CHAPTER II

LITERATURE REVIEW

Books and Journals:

*Kahani - Anubhav our Abhivaykiti* by Rajendra Yadav,

*Vani Parkashan, 2009*

The book is based on the short stories written after partition of India. It is very clearly made out by the writer that his work span for the book, is from the year 1955/56 to 1995. It is understandable that whatever the attitude, that we saw for the short stories during pre-British rule or during British rule is now changed completely.

Rajendra Yadav speaks spontaneously about what he faced while writing a book and written literature of India. He mentions his experiences to collect the stories as: old and yellow cuttings of the newspapers, works published in the journals, having written more than one book that could reach five to six also, all were not available and if available nothing could be in proper format. He mentions problems of some missing pages and other difficulties that he faced while collecting the information about the work by the different authors and publications of the past year.

The book is well divided into four parts, which talk about a complete overview of a story and the writer.

The first portion or part is called ‘Samajh’ which is ‘understanding’ about the literature. Here the writer very skillfully remarks on the importance of literature in one’s life. He conveys it as if there is no literature in the world other than what will happen, nothing is going to change and there will be no such problem, but in that case we humans will be just living like rivers, hills, trees, etc which are important to survive, but are not very necessary. So with this attitude he brings into the forefront the importance of literature.
The second chapter of his book deals with the different stages of stories, different turns and the future of the art. Writer begins with the literature of Munshi Prem Chand, who is a well-known short story writer in Hindi. After that he passes the stage of revolution and freedom struggle and reaches towards the future of art. In the entire chapter the writer deals with different types of characters, who are active or passive and their characterisation and impact, in the story. As character is one of the elements by which a writer can keep his reader connected to the story. For the purpose he used the short stories of Prem Chand, Rangya Ragav, Nirmal Verma and some others.

His third chapter deals with few other writers and their stories. In which we see less literature but more criticism. Rather than forcing his viewpoint the writer discusses it in a proper manner, which will help the reader to reach to his own conclusion. For this he compared one writer and his technique with another writer and these views brings a complete consciousness and it becomes an undivided factor of the work.

The last chapter deals with some of his essays such as, an answer for the free style critics, the meaning of love stories and others. Overall if we see, the book is a complete answer to people who believe that short stories are not a great genre. The work of Dr. Rajendra Yadav is beautiful, critical and an answer for the question ‘why short stories?’

Prem Chand’s – Vaisheya, Mansaruvar – 2, Diamond Pocket Books, 1936, 14

Prem Chand gave a new identity and way of writing to Hindi short stories. He was the one who can be considered the founder of new way of writing and short stories in Hindi. The stories that Prem Chand wrote were very near to the life and of the age he belonged to. The specialty of his work is the way he wrote as a complete satire on the society and at the same time it is the truth that he wanted to bring into the forefront of the people who consider themselves as cultured.

The story “Vaishya” begins with Daya Shankar returning to the village after six months, and the first thing that he wanted to do was to visit his very close friend
Singar Singh, whose father had just passed away. Though he wanted to stay more in Calcutta, where he had started a new business but with the letter that Singar Singh’s wife, Lila, wrote after reading it he decided to leave urgently for his village.

He was aware about society which could get Singer Singh down to earth into acute poverty, as he was a very young and happy go lucky person. Similarly Lila wrote to him about her husband Singar Singh. As he was the only child of his father, and his mother had died very early, his father brought him up with love and affection; rather than rule and regulation. After reaching Singar’s place and having looked at him, he was in a fix what to say. Because his dressing and attitude was completely opposite to what he had expected. He was all jolly and had groomed the house very well after his father’s death.

This is the reality of society when a person dies nobody is going to remember what he did, but just to enjoy whatever he has left behind and to take it for granted. Even Singar was no different. He soon became an alcoholic.

The story revolves around the relationship of a husband and wife. Husband, who has fallen prey to a prostitute, Madhuri, and was a regular visitor to her place, When Daya came to know about it from Singar’s wife Lila, he tried to talk to him about it and in the process himself falls in love with the prostitute.

Prem Chand - Mansarovar-1 “Kafan” (The shroud), Diamond Pocket Books, 1936

The story begins with Gishu and Madhav sitting outside their straw home, discussing the condition of Budhya who was in the house, suffering the labor pains. Madhav, her husband, was not very excited about the birth of his child, as there was nothing in the house that could be given to the mother after delivery. So Ghisu, his father, was offering courage and satisfaction saying that everything will be fine after delivery. Even he had eight sons in the same financial condition. As the community they belonged to will care for the new born and mother.

Budhya was in utter pain but nobody was there to help her. Madhav, her husband did not have even a single penny to give it someone, to help her. His father suggested that
he should go in and see the condition. His view is that for sure some bad omen is on her, that is why she is suffering this, and suggest to Madhav to get an ojha (person who speaks spells, to get bad forces away) rather than a doctor for some help. After their conversation they both start eating the baked potato. They belonged to the cobbler community and were very lazy, didn’t want to work, so, had nothing to support her at such a time. At last, when Madhav goes in to see the condition of his wife, he realised that she had died in the process of delivery. Rather than thinking for her the problem on which Madhav thought was, from where to get the shroud and wood to have a ritualistic funeral for Budhya?

On the other hand Ghishu was confident that she will get a funeral as the society and people, who were not ready to give her a sari when she was alive, will surely get her the shroud, as they are generous for a dead body.

Here Munshi Prem Chand, represents the cruelty of society, where casteism was the source of inequality. At the same time, attitude of the people, who care a lot for the rituals, and less for a human being who is alive.

On the other hand Madhav and Ghishu represent the male of society, who are lazy and at the end, for liquor, they finished the money, which they have begged and collected from people for her funeral. This particular part of the story brings to the forefront the aimless and useless society who can live on anything they get.

The sensitive portrayal, of society is the story Kafan, where people and their humanity come alive. The time when it was being written, was the British Era, which represented the backwardness of the people. We could conclude with the thought and feeling, that humans like Madhav and Ghisu and society, which they belonged to were ruthless and animal like, who, if needed would survive on the flesh of the same community.

**R. K. Narayan’s Malgudi Days:**\(^{16}\)

Malgudi is the fictional world/town created by Raspuram Krishna Swami Iyer Narayan Swami, popularly known as R. K. Narayan, in an Indian setting one of many of

‘Waiting for Mahatma’, 1955, is a novel by R. K. Narayan which is a love story of Sriram, High School Graduate, who falls in love with a girl of the same village, who is very active in the quit India movement, launched by Mahatma Gandhi. And in her love, even he became active for the same cause, and was sent to jail, and did many things that gave grief to his grandma.

Soon Sriram’s views contradict with those of Mahatma Gandhi and he becomes an active revolutionary. This somehow shows the political awareness of R. K. Narayan about the clash of ideology between Gandhiji and Bhagat Singh, Sukh Deo, Raj Guru, etc. who wanted to achieve the same as what Gandhiji wanted, but needed freedom early. Sriram’s going to jail depicts the same.

In the same manner, even Saadat Hasan Manto wrote a story ‘Price of Freedom’ in which both characters: Salim Sinai and his girlfriend, were the active members of Mahatma Gandhi’s freedom struggle. When they realised their love, they decided to get married but had taken an oath that they will live as friends and not as husband and wife, even after marriage till India wins freedom from the British. At the end we see that they both were living as normal husband and wife (married) life with twin sons.

