition narratives, "*Siyah Hashiye*" influenced by partition riots was his first anthology, which was published in 1948. Manto describes his collection as "an attempt to retrieve pearls of a rare hue from a man-made sea of blood" and dedicated the book to "the man who, when recounting his many bloody deeds, said, 'But when I killed that old man I suddenly felt as I had committed a murder'." (Manto 1991: 34). As Jalal wrote:

"He had faith on humanity, which motivated him to write fascinating short stories about the trauma of 1947, and it is acknowledged internationally that his writings representing the pain of migration and savagery of humanity without any objectivity". (Jalal 2013: 56)

Much of his material is on the partition, which includes sketches and short stories, but short stories are more in number. All his material depicts how a single moment in a person or family's life changed their lives. In "*Mazdoori*", he mentioned a Kashmiri labour boy, carrying a rice sack, who was then chased by the police who shot him in his leg. He pleaded "Exalted sir, you can keep the rice, I am a poor boy please give me my wages, just four annas" (Manto 1948: 17). In "*Ta'awun*", his style was different; a group of mob attacked and looted a house. Meanwhile, a mysterious man came and joined them in looting (Manto 1948: 21). The writer shocked the readers when he revealed that the mysterious man was the owner of the house. In "*Taqseem*", the story started with two men fighting each other; they found a box and both claiming ownership. Finally, their fight ended on the decision that whatever is there in the box, they divided among them equally. However, suddenly, a man with a sword came out from the box and killed both claimants; here Manto used the analogy that Hindus and Muslims in trying to get the ownership of the land of the sub-continent were losing their lives (Manto 1948: 29).

In "*Karamat*", police were chasing a thief who stole two sacks of sugar; he finds no place to hide them except in a well. He threw the sacks into the well and he himself dies in the well. The next morning, people realized sweet taste of the water and in ignorance declared the thief as a saint without knowing his crime (Manto 1948: 35). In "*Kasre Nafsi*", he writes about the feelings of the rioters who killed the people of another religion in the train which was about to reach. After the killings the rest of the passengers were served sweets, fruits and milk (Manto 1948: 48). According to G. D. Khosla, during the disturbance in Sind, looting was very common, and everyone was taking part in it, even, shockingly, government officials too (Khosla 1949: 56).

In "*Nigrani Mein*", he tried to mention the responsibilities and duties of police, government administrator and military. He made fun of all the above-mentioned institutions, which failed to control the communal violence (Manto 1948: 51). "*Pashbandi*" was written on the same account. In "*Aaram ki Zaroorat*", he described the energy levels of two murderers, who tired after killing too many people of the other community, and at the end they had no energy left (Manto 1948: 61). In "*Munasib Karawai*", he portrayed the condition of a couple who feared death and lost hope of life. They were fed up of this hide and seek, and at the end, they were requesting people to kill them. Everyone refused, by saying killing was forbidden in their religion. At the end, readers were left wonder, when the people decided to handover the couple to another *mohalla* to kill them (Manto 1948: 33).

Realistic Accounts

In "*Gurumukh ki Wasiyat*", Mian Abdul Hai was a retired judge who lived in Amritsar. Sughra and Basharat were his children. He had a hope that one day everything will be normal. "The general perception in Amritsar was that the condition of riots will be no longer more than two weeks, after a short interval of this restlessness, all the business will start as usual" (Manto 1991: 67). Although paralyzed, he is still hopeful. Riots started and everywhere were sounds of either fire or slogans like "*Allah-o-Akbar*" and "*Her Mahadev*". Hai's children were both terrified of this situation, and were unable to trust anyone; thus, their house door remained closed all the time.

On Eid day, there was a complete silence in Hai's house. Suddenly there was a knock on the door. Upon opening it, Sughra found Santokh Singh, the son of a recently deceased Sikh, Gurumukh Singh, standing outside. In a tricky case Gurumukh Singh obtained justice from Abdul Hai; to express his gratitude, he brought *saviyyan* (vermicelli) every year on Eid day. Now his son continued his father's practice after his death, to fulfill his father's will.

