

## CHAPTER III

### WHO WAS SAADAT HASAN MANTO: A BIOGRAPHY

Who was Saadat Hasan Manto? and why is he meaningful to us even today? or to research related to social consciousness and political ideology of India at the time of partition? The leading short story writer of Urdu in the Twentieth century, Saadat Hasan Manto, himself witnessed the psychological trauma of 1947 partition at close quarters. His sensitive portrayal of the uprooted people, society and humanity in his fictional and non-fictional accounts on partition, are unmatched in quality. Charged with obscenity pre and post-independence for his violent and honest depiction of everyday life, he saw strong disapproval of conservative social circles for daring to write about prostitution and sexuality.

A new era of Urdu literature started on, 11 May, 1912, with the birth of Saadat Hasan Manto. He was born in a barrister's family in Sambrala, Amritsar, at Punjab. In the early ages he didn't show any liking for education and after completing his lower level, went to Kashmir to overcome his health problems. He started writing essays for the Urdu newspapers at Aligarh. Saadat Hasan Manto, is a name without which Urdu literature seems incomplete.

According to P.N.K. Bamzai in his book, '*A History of Kashmir*' in the beginning of 18<sup>th</sup> century many people from Kashmir migrated to the plains because of the tyrant rulers and land lords of that time.<sup>60</sup> Afterwards when people settled down they began the search of livelihood. Saadat Hasan Manto's forefather also belonged to this list of people who migrated from Kashmir. Many other Urdu writers and poets belong to the same list, to name a few: Allama Iqbal, Daya Shankar Naseem, Kudratullah Shahab, Allama Kaifi, Mohammad Umer Noorulillahi, and many more. Saadat Hasan Manto by himself considers himself as a Kashmiri, whose forefathers migrated from Kashmir and later on converted to Islam. Saadat Hasan Manto, wrote in one of his writings on himself as he writes:

*“Main Kashmiri hoon. Bahut arsa hua hamare aaba  
o ajdad Kashmir se hijrat kar ke Punjab aai aur  
musalman ho gaye.”<sup>61</sup>*

(I am a Kashmiri. Quite a long time ago my forefathers migrated to Punjab from Kashmir and converted to Islam).

Saadat Hasan Manto loved Kashmir but could not live there as his family had shifted to Amritsar. But when, around the year of 1930 he was diagnosed with tuberculosis, he stayed in Batot for a few months for fresh and pure environment and returned to Amritsar. He loved Kashmir, and was sensitive regarding the issue of partition. He was in shock, on the issue of partition of Kashmir between India and Pakistan, on which he expressed his annoyance while writing on Mahjor (poet of Urdu) as:

*“Agar woh zinda hote to main samajhta hun ke Dr.  
Graham ki zarorat pesh na aati. Woh apne  
kalandarana andaz me Jawaharlal Nehru aur  
Khawaja Nazim-ul-Din ko samjha deta ke khoon pani  
se aza nahi hai. Kashmiri khava muselman ho ya  
hindu har halat me Kashmiri hai. Tum Jawaharlal  
Nehru ho ye Nazim-ul-Din hai, dono Kashmiri hai.  
Tum gojga aur batha ke aise dastarkhawan se kabhi  
nahi nikal sakte. Phir tum kyun ladte ho. Shalagam  
aur bhat ki kasam khao ke tum ek dusare ke gareban  
mein hath nahi dal sakte ho.”<sup>63</sup>*

(If he would be alive at this time, I think that there could be no need of Dr. Graham. He, in his hermit style would have convinced Jawaharlal Nehru and Nazim-ul-Din that blood is not as cheap as water. Whether a Muslim or a Hindu born in Kashmir, so he is a Kashmiri. You cannot get rice and beetroot away from the table of food. Then why are you fighting. Pledge on the beetroot and rice that you will never hold and tear each other’s collars).

During his school days he became interested in drama but because of his father’s disapproval he had to quit. If one will go on, reading his life he would

understand his uninteresting attitude towards studies, and his restless behavior which landed him into a world of gamblers and he became a regular visitor to those places. At the same time he picked up the habit of drinking liquor. All these situations gave him a chance to minutely understand society and its movement, which positively resulted in his consciousness for society and the political system.

Though we cannot say very confidently from where he started his literary career but the translation of a French novel; *'Last Days of Condemned'* by Victor Hugo, is to be considered as his first effort of writing, which is being published under the title *'Ek Asir ki Sargasth'* Before this huge achievement, he translated news, literary journals for the newspaper. He considered Bari Aliq as the mentor of his personality as a writer, which he himself accepted in his writing:

*“Aaj kal main jo kuch hun is ko banane me sab se pehla hath Bari Sahab ka tha. Agar Amritsar me un se mulaqat nah to aur mutvatir teen mahine in ke suhbat me na guzare hote to yakinan main kisi our raste par hota.”<sup>64</sup>*

(Today whatever I am, the first credit goes to Mr. Bari. If I hadn't met him at Amritsar and didn't live with him for three months continuously I would have been on a different path).

Shocked by the sudden disaster, which left the land of India divided into India and Pakistan, Partition 1947, the great Urdu short story writer of the twentieth century, Saadat Hasan Manto, presented in his work of fiction the pain, unmindful horror of the event that has left a deep impact on the life of the people of both countries; Social, political, economical and psychological.

His short stories are not only the truth of social life and situations to which he belonged, but also a mirror to the psychological action and reactions to the situations. He has captured the pity of humans much better than any other historians. Saadat Hasan Manto, reached the top in portraying humans and their emotions in his genre, unlike others who have written about violence and dehumanizing characters. With his creative writings, observation, the pace of his story telling and the facility and directness of his language, he stands aside from all others of the same genre and time. With this genre he reflected the consequence of partition, on the lives of

common people. He was aware about the fact that the event of partition has changed human consciousness. He displayed human cruelty amidst the massive dislocation, where the ethical issues became irrelevant. With no value judgment Saadat Hasan Manto wrote the short stories that were not completely about violence, but about the people and their different faces. Partition with its multifaceted raptures; political, social, psychological and economical, are the issues which he dealt with utmost openness and brutality. Saadat Hasan Manto is the best example of the literary writers of the subcontinent, who have the inspiration and attitude deeply rooted in regional languages. Irony and paradox, these two elements in his literature enabled his readers to see through the veil of hypocrisy.

A free thinker by choice, Saadat Hasan Manto wrote without any literary influence. His writings within a short span of time made him popular in the language of Urdu, which is the third most widely spoken language of the world. In his opinion:

“Life ought to be presented as it is, not as it was or as it will be or should be.”<sup>65</sup>

He wrote, with his role as a witness to history, a recorder of history, with exceptional perception, foresight and skepticism. His personal honesty and intensity of observation made him understand people; psyches and their situations, and to tell some awkward truths. People called him crazy, shallow but he paid no attention to them. In one moment of humility he once said:

“Saadat Hasan Manto writes because he is not as great a story teller and poet as God. It is his lowliness that makes him writer.”<sup>66</sup>

Mumbai was the city of attraction to Saadat Hasan Manto since his childhood. During his boyhood, like many other students, even he wanted to join the film industry of Bombay. In his mid-20's he left Amritsar and reached Mumbai and in 1936 became the Editor for a weekly film journal '*Mussawwar*'. He used to live in the office, premises of the journal. And after some time he joined the Imperial Film Company, as a dialogue writer. After achieving success, with the help of Nazir Ludhyanavi, he got employed as a script writer, at Film City. Before his stay in Mumbai, at the Imperial Film Company, Saadat Hasan Manto had translated Russian

and French literatures, which were being published under the titles '*Russi Afsanee*' and '*Aatish Pare*' in 1934 and 1936 respectively. This translated work of fiction is an evidence of his mastery over different languages.

Saadat Hasan Manto, wrote more than or nearly around 200 short stories, a dozen essays, dramas and novels, which are famous not only in India but also in Pakistan and other Urdu reading countries and localities. '*Mozail*', '*Tuba Tek Singh*', '*The Return*', '*Colder Than Ice*' are few of the stories which hold the breath of the readers and force them to see clearly the world with its cruelty; the true nature.

He had a different technique of writing stories and dramas, which started and ended with him. In Saadat Hasan Manto's stories, we could, not only experience the incidents taking place but also understands the feelings of the characters which he created in his very non-conventional manners. He had a very strong grip on the plot, because of which we could experience and feel the pain, sufferings, and emotions of the characters and thus a reader got connected to the characters, people and situations. His art starts from where there lefts no need to know, speak, or write. For him 'Reality was Reality' his art of writing was so powerful and bold, that it disturbed the daily social, cultural, and political system of the time he belonged to.

Saadat Hasan Manto wrote stories, dramas, film scripts which could be said a complete socio-cultural narration of the age he born in. We see both the story narration that is related to character, happenings, feelings and imaginations in the stories or novels for example the problem of partition in *Tuba Tek Singh*, *The Return*, *Odour*, *The Last Salute*, *The Dog of Titwal*, and discourse narration, which depends on the social and cultural ups and downs, change in value systems and behaviour. He used the language, words, and idioms which unknowingly turn the narration and characters in to reality.

It is about fifty nine years since Saadat Hasan Manto, left this world, but still we read and interpret his fiction in many different aspects. His writings are the source with which he is still alive in the hearts and minds of his followers, reader and critics. This long span of time is enough to justify the worth of a writer through his work. Today we could say that he is undoubtly in the top list of writers in Urdu fiction, where very few writers could reach and sustain for long. The short stories by Saadat Hasan Manto proved to be successful, in India and in sub-continent of India and Asia.