Even R. K. Narayan’s ‘Waiting for Mahatma’ ends on a similar note, where Sriram and the girl get engaged and the story comes to an end.

If we compare both the writings we get a correlation between them. Both the stories are set in British India, Mahatma Gandhi, and freedom struggle, ‘Quit India Movement’, both protagonist are followers of Mahatma Gandhi and then changed their ideology from ‘Ahinsa’ (Non-violence).

The story ‘Waiting for Mahatma’ is surely a masterpiece written by R. K. Narayan with his views on freedom struggle as represented by the character Sriram, who supported the extremist method and not the non-violence.
‘The Pity of Partition, Manto’s Life, Times and Works Across the India, Pakistan Divide’ is a book written by Ayesha Jalal and published by Harper Collins Publisher, India, in the year 2013. The writer speaks about the book as the one, which came out as the result the talk and lecture at Lawrence Stone lectures by Davis Centre at Princeton University, 2011. The book covers the actual Saadat Hasan Manto, which she discussed in the chapters as: Stories, Memories and Histories.

In the first chapter, she talks about the personal life of Saadat Hasan Manto during his stay in Amritsar and Bombay, as a child, and as a writer respectively. In the next chapter, Ayesha Jalal remembers and brings out the memories of Partition 1947, Saadat Hasan Manto’s life during his stay at Bombay and his connection with Filmistan and All India Radio. In her last chapter ‘Histories’ she talks and brings out the memories of partition, a situation on which Saadat Hasan Manto commented with very sharp words and attitude. The book is a guide to complete his life, works, social and family relations of Saadat Hasan Manto, which conveys a great deal of knowledge for his readers. It is very useful to know about Saadat Hasan Manto from his very close relative. Ayesha Jalal writes in preface of the same book which proves her close relationship with Saadat Hasan Manto she writes:

“I have called him Manto Abajan (father) since my childhood. He was my father’s maternal uncle and married to my mother’s elder sister, Safia.”


He divides his book in six chapters. With his narrative, in the book, one can make out his love, respect, tumult and zest towards Saadat Hasan Manto. The book includes many hand written pieces of people like Safia Manto (Saadat Hasan Manto’s wife) and Saadat Hasan Manto himself which brings authentication to the work. The first chapter, of the book, deals with the life of Saadat Hasan Manto from birth to his death. He discusses the complete life of Saadat Hasan Manto from his ancestors to his
childhood, illness, court trials and death. In the same chapter he discusses about the complete fiction of Saadat Hasan Manto, his high and low times, and his forced migration to Pakistan.

The second chapter, discusses his short stories, from the time it reaches to Saadat Hasan Manto’s hand and the new face and pattern which Manto brought by going on doing experiments with his writing. The third chapter, ‘Manto ki Afsana Nigari’, deals directly to Saadat Hasan Manto and his way of writing. In the chapter, he divides the work of Saadat Hasan Manto in four phases: the first phase from the beginning to 1937. The second phase from 1937 to 1947, the third phase from 1947 to 1948 and the fourth phase from 1948 to 1955(till his death). In all the phases he describes and talks about the specialty of the phase and writer Saadat Hasan Manto.

In the fourth chapter, he discusses essays, compositions, style and diction, and the character sketches written by Saadat Hasan Manto. This brings a great deal of understating to the reader. The fifth chapter, talks about letters written by Saadat Hasan Manto to different people. Dr. Brij Premi, specially mentioned Saadat Hasan Manto’s letters to Ahmed Nadeem Qasmi, Chacha Sam and gives a very fruitful critical view regarding them.

The sixth and the last chapter, in the book, deals with other literary achievements of Saadat Hasan Manto: as a translator, a novel writer, and journalist, etc. The book gives a complete understanding of the life of Saadat Hasan Manto from his childhood to his death. It describes almost all his literary work, talks on the court trials, personal and professional life, with good deal of understanding.

In the first chapter, he talks about the court trials and the time when Saadat Hasan Manto was being accused of indecent writing. That was a hard time for him, as he had to take care of his family, earn his bread, and at the same time fight court trials, and considers his short stories as the result or outcome of the problem of bread.

The second chapter includes some of the written pieces of Saadat Hasan Manto which can be taken as the defence of work by Saadat Hasan Manto for his written literature. In the third chapter, Shamim Hanfi argues on the literature of partition, and the violence presented by different writers, at the same time he particularly talks about the literature of Saadat Hasan Manto on partition. He brings in the argument that Saadat Hasan Manto’s ‘Siyah Hashiya’, which is an actual piece of literature on partition and its cruelty.

The last and the fourth chapter, ‘Ikhatatamiya’, includes personal details of Saadat Hasan Manto from his childhood till his death, his life at different places; specially at Bombay and brings out the argument on Saadat Hasan Manto and his new methods of short story writing.

All together the book by Shamim Hanfi is a collection of life and work of Saadat Hasan Manto. Along with it, this book gives detailed knowledge about the court trials and Saadat Hasan Manto’s attitude towards it.

‘Why I Write’- Essays by Saadat Hasan Manto is a work of translation by Aakar Patel. The writer of book has translated twenty five essays, written by Saadat Hasan Manto. The book is published by Tranquebar Press in the year 2014. In the introduction ‘Why read Saadat Hasan Manto?’ Aakar Patel argues about Saadat Hasan Manto’s nationality as:

‘We can no more blame him for going than we can our grandfathers for staying?21

The book includes Saadat Hasan Manto’s famous essays like ‘Main kyun Likhta Hun?’, ‘Sawal Paida Hota Hai’, ‘Hindi ya Urdu’, ‘Hindustan ko Leaderon se Bachao’, etc. which are a few masterpieces of essays by Saadat Hasan Manto. Saadat Hasan
Manto’s essays are a reflection of his thoughts, of the time and situation through which he lived. On reading those essays a reader can easily understand, the social and political awareness of Saadat Hasan Manto and his time. Along with it, the essays on Bombay, during partition and riots, give a picture of our new Mumbai. His essay ‘Save India from it Leaders’ seems very true in picture. The book, overall, is a combination of Saadat Hasan Manto’s thoughts and the actual picture of his awareness, on many of the issues.

“Fikar-o- Tehqeeq”22 is the quarterly magazine published from the NCPUL (National council for Promotion of Urdu language). Their July, August, September 2012, issue is the issue specially published on Saadat Hasan Manto’s birth century, (Manto, born on 12th May, 1902). The book includes, all together thirty two articles written and published by different writers.

The journal, over all, forms a very clear picture of Saadat Hasan Manto with different perspective by the writer. The book serves as material for readers who want to see and understand Saadat Hasan Manto, with different views and pattern.

Rubina Yasmin’s ‘Manto ka Siyasi Shaur’, published by Misal Publication in 2012:23

The writer throws light on the short stories written by Saadat Hasan Manto, in the political context, in her book. She reflects on the work of Saadat Hasan Manto, as with a view of a Pakistani citizen. She belongs to Pakistan and it is understandable form her view. The chapters are divided into several topics, which include short stories, letters, personal life and views of Saadat Hasan Manto. The book is useful in many ways as we get a chance to understand the views and perspective of the pupil, from across our border. The book gives us an understanding of many aspects of the life of Saadat Hasan Manto and his political views related to his newly adopted country, Pakistan.