When he moved back, a group of mob came towards him and asked, "Should we proceed to complete our task?" Santokh replied, "Yes, I have completed my task, now it's your turn." Sughra saw that when Santokh Singh went back, a group approached their house. She thought that if Santokh had genuineness towards them, then definitely he would stop the mob, but she was wrong. All the members of Mian Abdul Hai's family were murdered. In this story, Manto tried to explain that during the communal riots, the conditions became worse as people of both communities become each other's enemies. They forget the pleasant times spent together, and the favors that they exchanged with each other; the only thing that they remembered was revenge (Alter 1994: 92).

In "*Mozail*", a Jewish Bohemian girl, who ranks humanity higher than religion, and for that she can sacrifice her life. Trilochan, the other character, is a religious radical who values religious rituals. Once they had a conversation on religion as:

"What rubbish is modesty, if you feel it than close your eyes? Tell me in which dress, a man cannot become naked. You are Sikh and I know you wear underwear under your trousers. This one is also part of your religion, like your hair and beard. You are now

grown up and you still think that your religion is hiding in your underwear." (Manto 1982: 23)

Mozaal lived in a Muslim majority area. When she heard that Karpal Kaur and her family was in danger, she planned to save their life with Trilochan. During this, she asked Trilochan to give his turban, but he declined. When Trilochan's life was in danger, she lied to everyone in the building to save him. When mobs attacked the building, she gave her skirt to Karpal to save her and asked her to escape. She was now naked and badly hurt. Meanwhile, Trilochan tried to cover her naked body with his turban but she refused and said, "take away this rag of your religion. I don't need this," after which she died. In this story, Manto tried to explain that religion is not only about rituals, but also teaches us to serve humanity.

"*Ramkhelawan*" reveals those *seth's* who supported the communal riots with their money. Ramkhelawan once took a wine from his *seth*; he had not much money to repay, as he was a washer man; in return, he had to kill the Muslims. He tried to murder his teacher, but after realizing his wrongdoing, he apologized for his behavior the next morning, and confesses that the hand of *seth* is behind all of this. Manto from this story showed that, there were many good people. They knew that killing brought about nothing, only wasted lives. By doing this, they only increased their sins, and were unable to satisfy their inner self. Manto had complete faith in the goodness of humanity, which came out through his stories (Manto 1950: 23).

In "*Sahai*", Manto portrays the role model of humanity through his character Mumtaz and Sahai. Manto in the character of Mumtaz portrays his own story. Mumtaz with his Hindu friend Jugal lives in Bombay. In Lahore, Jugal's uncle was killed in the violence. After listening to this, she asked Jugal, "If Hindu-Muslim killing starts here, what you will do?" Jugal replied, "Maybe I'll kill you." After this Mumtaz was disheartened and made a decision to leave India. These great lines were written to remember that occasion:

"Don't say that one lac Hindu died, or one lac Muslims died; instead say two lac humans died. This one is not a big tragedy that two lac humans died but the real tragedy is that all the persons who killed and the persons, who die, became valueless. After killing one lac Hindus, Muslims considering that, Hinduism died, but it is alive and still must be alive. Similarly, after killing one lac Muslims, Hindus thought that Islam came to an end, but it is in front of you that Islam exist and exist till the end. They are foolish people, who thought that we target religion. Religion does not exist in our bodies; it exists in our soul. How is it annihilated through knives and bullets?" (Manto 1991: 43)

Manto took the same decision, when his friend Shyam made the same comments. Manto expresses his own feelings in Mumtaz's character that taking revenge on a murder that was committed in Lahore in Bombay is madness. The other character Sahai portrayed, as a Hindu pimp was fully devoted towards his business; yet besides this, he had humanity in his inner self. In his last moments when he was about to die, he met Mumtaz, and he redeemed his humanity when he gave a packet full of ornaments to Mumtaz. These ornaments belonged to Sultana (a prostitute); he asked Mumtaz to return them all to her. Before dying, he advised Mumtaz in a demonstration of his humanity, "These are bad times you know". Tell her she should leave for a safe place but please look after yourself first." (Manto 1991: 45)

Painful Trauma of Women

In the violence, women and girls were the real victims, for they were targeted in most social or political disorder; and faced the brutal side of the trauma. Thousands of girls and women were abducted, raped and kidnapped. Manto wrote stories about their psychological horror of the trauma that they faced during the partition riots.