He had a different way of writing, quite different from the writers like Tagore, Prem Chand, Ahmed Nadim Qasmi, etc. Saadat Hasan Manto, with his ability to deal with human psychology and consciousness of political and societal structure contributed a lot for the language of Urdu, and has gifted new topics, art, patterns of writing and gave rise to a writing which could make the reader think and justify the situations. He is really a great writer. Readers and critics had very different views regarding his writings. Few people considered him as an indecent writer, whereas few others considered him as the pinnacle in the art of writing. As writing about India and its people he portrays very skillfully social, psychological, and political scenario of the age he belonged to. He used words which made his readers think and respond. Very few writers have this ability which Saadat Hasan Manto possesses in abundance.

In today's life many things that Saadat Hasan Manto wrote, have come true. Religious insanity, cultural nationalism, communalism, riots, attacks on religious places, kidnapping, rapes and increasing distances and tension among communities are the happenings, and truth of the contemporary world. So if we consider the short stories of Saadat Hasan Manto, as the teachings of what had happened in 1947, we will try to be conscious about the ill effects, tragedies and prolonged sufferings and those entire negative attitudes, we could make our country a better living place.

To him, Mumbai was the city of attraction. He worked for Imperial Theatre in Mumbai, wrote around two hundred and fifty short stories, many sketches, dramas for All India Radio, dialogues for film scripts and also worked in one or two films along with Ashok Kumar and Shyam, who were heavy drinkers like Saadat Hasan Manto, and so he shared the friendship with Filmistan also. He was not a political person. He did not belong to any of the political parties. But at the same time we cannot say that he was not at all related to it. He showed his hatred for politics in his different stories and essays. He was a writer of humanity and has written about society in which he grew up. Saadat Hasan Manto worked for different film companies as a story writer or plot writer. He scripted film stories, which being produced under the titles '*Chal Chal re Navjavan*', '*Begum*', '*Shikari*', '*Aath Din*', '*Ghamand*', etc.

It is an interesting thing to mark that though Saadat Hasan Manto was Muslim, but he never followed religion strictly. He loved his religion, but was not an extremist. That is why we don't see religion as a plot in any of his stories; he talked about it

but never propagated it. He loved his religion but never considered other religions and its followers as his enemies or threat to his faith, whereas humanity is the basic factor of his stories. He has characters who were Muslims, Hindus, Sikhs or Christian but he never made one religion superior to another. He wrote on oppression, whether being done by religious followers, or a political or social person, or circumstances. He mostly wrote on the partition and the riots, which hurt him a lot. His humanity and intellect were being disturbed because of the happenings in the name of religion, which he never supported. Very few others, in the language of Urdu, had produced so much literature as Saadat Hasan Manto did. He was a friendly person and considered human relationships rather than religion. In one of his stories he writes:

*“Ye mat kayo ke ek lakh musaleman aura ek lakh  
Hindu mare. Ye kaho ke ek lakh insan mare.”<sup>67</sup>*

(Don't say that one lakh Muslims or one lakh Hindus were killed. Say that one lakh of human beings were killed).

He died at the age of forty two, with around half a dozen of pending cases of hearing in courts of India and Pakistan. The last words at the time of his death were:

*“Now this humiliation should get an end.”<sup>68</sup>*

But it didn't. Actually the more he was criticised the more his popularity grew. We still read, his fiction, sketches as they very clearly, spontaneously show the real, touching and shocking situations, of the great upheaval in the society of India.

A social renegade like Saadat Hasan Manto may not seem like a perfect choice for a doctoral research investigation, but his skill of plumbing the depth of human psychology and raising ethically disturbing social and political questions, makes him important source of information at the time of partition, and an intriguing case study.

Saadat Hasan Manto, wrote more than nearly two hundred and fifty short stories and two sets of character sketches under the title “*Ganjey Farishtey*” and ‘*Loud Speaker*’, twelve and ten respectively, with only the exception of the sketch of Mohammad Ali Jinnah, which is based on Jinnah's driver's narration, all the other sketches are of famous personalities with whom he came in contact, at some point of his life, for example: Ashok Kumar, etc. Basically, these sketches include the

personalities of film stars with whom Saadat Hasan Manto, came in contact during his stay in then called Bombay, where he worked as an script writer for Filmistan.

He was tried for nearly one dozen cases in the courts, because of which he was fed up of writing. He himself mentions this on the court trials and behaviour of the critics, or people, he wrote in his preface to '*Ganjey Farishtey*' as:

*“Such poochiye to tabyat is kadar khatti ho gai thi ke jee chahata tha ke koi cheez allot ho jaye. To aaram se kisi kone me baith kar chand roz kalam aur dawat se dor raho. Dimag me khayalat paida ho to unhe phansi ke takhte par latka do.”*<sup>69</sup>

(“To tell the truth I am so fed up that I consider getting an allotment and sitting comfortably in some corner for a few years, away from both pen and ink and hanging on the gallows any thoughts occurring in my mind”).<sup>70</sup>

Saadat Hasan Manto’s lively personality and sharp consciousness made him a much sought after person, of All India Radio. Radio artists of AIR were used to call him as “The king of Drama”. Saadat Hasan Manto’s friend and a biographer Abu Saeed Qureshi remarks that it was All India Radio, which made “Manto”. Abu Saeed Qureshi considers the status of Saadat Hasan Manto as equal to Charlie Chaplin in films. He writes:

“Like Chaplin, Manto was an individualist whose imprints have been left for all time.”<sup>71</sup>

Saadat Hasan Manto was born in the century, which was full of political ups and downs, not only in India, but for the entire world. World War I and other such happenings were full of anxiety and depression, which left a remarkable effect on Saadat Hasan Manto’s creative sense. This is very clearly evident from his stories. While reading his fiction one can understand that, he was a social person who had a direct encounter with the bitter realities, as he was born and brought up in undivided India.

Short stories have flourished more than any other form, in the language of Urdu. The development in this particular genre is more effective and has flourished the most in the last century.

Prem Chand, countersigns the short stories for its topics and issues, and endeavors it to be equal to the model western stories. After him it was Saadat Hasan Manto, who actually took the topics, issues, techniques and language of the short stories to its perfection. To Judge the artistic value of Saadat Hasan Manto's short stories is one difficult task, but at present when each of the critic is getting convinced with Saadat Hasan Manto's superiority as a writer, it will be beneficial and result oriented to learn about Saadat Hasan Manto and his work, because now it is the time when people, especially critics, understood the real worth of the work of Saadat Hasan Manto.

The art of short story writing reaches to its peak in the hands of Saadat Hasan Manto. This particular genre reaches to the writers of Urdu through the European route. Talking on the discovery and development of form of Short stories, Prof. Sayed Ahtesham Hussain writes:

*“Ye ek naye shaur ka izhar aur ek nayi daryafat hai.  
Jo apni tah dar tah maanuei khususiyat ki wajah se  
kahani ki is hayyat ka aks maloom hota hai jo  
unnisvi sadi ke Europe aur America me hoa.”<sup>72</sup>*

(This is a discovery of a new consciousness and new reflection. With its specialty of layer by layer meaning, this particular genre seems to be the reflection and counterpart the genre which actually took birth in Nineteenth century Europe and America).

Washington Erving, Edger Allen Poe, Rudyard Kipling, Maupassant, H. G. Wells, etc. are writers, who brought up new margins and faces to this genre. In the beginning of twentieth century when this art reaches India, the writers welcomed it. The twentieth century was the most disordered and full of depression for India and its subcontinent. The century marks the beginning of forceful social and political ventures.

Saadat Hasan Manto is a great recounter writer. His literature is the most rebellious and modern, which is a topic of much of dispute between his critics. Few critics rejected the literature of Saadat Hasan Manto, labeling him as an indecent writer whereas few others consider him as a great masterpiece writer. Saadat Hasan Manto is one, who actually pin pointed the social, political and idealistic culture of Indian society and by doing so he literally pointed a lancet on bleeding issues. The way he handled the issues and the topics, his way of narration is unmatched in the history of Urdu literature till now. The art of Saadat Hasan Manto, is not the art of propaganda or journalism, at the same time we do not find lyrics in his stories, nor do we find the labyrinth of words. In very few words, he used to give lots of understanding. He was too miser in the use of words in his literature. The way he chooses words is the art which shakes the base humanity of the readers. Short stories are not the only fiction which Saadat Hasan Manto produced, with the same mastery he wrote compositions, essays, character sketches, dramas (to be broadcasted on AIR) and translation of French and English literature too, which holds place in the literary circle and is the one which can amaze its readers.

It is around sixty years that Saadat Hasan Manto has passed away, and the time span of sixty years is enough to understand the worth of a writer. Today we could say that he stands on the highest peak of prose writing in the language of Urdu. The fiction of Saadat Hasan Manto, not only got recognition in India and its sub-continent but also it strings the chord of thinking, in the west too. Though we cannot consider all the written material; short stories, essays, dramas, sketches etc. as one, which trespass the number one rank.

Saadat Hasan Manto was a Kashmiri. We can point out many of his short story happening place, as Kashmir. Some of those stories were on the issue of Kashmir and the Kashmir war. Whatever the enmity created between India and Pakistan, because of the issue of Kashmir, Saadat Hasan Manto noted down and saved history in his writings. '*Dog of Titwal*' and '*The Last Salute*' are the best examples of his consciousness regarding society and political on goings.