Khalid Hasan’s translated work ‘Mottled Dawn – Fifty Sketches and Stories of Partition’24 with an introduction by Daniyal Mueenuddin, is the collection of the translated stories of Saadat Hasan Manto, published by Penguin modern classic in the year 2011. Although a version was earlier published by the same authority in the year
1997, but this particular book is different from the earlier one as it contains an extra chapter of ‘Introduction’ written by Daniyal Mueenuddin. In ‘Introduction’ Daniyal Mueenuddin gives his personal experience with his father’s reference, who worked as a Rehabilitation Commissioner, at Lahore, during the time of partition, and was the in charge of the gruesome task of the train that come from India Punjab. Daniyal’s style of writing about partition seems to be very real. In the ‘Introduction’, Muenuddin seems to give a critical view regarding Saadat Hasan Manto and his short stories.

The book is unique in itself as it holds fifty short stories, written by Saadat Hasan Manto, on the cataclysmic happenings about the riots, loots and the human psychology, during the partition (1947). The ‘Introduction’ by Daniyal Mueenuddin is a very realistic note on the writer Saadat Hasan Manto. The introduction holds some of the quotes from the stories written by Manto in the language of Urdu and translated by Khalid Hasan in English.

In the translator’s note, Khalid Hasan, speaks about the writer Saadat Hasan Manto, his life, time and work. It is Khalid Hasan, who sees Saadat Hasan Manto, as a writer of humanity and culture, and writes:

“It is a measure of his greatness that he did not allow the savagery of 1947 to diminish his faith in the essential rightness of human nature. He demonstrated through one power full story after another that he intrinsic nobility of man, his basic decency, his ability to love and care may become, temporarily eclipsed but they do not die. Manto’s humanism his rejection religious labels and his refusal to accept cruelty and intolerance distinguish him from his contemporaries.”

The ‘Translator’s Note’ is one of the pieces written by Khalid Hasan in which he, very briefly but completely, talks about sketches or vignettes written by Saadat Hasan Manto. He gives his critical comments on those sketches written by Saadat Hasan Manto. Along with it he talks about some of his short stories, which he considers as remarkable
and strong. Khalid Hasan ends his note, with a very touching and true statement, which he expects Saadat Hasan Manto may say, as:

“If Saadat Hasan Manto, who hated didacticism, were asked if he had a message for the people of the subcontinent, he would surely say, ‘yes, make peace.”

The translator’s note by Khalid Hasan gives us a clear understanding of the fifty pieces, which he chooses, on partition, written by Saadat Hasan Manto. Along with a discussion on the stories, the note gives us an informative discussion and views of Khalid Hasan, on partition and Manto’s attitude towards it. While discussing on the stories by Saadat Hasan Manto and the event of 1947, Khalid Hasan talks about Manto’s personal life also. He talks about his struggle, in making a life and a living for the family. He writes:

“Manto living with his wife and three small daughters in a flat off Lahore’s Beadon and Hall Roads, found himself struggling for a living. The only way he could make some money was by writing and that was what he did day and night. He wrote with great speed and he wrote every day.”

The book, consisted of around twenty short stories, which are marvelous ones by Saadat Hasan Manto, like ‘Toba Tek Singh,’ ‘The Return’, ‘Three Simple Statements’, ‘New Constituent’, etc. Along with the stories, Khalid Hasan translates and includes around thirty sketches or we could say vignettes, which hold the importance in the fiction written by Saadat Hasan Manto. The specialty of those sketches is their length which is very short, sometimes not more than two lines. Khalid Hasan translates and includes these sketches like; ‘Mistake Removed’, ‘Jinnah’, ‘Jelly’, ‘The Garland’, etc.

Talking about the short stories, in his book we could say that the choices are excellent in their selection of the short stories written by Saadat Hasan Manto. Manto wrote on many of issues especially on the social, political life and suffering of people. Manto took the event of partition of India (1947), as a canvas to reflect his society and political patterns which were full of hypocrisy, deceives, pain and killings.
The translated version of Saadat Hasan Manto’s short stories, done by Khalid Hasan is one of the best ways to know and understand Saadat Hasan Manto, for the people who are unaware about reading the language Urdu. To conclude with the discussion on the book one could say that the ‘Introduction’ and the ‘Translator’s Note’ by Daniyal Mueenuddin and Khalid Hasan respectively, along with fifty translated short stories by Manto forms a complete view as to understand the attitude of Saadat Hasan Manto towards partition and its aftereffects.


This book is voluminous in the manner, as it includes around fifty one short stories, thirty one sketches, fifteen portraits, for example; Jinnah Sahib, Ashok Kumar etc. from political and film industry. Except ‘Jinnah Sahib’ all other work is the actual work of Saadat Hasan Manto, as that particular portrait is based on the conversation of Jinnah’s car driver, Mohammed Hanif Azad.


It is perfectly said on the cover page of the book:

“Khalid Hassan’s brilliant translation brings to English Manto’s bite, his lyricism and the authenticity of his voice, making Bitter Fruit the perfect treasury for long- time fans of Manto and first-time reader a like.”
‘Kulyat Afsana’ published by Aalami Media Pvt. Ltd. in the year 2011, in four volumes, is an excellent piece of literature. Each volume is unique in its existence, as each one showcases the short stories by Saadat Hasan Manto, on a particular issue. As for example volume one, is based on society and different types of people. The book includes a few stories by Saadat Hasan Manto like; ‘Sheda’, ‘Sheru’, ‘Takat ka Intihan’, ‘Kutte ki Dua’, ‘Sadak ke Kinare’, ‘Sarkando ke Peeche’, ‘Saheb-e-Karamat’, ‘Sheer aaya Sheer aaya Daudna’, ‘Karamat’, ‘Toba Tek Singh’, ‘Titwal ka kutta’, ‘Thanda Gosht’, ‘Matami Jalsa’, ‘Allah Datta’ and many others. The stories portray the societal background, of the time he belonged. His narration was bold and straight which never followed a straight path. Whatever he wrote on society it always formed a ‘dhadan takhta’ for his critics. For example his story ‘Allah Datta’ talks of incest issues, which were getting frequent in society as a result of partition. Though the story seems too unbearable and harsh; Manto was writing the truth and he did it without any considerations.

The second volume includes a large volume of short stories, by Saadat Hasan Manto on his controversial characters and issues; women and prostitutes. The volume consist of many short stories like: ‘Miss Neenwala’, ‘Miss Mala’, ‘Mrs. De Costa’, ‘Sabz Sandal’, ‘Kali Shalwar’, ‘Aurat Zaat’, ‘Latika Rani’ and others which have a woman as their central character. But it is not the only concept which the volume uses. Along with many issues related to women in the society, their psychology and behavior towards those issues and the different patterns, the volume also includes few short stories as ‘Ram Khalawan’, ‘Jayaz Istimal’, ‘Jelly’, ‘Chor’, and others, which are based directly on partition and its effects on the psychology of people in the society.

speak much on the partition and its effects, the reaction of people and wounds in the structure of humanity.


Thus, all the four volumes are unique in their existence. It would be better if the volumes could have included the letters written by Saadat Hasan Manto to ‘Uncle Sam’ which also comment on the social, political and individual psychology of the newly independent countries, India and Pakistan, arising out of partition. The letters are very sarcastic in their tone, as the comments, on interventions of the world powers in the internal affairs of the countries.