In "*Anjam Bekhair*" Nasim Akhtar with Ustad Achhan Khan, her dance teacher left their house and reached Lahore safely. At that time, people were unaware of the purpose of migration and independence. They also had no understanding of the political propaganda, which was apparent in Nasim's words, "It is going to be Hindu Raj, and they don't want any Muslims around. Quaid-i-Azam, Jinnah Sahib, has worked hard and got us our own country Pakistan. Where we should go and live." Likewise, Manto's another character in the story said, "I am prepared to go to Pakistan this very minute. If I die there and my bones are placed in its earth, my soul will rest in eternal peace" (Manto 1944: 28). Most people at that time had the view that this migration might change their lives and destiny, and

many women like Nasim lived lives they did not want. Pakistan was unable to fulfill their desires and thoughts of a new life.

"*Sharifan*" is another story, which depicted the fate of women during the violation of 1947. In the name of revenge many women were abducted, raped, and kidnapped. "*Sharifan*" is the story of such unlucky women; Qasim had a daughter named Sharifan. One day Qasim rushed to his home and found his wife and daughter dead, his daughter's body lying naked close to her mother. In an unconscious state, he moved out with axe held in his hand. He knocked a door of one house, a girl came out, and on asking her religion, and she answered Hindu. On hearing this, he threw his axe aside and jumped on her like a beast; within a short interval, he mutilated her until she had fainted. When Qasim looked at her naked body, he recalled his own daughter Sharifan; upon realizing this, he covered her body with a blanket. At the same time, a man entered the house and asked Qasim, "What are you doing in my house?" (Manto 1950: 45) he pointed towards the blanket without saying any word. The man was shocked and run out from the house, calling out his daughter name, Bimla. The readers can imagine what happened next, the cycle goes on and in the name of revenge, innocent girls and women were mutilated and killed.

"*Khol Do*" is a masterpiece created by Manto; this story was about women abducted and raped by men of the same religion in the name of recovery. This was done in name of rendering help to the abducted persons. These girls and women separated from their families and humiliated by the men of the other community became mentally disturbed. To recover the abducted and kidnapped women, social workers played a vital role. Both governments agreed on this initiative, mutually deciding that all abducted women must be returned to their own families, even against their will, as they will no longer stay with the families of their abductors.

"To recover abducted women and children, the task had been assigned to many volunteers, so that they are restoring them to their families. They would go across the borders to make their recoveries." (Manto 1991: 67)

On this, "*Khol Do*" was written to show the real faces of a few of the volunteers, who were involved in such crimes. Sakina is the main character of the story, who was separated from her father at the crowded railway station of Amritsar while travelling to Pakistan. Upon reaching Lahore, the old father, Siraj-ud-Din realized that Sakina was lost; he tried hard to find her but failed. Meanwhile, he met with a group of boys who were volunteers. Siraj-ud-Din gave them the details of Sakina; they agreed to search for his daughter (Khanna 2014: 21). After a few days, they succeeded in finding Sakina, but their intention changed and instead of returning her to Siraj-ud-Din, they repeatedly raped her brutally, until she became unconscious. At the end, Siraj-ud-Din was informed that she was found dead in a hospital. On the last note, when the Doctor arrived, we have the conclusion as,

"The doctor turned towards Sakina's body; checked her pulse and addressing the ward boy says open the window! Then Sakina's dead body showed a sudden movement. Her lifeless hands opened the cord of her shalwar and pulled it down. Old Siraj-ud-Din shouts with joy: Sakina is alive. She is alive. The doctor stands there breaking into a cold sweat." (Manto 1950: 34)

The story is about the reflection of language: '*Khol Do*' for Sakina means to be raped because she was repeatedly raped brutally until she lost her senses. The text is plural, it allows its readers to find and understand the misfortune behind this, to find the meaning of the "joyful cry of Siraj-ud Din" and "the cold sweat in someone's hand" (Khanna 2014: 24). To reach the proper meaning of symbolic representation in "*Khol Do*" is possible when we understand the voices of the characters and the echoes that exist between the lines. *Khol Do* is a powerful and melancholic representation of how women faced the tragic event of 1947.

