

Madness as a Symbolic Device in Manto's Selected Short Stories

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Abstract

This article explores the trauma in the short stories of South Asian writer Saadat Hasan Manto who concentrates on the physical and mental pain of people during the partition of 1947. It analyses the concept of madness by focusing on the major characters in his stories. It is not concerned with a diagnostic analysis of the concept of madness but deals with the manner in which this has been represented textually by Manto. He used madness as a technique to emphasise the anguish endured by the victims. This article provides a way to locate visible patterns in the madness of the victims. It will answer the questions like- Are Manto's characters psychologically individualized or merely victims of outward society? What effects do the recollections of the past have on them? It will also raise the question whether lunatics are really devoid of reason or whether they could even comprehend what otherwise is incomprehensible to the sane. This study will answer these questions and more against the backdrop of the partition.

Keywords: Madness; Partition; Saadat Hasan Manto; Trauma; Victims.

The issue of partition of India and Pakistan is very sensitive and it is explored vehemently by almost all south Asian writers, either consciously or unconsciously. Partition of India and Pakistan in 1947 had an indelible impact on the psyche of the victims. It was an event that not only killed a man but also the idea of man. People were killing each other without any particular reason. Neighbours suddenly turned into murderers in the name of religion. The emergence of Two Nations gave birth to many social, political, economic, and cultural issues. Dr. Asaduddin described partition as,

A momentous event in history continues to tantalize historians,

haunt the Indian psyche and cast its shadow on our social and political life....One of the most massive demographic dislocations in history, with its attendant human tragedy, it defies chroniclers to come to grips with it in all its dimensions. (312- 313).

Since literature is a reflection of the social conditions, partition has a living presence in the literature written at that time and even after many years.

The terrible experiences of the victims are discussed in a number of works of partition literature, including articles, novels, dramas, journals, and translations. All the writers have taken up different issues. Some have written on the causes of this event, others on the trauma, losses, and problems of rehabilitation. It has been expressed differently by each author, throwing new light on darkling sights and using the microscopic lens. Ghastly sights of murders, rapes, molestations and "tearing apart of entire families, entire communities" (Wiesel 7) caused immense trauma in the minds of the victims and onlookers. The shadows of those dark days haunted their lives even after several days of the event. These intolerable memories crippled their psyche; they either went mad or committed suicide. Physical trauma is still easy to endure and to forget but mental trauma persists for a longer span of time and it is hard to move on. However repressed, this mental trauma is sure to come out bursting one day in form of violence, death, insanity, and horror. Madness is a technique employed by Manto to bring out clearly the damaged physicality of all those who become witnesses to extreme horror. Madness, according to Laing is "a passionate outcry of outraged humanity" (*The Politics of Experience and the Bird of Paradise* 12).

Manto was a writer who explored the theme of madness through his writings. His writings are not only concentrated on the bloodshed or physical pain endured by the victims but also on the mental trauma. He focused on the plight of the downtrodden and the lunacy that was thrust upon them because of the callous attitude of society. The victims were either silent or lost their mental balance because of the burden of untold memories. It was difficult for them to remember those terrible moments and equally painful was to send into oblivion the valuable memories of their dear ones whom they lost. Cathy Caruth describes trauma as "the response to an unexpected or overwhelming violent event or events that are not fully grasped as they occur but return later in repeated flashbacks, nightmares, and other repetitive phenomena"(Caruth, "Unclaimed Experience," 208). Manto has used the form of short stories as a perfect tool to describe the brutality of human beings against human beings in 1947. The grim reality of partition

is presented by him with a realistic lens, rising above the cultural and religious barriers of that time.

It is an attempt to understand the brutality during the days of the partition and how Saadat Hassan Manto's characters responded to that violence through his short stories. The theory of RD Laing is employed to study the traumatic impact on the psyche of his characters. This study presents the history of partition from the victim's point of view or perspective. The detailed history of partition only contains the shadows, faces become clear only through the in-depth analysis of characters. Laing, a prolific writer, and psychiatrist has written at length on schizophrenia in his *The Divided Self*. He called madness a creative or adaptive response to unbearable and traumatic conditions. He viewed madness as a purgative and transformative experience. "Schizoid" is defined by him as a person "the totality of whose experience is split," who "is not able to experience himself 'together with' others or 'at home in' the world, but, on the contrary, he experiences himself in despairing aloneness and isolation" (17). He has categorized the Schizoid self into- Ontological Insecure, Embodied and Unembodied Self, False Self, and Self- Consciousness.