‘Aamad’\textsuperscript{31} is the Urdu quarterly journal, published under the editorship of Mr. Azeem Firdoosi, and Mr. Khurshid Akbar. The fourth issue, July to September, 2012, is one of the few issues, in which different writers have published their articles and critical views on Saadat Hasan Manto and his style of writings. There are articles such as ‘Manto ki Kahani’ by Ratan Singh, ‘Manto Takneek aur Bayniya’ by Quddus Javed, ‘Manto ka Siyasi Shaur’, by Ali Ahmed Fatmi, ‘Manto Nashanasi ki taaza tarreeen Misal’ by Sageer Afraham, which informs a good deal about the art of Saadat Hasan Manto and thus brings the clear picture of the creativity of Manto.

The journal, gives good opportunity to new writers also, by publishing their writings few short stories, poems and couplets, thus encouraging Urdu writers to produce literature which gives opportunity and encouragement to new writers.

‘Manto aur Chacha Sam’\textsuperscript{32} edited by Mohammed Aslam Parveez, is a book published by M. R. Publication, in the year 2015. The book is unique as it is based on a complete work of letters by Saadat Hasan Manto to Uncle Sam. Though the letters are
sarcastic in tone, they are actually a cruel and honest criticism by Saadat Hasan Manto on the politics in the newly formed country, Pakistan. He also presents the interference of the world’s super powers in the internal political affairs of his newly adopted country. As to judge the worth of a writer, his literature forms a great base to develop the argument; the same had happened with Saadat Hasan Manto. Many different critics and readers have judged and considered the art of Saadat Hasan Manto in many different perspectives.

It is very surprising that in the literature written under the title ‘Chacha Sam Ke Naam Khtoot’, the reader meets a critic in the costume of licentious, rebellious, uncontrolled, outspoken and frank writer, whose self-consciousness never hesitated to ask questions to the people, who control the social, political, cultural, religious, moral, psychological and emotional matters in his country as well as in other countries of the world. If we get deep into the questions being asked by Saadat Hasan Manto in his letters to Uncle Sam we could see the face of politics of the present day in the country and in the world. ‘The Letters to Uncle Sam’ is the literature, which is being written and published by Saadat Hasan Manto, in the collection of his short stories named, “Upper Neche Durmiyan” published by Gosh-e-Adab, Lahore in 1954.

By reading these letters we can understand the bond between Saadat Hasan Manto, a sensitive writer, to the nearby world and the political and social happenings which left unrepairable impacts on the psychology of the writer. These uncelebrated and unnoticed letters of Saadat Hasan Manto, to which, till the recent times, nobody found and considered important as a way to understand the political ups and downs, which were the result of interference of the foreign countries, into the internal political affairs of the newly formed independent countries.

The book indicates a great deal of understanding, in the critical manners, on the letters written by Saadat Hasan Manto. These letters seems like a scream coming out from the darkness and brings along with it many known, unknown faces, many spoken and unspoken troubles and sufferings along with it. The connection of Saadat Hasan Manto with the society and politics seems so strong in these letters, that it justifies his comments in which he calls himself as the ‘internal affair minister of art’. Time and the
fortune left Saadat Hasan Manto in the middle of a stream, without any life boat or help and he has to reach the shore by himself.

‘Deebacha Tabaee Suwam’[^33] is the foreword or preface written by Ahmed Nadeem Qasmi and was published, by Pakistan Books and Literary Sound, Lahore, in his book ‘Manto ke Khtoot Ahmed ke Naam’. The preface is one of the other pieces of writing penned by Ahmed Nadeem Qasmi on his friend Saadat Hasan Manto. Manto had a very great and personal relationship with Qasmi, which is reflected in his letters. Ahmed Nadeem Qasmi is a person who could comment directly to Manto on his manner of writings and personal life too. In the preface he quotes the words of Saadat Hasan Manto which he replied in response to one of the letters by Qasmi in which he had commented on the negativity in his literature and activities like some of the short stories, along with it he spoke about some of the friends of Manto, who were his enemy in the guise of friends, Manto writes in reply:

“Maine tumhe apne zameer ki masjid ka imam mukarar nahi kiya hai. Sirf doost banaya hai.”[^34]

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

The preface gives us an understanding, in which way we should look at those personal conversational type of literature of Saadat Hasan Manto. In the preface Qasmi talks about his sweet and sour relationship, which he shared with Manto. Ahmed Nadeem Qasmi shows his surprise when he came to know that Saadat Hasan Manto wrote to Akhtar Sherani in 1937 in which, he praised one of the stories by Qasmi and indicates his wish to meet him. After the meeting, according to Qasmi, they became friends but after 1947 when Manto shifted to Lahore, migrating from Bombay; Nadeem Qasmi too shifted there from Peshawar, after their meeting in Lahore, Qasmi talks about the differences in their opinions and his avoidance in meeting Manto.

In the preface Qasmi talks about the need of getting together all the letters, by Saadat Hasan Manto to Nadeem, and their replies to him, so as to make it a complete book, and to make the reader aware of the great writer Manto and not to elevate, or to
glorify his own self as the very good friend to one of the greatest writers in the language of Urdu. He talks about the letters, in which at many places Saadat Hasan Manto had talked about his (Nadeem’s) failures and weaknesses as a writer. Thus, altogether gives an understanding, in which manner a reader should read the personal conversations between a newly emerging writer and a great writer.

**Aap ka Saadat Hasan Manto: Manto ke Khtoot** is the book compiled and published by Mr. Aslam Parveez, and published by Black words Publication in 2012. The name of the writer is not new in the literary circles, for his valuable reviews on different dramas and especially on Saadat Hasan Manto. The chapter ‘Hurf-e-Awwal’ serves the purpose of a preface to the book, which gives the writer’s mature discussion on the work, specially letters to Ahmed Nadeem Qasmi, in a very clear, concise and concrete manner.

The letters of Saadat Hasan Manto altogether give the impression of a writer who, by himself is confused and seems to be in distress, about many issues. He himself is suffering from tiredness of emotions, and the psychological problems. The reason for the bold and very crystal clear narration of his life and sufferings, in the letters could be because of his belief on an unknown person, to speak about the weaknesses and problems that he was facing. The belief on this unknown person could be because he (Manto) had suffered a lot during his young age in the hands of close relatives and known people. Manto seems to be very frank in the letters. He narrates his physical or health related problems because, those were the letters meant for personal reason and not for any publication. Though afterwards, these letters first get published by Ahmed Nadeem Qasmi, in the year 1981. Manto seems to be very contained in his friendship with a pen friend, Ahmed Nadeem Qasmi, at some places reflects his gratitude towards his pen friend.

We could find many impressions about his discontent and sufferings, at many places in the letters, for example at one point he writes regarding his economical problems as:
“Krishna Chandra Saheb ko likhna ke Saadaat Hasan Manto in dino bahut muflis ho raha hai. Agar Delhi me unki maherbani se programme miltee rahe to mamnoon hoga.”36

(Do write to Krishna Chandra that Saadat is passing through very difficult time because of his economical problems. If he could arrange some programmes with consideration and recommendations in Delhi, I will be very thankful to him).