"*Khuda Ki Kasam*" was also written on the issue of abducted women but the perspective is different, this story portrays how abduction affects the lives of the families. In this story, an old Muslim woman, along with a Pakistani officer, was in search of her lost daughter. The old woman said, without finding her daughter she will not go back. In the meantime, a young Sikh man with a veiled woman passed by them, the young man whispered to the veiled woman "your mother"; the veiled woman looked at her, avoided her and walked away. The old woman recognized her daughter and shouted, "Bhagbari, Bhagbari... I have found her... I have seen her" (Manto 1953: 12). On realizing the situation, the officer replied, "I swear on God. Your daughter is dead". Then the old woman fainted and fell on the ground.

Manto tried his best to portray the emotions of a family or individuals, and the effect of partition on their social, moral and emotional death. The story depicts the real picture that many abducted women refused to identify themselves to their own family members, because they found a new life just like many abducted girls and women after abduction. Bhagbari also wanted a happy life as her mother was her past and remembering the past may affect her life.

“In Saharanpur, two abducted Muslim girls had refused to go back to Pakistan. Then a family of abductor in Jalandhar gave a great farewell to a Muslim girl, as if she was a daughter-in-law embarking on a long journey. Some girls had committed suicide, some had lost their mental balance and others had become alcoholic and used abusive and vulgar language when spoken to.” (Manto 1997: 76)

Similarly, he also mentioned it as,

“When I thought about these abducted girls, I only saw their protruding bellies. What was going to happen to them and what they contained? Who would claim the result Pakistan or India? And who would pay the women the wages for carrying those children in their wombs for nine months Pakistan or India?” (Manto 1997: 78)

Psychological Trauma

Due to the partition, many people were confused about their personal, geographical and political identities, and their nationality. Partition was not only responsible for creating a situation of fury but also affected people in different ways. Based on these two themes, Manto created his outstanding piece in the short story, “*Toba Tek Singh*”. In the field of literature, this story is considered as a true depiction of confused and torn identities that was caused by the separation from their native places.

At the start of the story, there is a lunatic asylum. The atmosphere there was full of emotions from the partition. Muhammad Ali, one of the inmates, thought he was Jinnah himself, arguing with a Sikh who was Tara Singh. The remaining patients were in a dilemma as to where they are – India or Pakistan – and how it was possible that a place, moments before was India, and in another moment became Pakistan (Manto 1954: 14).

The situation they were portraying with their behavior was like partition itself, but the time period of the story was two to three years ahead. Both the governments made the decision about the exchange of the asylum inmates. According to the governmental agreement, if their families have migrated then send them to corresponding countries, and if there is no data of any blood relation or the identity of their religion, send them to their respective countries, even against their will. Manto showed his inner strength through these stories. Memon describes, “Manto’s creative vision has become expansive enough to transform the individual and the particular into general and the universal.” (Memon 2004: 26)

Bishan Singh is the protagonist of the story and he was a Sikh, but in the asylum, everyone called him Toba Tek Singh. He was a rich landlord of Toba Tek Singh, but he was not satisfied with the decision taken for migration (Memon 2004: 13). He loved his land and wanted to remain in his ancestral land. He wanted to obtain information about his ancestral town whether it lay in India or Pakistan. Someone told him that Toba Tek Singh was included in Pakistan now, but he was shifting to India, as all his family members had already migrated to India. He swore to stay in Pakistan but on the border during the exchange, he died on ‘no man land’, the land which neither belonged to India nor to Pakistan (Manto 1954: 16).