Ontological Insecure, according to him, is one who does not feel himself in the world as a "real, alive, whole, and, in a temporal sense, a continuous person" (39). Such a person can be a victim of three forms of anxieties-Engulfment, Implosion, and Petrification. In Engulfment, a person avoids forming any type of attachment since any relationship may result in "loss of his autonomy and identity" (44). It is actually "felt as a risk in being understood, in being loved, or even simply in being seen" (44). Such a person heaves a sigh of relief only in isolation because nobody will judge him there. Implosion is a state of emptiness from which a person can come out only through love. Petrification transforms a person into a "'dead thing' without personal autonomy of action" (46).

Such individuals want to be "important and significant to someone else" and if this not be so "to be hated was much to be preferred to being unnoticed" (54). An Embodied person "feels alive, real, and substantial" only when he feels his "body to be alive, real, and substantial" (66). He dreads any kind of "attack, mutilation, disease, decay and death" (67) that endangers his body. An Unembodied, on the other hand feels "detached from his body" (69). He considers his body only an object rather than considering it "as the core of the individual's own being" (69). Schizophrenics even fear that anyone's mere touch "might electrocute them" (93). In addition, they develop a sense of self-consciousness and believe they are "more the

object of other people's interest than, in fact, [they are]" (107). In order to save themselves from despair, they invent a 'false self.' This theory of Laing is applicable to many of Manto's characters.

Madness is used by Manto as a very powerful and important tool to convey the otherwise incommunicable. Manto leaves many things unexplainable, giving his readers an opportunity to form multiple meanings. Mainly focusing on the point of view of the victims, his short narratives represent the scene objectively. His writing style and technique are completely different. He likes to adopt a minimalist approach, without indulging in huge descriptions, usually focusing on short and single action and avoiding authorial intervention. He writes without taking sides, which means without being Indian or Pakistani. Even his victims belong to both countries. He erased all the national boundaries. These lines from "Humility" are a clear example:

The moving train was forcibly brought to a halt. Those who belonged to the other religion were dragged out and killed with swords and bullets. The rest of the passengers were treated to 'halva', fruits and milk. (Manto, *For Freedom's Sake*, 120)

Manto simply used the phrase "those who belonged to the other religion" without clarifying about whom he is talking- Hindus or Muslims. With his hawk-eyes, he observed everything and portrayed that in his writings without hatred and rigidity of thought. He noticed a civilization gone mad with hatred, violence, extremism, and false nationalism and penned down their traits with objectivity.

Manto's writings focused mostly on chaos, conflict, and violence rather than on the causes of partition. His "Toba Tek Singh" narrates the story of Bishan Singh who becomes the victim of partition. All the mad characters in that story are used symbolically by Manto to highlight the madness of governments. In spite of being mad, Bishen Singh understood the futility of dividing a nation into two parts but the so-called "sane" were unable to understand this. Bishan Singh was a prisoner. A few years after partition, the governments of both the countries (India and Pakistan) decided to exchange their lunatics housed in asylums. They were however unable to grasp the partition. They remained confused about their state. All the persons confined to the madhouses were not mad. As Manto Wrote, "The majority of these were murderers whose families had bribed the police to have them sent to the madhouse in order to save them from the gal-lows" ("Toba Tek Singh"2). They are a perfect example of feigned mad-

ness described by Foucault in *Madness and Civilization* “beneath the cloud of illusion, beneath feigned disorder, the rigor of the architecture is concealed beneath the cunning arrangement of the disordered words” (34). These “so-called” mad who were not completely deranged often wonder “whether they were presently in India or Pakistan. If India, then where was Pakistan? And if Pakistan, how was it that they had ended up here, despite never having moved and having been in India only a short while ago?” (“Toba Tek Singh” 02)

There was one lunatic who after sweeping the ground with a broom climbed a tree and “there, from one of its branches, delivered a speech which touched upon the problems of both countries. When the guards tried bringing him down, he climbed higher still” (“Toba Tek Singh” 03). He was yelling at the top of his voice, “I neither want to live in India nor in Pakistan. I’m happy in this tree.” When he was forced to come down he fell into the arms of his Hindu and Sikh brothers. His heart sinks at the thought of leaving them and going to India. This scene hints at the irony prevailing at that time. Even mad were able to feel the loss and sorrow of leaving loved ones behind but the sane were killing each other mercilessly. Lunatics look at everyone as their brothers but sane killed their own neighbors.