In the letters we could see comments of Saadat Hasan Manto on the work of Ahmed Nadeem Qasmi, in which he talks about his own short stories too, published in different papers and magazines, and asks Qasmi to write comments on it. Along with the discussion on the technique of writing we see his arguments on, many other and different issues, these help us in understanding the literature of Saadat Hasan Manto from a different point of view. Though the language in the letters is full of joy and light in reading, but as we read them completely we can understand the harsh view of Saadat Hasan Manto on the sufferings of his life. In these letters we can find at many places mention of his illness. For example he writes in a letter:

“Aap ka mohabbat nama mila . . . us waqt jab ke main bistar me pada that aur ek sau char degree bukhhar tha. Aap ka saara khat me ne is hararat sameet pada. Jab khatam kar chukka to paseene me nahaya hoa tha. Ek haftee se main malaria bukhhar me mubtalah hoon. Aaj bukhhar ko aana tha magar nahi aaya. Ummed hai ke ab shifa ho gai.”37

(I received your letter . . . at that time I was in bed and was suffering from the high degree body temperature, which was around 104°. I read complete letter of yours in the same condition and when I completed the reading I was in complete sweat. Since last week I am suffering from malaria. Today the fever was supposed to come again but it didn’t, so I am thinking maybe, I am on the way to get well.)
Teen char rooz hoai me ne yaha ke ekk bade doctor se mashwara liya tha. Is ne bataya ke mere abdomen me kharabi hai.“

(Four five days earlier I had consulted an experienced doctor, who diagnosed and told us that there is some problem and defect in my abdomen).

Thus along with the letters to Ahmed Nadeem Qasmi, the editor gets his hold over a few of, the rare letters written by Saadat Hasan Manto to his friends in India and Pakistan, such as Abdul Wahid, Mohammed Taufail (editor of journal ‘Nakoosh’), Hajira Masroor, Muntaz Shireeen, Dr. Mohammed Bakar, Aziz Ahmed, B.A. Halim (Vice Chancellor of Karachi University), Nasir Anwar and Mehdi Ali Khan, etc. which gives many details about the personal views of Saadat Hasan Manto, on different topics and issues and his relationship as a writer with different literary and social personalities.

Takmeel, an Urdu quarterly, issue 89/90 is one of the few important journals and especially this issue because, it is the one specially published in the memory of Saadat Hasan Manto. The journal holds importance as it includes many articles written by different and renowned writers and critics, in the language of Urdu, such as Ahmed Nadeem Qasmi, Waris Alvi, Gayan Chand Jain, Dr. Raush Nadeem, Dr. Qasim Imam, Mohammed. Hussain Askari, Abu Saeed Qureshi, Mohammed. Aslam Parveez, Kumar Pashi, Fathe Mohammed. Malik, Asif Fargi, Mohammed. Asim Bat and others, who are known as few of the famous people, to reflect on the literature produced in the language of Urdu. Out of above name list, few of the authors are the contemporary writers of Saadat Hasan Manto. Their writings and comments, give wholesome of expression to the work and literature of Saadat Hasan Manto, which helps in changing the perception of understanding, and the attempt to understand the literature of Manto in different scenario. The journal is one of the attempts made by writers and publisher, to get together some of the literature, which is in the non-compiled form, as to get the readers to read, and understand Saadat Hasan Manto’s work in different and correct perspective.

‘Saadat Hasan Manto Asre Hazir ke Aaine me’ is a book compiled by Mohammed Husain Parkar and published by Hindustani Parchar Sabha, in the year

The preface of the book, written by Mohammed Husain Parkar, gives the knowledgeable understanding on the art and literature of Saadat Hasan Manto. Along with the literature by the writer, the great short story writer of Urdu Saadat Hasan Manto, Mohammed Hussain Parkar gives his comments on the articles and other literary forms available in the book.

**PAPERS AND ARTICLES:**

Rehana Sultan - *Samaj ka Akkas - Manto, Fikr-o-Tehqeq*
Published by NCPUL, 2012

Rehana Sultan, represents Saadat Hasan Manto, as a revolutionary writer, who wrote on many things and much on the issues which were not supposed to be spoken in the public mainly - sex because of that he was considered as a shallow writer. The writing revolves around the west and the east getting all perspective regarding short story elements, which make a story come to life as reality. She talks about many western writers such as D.H Lawrence, and others who were among the ones to present sex and relationship ratio in their work.

She considers that topics; regarding relationship, sex and psychology in the short stories is a technique which western literature writers have developed first, and in India Saadat Hasan Manto’s name is on the top of the list. She defends Saadat Hasan Manto’s writing as, he didn’t write for pleasure but his intention was to bring in forefront, the cruel attitude of the human towards it.
To continue with her discussion she talks about the different stories of Saadat Hasan Manto; like ‘Babu Gopi Nath’, ‘Hitak’, ‘Muzail’, etc. The psychological specification of ‘Babu Gopi Nath’ and ‘Hitak’ makes him a different writer, who was very cruel and true on his judgment, regarding self and society.

She further writes that Saadat Hasan Manto was not the person who wanted to dress up society but he was the one, who wanted people to see it with complete nakedness.

There on, she talks about the story of ‘Tuba Tek Singh’ for which, Saadat Hasan Manto is popular till now. The story depicts the after effects of partition. When a mentally retarded Hindu was to be transferred to India, he rejects and he dies on the border declaring it as Toba Tek Singh.

In the same book she includes the words of Khalil-ul-Rehman, who spoke about the person and his art, in very beautiful words. Saadat Hasan Manto is one of writers, who were being dragged to the court, for his way of writing and presentation of sexual matters on paper. Here Rehana Sultana defends the issue writes on the topic as he was not a writer who represented sex, but he was a writer who represented human psychology through the medium of sex.

Over all, if we talk about the article that was contributed by Dr. Rehana Sultan, is the one which defends Saadat Hasan Manto for his writings and issues which he had taken into account, and wrote on it very skillfully.

Premi Rumani begins his article, ‘Urdu Afsane ki Aabroo Saadat Hasan Manto’, by counting achievements of Saadat Hasan Manto. Saadat Hasan Manto has written many a short stories, plays, dramas, sketches on every aspect of society and all kinds of people. In the process of discussion, Rumani talks about many different people and writers, who have written short stories belonging to India and abroad, like Maupassant, O Henry, J.D. Salinger.

In the writings he talks about, the early life of the Saadat Hasan Manto, as a child, as a student, as a writer and as a friend, giving complete details of the person as a whole.
Saadat Hasan Manto, the paper discusses, complete life of Saadat Hasan Manto into two paragraphs his earlier literature and many more things that a reader needs to know about Saadat Hasan Manto. The stories and sketches paragraphs that he provides of reader and brings some more urge to the person fully.

In the article, he divides the work of Saadat Hasan Manto into four parts, where from beginning to 1937 as the Editor of the weekly ‘Mussawwar’ as the first part. The time when Bari Alig, to whom Saadat Hasan Manto considers as the mentor of his personality, was there to guide him. The time when he had translated much of foreign literature of other languages.

The second era, of Saadat Hasan Manto, he considers begins from 1937 and lasts till 1947. During this period, many short stories that Manto wrote were romantic in nature and based on society and its structure. In the process he brings reality into the forefront and makes the reader understand about the attitude and way of living, of the people.

The third phase, which he discusses and considers, is from 1947 to 1948. He was not happy with the division of the nation, thus Rumani considers that his work in this phase is very cruel but true.

The phase, the writer considers begins from 1948 to last till his death in 1955. In this critics see all his work as very close to human life. The writer considers, this phase of Manto, as the very true. He considers the stories true pictures dealing with the psychology of human beings. The stories, which he considers as the masterpiece of this phase are ‘Colder than Ice’, ‘Kali Shalwar’, ‘Khol Do’, etc.

Over all Premi Rumani, wrote the best article on Saadat Hasan Manto, bringing out the reality. Showing all ups and downs of his life in the discussion, thus, justifying the title, ‘Urdu Afsane ki Abroo Saadat Hasan Manto’.