Basically Saadat Hasan Manto was a short story writer. Because he had a connection with journalism he wrote many essays, which could be divided into three different segments as: artistic essays, political and social essays and film essays.

We could quote Dr. Brij Premi, prepared a table of essays written by Saadat Hasan Manto. This conveys a good deal of knowledge.<sup>73</sup>

SR.NO.	TOPIC	SUBJECT	PUBLISHER
1	Roosi Adab Number	Regarding Russian Fiction and Literature	Himayun, Lahore, May 1935
2	Farnasisi Adab Number	Regarding French fiction and Literature	Himayun, Lahore, September 1935
3	Roosi Adab Number	Regarding Russian Fiction and Literature	Alamgir, Lahore 1937
4	Roosi Adab Number	Regarding Russian Fiction and Literature	Shair, Agra yearly 1937

Some of the short stories were published after his death under the title ‘*Shikari Aurtain*’ and ‘*Loudspeaker*’. Saadat Hasan Manto’s life itself is very interesting, full of ups and downs. He was born on 11<sup>th</sup> May 1912, at Sambrala (Ludhiana). According to Dr. Brij Premi, when Saadat Hasan Manto got to middle school at Amritsar, he started being insolent and playful. His pranks reached to their peak when he got enrolled in Hindu Sabha College, where he studied Arts as a subject. Because of all his pranks and jolliness his co-students started calling him Tommy. While talking about his whereabouts, Ayesha Jalal writes:

“Saadat Hasan Manto was born a hundred years ago on May 11, 1912 at Sambrala in Ludhiana District. His Kashmiri Muslim Trading family had migrated to Punjab in the early Nineteenth century; his father, Khwaja Ghulam Hasan, a trained lawyer who rose to become a session judge in the government of Punjab’s Justice Department, Ghulam Hasan was a strictly practicing Muslim, who in his spare time, penned works on Islam and the real meaning of Jihad.”<sup>74</sup>

Regarding his pranks and jolly nature Abu Saeed Qureshi writes in his book ‘Manto’ as:

*“In ki shararate Dastan -e- Amir Hamza se kuch hi kam hoshruha hogi.”<sup>75</sup>*

(His pranks were on par with the stories of Amir Hamza.)

Nobody had the exemption of his pranks. Agha Khalash Kashmiri in his incorporation to ‘Manto Bagi Aadeeb’ wrote about the pranks of Saadat Hasan Manto which were targeted on the Head Master of the school in which Manto studied; Khwaja Mohammed Umar Abbas. Kashmiri says that Manto was one of the students with whom the Head Master was frustrated. Though Manto loved to read but books from the syllabus never attracted him. The literature and the books which, his teachers used to deny him from reading were the actual attraction for him. He used to predict himself as the son of head master, and used to get books from the bookstalls on lease to which he used to sell after reading in the second hand price. Because of this behaviour many times the head master had to pay the amount of the book from his pocket. But Manto never shunned his habit or prank. In those days Agha Khalash Kashmiri, was one great patron or guardian of Saadat Hasan Manto, who used to be very kind to him. Kashmiri writes:

*“Doosre rooz mere poochney par Manto ne bataya ke who kitabe udhar laakar padhta hai aur padhne ke bad second hand book seller ke pass farokht kar deta hai aur use paise se cigarette kharid leta. Mujh par ye raaz pahli bar khula ke Manto cigarette peeta hai. Us ne mere is tarab ka jaiyaza lete hi jhat se kaha ‘Khalash Sahib main ghatya kisam ke cigarette kabhi nahi kharidta. Ghar se milne wale paise badhya cigarette ke kafalat nahi kar sakte.”<sup>76</sup>*

(The next day when I inquired regarding this, Manto explained that he borrowed the books from the book stall and after reading sells them at the second hand price, to the other book seller and whatever money he got he used to buy cigarettes with it. It was secret that I came to know. By judging my anxiety he quickly added: “Mind it

Khalash sahib, I never buy low quality cigarettes, and the money which I get from my home is not enough to buy the high quality cigarettes).

Every expression of Manto was something different and out of the way and rules which society laid down for living. From his boyhood to the last moment of his life, he was different, adopted a new way and overlooked the traditional pattern of living a life. As said earlier, he was deprived of love and affection during his childhood, which resulted in his psychological entanglement, and he started feeling and looking at human relationship as of no use. He proved his uncommon creative mind by adopting modernist and individualistic way of deposition. Many different but similar circumstances and conditions gave rise to his creative mindset. He being a creative writer, throughout his life, was in search of new ways and has denied the old traditional patterns in his life as well in writings too. From his childhood, he became famous because of his creative mindset. He loved to give rise to rumors and he was so skilled in it that whatever, the false news it used to spread in the whole city the next day. The rumors used to be very interesting, for example his nephew, Hamid Jalal, wrote in ‘*Nakoosh*’ praising his uncle as:

*“In ki phalai hui har afwah in ki jiddat pasandi aur in ki taqleeqi johar ka saboot hoti. In ka mehboob mashgala ye bhi tha ke who apne doston se mil kar aajeeb -o- gareeb baatein karte aur unhe manvane ki koshish karte. Maslan unho ne ek baat ye kahe the ke unka fountain pen gadhe ke singh ka bana hua hai.”<sup>77</sup>*

(Whatever rumors he spread, they were the proof of his creative mind. His favorite time pass was to meet his friends, talk something very strange things with them, and to convince them that those things are facts. For example one thing which he told his friends was that his fountain pen was manufactured out of the horns of a donkey).

Regarding the same, Naresh Kumar Shaad mentions few of Manto’s rumors in his book, for example, Manto had spread the news that, the American government has bought the rights of Taj Mahal, and now getting the machines to transfer the

monument to New York. Along with it one more, he mentions as the government in Lahore is now giving ice coats to the traffic police.

If we consider the educational qualification of Saadat Hasan Manto we could make out that he was not a good student; it could be because of his unique past times and engagement in various other issues, his financial and economical conditions at the same time. He failed twice in his secondary level, which resulted in his displeasure for education. But somehow he managed to clear his secondary school exam in the third attempt. During his college days other than studies, everything attracted Manto and it resulted in his failure to clear his first year. This resulted in his complete vagabond attitude towards education. He falls into the bad company of the unhealthy mindset people, of the society. It was good fortune of Manto, which got him to Bari Alig, after meeting him life of Manto got completely changed, which he himself speaks of in one of his writings '*Ganjey Farishtey*'. Gazi Abdul Rehman started a daily paper with the title '*Masawat*' and called Bari Alig for the post of editor. When Bari Alig met Saadat Hasan Manto, in a hotel his powerful internal anxiety attracted the attention of the prudent Bari Alig. As a result Bari Alig invited Manto to the editorial office of *Masawat* which resulted in good fortune for Manto. He left all his vegabond activities and bad habits and started to translate a few news articles for the paper. Slowly serious creative literature started occupying his time. During the same period he read Oscar Wild and Victor Hugo, which resulted in creating 'Manto'. In the office of *Masawat*, Bari Alig discovered the creative writer Manto. He guided him in many places and suggested to him to translate the 'Last Day of a Condemned' by Victor Hugo. In the beginning it was a difficult task, as the art was in a foreign language. But Manto didn't lose hope, and with the help of dictionaries, within fifteen days translated the complete novel under the Urdu title '*Phansi - Ek Asir ki Sarghasht*'. After reading the translated version, Bari Alig encourages Manto to translate the other composition of Victor Hugo '*Less Miserable*', but he didn't succeed in doing so. With the assistance of Bari Alig, owner of the Urdu Book stall, bought the translated version from Manto and published it. It was the first milestone in the creative life of Manto as considered by many different critics. In '*Ganjey Fareshtey*', Manto wrote:

*“Ye hakikat hai ke mujhe tahreer-o-tasneef ke rastee par dalne wale wahi the. Agar Amritsar me meri mulakat un se na hot to ho sakta hai main ek gairmaroof aadmi ki haisiyat se mar khap gaya hota ya chori, dakiti ke jurm me lambe qaid kat raha hota.”<sup>78</sup>*

(It is the truth that it was Bari Alig who got me on the way of creative writings and translations. If I had not met him at Amritsar, it would be possible that I would have died as an unrecognized person or may be living a captive life under the charges of stealing of dicot).

Foreign literature and art have affected Manto in particular. He translated and re-edited the short stories written by Gorgi and some other Russian stories. He edited the monthly *Alamgir's 'Rossi Number'*. For a long period of time he used the title 'Muffakkir' and 'Comrade', and when he met Ali Sardar Jaffari, at Aligarh, he made it clear to him that even he is a revolutionary.

The edition of *'Alamgir's – Rossi Number'* is very special and unique for Manto as well as in the literary circles. During those days it was very difficult to translate something written in foreign languages, especially Russian and French. But Saadat Hasan Manto along with his colleagues completed the work with honesty, which forms the base of writer 'Manto'. After getting success Manto next published and edited the *'Fransisy Adab Number'* for *'Himanyun'*. By translating Russian and French literature, and editing two famous Urdu journals for same, and thus Manto became famous in the literary circles.

