

REFLECTIONS IN A CONFLUENCE: A POSTCOLONIAL STUDY OF CROSS-BORDERING BONDAGE IN SOUTH ASIAN LITERATURE

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Abstract

Saadat Manto is considered to be a strong pillar of post-independence literature and critiqued the independence and aftermaths. Manto is seen a revolutionary short stories writer who brought revolution in the context of decolonial context, resulted barbarism, savagism, killings, looting, robbing and rapping. The realistic approaches of Manto's stories are very haphazard and terrifying, affecting the minds of the readers. Explicitly, Manto is revolutionist but on the other hand Manto goes for harmonized, homogenous and cross-bordering bondage despite decolonization. Therefore, the current research deals with the selected short stories of Saadat Manto which are included in the delimitation of the current research. The research is qualitative and exploratory in nature that reflects the elements and issues of cross-bordering bondages which are very important steps towards peace and harmony. The researcher used Harish Trevidi and Sara Sulari's theoretical perspective to endorse the standpoint of the researcher. According to them South Asian literature is homogenous literary movement which is based on similar practices and regional practices which are no more different despite cross-bordering segregation. The research shows the elements of homogeneity and strong cross-bordering relationship which is the centre discussion of the research found at larger scale in Manto's selected short stories.

Keywords: Reflection, Confluence, postcolonial, cross-bordering bondage, South Asian Literature, Saadat Manto, Short stories

Introduction

In the year 1912, Saadat Hasan Manto was born in a Muslim family that belonged to the middle class in the city of Ludhiana, which was predominantly Sikh. Although it is difficult to determine with absolute certainty when and where he began writing, many critics regard his translation of Victor Hugo's novel "Last Day of a Condemned" with the title "Ek Aseer ki Sargasht" to be his first piece of writing. But despite the fact, still we are unable to say with absolute certainty when and where he began writing. When he was in his early 20s, he translated short tales from Russian, French, and English into Urdu. Additionally, he learnt the technique of composing short stories by studying the works of western authors. He penned over 250 short stories, which are currently being distributed in Pakistan and India. Due to the fact that he bases a significant number of his short stories and essays on political and social issues, he was well-versed in both domestic and international politics which were also documented in his

writing. In addition to this, his acute consciousness was aware of the conflicts, problems, and issues that were occurring both within and between the members of the society to which he belonged. He was a writer who examined all aspects of mankind, including social, political, cultural, psychological, and behavioural tendencies. His writings covered all of the topics, which were relevant to the contemporary world.

Regarding his domestic life and social life, Aligarh and Bombay were the places where Saadat Hasan Manto spent the most of his formative years. It was in these cities that he worked as a film writer and editor for a number of years, contributing to literary publications such as *Musawwir* and *Samaj*. His contribution to was based to condemned the communal rioting that took place in Bombay while he was living there, and he wrote essays and editorials condemning the disturbances. Between the years 1941 and 1942, he spent a brief period of his life working at All India Radio in Delhi, where he was responsible for writing a significant number of plays and stories. In spite of the fact that he produced a great deal of work, Manto eventually got dissatisfied and bored with Delhi, which was a very little and provincial city.

He longed for Bombay and engaged in arguments with his coworkers, ultimately leading to his resignation from his position from All India Radio due to the alteration of one of his plays without his permission. Following his return to Bombay, he found that the level of antagonism between Hindus and Muslims had escalated. As a result of his estrangement from his fellow members of the Progressive Writers Movement, he developed feelings of depression and disillusionment with the literary and political life of Bombay. Although he was eventually able to secure employment at Filmistan studios and *Musawwir*, Manto encountered difficulties in his financial situation and began to drink more heavily.

Following Partition, Manto was profoundly disturbed by the intolerance and hostility he encountered in the city, particularly within the religious sphere; he could not reconcile the unexpected perception of himself as only a Muslim rather than as Saadat Hasan Manto. Manto's emotions were deeply unsettled.

Saliyah, Manto's wife, and her family relocated to Pakistan in the summer of 1947. Manto resided in Bombay for many months but subsequently departed shortly thereafter. He established himself in Lahore and confronted an ambiguous and bewildering future. Manto was perpetually uneasy with his relocation to Lahore and consistently experienced distress from this dual feeling of belonging. However, he persisted in writing and created some of his most compelling narratives during this time. During these seven years, he was responsible for writing 127 stories, and as a result of some of them, he was required to face five court cases. Almost all of these cases were won by him, and he continued to write in the same audacious manner. his alcoholism had become more severe, and his health deteriorated because of excessive drinking. But he persisted in drinking alcohol in spite of his physicians' recommendations. Manto, who was impoverished and exiled from Bombay, found it difficult to adjust to his new life in Lahore. At forty-three, he passed away from liver cirrhosis in 1955.