‘Manto Afsana aur Tehrek-e-Azadi’⁴³: Khalid Ashraf begins his article, by criticising the critics of the age to which Saadat Hasan Manto belonged. He blames the critics, that they have not let the art of Saadat Hasan Manto’s writing, out of the triangle
of ‘Hitak’, ‘Boo’ and ‘Phundune’. He wrote on Saadat Hasan Manto and his attitude and the idea of the freedom struggle, because he says, that many of Saadat Hasan Manto’s works are on the issue of freedom struggle and partition of India (1947). To support his argument he gives a long list of short stories, which Saadat Hasan Manto wrote on the theme of freedom struggle and partition.

Khalid Ashraf considers the short story ‘Tamasha’, as the first story of Saadat Hasan Manto, which was published in, Bari Ali’s journal ‘Khalak’, in 1936. The story starts by being represented with the view of a seven year old, who saw the Jallianwala Baugh massacre by himself. Though Khalid, the boy, was unaware of the police action he was afraid of it. Feeling of hatred grew in his psychology, of being killed by the bullet of a British soldier.

The next story, which he chose to writes, is ‘Price of Freedom’, by Saadat Hasan Manto, with a span of at least 50 years late at the time of his stay in Pakistan. Very naturally Khalid Ashraf, depicts the story of Gulam Ali and Nigar who were part of Gandhiji’s freedom struggle campaign.

In the story, Nigar is being represented as the first Indian Muslim woman who came out of the veil and was fighting for freedom. When they both got married, they declare that they will live as friends and not husband wife, which Khalid Ashraf felt as illogical. The idea of Khalid Ashraf can be accepted, that it is natural to have husband - wife relationship when you are married.

Very tactfully, Khalid Hasan, discusses the story and then turns to the next of Saadat Hasan Manto’s another short story i.e., ‘A tale of 1919’ which depicts an episode prior to the Jallianwala Baugh massacre. The duration of the story, he very correctly discusses as the one, when Gandhiji got arrested, as his entry to Punjab was restricted. As the news spreads, the leaders called for a strike and curfew was imposed by the police. When Dr. Satypal, and Saifuddin Kachlu were arrested, people came out on the streets to protest against it.
Here, in the article, Khalid Hasan very skillfully talks about his view on Saadat Hasan Manto, considers him as the person who wanted to achieve freedom but with a bang.

And it is right to conclude, after reading his paper that Saadat Hasan Manto wrote with the same skill about partition and freedom, the way he talked about society and politics.

Shamim Ahmed begins his article ‘But Shikan Khaka Nigar – Saadat Hasan Manto’ by narrating the characteristic of a human feature. Who while living tries to be a part of the society but few humans are rebellious by nature and wanted the society to change its way of living. Shamim Ahmed considers Saadat Hasan Manto, in the second category of humans who wanted the society to change itself to suit humanity. Shamim considers Saadat Hasan Manto, to be a writer who is not interested in the pattern of different style of writings, at the same time he was not ready to recognise him, with some or the other literary revolution.

He further discusses, about his life as a writer and his court cases. For few, such as ‘Thanda Gosht’ ‘Colder than Ice’ he faced a fine of 300/- rupees and 3 months jail term.

Shamim Ahmed considers him as one of the finest character writer. As Saadat Hasan Manto’s characters are always varied and one is always different from others, for example Sakina of ‘The Return’ is different from Kalawant Kaur of ‘Colder than Ice’ though they both belong to the same time period; partition and its after effects.

Then Shamim Ahmed, moves to the other forms of his writing, the five sketches, which he wrote on the different Bollywood actors and actresses. He wrote on people whom he considered and were near to him, with whom he was well aware about the personality and attitude. That is the reason why Shamim Ahmed considers Saadat Hasan Manto, as the one who writes on the person and not on the sculptures. He was well aware about weaknesses of humans and that is why he considers his angels as bold.
The first sketch, Shamim Ahmed considers, written by Saadat Hasan Manto, is on Miraji who was a poet. He represented him in a manner which brings on the image of a person who is half naked, ill-mannered and full of rejection.

The next, Shamim Ahmed considers, the sketch of ‘Aaga Hashr’ regarding that Shamim thinks, that he had spoken or written on Aga Hasan something beyond reality.

Shamim considers ‘Pari Chera Nasim Banu’, as the finest example of sketches written by Saadat Hasan Manto, where he talks about the Bollywood actress, Nasim Banu and he asks questions on the other filmy sketch of ‘Sitara’ and her personal life.

At the end, we could say that on the observation and presentation by Shamim Ahmed, that Saadat Hasan Manto chooses the character that had different negative perspective. The reason, he considers this is, that Shamim thinks, the attitude and his superiority complex.

It is an example of the critical negative literature on Saadat Hasan Manto for his choice of character and other issues.

**Saadat Hasan Manto aur Kashmir by Gulam Nabi Khayal**

The complete paper written by Gulam Nabi Khayal, revolves around the place of Kashmir. He presented Saadat Hasan Manto’s love for the place. As he belonged to Kashmir he shared a special relationship with the place.

In the process of discussion, Gulam Nabi Khayal talks about the different poems and literature, being published in February 1960’s weekly paper ‘Nusrat’, from Lahore where a special column was published by Saadat Hasan Manto, on Gulam Ahmed Major (Kashmiri poet). This, he talks as the evidence for his love of the place.

In the discussion, he quotes in one of the paragraphs, written by Saadat Hasan Manto for the introductory chapter as:

> “Main ek Kashmiri houn . . . aur ise baitak me bethakar bade fakar se kaha karte the ‘Main bhi Kashir ho.’”

51
I am a Kashmiri . . . and get him in the guest room, after making him comfortable used to speak proudly as ‘Even I am a Kashmiri).

The complete paper by Gulam Nabi Khayal, revolves around Saadat Hasan Manto’s love for Kashmir. He was unhappy with the partition and his migration to Pakistan.

Then he turns to the short stories written by Saadat Hasan Manto, from which he considers ‘Last Salute’ as the best piece Saadat Hasan Manto wrote. The main characters of the story are Pakistani commander Rab Nawaz and Indian military commander Ram Singh, who were friends since childhood, and lived in Punjab. They have studied and played together and the partition made them opponents of each other. They were together to fight against other countries in Second World War, but now they were enemies to each other on the basis of border being drawn on their land by the others.

The love for Kashmir, is somehow the love for India, which was being hurt when partition happened, and thus Gulam Nabi Khayal concludes that during that particular time whatever literature was produced, was the one to bring revolutionary ideas for writing on society and politics of the said time.

Manto ke Khalaq Karda Jism Farosh Kirdar by Sageer Afrahim:47

Sageer Afrahim starts his article, on a positive note, that brings out an understanding about the writer of an age, which he considers as the mirror of the age he belonged to. He states very properly, that surely writers have passed away, but for ages his literature is being read and analysed for different perspective.

Talking on Saadat Hasan Manto, he quotes the very words of Saadat Hasan Manto, which he spoke in his defence. Sageer Afrahim considers Saadat Hasan Manto, as one with many qualities and the centre of many controversies. The next Sageer Afrahim discusses about of which he is being labeled as shallow and the writer who writes something that is not to be spoken.

He talks in favor of Saadat Hasan Manto, because people consider Saadat Hasan Manto as a writer who writes only on prostitutes, sex and vulgar things. By quoting the
words of editor Sahiba Lakhnavi of ‘Ufkar’ who consider that people call Saadat Hasan Manto as a writer of unspoken things, even those people, cannot continue their view for long because the characters, on which Saadat Hasan Manto wrote, were the ones which society by itself have created and are not ready to leave them.