Another story of Manto’s with a psychological perspective is, “*Thanda Gosht*” which is not typical of violence and perpetrators of violence as, in this story, Manto humanizes the perpetrator. The story starts in a hotel room where Ishwar Singh with his beloved Kulwant Kaur were seen in a close and intimate position. The sensuousness and warmth in their relationship and the erotic encounter between them was not fulfilled because Ishwar realized that he lost his sexuality and Kulwant was surprised at his impotence, as she knew he was a virile man. On inquiring, Ishwar told her about his experience of looting, arson and raping, as he was part of the mob that killed Muslims. He killed six family members, spared a girl, and carried her out from the house. He tried to rape her but suddenly he realized that she was dead (Bhalla 1994: 96). At that time, he thought of the time in which he was carrying a dead body, a cold flesh. When Kulwant touched his hand, it was cold; he was unable to reconcile himself with the horror of violence. Here

Manto tried to depict the common humanity and the trauma related to these kinds of violence, which is much similar in contemporary society across the border (Ahiri 2015: 3124).

Other Stories

On partition and its consequences, Manto wrote many stories based on the 1948 Indo-Pak war, "*Tatwal ka Kutta*", the plot of the stories is about the situation at the border and the loyalties of the soldiers that were now divided (Nisar 2014: 9726). Fleming describes it as:

"Dog is the symbol used by the writer, for those who were caught in the crossfire of conflicting loyalties. The story is actually a chilling assertion about the fate of those who do not know where to go and eventually they kill them." (Fleming 1985: 43)

In "*Yazeed*", he showed the emerging anger towards the enemy but at the end of the story, he tried to give a lesson that we must try to bear this anger, as it gives nothing to us. The way that he suggested for naming his newborn Yazeed. Therefore, one day he can undo the tyranny (Manto 1951: 17). In "*Savere Jo Kal Aankh Meri Khuli*", Manto tried to portray the sudden changes after the partition, like the billboards of the shops changed to included words such as "Pakistan", "Pakistan Zindabad", "Jinnah" and "Quaid-e-Azam". Ravikant and Tarun described it as:

"There is a sense of an over-enthusiastic attempt to write history a new at Pakistan's 'moment of arrival'. What gives Manto's irony its edge is the disjunction posed between the familiar and unfamiliar, for the geographical spaces remained same." Ravikant and Tarun 2001: 62)

The starting paragraph of "*Sau Candle Power Ka Bulb*" and "*Darling*" portrays the communal violence, but the remaining story is about the communal riots. Similarly, "*Shahidsaaz*" was not directly related to partition but was about the migration of a person from Gujarat Kathiawar, which is in India. He struggled hard for his family, his efforts became fruitful and he then becomes wealthy. For his divine fulfilment, he started to work to please God so that he gets a martyr status. From this Manto tried to explain that religion can be cash and in the name of religion, one is ready to do everything (Jalal 2008: 56). "*Naiya Qanoon*" is a story of Mangu, who was an abnormal character and wanted instant change. The Indian Act of 1935 gave some freedom to the common person. Mangu on this basis thought that now anything could be done so he commits something false. However he said that the new law exempted him from punishment, and then he was informed that no new law had been made, it was the previous one.

The conversation on Manto is boundless. His other writings include "*Anarkali*", "*Ollad, Barish*", "*Bismillah*", "*Baghair Ijazat*", "*Blouse*", "*Boo*", "*Peshawar se Lahore tak*", "*Phundanay*", "*Taraqipasand*", "*Khali Botalein Khali Daba'y*", "*Dhuan*", "*Khali Shalwar*", "*Garam Suit*", "*License*", and "*Mrs. D'Silva*".

Conclusion

Literature and history have a deep relationship, and this type of literature can help to show the interrelationship of history and fiction. The great writers could express their own experiences and echo the feelings of other communities too, but few novelists have this compassion, which is why the literature they produce are stereotypical and have stylized emotional responses. Partition literature is based on this style of writing, whether written by writers who experienced the partition or writers who have only heard about the trauma of partition. Novelists have the upper hand in that they directly express the emotions and feelings of the others, which historians cannot do.

Manto has a good approach towards partition trauma; he observed the situation very keenly and wrote many short stories. His stories have a great value in partition literature. All his characters depicted a true picture of the pain that people suffered. This creates a special place for Manto in the world of Literature, as he has no equal.

Endnotes

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