His first anthology on partition narratives, "*Siyah Hashiye*," was published in 1948 and was influenced by the partition riots. Manto dedicates the book to the guy who, when narrating his numerous violent exploits, stated, "But when I murdered that old man I suddenly felt as I had done a murder." He characterises his collection as an effort to recover pearls of a rare

colour from a man-made sea of blood (Manto 1991: 34). According to Jalal: His trust in mankind inspired him to write gripping short tales on the horror of 1947, and his works are recognised globally for their objective portrayal of the suffering of migration and human brutality. (Jalal 2013: 56)

The division contains a large portion of his work, including sketches and short stories, but the latter are more numerous. His whole collection of work demonstrates how a single incident may drastically alter the lives of a person or family. He mentioned a labourer from Kashmir who was shot in the leg by police after they chased him while he was carrying a rice sack. "Mazdoori" detailed this occurrence. I am a poor lad, so please give me my salary, just four annas, he pleaded, "Exalted gentleman, you may keep the rice" (Manto 1948: 17). He was an impoverished young man. His approach was different in the narrative "Ta'awun," when a house is attacked and looted by a crowd. In the meantime, they were joined in their theft by an enigmatic figure (Manto 1948: 21). When the author revealed that the unidentified guy was the mansion's owner, the audience was taken aback. The story of "Taqseem" opens with two men fighting; they have discovered a box and are each claiming it. Their argument finally came to an end when they decided to share the contents of the box evenly between them. Manto employed the comparison that Muslims and Hindus were dying in this case while trying to obtain possession of the subcontinent's soil (Manto 1948: 29). But then a guy with a blade suddenly sprang out of the box and murdered the two claimants.

Demoralisation of morality, culture, civilisation, religious values, and dignity results in a traumatised society, which shows itself in people's personalities. In his writings, Manto had the audacity to openly criticise societal's problems. He mentions this in the following passage from his essay: "Read my short tales if you are unaware of the circumstances of your age." Should you not put up with such things, it is a sign that this time period is intolerable. In the event that you discover something obscene, it is the indecencies of your time. My work is flawless, and the mistake that is being ascribed to me is actually a system issue. I dislike turmoil because I do not want to make others feel bad about their beliefs. How I expose the already-naked civilisation and culture that I do not wish to hide. Manto (1982: 23)

Manto concentrated on substance, narrative, and cryptography. He also applied the craft of writing short stories to every part of the story, from the beginning to the conclusion. He was well-versed in Urdu short story writing. His stories focus on the issues faced by regular people, such as employees, business owners, pimps, prostitutes, and clerks. When it comes to creating strange and feminine characters, Manto is unmatched. He is so talented that even if he were given stones or matchsticks to write on, he could still produce a legendary result. A line he writes becomes a masterpiece. He was a brilliant artist who passed away from excessive alcohol consumption. He produced several exceptional works in Urdu literature. Furthermore, his gravestone has his own words: "There are many mysteries in Saadat Hasan Manto's chest, and he lays buried here." Even in death, he continues to question whether God or himself is a better short story writer. (Manto 1997: 65).

Manto is very serious to pay attention to the division which was not appropriate according to him, he wanted that Muslims, Sikhs and Hindus should remain in consolidation, they never created rifts and the past. The colonial legacy is now disrupting the integrity of the

nature in the name of independence. Despite his struggle, his writing could not stand with his desirous results, though, he developed the concept of confluence that both Pakistan and India are holding the identical societal practices. They cannot be parted, though the borders are only the lines which are the actual tools of killings, lootings, rapping and robbing. In the context of his writing the readers find resilience and resistance with immediate violence but the stance is a result of abrupt criticism on division that caused the disruption, however, his confluences are of great importance which intended to be explored in the current research.

In the context of Manto's approach of cultural confluence is significant as cultural confluence can be identified by examining the existing customary rules or knowledge that are widely accepted in society. South Asian literature serves as a guardian of traditional knowledge and reflects the culture of south Asia i.e, Pakistan, India, Bangladesh, Sri Lanka and so on. The south Asian cultural system of knowledge helps to create writings that are rich in rituals, practices, and beliefs. To access cultural information, it is necessary to decode the culture and understand its connection to literature. Culture comprises the intangible components of social life in human communities, including knowledge, habits, rituals, beliefs, arts, and talents or heroic acts of people. In his work, anthropologist Edward B. Tylor () defines culture as a comprehensive entity that encompasses several aspects such as knowledge, belief, art, morals, law, tradition, and any other talents and behaviours that individuals acquire as members of a community (1). Orality, also known as oral tradition, has been preserved over the ages and is considered a significant cultural emblem. The Oral literature is considered the first literature of the native people, narrating the stories of the native land and its people. The concept of storytelling has manifested not only in narrative genres such as popular literature, anecdotes, riddles, ballads, epics, proverbs, jokes, fairy tales, myths and folklores, but also in folk theatre, folk art and folk costumes. Essentially, these myths originate from the South Asian region and are regarded as preservers of South Asian culture. They offer insight into a deeply embedded civilisation that has been hidden for ages.