Along with Saadat Hasan Manto, Sageer Afrahim, brings to our notice different writers of Urdu and Hindi literature, who talk about prostitutes and have included names such as Sharma Ugar, Vishambhar Nath Sharma, Kaushik Vinod Shankar Vyas, Parbhakar Davidi, Rajinder Avesthi, shrikanth Verma, Amrut Rai, Yashpal and many other writers who wrote on same issues.

Along with the issue, he talks about the significance of Saadat Hasan Manto, on the use of controversial topics like sex and prostitutes, with a complete hold on the plot and surely it is not possible for a reader of Saadat Hasan Manto’s technique, without Sageer’s view.

‘Manto ki Mauniyat: Marathi me’ by Mohamad Aslam Parveez

Mohamad Aslam Parveez begins on a serious note, writing about language and its acknowledgment for culture. To support his view he includes many names of prominent writers in different languages like English, French, Urdu and Marathi etc. He considers that the works of great writers, that we read and they are mostly, in translated form.

Mohammed Aslam Parveez, gives reference of Kuraitul ain Haider’s interview, to Asif Fargi that Saadat Hasan Manto became a symbol to the people of languages other than Urdu. Then he goes on discussing the controversial writer of India, Salman Rashdie, Khushwant Singh and others.

He claims that Saadat Hasan Manto is a star writer for Hindi, Gujarati, and Marathi To support his view he includes examples from Marathi newspaper ‘Loksatta’.

He includes comments from Dr. Ram Pandit, who, in one of his essays says that there are many different writers in Marathi, who match with different writers like Krishna Chandar, Gulam Abbas but no one like Saadat Hasan Manto reaches to the height of creative imagination.
‘Manto Chi Katha’ is the translated version on which he talks about, and surely the powerful article by Mohammed Aslam Parveez on Saadat Hasan Manto, regarding his influence and powerful narration in the language of Marathi.

Towards the end, he talks about the misinterpretation of the work of Saadat Hasan Manto, which is earning now in Marathi. But at the same he gives the name of the writers like Dr. Ram Pandit, Chandrakant Bhochal, Nandani Atam Sidh, etc. who are working for the correct interception of Saadat Hasan Manto in the said language.

Trisha Gupta, ‘Writing Filmi Fiction’, 49 Mumbai Mirror, 11th October, 2015 is one of the articles recently published on the writer, Saadat Hasan Manto. Trisha Gupta correctly begins her article as by writing:

“Saadat Hasan Manto may be long dead, but in his writings, the 1940’s Bombay film world remains brilliantly alive.”50

The young writer gives a very correct comment on the art of Saadat Hasan Manto, on his filmy fiction written long back in the years 1935 onwards, when Manto joined the Imperial Film Company as a screenwriter. He wrote the character sketches or portraits in Urdu with the title “Ganjey Farishtay” which then translated into English with the title “Stars from another Sky”. Trisha Gupta takes her argument over the literature available in English translation.

She considers the literary filmy pieces ‘Nargis’ as one of her favourites, because of the picturisation of her two lives, which attracts the attention of the readers. Though Trisha Gupta talks about many other things, about other portraits available in the collection it is something very obvious that she liked them all.

At the end of the article she shows her disappointment on the early death of the writer, at the young age of forty three, and expresses her wish that if it could be possible for the movie world to remember the spirit with which he wrote about the filmy people.
‘Manto Khatoot ke Aaine Mein’ is an article published by ‘Takmeel’ the quarterly Urdu magazine in their ‘Manto Special’ issue, June to August, 2010. Dr. Salim Akhtar, is the writer of the article who tries to form the image of Saadat Hasan Manto through his letters written to different people. As we read this article we see one more milestone which brings Saadat Hasan Manto, closer to his readers. In the article the writer discusses the life of Saadat Hasan Manto, which was full of ups and downs. The article covers the life of Manto through the medium of his letters, at different locations such as Bombay, Delhi, Lahore, etc. a reader can understand the views of Saadat Hasan Manto on society and politics through his letters written to other people and especially to Nadeem Qasmi.

Dr. Salim Akhtar, quotes some of best sentences, from the letters as to show and prove the clear perception of Saadat Hasan Manto, on different issues related to his personal life, professional matters, psychological conditions and views on society. The collection of the letters seems to present an image of the writer as someone very depressed and a prey to many psychological entanglements.

‘Halakat ke Batan se Zindagi ki Namood (Yazid ka Nafsiyati Tagijiya)’ is an article published in the quarterly ‘Aamad’ in the issue of July to September 2012. It is one of the articles by Mr. Aslam Parveez, which throws light in a different manner, on the concepts of Saadat Hasan Manto about life, society, politics and human psychology of the time he (Saadat Hasan Manto) belonged. It is beneficial to quote one more article, which comes from the pen of a known writer about the works of Saadat Hasan Manto. The beginning of the article catches attention of its readers as the way he begins seems full of interest. He quotes the words of Intezar Hussain in the article, who said:

“So dat Hasan Manto ka ye hall hai ke Bombay ke us daftar ke roozana chakkar katte the jahan jung ke wakiyat ki tafsilat ke record rehte the aur mukhtalif aurtoo ke behurmati aur katal -o- garatgiri ke poorchte phirtee the.”

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(The psychological state of Saadat Hasan Manto was such that he used to visit the office, where records regarding the war were available, and used to inquire about the incidents of plunders, murders and disrespects of women).

The writer of the article takes this comment of Intezar Hussain, in very positive manner and brings to the forefront the hard work done by Saadat Hasan Manto, to collect the truth and to reflect it on the pages and the broad canvas of his short stories.

‘Yazid’ is a collection of short stories which can be considered as the last publication of short stories by Saadat Hasan Manto, during his life. The collection of these stories consisted of many different types related to the politics between the new born independent countries, India and Pakistan. The conscience of Mr. Aslam Parveez deserves attention, as he by quoting the year of the publication of the collection of short stories, brings to attention of the readers, the background of the story which is the India Pakistan war on the issue of Kashmir. In the article, Mr. Aslam Parveez accused the translator Khalid Hasan, who translated the said story in the language of English, with the title ‘The Bitter Harvest’, that at many places he skipped many real expressions of Saadat Hasan Manto, who wrote the short story in the language of Urdu. Mr. Aslam Parveez, very correctly remarks that these stories which have the same past, cultural and social backgrounds, are the expressions by Saadat Hasan Manto, about common human beings with similar social and political background, who not only criticize but bring the decision of accepting partition, as a solution for the question.

While writing about the background, the writer swiftly moves to the critical analysis of the short story, which is very interesting. Along with discussion he expresses his doubt on what could be the reason that Karim Dad, pressed much on the name of his new born boy to name him ‘Yazid’; which gets clear with the critical discussion and analysis by the writer. The writer, while discussing the story in his article, brings in front the creativity of Saadat Hasan Manto, and interprets the amazing way of narration by Manto. He very rightfully comments on the short story by writing about different aspects, minutely and completely. Towards the end of the article Mr. Aslam Parveez, seems to be giving an answer to Intezar Hussain, about whom it has been mentioned earlier.
If we see altogether, the article by Mr. Parveez brings a good sense of understanding and knowledge, which allow the reader to clearly understand about the short story ‘Yazid’ by Saadat Hasan Manto.