Because of his financial problems and rude behaviour of his relatives he falls ill and was diagnosed with tuberculosis. To get relief from all his distress and ill health, relatives send him to Batot, Kashmir, to overcome from the disease. After getting relief from the health anxiety, he decided to migrate to Bombay. One reason could be his fondness for the place; as from childhood he wanted to come to Bombay and get connected with Filmistan then Bollywood. The other reason was his financial condition, because his father had died and whatever was left with them, his mother spent it on the wedding of his sister. Manto himself convinced in one of his writings, as he writes that his two brothers gave them forty rupees a month. During his

childhood he tried to run away to Bombay along with his friends, but got caught and punished by his father. When Nazir Ludhyanvi called him to Bombay as a co-worker of his weekly film journal '*Mussawwir*' he left Amritsar and migrated to Bombay in 1936.

Manto used to get forty rupees a month for working as the editor of '*Mussawwir*'. But the problem of residence was still pending for Manto's attention. Afterwards it was decided that he would stay in the office of the journal itself and well pay two rupees as rent per month. According to Manto, in a letter which he wrote to Ahmed Nadeem Qasmi, the payment was reasonable. With his attention, sincerity, intimacy, promptness and readiness within a short span of time the complete management of the office came under his control. Under his editorship '*Mussawwir*' reaches to heights and became one of the famous journals of the Filmistan.

Nazir Ludhyanvi was a great patron and sympathizer of Saadat Hasan Manto. He wanted him to earn more and for doing so he introduces Manto to the film journalist Babu Rao Patel, of the '*Prabhat*' for which Manto translated abstracts in Urdu. After that, with the help of both the patrons and friends, Manto got a job at Imperial Film Company, as a clerk and writer. There, he got the job of writing dialogues for films. It was a childhood dream of Manto to get connected with the film fraternity, which came true when his first written story got made into a picture under the title '*Kisan Kanayya*', but with somebody else's name, as the producers were not ready to take the risk of including or picturing a new name, as the story writer. When the Imperial Film Company reached bankruptcy because of failure of a film Manto joined a new film company 'Film City', where his salary was hundred rupees a month. But because of some people, he left the company and once again joined as a writer and clerk in the Imperial Film Company. By the time the owner of the company realized the worth of Manto, he seduced him with double salary, so again he should not leave the company and join somewhere else.

Along with double salary, Bhadur Irani, the owner of the company, got ready to produce one of the stories written by Manto, under the title '*Mujhe Papi Kaho*'. Along with '*Mussawwir*' he started editing another weekly called '*Samaj*' at Bombay. He was happy with all his on goings and earnings. During 1988, his mother wanted him to get married and to fulfill her wish she selected Safiya, who was a Kashmiri,

and lived in Bombay. Her Uncle Khawaja Shamsuddin was a famous social worker and a Member of Parliament in Africa. Her father was a police inspector at Africa, who was killed by a Negro. She was under the guardianship of her uncle, who worked as a 'Finger Print Specialist', in the department of police. After getting over with all the formalities, Manto realized the bitter truth of life and his earnings as there was nothing which he could claim as his own. Mocking on his nikah ceremony and all the happenings, he writes in one of his letters to Ahmed Nadeem Qasmi as:

*“Meri biwi Lahore ke ek Kashmiri khandan se talooq rekht ehai. Is ka baap mar chooka hai, mera baap bhi zinda nahi hai. Wo bhi chashma lagati hai main bhi chashm lagata hun. Wo 11 May ko paida hui hai main bhi 11 May ko paida hua hun. Is ki maac hashma lagati hai, meri waldaha bhi chashma lagati hai. Is ka naam ka phela huruf ‘S’ hai aur mere naam ka bhi phela huruf‘S’ hai. Hum mein itne cheese common hai.”<sup>79</sup>*

(There are many a things in common between me and my future wife. She belongs to Kashmir as me. Her father is dead and even my father died long back. She wears spectacles and I too sport the same. She was born on 11<sup>th</sup> May and I too, on 11<sup>th</sup> May. Her mother wears spectacles, even my mother wears spectacles too. The first letter of her name is 'S' and my name too begins with 'S').

Because of the acute shortage of money and the house problem he arranged some money, a flat and little arrangement before getting his wife to his place. After getting united with his wife, he joined 'Saroj Movie Tone', as a writer and clerk. That company too leads to bankruptcy, because of poor management. On the grave of Saroj Movie Tone, Nano Bhai Desai, the owner started a new film company 'Hindustan Movie Tone' for which Manto wrote a story 'Kichad' (Mud) which was based on his character and the story of Mango Kochwan of 'New Constitution'. The film proved to be a success and the name of Manto became popular, among the members of Filmistan.

With the politics in Filmstan, Manto was displeased, so he decided to leave Bombay, the city of his dreams. Bombay was the place where the art of Manto got polished and he wrote many different film stories, but when he got a call letter from, All India Radio, he left the place and decided to leave for Delhi. That was a semi government job. Manto started his radio career by writing dramas for All India Radio. Manto considered the problem of his health, as the reason to leave Bombay, which is reflected in one of his letters to Ahmed Nadeem Qasmi. He writes:

*“Choki meri sehat aksar khraab rahti hai. Isliye main ne Bombay chod diya aur ab yahan 150 rupee mahavar par chala aaya ho. Aap ko yeh sun kar khushi to hogi ke chand dino me meri sehat bahot acchi ho gai hai.”<sup>80</sup>*

(I left Bombay because of my health, which is not keeping well, and have migrated to Delhi on a salary of 150 rupees a month. You will be happy to hear that within this short span of time, there is a much better progress in my health).

Around one or one and half year, he remained connected to All India Radio. Many critics consider that period as the best phase of his life as a writer. Saadat Hasan Manto wrote drama which propagated anti war themes, and at the same time few of them were related to art and literature. During the time of his stay at Dehli and connection with All India Radio, he wrote around hundred dramas and features, which were broadcast. But his connection to All India Radio and the drama writing doesn't mean that he overlooked his actual assets and skill, short story writing. Along with the dramas he concentrated on the writing of short stories and many remarkable stories came out in that phase. During his job at the All India Radio, when his hundredth drama was broadcast, Abu Saeed Qureshi wrote on it commenting as:

*“Jab uska sawwa masvad broadcast hua to us ki wahi kaifiyat thij aise ke cricket ke test match me kisi khiladi ne century mukammal ki.”<sup>81</sup>*

(On the broadcast of his hundredth drama, on All India Radio, his feelings were similar to the one when a cricketer scores a hundred in a test match).

Everything else was going well when, suddenly in April 1941, his son died because of high fever. He was disheartened and suggested to Safiya, his wife, to leave the place and to go back to Bombay again. Ayesha Jalal wrote on this as:

“The matter was decided when Manto’s old friend Nazir Ahmed Ludhianvi offered him the editorship of *Mussawwir* once again, with the added incentive of the possible opportunity to write a screenplay for Shaukat Hussain Rizvi, a director . . . with so many positive memories of Bombay fresh in his mind, and good chances of finding employment in the film industry; it was an offer Manto could not refuse.”<sup>82</sup>

Saadat Hasan Manto left the job of All India Radio in 1942, and reached Bombay again in 1942. During his stay in Bombay, many different film companies had surfaced and declined, without making an impact. It was during this time when he got disheartened by film companies, Shahid Latif, his friend, was a ray of hope for him. He got him out from all the disturbances, and he got a story for Filmistan, titled ‘*Naukar*’. Along with all the other old connections in the film line, in the year or around 1942, he again got united with the weekly ‘*Mussawwir*’. His relationship became positive with Nazir Ludhyanvi. Saadat Hasan Manto’s absence made huge setback for the journal, and to bring to its old status Manto decided and discussed to turn the journal to a monthly one, rather than weekly. During his stay at Bombay, Saadat Hasan Manto worked very hard to reach success. During that time there was no issue of economical problems for him and he was counted as one of the bosses of Filmistan. In Bombay he earned well and flourished as a writer.

If the same continued, Saadat Hasan Manto may not have died early because of poor financial condition. A historic incident took place in 1947, which resulted in the freedom of India and its subcontinents. But along with it the Britishers played a trick, planned and proved the disaster of culture of the subcontinent by dividing it on the bases of its religion and faith. Communal riots reached to heights and no part, or department, was left without any negative effects on its ongoing. Behind the shouts and slogan of ‘Har Har Mahadev’, ‘Allah-o-Akbar’, ‘Jo bole Sonehal’, etc. people marked bloodshed history. As a result humanity forgot its justice and people

were mad following it. In spite of Filmistan, which was a place of attraction for him, Bombay, which was the city of dreams for him, Saadat Hasan Manto decided to leave for Lahore as the rest of his family already did. The pain of leaving a loved place, friends and awards is visible in his story ‘*Sahaye*’, which was translated as ‘*A Tale of 1947*’ by Khalid Hasan. In which Saadat Hasan Manto depicts his pain, in the character of Mumtaz, of leaving his country in the words as:

“Mumtaz had started drinking almost from the moment he climbed out of bed. He was packing his things as if it was a picnic he was going on, telling jokes, then laughing at them himself. Had a stranger seen him that morning, he would have concluded that his departure from Bombay was the best thing that had ever happened to him. However, none of us was fooled by his boisterousness; we knew he was trying to hide his feelings, even deceive himself.”<sup>83</sup>