Initially, folk literature, the study of folklore, is a comprehensive field that encompasses all genres of culture, encompassing both material and spiritual components such as religious ideas and everyday living. In addition, Alan Dundes explains folklore as a reflection of culture and autobiographical ethnography, stating that it is a people's own account of themselves. It offers the chance to have an intimate understanding of another culture, rather than just seeing it superficially. Therefore, when it comes to acquiring knowledge or obtaining information about any area or nation, folklore literature is the most significant means.

Therefore, the comparable structural components of South Asian folklores include historical and geographical attributes such as norms, traditions, practices, beliefs, and culture. Later, the folk literature gave a handy position to South Asian literature in English which became the stronger part of English literature. South Asian literature at first stage dismantles the homogeneity and universality of English literature. South Asian literature showcases the unique folk culture and customs of the region, which sets it apart from the rest of the globe. It highlights how the several nations within South Asia have a common cultural heritage.

The term —confluence refers to the Sangam, as mentioned by Trivedi (187), which represents the intersection of two rivers. It is the specific location where the two rivers meet

and merge together. The culture of South Asian nations is characterised by the convergence of diverse civilisations, resulting in a cultural integrity that is shaped by the exploration of the ancient civilisational past of South Asia, as witnessed via its folk narratives. Cultural Confluence refers to the shared cultural characteristics and resemblances seen in the indigenous folklore literature of the South Asian area. Regardless of whether the country is India, Pakistan, Bangladesh, Maldives, or any other South Asian nation, the culture and customs are generally believed to be similar. For example, the practice of dowry is consistent across Bangladesh, Sri Lanka, India, Maldives, Nepal and Pakistan. In the Maldivian fictional work *Dhon Hiyala and Alifulu*, the parents, Musa Maliku and Aisha, organise a dowry for their daughter's marriage. However, they are not satisfied with the outcome since they did not succeed in their efforts. Haveripeth contends that dowry in Indian tradition encompasses —the assets, currency, jewellery, or any other valuable possessions that a man or his family receives from his bride or her family at the marriage ceremony (Singh 40). Likewise, there exist several additional traditions, customs, and beliefs that have similarities and cannot be differentiated across the borders and regions of the varied countries in South Asia. The vague cultures and unclear traditions demonstrate their close cultural closeness. If the South Asian states, particularly those which are chosen for study in this research, possess a similar or indistinguishable culture, traditions, beliefs, or norms, then the literature produced in these countries is expected to reflect these societies. The research analyses and rebuilds the cultural intersection of South Asia as reflected in traditional stories of Pakistan and India.

The literature of South Asia encompasses the cultural richness and interconnectedness of the region, drawing on ancient ancestral traditions and folklores that explore the merging of spiritual and physical aspects of life. While cultural expressions may vary across borders, the underlying ethnic identity remains the same, contributing to the authentic South Asian essence. For example, moral values, religious practices, and the institution of marriage and divorce are consistent. Throughout the region, the fundamental concept of marriage is based on the male member being regarded as the head of the family. However, this traditional view often leads to the subordination and marginalisation of women. Similarly, folkloristics is comprehensive as it encompasses all aspects of our society, encompassing both the spiritual and material dimensions. Folklore serves as a means to rebuild archaic beliefs, practices, and rituals. Folklore studies provide valuable insights into the intricate folklore and mystical heritage of our forebears. William Bascom elucidated these characteristics in order to validate the culture by imparting information and knowledge about actual events (12).

The South Asian region is characterised by a rich and captivating culture. The indigenous culture of this place may be understood by studying the folktales of this region, since they provide insights into the traditions, conventions, religion, customs, and beliefs of the people. Despite the geographical distance between the independent countries of South Asia, their cultural similarities are significant. The folk narratives of these countries vary thematically but are structurally based on similar elements that accurately depict the essence of South Asian culture. These elements include indigenous cultural markers, such as habitual behaviours, lifestyle, rituals, religious doctrines, linguistic elements, and colloquial dialects. The combination of these factors creates the quintessential picture and essence of the South Asian region, establishing a true sense of South Asian identity.

In his article —South Asian Literature: Reflections in a Confluence, Harish Trivedi discusses the porous nature of the borders between South Asian countries. Amitav Ghosh, on the other hand, portrays national boundaries as shadow lines that are seemingly meant to divide, but in reality, the people share similar lifestyles, attire, and cuisine. He describes this region as "One sky, many worlds" because the many nations inside it are independent entities with defined boundaries, yet their shared culture unifies them into a single entity (194). The partition has divided it into small autonomous regions, but it has not been able to completely differentiate them in terms of culture, history, and legacy. Consequently, the cultural changes are least pronounced throughout all of South Asia.