‘Mere Walid Saadat Hasan Manto’ is an article written by the daughter of Saadat Hasan Manto, Nuzhat Manto, and is published by six monthly magazines ‘Takmeel’ in their 89/90, January to June, 2010 edition, which is a special edition on Saadat Hasan Manto. The importance and the reality lies in the fact that his daughter herself wrote about the pity and suffering of her father Saadat Hasan Manto. The article gives a great deal of knowledge and opportunity as to know Saadat Hasan Manto from the pen of his daughter.

Nuzhat Manto writes about the sufferings and hardships, which her father, Saadat Hasan Manto, had gone through. She talks about her mother, Safiya Manto, in the article too which throws light on and to understand the life of Saadat Hasan Manto in his troublesome days when he migrated to Pakistan from Bombay. She talks about the sigh of relief, her mother used to have, when she made realized none of her children were prone to writing, which reveals her annoyance over the occupation of her husband. In the article she talks about the different frauds which they faced in the name of royalty. She describes the last days of her father, which were very difficult, as he used to sell his precious short stories for five rupees because after his migration to Pakistan he couldn’t get the honour and respect, which he received during his stay at Bombay. She talks about the government policies on broadcasting of dramas, based on the short stories by her father, that they didn’t get any royalty for that too. Thus, the complete article speaks about the personal life of Saadat Hasan Manto, his sufferings and hardships. She ends her article as by praising her mother and the support which Saadat Hasan Manto received from his better half, Safiya Manto, during his life which was full of ups and downs. She writes:

“Ammi jaan walid Sahab ke afsano ki pehla qaari hoti thi, unhune hamme bataya tha ke Manto Sahab ki afsane likhne par gair mamooli kudrat aur maharat hasil thi. Kabhi kabhi to who ek hi waqt me teen teen
(My mother used to be the first reader of the short stories written by my father. She told us that our father, Saadat Hasan Manto, possessed natural excellence in writing of short stories which was uncommon. Sometimes he used to dictate three stories simultaneously to the writers, and a few times he used to write the short story even while chit chatting and talking with his guests.)

Thus the article is very important from the point of view as to understand and know the life of Saadat Hasan Manto with the pen of his daughter.

‘Dhadan Takhta’ is article written by Mehmood Hashmi and published in the magazine ‘Takmeel’. The article begins with the words as “Ektilaf Ehtejaj”, which means ‘Contradictions and Protest/Objection’, with which he considers the entire work of the art and literature of Saadat Hasan Manto. Mehmood Hashmi considers these two words as the reason, for the label which Saadat Hasan Manto, received from his critics as the ‘indecent writer’. The article is full of comments and expressions, from different critics as well as by Manto himself. The article forms a good knowledge base regarding the reactions of Saadat Hasan Manto, towards the court trials which he faced after partition and migration to his newly adopted country, Pakistan. The writer of the article quotes few of the words of Saadat Hasan Manto which are as follows:

“Mehmoodabad ke raja saheb ka, Hyderabad ke shaayar Mahir-ul-Kadri saheb ka ya Bombay ke dawa faroosh Hakim Mirza Haider Baig ka is literature ke khilaf resolution pass karna bilkul bekar hai. Jab tak aurtoo aur mardo ke jazbaat ke darmiyaan ek moti dewar hayal rahegi, Asmat Chughti is ke teez nakoono se use kuredti rahegee jab tak Kashmir ke
haseen dehato me shaher ke gandagi phelti rahege,
gareeb Krishna Chandra hole hole roota raheega, jab
tak insano me aur khastaur par Saadat Hasan Manto
me kamzooriya moojood hai, who khurdbeen se dekh
kar bahar nikahta rahega aur doosroo ki dekahta
raheega. Raja Sahab aur unki humkhayal kehte hai,
ye sarasar behoodgi hai, tum jo likhte ho kharafat hia.
Main kehta ho bilkul durast hai is liye ke me behoo dgi
aur kharaf ke mutaalik hi likhta ho."

(The resolution passed by Raja Saheb, poet Mahir –ul- Qadri and the medicine seller of
Bombay, Mirza Haider Baig is useless. I consider that till the time there will be a curtain
between the relationship of men and women, Asmat Chugtai will continue to scratch the
colour of the wall with her sharp nails. Krishna Chandra will weep till the time the
beautiful villages of Kashmir will get dirty by the dirt of the cities. The time till the
weakness will get rooted in the human behaviours and especially in Saadat Hasan Manto;
I will observe those weakness with a microscope and will make it visible to others too.
Raja Sahab of Mehmoodabada and his intimate friends say that whatever I write is
actually nonsense and abusive. What I think is that they are correct in their thinking and
comments as I write related to and on the non sensses and abuses in the society and
politics).

In the article Mehmood Hashmi, very sharply repres ents the view of Manto, and
his attitude and behavior towards the court trials, which Manto had faced in the newly
established independent county, Pakistan, for writing short stories like; ‘Bu’, ‘Dhuan’,
‘Khol do’, ‘Thanda Gosht’, and others. Towards the end, the writer gives a certain type
of personal narration which was being written by Hamid Jalal, Saadat Hasan Manto’s
nephew, about the last minutes of Manto’s life, who, at that time, in the critical
condition, wanted him to buy at least some sips of whisky. Manto was an egoist, at that
time too, during the last minutes of his life, he wanted to buy some drink but with the
money which was in his pocket. Today when the literature of Saadat Hasan Manto, is
getting recognition among literary circles of the nation, Mehmood Hashmi quotes his one of the sentences, which he wrote about his own literature. It says:

“Agar meri maut ke baad meri tehreero par radio aur librarian ke darwazee khol deey gaye aur mere afsano ko wohi rutba diya gaya jo Iqbal marhoom ke sheeroon ko diyaja raha hai to meri rooh sakht bechain hogi.”

(After my death my soul will be restless if my short stories will be made available on radio and the doors of the libraries will welcome them, and if my fiction will get the same respect, which at present, the poems by late Allama Iqbal are enjoying).

Thus the complete article by Mahmood Hashmi, seems to be a biopic on the life of Saadat Hasan Manto, which narrates, the whole life of Saadat Hasan Manto, from the writer to a friend and a man who had to face many legal issues, because of narrow minded people and his own attitude towards situations. The end of the article, where he quotes the last few words of Manto, which say:

“Ab bahot der ho gai.”

‘Now it is quite late’ is the outcome of the article which depicts the pattern of critics and literary people towards the writings of Manto, which are quite voluminous in their existence, in the form of contradictions and protests.

‘Manto ki Khaka Nigari’ is the article written by a famous critic, in the language of Urdu, Waris Alvi. We see the reference of Waris Alvi at many places in the writings of Saadat Hasan Manto. The article is full of knowledge, written by a critic on the personality portraits which Manto had produces, of the people belonging to the film industry and also in political and social life. His character portraits were published in the collection of his short stories “Ganjey Farishtay” and “Loudspeaker”. Waris Alvi talks about both, the collection and his critical analysis on the portraits, which gives the reader
a better understanding about the attitude of Saadat Hasan Manto, towards the film industry and politics.

The article is fruitful, towards understanding the art of Saadat Hasan Manto, from a famous critic, who very clearly describes the literature of Saadat Hasan Manto on film fiction. We could rightly say on reading this article, that the depiction of the characters, in the portraits are one of the rare writings by Saadat Hasan Manto, on the film industry, which are very beautifully written and now being recognized.