Saadat Hasan Manto was on a respectable post at *Bombay Talkies* and never wanted to leave for an unknown place. During his stay at *Bombay Talkies* he became friends to many film personalities, and one of them was Ashok Kumar. He and Ashok Kumar were friends. One of the reasons of their friendship could be because both were fond of drinking alcohol, and smoking cigarettes. Ashok Kumar was very firm regarding Manto’s departure. He never wanted Saadat Hasan Manto to leave Bombay and specially *Bombay Talkies*. He always used to assure Saadat Hasan Manto that everything will be fine just to stay and be patient. Regarding this Saadat Hasan Manto wrote, in one of his character portraits under the title ‘*Ashok Kumar: The Evergreen Hero*’ as:

“He Said: ‘Manto this is madness . . . it will go away it is only a matter of time. However, it never went away, this madness. Instead, as time passed, it became more and more virulent. I felt somehow responsible for all that had happened. Ashok and Vecha were my friends . . . however; my sincerity had begun to atrophy. I used to ask

myself how I would face Vacha and Ashok Kumar if something bad was to happen to Bombay Talkies.”<sup>84</sup>

From the above extract we can make out that Saadat Hasan Manto was a very sensitive person. If we were to study him deeply we could make out that the notion behind his disheartening and gloominess was nothing else, but the partition of India. Actually his mind got entangled and he was depressed because of the partition. He was not ready to accept the cruel decision. He considered himself as an heir of undivided India, a place where he was born, a place where his ancestors and all the other Hindus and Muslims were born. There, they were happy, celebrating the art, culture, festivals and worries together. They all respected each other’s religion and beliefs. A place where though there was discrimination on caste and class, there were no particular happenings or enmity in the name of religion. Saadat Hasan Manto represents a large number of people in his short stories, who were not ready for the division and considered India as whole and not in parts; he was not connected to that new piece of land emotionally. But the truth was it happened and the new piece of land came into existence as an independent state. People were dying as a result. Human blood became cheaper than water. People were negatively charged. History reached a place, where emotions had overtaken the intelligence of people. The concept of one civilization and one culture was scattered. Brutal and savage scenes were common on the roads. Saadat Hasan Manto describes the madness, which overtook the thinking capacity of people in the words as:

*“14 August ka din mere samne Bombay me manaya gaya. Pakistan aur Bharat dono mulk aazad karar diye gai . . . Samajh me nahi aata ke Hindustan apna watan hai ya Pakistan . . . Hindustan aazad ho gaya, Pakistan alam-e-wajood me aate hi aazad ho gaya tha laikin insan in dono mumalakato me gulam tha. Taasub ka gulam, mazhabi junoon ka gulam, haivaniyat aur barbaryat ka gulam.”*<sup>85</sup>

(The day 14<sup>th</sup> August was celebrated in front of me at Mumbai. Pakistan and India both the countries were declared as independent. I can’t understand whether it is India or Pakistan; which one is my country . . . India wins its freedom. Even

Pakistan too won its freedom as it was born on the map of the world. But the human beings of both the countries were the slaves. Slaves to the religious bigotry, slave to the religious insanity, a slave of brutality and unkindness).

This was Saadat Hasan Manto, regarding whom people were talking all rubbish. His belief and the faith was tested in many different angles. Critics called him a communist, mad, at the same time a terrorist too.

According to Dr. Brij Premi in the middle of January 1948, Saadat Hasan Manto migrated to Pakistan and met his family at Lahore; his family migrated to Pakistan during the partition period, as they were living at Amritsar and the place was not safe for them. The unnatural political act of dividing the sub-continent in different countries made Saadat Hasan Manto tired and his psychology got affected because of it. In Pakistan his source of income was none, and he was in problem and stress from all the sides: social, political, economical, judicial, etc.

Though he was against the decision of migrating or staying at Pakistan, but as fate decided, he migrated and tried to live as a faithful citizen of the country. After some time he started writing, but the best literature, which were not only short stories, along with it, he wrote different genres, in the form of letters and essays. The earlier essays were somehow humorous and light in reading, but slowly his literature becomes bitter, harsh and sarcastic, which includes some famous ones as '*Sawal Paida Hota Hai*' (A Question is Produce), '*Chacha Sam ke Naam Khtoot*' (Letters to Uncle Sam), which are very harsh and strong. During the same time he wrote short stories as '*Thanda Gosht*' (*Colder than Ice*), '*Khol Do*' (*The Return*) which invited the wrath of the Pakistani government and he was sentenced by court trial for both.

By climbing the literary ladder, Saadat Hasan Manto, reached to a place of success, where he had the large crowd, following as the fans, and some, as his critics. He was, upset and felt many ups and downs in his career from the first story '*Tamasha*' to the last '*Kabotar aur Kabotari*'. As per the norm or pattern, Saadat Hasan Manto never related himself with any of the political or literary class or party. He was quite much an egoist who acted alone rather than to be related to any political party, which is evident by the comment of Krishna Chandra, which Dr. Brij Premi quoted as:

*“Manto siyasat me yakeen nahi rakhta tha. Is ki sab se bade wajah us ki anayat thi. Anayat ki wajh se hi who kisi siyasi maslak ke sath wabasta nahi ho sakta tha.”<sup>86</sup>*

(Manto never believed in the institution of politics. The biggest reason of his disinterest of it was his ego. It was only because of his ego that he was unable to join any political practice or party).

But along with it we cannot deny the fact, of his interest for the political happenings. Dr. Brij Premi describes Saadat Hasan Manto's childhood and adulthood in which he pointed out that his room was called 'Darul Ahmeer' which means the home of barbarous. At the same time there were pictures of Bhagat Singh and other revolutionary freedom fighters on its walls. His earlier work of translation as '*Ek Asir ki Sargasht*' of '*Last Day of Condemned*' by Victor Hugo, Russian short stories, Oscar Wild's, fiction his own short stories like '*New Constitution*', '*Tamasha*' and the collection named '*Aatish Paare*', essays on Russian poetry, Red Revolution, '*Letters to Uncle Sam*', along with it the film scripts of '*Banjara*' and '*Kichad*' etc. at the same time his literary title, which he adopted for writing as 'Muffakir' and 'Comrade' his friendship with Bari Alig and many other things suggest that he was much interested and aware of politics.

Basically Saadat Hasan Manto was a friend to human and humanity. Krishna Chandra correctly pointed out and remarked on Saadat Hasan Manto, by saying that 'he was very human'. And that human and humanity is visible in his art and literature. His short stories, dramas, character sketches, letters and essays all represent and indicate the era to which Saadat Hasan Manto belonged. He was at his best in translating facts and happenings in his work. He was the one who represented facts and truths in their original forms and not in the fine curtains. We cannot ignore his comment which he wrote in '*Lazzat-e-Sang*' as:

*“Zamane ke jis daur se hum guzar rahe hai agar aap us se nawakif hai to mere afsane padhheye. Agar aap in afsano ko bardasht nahi kars akte to is ka matlab hai ye zamana nakabel-e-bardasht hai.”<sup>87</sup>*

(The time from which we are passing by now, if you are unaware about it read my short stories. If you feel my short stories as intolerable it means that it is the society which is intolerable and not my short stories).

From the beginning of his literary career he proved to be disturbing. His first collection of the short stories proves to be very happening as it got the mixed reaction. Progressive writers called him a prejudiced writer and prejudice writers section labeled him as a progressive writer. He was being tried for around one dozen court cases.

Saadat Hasan Manto never followed a straight or forward way in his literary as well as in personal life. From childhood till his death he was passing through self-made crooked and curved paths, which he by himself engraved. He never agreed on a way or pattern, which is already be proven by somebody else in the past. His short stories used to be very different and his characters used to be very new, for the reading fraternity. His way of writing was odd and strange. According to him he never wrote any short stories with planning, they used to happen that over ruled topics which were the result of his productive mindset.

From 1937 to 1946, nine to ten years, is the period of time, when the writer passes through many different stages. After 1937, when he migrated to Bombay a new horizon of thoughts were open in front of him. During that period Saadat Hasan Manto wrote many different short stories, film scripts, he worked for All India Radio at the same time he acted in few films. He saw many different people like prostitutes, labourers, clerks, children, youngsters, old males and females, film actors and actresses, people living in palaces and people sleeping on the road. For all these type of the characters he used skilled narration, and made them immortal in the minds of his readers like Babu Gopi Nath and Siraj, etc.

The complete mentioned time line, is the period when Saadat Hasan Manto emerged as a great writer. Along with it he had been tried with court trials for writing "*Lazat-e-Sang*", "*Afsane aur Drame*", "*Dhuwan*", etc. during the same time he wrote some of the best short stories as: "*Naya Kanoon*" (1938), "*Naara*" (1939), "*Mantar*" (1939), "*Hitak*" (1940), "*Das Rupee*" (1940), "*Khushiya*" (1940), "*Kabootro wala Saai*" (1940), "*Darpook*" (1941), "*Tarakki Pasand*" (1941), "*Dhuwan*" (1941), "*Kali Shalwar*" (1942), "*Boo*" (1944), "*Sawraj ke Liye*", "*Padhye Kalma*", etc are the ones,

which are few famous stories, which received the mixed reaction as few considered him as the master of short story writers, whereas few others called him shallow. But as per, or according, to the technique and narration his literature is being considered as new and that made him stand in the front row, of the writers in the language of Urdu. But along with this the one thing which happened, during the same period has changed the way of writings of Saadat Hasan Manto. It was the effect of the Russian Revolution, which resulted in Saadat Hasan Manto's writings on politics and social injustices.