This research seeks to illustrate the change in the way East/West encounters and the colonial/postcolonial duality are portrayed in South Asian Literature. In this rigorous investigation, I have endeavored to examine how South Asian writers situate themselves at the intersection of a pre-colonial background and the current postcolonial identity. I have chosen Saadat Manto's selected short stories for analysis. The research seeks to examine the chosen books based on the theoretical principles put out by Sara Suleri and Harish Trivedi. This research seeks to analyze how the selected texts handle the interaction between Colonial and Postcolonial influences. This analysis explores how South Asian authors endeavor to escape their marginalized positions as writers from historically colonial nations or as members of the diasporic community. They strive to establish an identity for themselves and their tales that is not confined to the perpetual struggle between the margins and the center. In addition, these authors and critics make an effort to navigate diversity by avoiding the adoption of a single essentialist dichotomy between colonial and postcolonial narratives. Consequently, they often give an uncorrupted perspective of the region's indigeneness and unique culture/identity. This project has aimed to investigate how the chosen texts, by challenging fixed categorizations, explore the interactions between different cultures and nations.

The Anglophone works of South Asia embody a unique cultural identity that is closely connected to a shared South Asian identity, the region's collective colonial past, and a predominantly similar culture and set of values. Arjun Guneratne and Anita M. Weiss, in their book "Pathways to Power: The Domestic Politics of South Asia," contend that South Asian nations possess cultural similarities stemming from a shared history and the influence of the British Indian empire. These similarities include comparable structures of constitutional governance, public administration, military organization, legal systems, and a shared elite language of English (4-5). Colonizers introduced their language to the South Asia region along with their culture and beliefs. At first, the English language was disliked and strongly disliked. However, it eventually gave the formerly marginalized people of the area a way to express their power and ability in Western education and connect with a worldwide audience. English language is now perceived as a means to achieve social advancement in today's global and cosmopolitan society, rather than being viewed as the language of the colonizer. According to Paul Brian, English possesses the significant benefit of being politically impartial. Although the English colonizers have departed, their language continues to serve as a useful instrument for writers seeking to communicate with a diverse and extensive readership in South Asia, even if that readership may not be very huge. In modern India, English serves a similar role to Latin during the European Renaissance. It is a second language that is widely spoken by enough individuals to provide

effective communication across different groups that possess a certain degree of linguistic proficiency. (Cognitive abilities 4).

The South Asian works aim to provide a literary categorization that refrains from supporting essentialist representations of colonial or post-colonial themes. The use of Suleri and Trivedi's concepts is expected to enhance the analysis of primary texts that examine global and cross-cultural topics while maintaining the uniqueness and indigenous characteristics of the location, avoiding oversimplification or rigid binary classifications. This research seeks to provide novel insights on the depiction of local culture in South Asian literature. It contests the prevailing postcolonial viewpoint by dismissing essentialist binaries and adopting a more varied and inclusive methodology. The research examines the similarities between the two civilizations of Pakistan and India. The two countries have identical traditions, rituals, and behaviors. Languages and several other factors form a cohesive societal state founded on love, respect, and peace. The research therefore examines the topics of cultural convergence in selected short tales by Saadat Manto.

Reflections in a Confluence: A Postcolonial Study of Cross-Bordering Bondage Saadat Hassan Manto's short stories

Saadat Hassan Manto's short stories about the partition reveal the brutal repercussions of the 1947 Indian partition and the sorrow engendered by this political upheaval, enveloped in a Gothic atmosphere that evokes a menacing feeling of anguish and disorder. The Gothic atmosphere in these narratives is established through dark imagery, brutal homicides, desolate locations, dismembered body parts, and the violation of a deceased woman, highlighting the psychological trauma of loss and the savagery exhibited by the inhabitants of the region during partition. The brutal creation of the environment is not the actual stance of Manto, except to name his antagonism and hatred against those who shattered the idea of bondage. Philip Holden (2009) asserts that the gothic aspects in the postcolonial gothic immediately confront and challenge colonialism, imperialism, humanism, and the legacy of the Enlightenment (354). However, Saadat Hassan Manto's short stories addressing the division as postcolonial gothic fiction diverge from Holden's theoretical framework. His depiction of the partition and the accompanying bloodshed challenges the nationalist narratives that led the two principal nations of the region to inflict severe devastation upon one another. Manto saw the colonial conditions in India and subsequently the division of the Subcontinent in 1947, prompting his migration from Bombay to Pakistan. The split driven by nationalism incited severe bloodshed among the diverse ethnic groups of the Subcontinent, subjecting the countries, particularly the migrants of India and Pakistan, to what Freud (1915) describes as "melancholia and sorrow" for their lost past.