'*New Constitution*' is one of the famous and important short stories written by Saadat Hasan Manto, during that time. Saadat Hasan Manto wrote this particular story somewhere in the year 1938, a period of time when the world was just approaching the Second World War. In the story 'Mangu Kochwan' appears to be innocent, but along with it the political atmosphere of the period between world wars, hate and fury for the British Raj, Martial Law, movements of the police and many more things made him somewhat furious. Though all topics were not focused completely but, they gave us the understanding that Saadat Hasan Manto was quite aware of the happening in the country as well as the world. Saadat Hasan Manto reflects his anger in the words of Mangu Kochwan who speaks in the story as:

“Look at them, came to borrow a light and the next you knew, they owned the whole house. I am sick and tired of these offshoots of monkeys.”<sup>88</sup>

Mangu Kochwan is the representative of Saadat Hasan Manto, who knew national as well as international politics. He was well aware of the working and happenings in Soviet Union. He knew about the 'New India Act' at the same time he was well versed with the 'Red Cliff Movement'. Mangu, along with this national and international happenings was well aware of the arrest of the bomb manufacturers in India and the business types and ways of Marwaris. This shows the broad horizon and up to date knowledge of Saadat Hasan Manto.

In his entire fiction, nowhere Saadat Hasan Manto revealed himself as a representative or writer of the labourers or the farmers. He was not a feminist writer too. Though he supported the progressive pattern of writing, but was not following it completely. He was a writer, who wrote on the psychology of human being with a

skillfull approach. He wrote on the pulse of humanity, altogether including, social, political, cultural, psychological and behavioural patterns. We cannot make out a particular philosophy, which Saadat Hasan Manto followed for writings. The biggest of his task was to reflect different and multi-layered human psychology and the rotten social life with all its filth. The wrong doings in the Indian culture and the issue of prostitute was the first of its kind in the language of Urdu, which were written by Saadat Hasan Manto. For the first time, the recovery of those prosecuted characters happened in literature and it was Saadat Hasan Manto, who dared to do so. By doing this he brings in front the reality of society.

The art of writing short stories of Saadat Hasan Manto, reaches a new horizon during and after partition. He wrote a good amount of literature which is quite a lot in number as well as in content too. When he migrated to Pakistan he adopted a new type and technique to write his literature, which was harsh but very near to truth. The literature which he wrote during that periods of time is important, because of its manner, narration, thoughts, and rareness. Characters, concept and his observation were the dexterity of Saadat Hasan Manto. This specialty is evident from the beginning to the end in the fiction written by him. We can make out just one difference that he became very quick in writing. Some times on daily bases, he wrote one story a day. There were around twelve collections of short stories, being published during that time and a few were published after his death. But the last few stories were not on par with his earlier ones. We cannot make out the importance of topic, and the narration, which were an important element of his writings. He by himself considers the literature which he wrote towards the end of the life was the one which he wrote, because of the need of money. He accepted the truth by writing it himself as:

*“Roti ke masle ki paidawar hai.”<sup>89</sup>*

(These stories are the outcome of the problem of the bread).

The short stories, written during this period, have the specialty of choice of words and diction. There is no doubt that Saadat Hasan Manto, is the only Urdu writer who excelled in his choice of words; within very few words he explains much and this art is the distinct feature of short stories of Saadat Hasan Manto, in his last phase of writings. Saadat Hasan Manto himself considered the fact of doing so, as he writes in

the forewords of '*Khali Botlain aur Khali Dabbe*' (1950), in the same manner he talks about the something in one another collection of short story '*Badshahat ka Khatma*' (1952), he writes as:

*"In afsanoo me ek khubi ya burai ye bhi hai ke in ki tawalat karib karib yaksa hai. Ye main ne afsana nigari me ek naya tajrooba kiya hai."*<sup>90</sup>

(Similar or same length is one of the best or bad quality of these short stories. This is a new experiment which I did in the writings of short stories). For example we could take into consideration his few short stories as:

*"Don't kill my daughter in front of my eyes." "All right, all right, peel off her clothes and shoo her aside."*<sup>91</sup>

*"Under no circumstance am I prepared to be converted to a Sikh. I want my razor back."*<sup>92</sup>

Saadat Hasan Manto, wrote openly on the issues and problem of the society, politics, partition, and formation of Pakistan. Many a times the end of the story brings a surprise to its readers by which, the reader becomes wonderstruck. Though there were many things spoken on his choice of topics and narration. He also faced too many reproaches and rebukes but the art of Saadat Hasan Manto remains unmatched, in the fiction of Urdu. His observation and imagination seems to be on top in his short stories. He knew the art of creating a topic in between topics. He masters the art, as he used to describe even the smallest to small happening in a way that it use to become a point of anxiety and thought for its reader. He gave characters which became immortal in the reading fraternity for example: Babu Gopi Nath, Bhushan Singh, Sughadhi, Mozail, Kalwant Kaur, etc. These characters and their stories are an answer to the people who objected on the frame, that in the short stories Saadat Hasan Manto, has ignored the issues which are related to daily life and struggle.

One other specialty of Saadat Hasan Manto, was the spontaneity and opportunity which is visible in the dialogues of his characters. The characters were created with minute observation of their intellectual and psychological combination.

'*Siyah Hashiya*' (Black Margins), was the first collection of short stories of Saadat Hasan Manto, which was published after partition in the year 1948, which includes the accounts of madness, which over took the people of the subcontinent before, during and after partition. Saadat Hasan Manto is a courageous and brave writer of Urdu. He possesses a manner of describing anything happening with bravery. He never thought of the critics and people who were objecting to his writings, before penning down one. We could see some elements of sadism in this and at the same time we feel that Saadat Hasan Manto, is seducing somewhere in between, but because of this, we cannot overlook the literature which forms the history of partition of India. Saadat Hasan Manto's tears, pain and grief are hidden in the collection of '*Siyah Hashiya*'. Saadat Hasan Manto, was neither a preacher nor a lecturer at the same time he never talked on humanity nor did he speak on mortality, whereas with all his art and skill very simply he wrote on human's behaviour and societal pattern, which resulted in a very horrible end. The situation and pictures presented by him in this collection seem to be very real. He never corrected the ill to make it presentable. The word pictures, which he presented, are the ones which reflect the bad side of human nature and that is why he became the target of criticism. Whatever he wrote, was not only mischief of his imagination, but along with it reflected the keen observation of Saadat Hasan Manto. For example:

“The rampaging mob suddenly changed direction, its wrath now directed at the status of Sir Ganga Ram . . . another strung together a garland of shoes . . . The man with the garland of shoes was shot, then taken to be bandaged at Sir Ganga Ram Hospital.”<sup>93</sup>

“When the neighborhood was set on fire, everything burnt down with the exception of one shop and its sign. It said, ‘All building and construction material sold here’.”<sup>94</sup>

“Catch him, catch him, don't let him get away!” After a brief chase, the quarry was overtaken and was about to be lanced to death when he said in tremulous

voice, 'Please don't kill me, don't kill me please . . .  
you see I am going home on vacation' .”<sup>95</sup>

“Look, this is hardly fair. You sold me impure petrol  
at black-market prices and not even one shop could  
be put to the torch.”<sup>96</sup>

After '*Siyah Hashiya*' Saadat Hasan Manto wrote a short story with the title '*Thanda Gosht*' in the year 1953, which Khalid Hasan translated as '*Colder than Ice*'. This collection of stories bears the date of his writings, at the end, which reflects the striking element of his writings. According to Brij Premi, '*Thanda Gosht*' was first published in '*Javed*' after which the government of Pakistan charged all three: the writer, the Editor and the Publisher of the magazine. The collection of '*Thanda Gosht*' consisted of seven short stories which bear the dateline as from 13<sup>th</sup> July, 1950 to 31<sup>st</sup> July 1950. '*Badshahat ka Khatma*' came to surface, which bears the date line as from 1<sup>st</sup> June to 14<sup>th</sup> June, 1950, which includes around eleven stories. '*Yazid*' is another collection of stories which bears the dates from 10<sup>th</sup> October to 14<sup>th</sup> October, 1951 and it includes around ten short stories. From all the short stories in these three collections few became very famous. We could name few as: '*Khol Do*', '*Toba Tek Singh*', '*Mozail*', '*A Tale of 1919*', '*Ram Khalawan*', and '*Three Simple Statement*', etc. as the representative of his art from that duration (after partition).

We could see vast literature being produced in India and its subcontinent, on the issue and regarding partition and its pre and post effects. To name a few writers we could take into consideration: Mulk Raj Anand, Raja Rao, Khushwant Singh, Amitav Ghosh, Salman Rushdie, Taslima Nasreen, etc. But the art and skill of Saadat Hasan Manto, is quite different and effective than the others. He wrote on the issue in such a way or in a minute manner. His choice of issues were the one, where others intelligence was unable to reach. The issues of partition and riots are the ones which by their existence seems to be political. With his foresight Saadat Hasan Manto wrote on pre, post and during events of partition of India, with his skillful approach. While writing on these, he wrote on human psychology, human behaviours and societal and political patterns of the time. He neither propagated any political ideology, nor does he support any cultural happening. Humans was the largest topic in his short stories,

their psychology, feelings, needs, good and bad doings, are the issue which he represented in most of his short stories.

Saadat Hasan Manto belonged to Kashmir and we can see the topic of Kashmir in many of his short stories. Few stories like '*The Dog of Titwal*' and '*The Last Salute*' are the ones, which discuss the issue of Kashmir. In the story Saadat Hasan Manto has not reflected or propagated the limited national faithfulness. Actually he was against partition and thus wrote these stories where a soldier can't understand his real motto, for fighting a war and a human being seems less to a dog searching his place.

On the actual base, Saadat Hasan Manto was a short story writer. Though he wrote dramas, essays, compositions, novel, film scripts, but the genre which got him acclimation is his short stories. As we read the literature of Saadat Hasan Manto, we could make out one thing that this genre flourished in his hands in the language of Urdu. The manner in which he reaches out to his readers is something very unique. The topics and characters which he chose were also different from his counterparts. The manner of his observation and writings, about humans, his psychology and nature were also different; it was so new and unique that till now we cannot find any example which can compare with Saadat Hasan Manto's art. Nobody dared to write as crystal clear, as he did, nor do we find anyone now, approaching to do so.

According to W. H. Hudson in his book 'An Introduction to the study of Literature' (1957): one issue and only its effect, should be the only rule by which a short story should be judged, and there are very few writers who accomplished this rule. Saadat Hasan Manto has always kept this rule in all of his short stories. Though it is correct that while reading his short stories many issues surfaced themselves, but the actual and main issue is one which creates the lasting effect. He used to narrate all things related to a particular issue with utmost care. To reach to that particular rule he wrote with a particular background and his short stories became masterpieces. As talking about the characters, there are many different characters, other than the main that gnaws our mind. For example: Sirajuddin of '*The Return*', Nawab of '*The Wild Cactus*', etc.

Saadat Hasan Manto, used to create a type of the atmosphere where readers get to accept the reality, and for doing this he used a skillful approach and minute

concentration, on the beginning and at the end of the short stories. He used perfect diction which forced the reader to read it completely. For example we could consider some of beginnings and ends of a few short stories which he wrote and Khalid Hasan translate it as:

“Before Sultana moved to Delhi, she lived in the Ambala Cantonment, where man of her regulars were British goras . . . for a long time neither of them spoke.”<sup>97</sup>

“There was a small park facing the Nagpara police post and an Iranian tea house next to it . . . I looked up and saw Siraj enter the hotel.”<sup>98</sup>

“It happened in 1919. The whole of Punjab was up in arms against the Rowlett Act . . . ‘Yes those bitches . . .’ he paused, ‘they dishonored their martyred brother’s name.’ He step on the platform and was gone.”<sup>99</sup>

The secret of Saadat Hasan Manto’s art is hidden under his ways and manner of reflection. His language, his style, his allegory, and expressions are unmatched. In clear and simple words along with eloquent and figurative expression and comparisons Manto used to speak on, the day to day life of the people and era of the time he belonged. That way his topics seem to be very close to the real life, even his characters and the narration comes out from keen and minute observation of the life and society.

One of the important elements of short stories and other literature too, is characters. Characters play an important role in making a short story effective or ineffective. Without proper characters we won’t see life in the story. The characters of Saadat Hasan Manto are amazing. Many of his short stories are the stories of character for example Sughandhi of ‘*A Woman’s Life*’, Mozail, Babu Gopi Nath, Toba Tek Singh, etc. Very few writers of Urdu are considered as writers of character and person. After Prem Chand, it is Saadat Hasan Manto, who kept his legacy and the fact is that the characters of Saadat Hasan Manto, seem to be on par to

the great English writer Shakespeare. The characters of Shakespeare are one, which belonged to royal families, may be a King, queen, knights and others, but the characters of Saadat Hasan Manto are some, which are very common in our day to day life: a father, mother, sister, brother, friends, enemy, prostitutes, mediators, cruel and kind. Everyone who forms a society is included in the list. He gives special situations and molds a candidate in a way that he or she emerges as a character who the reader cannot overlook or ignore. We could see different characters in the writings of Saadat Hasan Manto, who attract our attention. We could see a child, young, middle aged, old all types of age groups, appearing in the stories of Saadat Hasan Manto, along with it sexually charged, capitalist, labourers, vagabonds, killers, murderers, people who keep a soft heart along with people who are very cruel, open minded, prejudiced, clerks, teachers, preachers, Hindus, Muslims, Sikhs, Jews, Indians, Britishers, etc. Thus, we could say Saadat Hasan Manto, has included almost all living caste, community followers, along with different age groups, in his short stories. In the list of countless character we could name a few as: Ram Khalawan, Mommad Bhai, Ishar Singh, Shankar, Madhav, Begu, Nawab, Halakat, etc.

Saadat Hasan Manto, devoted much time working with Filmistan (then Bollywood). He joined as a simple clerk there and when he left, he was being considered as one of the great writers for correcting dialogues and of film script. He worked in a few films too. Very minutely he observed the character and people involved in film making. All the actors and actresses were in front of him without any make up on their personality. He came in contact with directors, producers, singers, and workers, everyone, who in some or other way was involved in film making. Without any computation and compulsion he wrote on them. With artistic dexterity, boldness and sincerity, he wrote character portraits of the film fraternity: the film actors and actresses. We could see a long list of character portraits, which include some famous names as: Shayam, Nasim Banu, Ashok Kumar, Nargis, Noor Jahan, Nawab Sitara, Neena, Rafiq Gaznavi, Anwar Kamal Pasha, Paro Devi, Kuldeep Kaur, etc. Along with the film fraternity, his portraits include some political names too, for example: Jinnah Saheb; we cannot consider it as personal writing of Saadat Hasan Manto, as he himself has considered that the portrait of Mohammad Ali Jinnah is based on the narration of Jinnah's personal car driver. To consider a few, we could quote:

“I had seen some of Ashok Kumar’s films and as far as acting was concerned . . . in the beginning he used to look like someone made of chocolate but as time passed he matured and his style became more assertive.”<sup>100</sup>

“I am not sure why, whenever I think of Rafiq Ghaznavi, I am reminded of Mahmud Ghazni who invaded India seventeen times. If there was one thing common to the two of them, it was that they were both iconoclasts.”<sup>101</sup>

“I recall clearly when Muhammad Ali Jinnah came to Delhi and was taken out in a procession the like of which had not been seen before.”<sup>102</sup>

Along with all this literature, Saadat Hasan Manto wrote many letters in his literary career. Few of his letters which hold importance are the ones which ironically he wrote to Uncle Sam. The list includes letters to his friends Ahmed Nadeem Qasmi, Akhtar Sherani, etc. We could call letters as the courtyard of a house, as whatever is happening inside the house, it is visible in its courtyard. Letters are the ones where a person opens up his psychological, physical, social, desires and the mindset for the reader. We could see his first letter written to Late Akhtar Sherani which holds the date line January 1937.

During those days Saadat Hasan Manto was working with Imperial Film Company and was holding a prestigious place in filmy journalism and production. The complete duration of time, the time which Saadat Hasan Manto spent in Mumbai working for the film industry, is the time when his creative writings were developing. He saw many ups and downs in the duration and his sense of writing was getting strong to stronger. His short stories, their topics, his point of view, consciousness and with his social life, were a matter of concern for many and have troubled many people in some or other manner. In these circumstances, the letters written by Saadat Hasan Manto holds importance. Few of his letters, specially the letters to Ahmed Nadeem

Qasmi and Asmat Chughtai, etc. were not meant for publication, but afterword got published with the title as '*Manto ke Khtoot Nadeem ke Naam*'.

Saadat Hasan Manto and Ahmed Nadeem Qasmi shared a special bond of friendship. These letters seem to be very personal as a conversation of friends. But after little conversation, when Qasmi started commenting on topics and when his sense of writing included shades of counseling and criticism, Saadat Hasan Manto wrote in one of his letter to Qasmi, in which he said:

*“Main ne tumhe apne zameer ki masjid ka imam  
mukarrar nahi kiya huo. Sirf doost banaya hai.”<sup>103</sup>*

(I have not appointed you as the priest of my conscience. I offered you only my friendship).

His letters include many of his personal issues which he wrote to Ahmed Nadeem Qasmi. As these letters were not meant for publication his distress, agony, hopelessness towards himself as well as towards society is quite evident in it. Along with these few personal letters he wrote some sarcastic letters named to Uncle Sam. Actually those letters are the ones with which one can understand the political scenario of the then Pakistan; just after independence, the behaviour and interference of the world's super powers specially America. He wrote nearly nine letters to Uncle Sam which are sarcastic in nature and seem to be true in our present life.

He became very frustrated with the life; his migration, death of his son, financial troubles, critics, court trials, and according to his nephew, Hamid Jalal, who writes on his uncle Saadat Hasan Manto, that he reached to the mental disturbance because of which he was admitted to a mental asylum. Saadat Hasan Manto faced too many of difficulties: physical, psychological, social, intellectual and economical that he lost his senses. A great writer like Saadat Hasan Manto, reaches to this pitiful situation because of his inner unrest. He was not in favor of partition and when he was supposed to migrate to Pakistan he reflects his pain, in many of his short stories. He pinpointed the bad and evil in Indian society and political system with sharp words.