Julie Hakim Azzam (2008) posits that the gothic in postcolonial fiction addresses four principal concerns: (a) it underscores the inadequacies of nationalist narratives, (b) it reveals the "unhomely" essence of homes constructed abroad following displacement or migration, (c) it utilises a gothic historical sensibility or a sense of 'pastness' in contemporary contexts, and (d) it employs the gothic as a means of confronting itself

with depictions of transgressive women who jeopardise the concealment of the sinister aspects of their historical and political circumstances. Manto's partition narratives may

be examined in relation to the initial three issues of postcolonial gothic fiction as articulated by Azzam. However, "pastness" or "historical awareness" and the rejection of "nationalist ideas" are prominent themes in these short stories.

Manto's short story *Toba Tek Singh* provides substantial insights into "pastness" and "melancholia" in this critical study. The author recounts vivid descriptions of mental patients at a Lahore facility, including Hindu and Sikh individuals awaiting transportation to India in accordance with a new law. The facility houses several psychological patients who experienced terrible loss during the partition, but other individuals imprisoned there are not genuinely mentally impaired. Manto provides little details of their reactions to the matter of their move. Manto narrates the perplexity and ridiculousness of the inmates in the Lahore institution over partition in this narrative.

The detainees were aware only of a figure named Quaid-e-Azam, who established a separate state for Muslims, known as Pakistan. However, they were unaware of Pakistan's location. Consequently, they were uncertain if they were in India or Pakistan. If they were located in India, then where was Pakistan situated? How is it possible that they were in India only a short time ago if they are currently in Pakistan? How could they have been in India recently and now be in Pakistan?—(Manto: *Life and Works*: 1985: 282).

The writer's depiction of the post-partition plight of the populace not only implicitly critiques the shortcomings of nationalist narratives but also emphasises that "the relation to the past is strictly not a relation to one's own past but to a social history and its material and institutional effects, and [it] is in no simple way a matter of internal psychic dynamics" (Lloyd, 2000: 212). Furthermore, Manto illustrates that the psychological decline of these individuals is mostly due to their lack of rootedness. Bishan Singh persistently enquires about his natal hamlet, Toba Tek Singh, and remains resolute in his desire to return home. Regrettably, his former residence has now become "unhomely" for him, as per the stipulations of the partition; Bishan Singh is classified as Hindustani, whereas Toba Tek Singh has been designated as part of Pakistan (Azzam, 2008: 35).

Bishun Singh, who has been institutionalised for fifteen years, persistently mutters to himself, —[o]per di gur gur di, anx di, bay dhiana di, mung di daal di, of di laltain|| (Manto, *Manto Life and Works*, 1985: 282). His incessant articulation of —gibberish|| elucidates what Chambers characterises as a consequence of —loss of roots, and the ensuing deterioration in the grammar of 'authenticity'... [o]ur sense of belonging, our language, and the myths we harbour persist, yet no longer serve as 'origins' or indicators of 'authenticity' that can assure the meaning of our lives. They now persist as remnants, voices, memories, and whispers interwoven with other narratives, events, and interactions.|| (1985: 18-19).

Additionally, Toba Tek Singh's brief narrative of a lawyer imprisoned in the asylum—who succumbed to madness due to a tragic romancel—is marked by profound sorrow upon realising that Amritsar had become part of India, as the woman he adored hailed from there. He then condemned all leaders, both Hindu and Muslim, who colluded to partition India, thereby transforming his beloved into a Hindustani while he was relegated to being a Pakistanil (Manto, *Manto Life and Works*, 1985: 282).

The lawyer's melancholia, stemming from a traumatic loss and his persistent affection for his beloved despite his psychological state, aligns with Freud and Ruti's assertion that such objects, imbued with profound significance, compel unwavering loyalty, rendering disavowal unattainable.

Bishan Singh's "imperviousness to the passage of time," his enduring "standing [on feet] despite bodily discomfort" for fifteen years, and his futile "longing for his visitors" (Manto, Manto Life and Works, 1995: 283-85) highlight "the public display of an interminable process of mourning" (136). Bishan Singh's forcible relocation to the Indian border by Pakistani forces, coupled with his fervent desire to return to Toba Tek Singh, his birthplace, elucidates his profound feeling of "pastness" (Azzam, 2008: 36). Thus, both the attorney and Bishan Singh's fixation on their history align with Abraham and Torok's assertion that, —[m]elancholics regard the memory as their most valuable possession‖ (136).

The institution in Toba Tek Singh serves as an analogy for the post-partition Subcontinent, inhabited by gloomy and mentally deformed countries. The mental institution of Lahore serves as a microcosm of the postcolonial South Asian Subcontinent, illustrating the circumstances of post-partition individuals, which Azzam (2008) describes as the —unhomely‖ essence of the house formed in the postcolonial context (35).