It will be beneficial in the study to include the complete literature of Saadat Hasan Manto. It is a task to bring together all the work as it is divided between India and Pakistan. Shamsheer Haider Shajar and Naveedul Hasan tableside Saadat Hasan

Manto's fiction in their book on Saadat Hasan Manto under the title "*Manto- Pachaas Baras Baad*" which is as follows:<sup>104</sup>

Sr. No.	Name of the Literature	Publication House	Year of Publication
1.	Filmy Tabsira	Masawat	
2.	Ek Aseer ki Shargasht (translation of The Last of Condemned Man by Victor Hugo)		1933
3.	Aatish Paree (collection of eight Short stories)	Urdu Book Stall	1936
4.	Manto ke Afsane (Collection of twenty short stories)	Maktab Urdu, Lahore	1940
5.	Bagair Unvan Ke	Ashok Publisher	1940
6.	Dhuwan (Collection of seventeen short stories)	Saki Book Depot	1941
7.	Aao (Collection of Drama)	Naya Adara Lahore	1942
8.	Janazee (Collection of eight short stories)	Zafar Brothers	1942
9.	Manto ke Mazameen (collection of eighteen essays)	Maktab Urdu, Lahore	1942
10	Afsane aur Drame (Collection of short stories and drama)	Abdul RazzakTajir Kutab	1943
11.	Gorge ke Afsane (translation of stories)	Hafiz Mohd. Deen and Sons	1946
12.	Karwat (Collection of ten Dramas)	Urdu Academy	1946
13.	Teen Aurtain (Collection of five Dramas)	Maktab Urdu, Lahore	1946
14.	Siyah Hashiya	Maktab Urdu, Lahore	1948
15.	Lazzat-e-Sang (Collection of short stories)	Naya Adara, Lahore	1948

16.	Jugad (Collection of short stories)	Kitab Publisher, Bombay	1948
17.	Khali Bootlain Khali Dabbe (Collection of thirteen short stories)	Maktab-e-Jadid, Lahore	1950
18.	Thanda Gosht (Collection of eight short stories)	Maktab-e-Jadid, Lahore	1950
19.	Badshahat ka Khatma (Collection of eleven short stories)	Maktab-e-Urdu, Lahore	1951
20.	Yazid (Collection of eight short stories)	Maktab-e-Jadid, Lahore	1950
21.	Ganjoy Farishtey (Collection of essays and character sketches and portraits)	Maktab Al Bayan	1952
22.	Namrood ki Khudai (Collection of twelve short stories)	Naya Adara, Lahore	1952
23.	Talkh, Tursh, Shireen (Collection of essays)	Adara Farooq-e- Urdu, Lahore	1954
24.	Uper, Neche, Darmiyan (Collection of short stories, essays and letters to Uncle Sam)	Gosh-e-Adab, Lahore	1954
25.	Sarkando ke Peechey (Collection of twelve short stories)	Adara Farooq-e- Urdu, Lahore	1954
26.	Bagair Unwan Ke (Novel)	Zafar Brothers, Lahore	1954
27.	Phundune (Collection of short stories and dramas)	Maktab-e-Jadid, Lahore	1955
28.	Loudspeaker (Collection of ten essays)	Zafar Brothers, Lahore	1955
29.	Burqey (Collection of twelve short stories)	Zafar Brothers, Lahore	1955
30.	Shaitan	Taj Office, Delhi	1955
31.	Shikari Aurtain (Collection of ten short stories)	Zafar Brothers, Lahore	1955

32.	Ratti, Masha,, Tola (Collection of ten short stories)	Zafar Brothers, Lahore	1956
33.	Bagair Ijazat ( Collection of twelve short stories)	Zafar Brothers, Lahore	1956
34.	Sadak ke Kinare (Collection of ten short stories)	Naya Adara, Lahore	

Out of all the above literature, few which were published after his death (18<sup>th</sup> January, 1955). For example we could take the names as ‘*Karwat*’, ‘*Loudspeaker*’, ‘*Namrood ki Khudai*’, ‘*Sadak ke Kinare*’, ‘*Sarkando ke Peeche*’, ‘*Manto ke Drame*’, ‘*Phndune*’, ‘*Talkh, Tursh aur Shireen*’, ‘*Thanda Gosht*’, ‘*Nakhoon ka Karz*’, ‘*Chashma -i- Rozan*’, ‘*Gulab ka Phool*’, ‘*Noor Jahan Sarwar Jahan*’, ‘*Asmat Chughtai*’, etc. form the list.

Along with all this literature he wrote, around eleven film scripts under the title ‘*Kisan Kanaiya*’ ‘*Apni Nagarya*’, ‘*Naukar*’, ‘*Chal Chal re Nawjavan*’, ‘*Begum*’, ‘*Shikari*’, ‘*Aath Din*’, ‘*Ghamand*’, ‘*Mirza Galib*’, ‘*Baili*’, ‘*Dosri Kothi*’, etc. He worked in few films too such as for ‘*Aath Din*’ where he played a role of a mentally unstable soldier.

There comes vast literature and topics for deciding Saadat Hasan Manto’s art and its worth in today’s scenario. Whatever pictures that Saadat Hasan Manto presents of the future of India and its subcontinent it seems to be coming true. During those days he talked against politics and political people with sharp words and attitude. He was true in his writings, saying as ‘*Save India from its Leaders*’. If Saadat Hasan Manto or a writer like him, will take birth again in this century, will we be able to hide all our fragile and rotten social as well as political system? Will it be possible for us to bear his short stories? Saadat Hasan Manto, reflected on social, political, cultural, emotional, and psychological world of the time he belonged to. He drafted his epitaph, which he wanted to be written on his grave as:

*“Tarikh-e-Paidaish: 11<sup>th</sup> May, 1912*

*Yahan Saadat Hasan Manto dafan hai. Is ke sine  
me fun-e-afsana nigarai ke saare asrar-o-ramoz*

*dafan hai. Who ab bhi mano matti ke neeche  
sooch raha hai ke wo bada afsana nigar hai ya  
Khuda.*

*Saadat Hasan Manto*

*18<sup>th</sup> August-1954.”<sup>105</sup>*

(Date of Birth: 11<sup>th</sup> May, 1912. Saadat Hasan Manto is buried over here. Along with him all the secrets and mysteries of short story telling are buried in his heart. Today also, beneath the several pounds of mud, he is thinking who, among the two is the best story teller – he by himself or the God.

*Saadat Hasan Manto*

*18<sup>th</sup> August, 1954.)”*

But fearing the wrath of the Almighty, his sister made some changes in his written epitaph and it appears on his grave as:

*“786*

*Meri kabar ka kutba*

*Ye*

*looh*

*Saadat Hasan Manto*

*Ki*

*Kabar hai*

*Jo ab bhi samjhta hai ke is ka naam*

*Looh-jahan pe*

*Harf-e-mukarrar nahi tha.*

*Paidash: 11<sup>th</sup> May, 1912, Manto Wafat: 18<sup>th</sup> January, 1955”<sup>106</sup>*

(786)

The epitaph of my grave

This is

The grave of

Saadat Hasan Manto

Who till now thinks that his name will not be repeated

on the board of the world again.

Birth:- 11<sup>th</sup> May, 1912

Death: - 18<sup>th</sup> January, 1955)

Saadat Hasan Manto is a great short story writer, because of his ability of senses and consciousness which were too honest. Prejudice and judgment were not the part of his dictionary. Towards the end of his life, he was so tired of the total mixture of religious intolerance that he wanted to die. In a rare prayer Saadat Hasan Manto Pleaded to God as:

“Take him away, Lord, for he runs away from fragrance and chases after filth. He hates the bright sun, preferring dark labyrinths. He has nothing but contempt for modesty but is fascinated by the naked and the shameless. He hates sweetness but will give his life to taste bitter fruit. He will not so much as look at housewives but is in seventh heaven in the company of whores. He will not go near running wastes but loves to wade through dirt. Where others weep he laughs, and where others laugh he weeps. Faces blackened by evil, he loves to wash with tender care, to make visible their real features. He never thinks about You but follows Satan everywhere, the same fallen angel who once disobeyed You.”<sup>107</sup>

It will be beneficial to quote the 'Translator's Note' in the '*Mottled Dawn – Fifty Sketches and Stories of Partition*', in which Khalid Hasan makes a note, which reads as:

“Saadat Hasan Manto would not have celebrated. Perhaps that should make us all, on both sides of the long line that divides us, pause and think. The fifty pieces that constitute this book documents in a powerful and moving way Manto's humanism and his conviction that happiness does not necessarily lie in conflicts over religion and nationalism, but on fellowship and caring, on love and decency, on tolerance and forgiveness. Never were these qualities more needed in the subcontinent than they are today. If Saadat Hasan Manto, who hated didacticism, were asked if he had a message for the people of the subcontinent, he would surly say, 'Yes make Peace.'<sup>108</sup>

With the note we could conclude that Saadat Hasan Manto and his works hold an important element in it. Saadat Hasan Manto is the writer of humanity and hates didacticism. Along with it we could say that we are waiting, waiting for a writer who will be so bold and harsh like Saadat Hasan Manto and we could hope that his bitter writings and self-realization will bring a sense of cooperation, among the people of the world. Saadat Hasan Manto is a writer, who could change his readers from within, without any force or a sentence of judgment. Saadat Hasan Manto is a true writer – a writer of society, who thinks and brings all good out of his short stories. On his hundredth birth anniversary, Pakistani government awarded him with '*Nishan-e-Imtiyaz*' the highest prestigious award, of the country in the year 2012.