Manto's other short pieces, like "Mistake Removed," depict the brutal homicide and public mutilation of body parts during the riots between Hindus and Muslims. In *Mistake Removed*, a man who identifies as Dharam Chand is murdered by Hindus upon the discovery of his nude body, which discloses his true identity as a Muslim. Dharam Chand characterises the "proof" of his "circumcision" as a "mistake" made to mislead Muslims when traversing their territory. Ultimately, the "error (of his body) is rectified (by the Hindu warriors), together with Dharam Chand" (Manto, 2000: 46- 47). In the narratives "Modesty" and "Tidiness," Manto recounts harrowing events when rail passengers of a different faith were systematically identified and murdered (Manto, 2000: 57-63).

The narratives "Ritualistic Difference" and "Mishtake" belong to the same genre of stark partition depiction, since they depict brief dialogues among Manto's characters concerning the "appropriate religious procedure" for "slaughtering someone" (Manto, 200: 61-62). Conversely, in the narrative "Due Supervision," Manto delivers a robust indictment of the military's purported neutrality by depicting a character who asserts that "everything (including the murder and rape of migratory individuals) is conducted under the due supervision" of the soldiers (Manto, 2000: 55).

The aforementioned concise narratives by Manto illustrate the atrocities of partition and migration in the Indian Subcontinent, elucidating the erosion of humanity, empathy, and sensitivity among the nations in the area, a consequence of dominant ethnic and nationalist ideologies. Manto's brief narratives concerning the partition of the Indian Subcontinent, utilising gothic elements, demonstrate his intention to critique nationalist discourses and highlight the erosion of human critical faculties induced by nationalist rhetoric, which incited mass violence and disregarded the sanctity of human life.

The conclusion of rationality due to nationalism is also depicted in the narrative *Dog of Taytwal*. Manto recounts the tale of a stray dog that is slain by both Pakistani and Indian soldiers at the border, who assert that —[n]ow the dogs too will have to be either Hindustani or Pakistanil (Manto, 1985: 162). Each party perceives the dog as originating from the other country. Manto, in this narrative, reveals the foolishness and lack of wisdom

among the Subcontinent's populace, who perpetrated violence against both humans and innocent animals under the guise of allegiance to religion and homeland. Manto's narrative functions as postcolonial gothic fiction, emerging from the recognition of the inadequacy of the national or political endeavour in issue (Azzam, 2008: 4).

Conversely, *Out of Consideration* is a brief narrative consisting of two lines that illustrates the harassment of a little girl in the presence of her father. Likewise, *Open It!* Narrates the tale of an elderly father in pursuit of his young, beautiful daughter Sakina, whom he lost during an assault by Hindu rioters on the train to Pakistan that was transporting his family. Sirajuddin's "nightmarish vision unfolds before him - fires, plunder... individuals fleeing... a station... gunfire... obscurity and Sakina" after being unconscious for a day (Manto). Subsequently, Sirajuddin is informed by the young men of the refugee camp that they would search for his daughter during their patrols and return her to him. After many days, Sakina is discovered by local guys in an injured and comatose condition by the roadside. She is relocated to the camp's medical facility. When the doctor instructs Sirajuddin to —open the window, the girl reacts by loosening the —cord securing her trousers... [and] the doctor [is] engulfed in cold sweat (Manto). The narrative discloses that Sakina was located but subsequently sexually abused by the same youths who vowed to assist her father. Manto, in these narratives, elucidates not only the disillusionment of the "promised country," but also critiques the inadequacies of nationalist rhetoric by demonstrating that women were not secure even from the males of their own nation, religion, or tribe. (Azzam, 2008: 39).

"Cold Flesh" is another narrative by Manto that illustrates the victimisation of women during the split. This narrative reveals the profound sorrow and grief of a Sikh man, Esther Singh, who neglects his wife's seductive advances due to the haunting memory of murdering a Muslim family and violating the corpse of the family's daughter, who had turned into "cold flesh" (Manto). Esther Singh's "melancholia and grieving" stem from the loss of his humanity (Freud, 1915: 244-46), and this trauma "fosters a profound awareness of the past, the historical depth that underpins and influences the form and importance of the present" (Azzam, 2008: 36).

The final narrative studied in this work is —*The Room with the Bright Light*, Manto recounts the tale of a guy who visits a locale known as "Qaiser Gardens," a place he frequented in the past. The character mourns the "desolate appearance" of "Qaiser Gardens" and reminisces about its former splendour, describing it as "formerly a vibrant place, teeming with joyful, carefree men and women" (Manto, 2000: 100). He traverses the vicinity by meandering through the "dim courtyard and shadowy passage" and ascends the "decrepit stairs" (102). Manto, once more denouncing the nationalist political rhetoric of *Inqilab*, recounts, —[it] was nothing short of a revolution, yet a revolution that resulted in decay due to —riots, accompanied by massacres and rapes... during which, women were stripped naked and their breasts severed... [rendering] everything bare and devastated (Manto, 2000: 100-101). The protagonist's recollection of the former Qaiser Gardens exemplifies the "lamentation" experienced by Manto and his contemporaries who firsthand endured the consequences of division. *The Room with the Bright Light* illustrates Freud's concept of "mourning for lost goods, places, or ideals" (2000: 248).

Literature is a medium through which human emotions and thoughts are communicated. The investigation of human ideals, attitudes, and sensations is what constitutes literature,

according to one definition. Literature possesses a potent significance, which is the reason why it captivates the thoughts, emotions, and human senses for the purpose of communicating experiences and ideas. A literary work is an imagined process in which the sentiments of the author are expressed and transmitted via the use of imagination.

In the context of metaphorical and gothic representation in Manto's short stories it is evident that brutality and savagism was caused by the tyrannical approaches of independence. On the first hand, the shattered philosophies of the bondage were shifted across borders in the name of nationalism and religious fanaticism. The people once living in harmony are now the antagonist and killing, robbing, looting and rapping one other which have been caused by independence. Therefore, Manto was the great supporter of harmonized bondage, first in form on one unified unit but, if poled apart, ought to be now cross-border bondage that should accelerate harmony and love and Sara Sulari and Harish Trevidi provoked.

Conclusion

This research contends that Manto's partition short stories, characterised by a gothic ambience, exemplify postcolonial gothic fiction, which is defined by a historical sensibility that emphasises the —melancholia and mourning‖ experienced by Manto and his contemporaries during the violent partition of 1947. Furthermore, the narratives examined in this research exemplify the postcolonial gothic, striving to address the complex issues of the postcolonial "domestic terrain," which includes enquiries into legitimate origins, rightful inhabitants, usurpation and occupation, and nostalgia for unattainable nationalist politics, as well as the shortcomings of national politics fragmented by sectarian, gender, class, and caste divisions which have been created, grounding the cross-border bondage relationship that posits that "women symbolise nationhood, and any harm to their femininity or sexual purity represents a challenge to national identity. This practice aligns with Manto's depiction of women's victimisation in the context of division. Manto's short stories, as a postcolonial gothic work, underscores his disillusionment with nationalist ideals while depicting the traumatic exploitation of women, thereby revealing the persistent threat to the "nationness" of newly formed countries. Furthermore, his partition narratives elucidate the "unhomely" essence of the newly built residences post-migration, therefore articulating the sorrow of the "weary generations" burdened by previous losses.

There are literary masterpieces that are produced by writers, and these masterpieces depict the truth of life. One of the most prominent Urdu short tale writers is Manto, who is noted for his work. When it comes to human relationships, his stories provide a wonderful reflection on the problems that arise from materialism, and ways that are materialistic continue to determine social relationships even in the present day. The load and sorrow of anguish is something that he takes with him, just like an honest artist would. Those individuals who were adversely affected by the partition have been the subject of his writing. Manto wrote about the lives of those individuals who were the ones who suffered the most as a result of the division. The stories written by Manto are like windows that allow one to investigate the anguish of common people who were caught up in the craziness of violence and agony. Within the context of religious differences, he criticises the label of insanity that is used in both India and Pakistan.

Over the course of his publications, Manto has made a plea against harsh and violent behaviour, as well as against any type of additional divide. A great number of innocent people have been killed as a result of the senselessness of violence, and his experiences serve as a voice for the millions of people who endured suffering during the Partition. His penstrokes, which were so skilfully made, were able to convey to our emotions the ferocity of human impulses more effectively than any other writer of his day. Some of the short stories written by Manto offer a comprehensive account of our social, political, and religious ideas, as well as the events, occurrences, and fatalities that occurred during the period of the division. Through his short stories, Manto has attempted to convey his perspective on life. It is wonderful that Manto was able to write about the physical and mental abuse of women with such care. Manto was a man who was honest and grounded in reality. He has the confidence to speak his mind and spoke his opinions, regardless of whether they were correct or incorrect. When he looked at the conclusion of the divide from his own perspective, he saw it. He was a man who embodied the virtues of society and humanity.

Because of this, he has described the influence that the split had on society as well as the ideals that people hold dear as a genuine observer. Each of the stories contained inside this dissertation has made an effort to investigate various aspects of partition. In Toba tek Singh, Manto provides a scathing critique of the partition of India by employing the metaphor of madness in a way that is both brilliant and double-edged. He utilises the craziness of the institution as a metonym for the crazy that wreaks havoc in the nation during the time of the division. It is paradoxical that those who are insane are considered to be more rational than those who are rational and whose rationale led them to cruelly divide a nation in half. "Million times more harmful than the crazy of the insane" is the phrase that describes the pervasive irrationality of Partition in the society that is controlled by the people who are considered to be "normal." The criminal mentality of those who committed crimes in the aftermath of Partition is shown in the film Bitter Harvest. Many atrocities have occurred throughout the course of human history. Nevertheless, the singularity of this violence resides in the fact that the communal fervour had reached the level of ethnic cleansing, which is the intellectual justification of eradicating an entire religion by obliterating members of the competing society. In the aftermath of the Partition, there is a vicious cycle that never ends, which causes everyone to become irrationally angry, desperate, and intent on exacting revenge. A large number of people, including Qasim, had been rendered helpless by the related insanity. In spite of the fact that Qasim had slain his inner self of humanity, he would not be able to leave even if he had the opportunity to do so. It is not true that he was a bloodthirsty rapist or a killer. However, it was the insanity that was focused on the bloodshed that occurred during the Partition that was responsible for millions of Qasims becoming engulfed in communal hysteria and transforming them into vicious creatures. Last but not least, in the story "The Dog of Tetwal," we witness how the people who are the products of the area, who speak the same language, and who share the same culture grow apathetic towards each other as a result of the partition of the nation. The partition of the subcontinent has left an indelible mark on their thoughts, causing them to believe that Hindus, Muslims, and

Sikhs are fundamentally distinct communities, and that it is impossible to consolidate them into a single entity. Every single one of the three tales sheds light on a distinct facet of the division. An attitude that is humanistic and secular is one that Manto has taken in his works. He does not take a stance on either the Hindus or the Muslims, but rather focusses his attention on reality in a manner that is detached. According to his point of view, all of these acts that are anti-Muslim and anti-Hindu are a part of a larger human tragedy, and the end outcome of this tragedy is a horrible catastrophe.

Manto was not just one of the most contentious writers of the twentieth century, but he was also considered to be one of the finest short-story writers of the century. Saadat Hasan Manto's body of work is unparalleled in the field of partition literature; no other author has even come close to matching it. The progressive writers of that era had a significant impact on his earliest writings, which are characterised by social perspectives. His latest works depict the darkness of the human mind and reject the hypocrisy of the partition time. His last works represent the society that existed after the partition as well as his personal misery and troubles with finances. He left no aspect of human existence unaffected by his actions. He never wrote about didacticism or romanticised his characters, in contrast to the writers who came before him or those who were writing at the same time. He only showed his characters in the light that they actually were, and he left it up to the readers to evaluate them based on their own sense of reading. Because of this, his viewers are able to interpret his works in a variety of various ways, based on the perspective that they bring to the table. Due to the fact that a significant number of his publications were prohibited for a considerable amount of time, he was deprived of several possibilities to make a healthy livelihood, and he endured a great deal of suffering in the latter years of his life. While he was writing about India and its people, he depicted the psychological, social, and political climate of the time period he was a part of in a highly beautiful manner. The language that he utilised in his stories prompted his readers to engage in profound thought and to reply in a thoughtful manner. The writer Saadat Hasan Manto has an excess of this talent, which is not something that all authors possess.

The things that Manto wrote seventy years ago have shown themselves in the world we live in today. Religious lunacy, communal prejudice, attacks on religious places, cultural nationalism, kidnapping, abduction, rapes, murder, expanding distances, and other such occurrences are all commonplace in the society we live in today. When we take into consideration the short tales that Saadat Hasan Manto wrote throughout the pre-partition and post-partition periods, we see that he wrote about the same topics and events that occurred during both times. The issue of oppression is present throughout his short tales, whether it is carried out by supporters of a certain political, social, or religious ideology or as a result of the set of circumstances. Because of the pain he experienced as a result of the brutalities of the partition, the most of his well-known short tales are centred on topics and repercussions that are associated with the division. As a result of the unfortunate events that took place during the division in the name of religion, his humanity was injured, and his mind was impaired. He never supported the terrible riots that took place in India or Pakistan; he was always against acting in such a brutal and malicious manner, and he constantly cried for the loss of humanity. "Ye mat kaho ke ek lakh musalman aur ek lakh Hindu mare," he wrote in

one of his short pieces. "It is a heartbreaking story." Ye kaho ke ek lakh insaan mare is really true. Neither one lakh Muslims nor one lakh Hindus should be referred to as having been slain. Consider the fact that one lakh people were taken out of existence.

The research resulted savagism and barbarism which have caused the mutual bondage and harmonized relationship of the Indian Sub-continent. The region is one unit in every respect of life and it strongly dismantles the ideology of independence because the real problem that created was segregation of harmonized system. Therefore, the research develops cross-bordering relationship in Manto's selected short stories.

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