There were various types of lunatics. And their state was not permanent. There was a master of sciences who used to spend most of his time “pacing the garden’s trail in silence” but one day “he removed all his clothes, and handing them over to one of the wardens, resumed walking the garden trail stark naked” (“Toba Tek Singh” 03). Another was a fat Muslim lunatic from Chaniot who was a dedicated Muslim League worker. He was in the habit of taking bath fifteen to sixteen times a day. He suddenly gave up this habit. His name was Muhammad Ali so he declared himself Quaid-e-Azam Muhammad Ali Jinnah. In order to contradict him, another Sikh lunatic assumed the character of Master Tara Singh. They started fighting which led to bloodshed. Finally, both were declared dangerous and sent to separate cells. There was a young Hindu lawyer who went mad because of failure in love. In spite of her betrayal, he was unable to forget her. He was sorrowful at the news that Amritsar had gone to India after partition as his beloved belonged to that place.

There was a Sikh lunatic too who used to pronounce some meaningless strange words, “*Opadh di gudh gudh di annexe di bedhayana di mung di dal of the laltain*” (“Toba Tek Singh” 04). He neither slept even for a minute in the last fifteen years nor lay down. Occasionally, he only rests against a

wall. He had swollen legs and feet. He was always silent on the topic of partition, if anyone asked his opinion he only repeated the same meaningless words. His only interest was in knowing where Toba Tek Singh is- in India or Pakistan? He had tangled and thin hair that gives a frightening look but he was harmless. He was a landlord "until one day when his mind had turned" ("Toba Tek Singh" 05). He was brought to the asylum in heavy chains by his relatives who used to visit him every month. Since the rift started between India and Pakistan the visits come to a stop. Nobody in the asylum recognizes him with his real name but by "Toba Tek Singh." Otherwise, he had no knowledge of "the passage of time, neither what day nor month it was nor how many years had passed" but there was something strange about him "every month when the time for his friends and relations to visit drew near, he would instinctively know and would inform the warden" (06). With the passage of time, when his visitors stop visiting, "the inner voice that had informed him of their arrival had fallen silent" (06). He was however waiting for them anxiously because they were the only source from whom he could get to know where Toba Tek Singh is?

There was a lunatic in the asylum who declared himself God. Bishen Singh decided to inquire from him about the current location of Toba Tek Singh. But he instantly replied, "It is neither in India nor in Pakistan. For the simple reason that I haven't given the order yet." Bishen Singh pleaded with him to give the orders soon. One day a Muslim friend of Bishen Singh came to meet him and brought the news that all his family members have safely migrated to India. Bishen Singh's only concern was where Toba Tek Singh is. He was shocked to know that it is in Pakistan but the preparations for the exchange were complete so he had to move to India. Lunatics were brought to the Wagah border and exchange carried on throughout the night.

Some became abusive, some sang songs, others wept and quarreled; the noise was deafening. The female lunatics, especially, made an ear-splitting racket. It was biting cold and everyone's teeth chattered (09).

Most of them were not happy with this exchange because they felt uprooted. Standing on the border, Bishen Singh repeated the same question about Toba Tek Singh. After hearing the word Pakistan, Bishen Singh jumped to one side and refused to go to India. When they tried to send him forcibly, "he dug his swollen heels in at a point in the middle of the border, in such a way that it seemed no force was powerful enough to uproot him" (10). A

fierce shriek came out of his mouth. He fell to the ground. There, "behind barbed wires, was India. Here, behind barbed wires, was Pakistan. In the middle on a nameless piece of earth, lay Toba Tek Singh" (10).

Manto has described trauma and insanity with an open-minded attitude in "Toba Tek Singh." Taking the theme of the real exchange of lunatics between India and Pakistan in 1949, he has faithfully depicted a shattered psyche. This story brings out both psychological and political aspects of insanity. It raises the question of whether madness can be viewed in the story as a living ailment or a fleeting stoppage of human rationalization due to severe conditions. Partition left deep-rooted scars on the victim's mind. The pact between India and Pakistan of the legitimate exchange of lunatics gives rise to thought-to whom we should call insane- the patients housed in the asylum or the government officials who were responsible for this partition. The inmates of the asylum then assume the role of various personalities and thus blurred the distinction. By assuming the roles, they tried to enter into the world of the so-called "sane" who ironically was more insane than the lunatics of that asylum. The muttering of meaningless words evokes the actually meaningless idea of partition. Standing on the no man's land, Bishen Singh emerged as the very strong character who raised his voice against the mad decision of both governments that broke so many ties.

Manto himself spent most of his life battling inner demons. And same psychological agony is reflected in his characters. This masterpiece of Manto is said to be inspired by his real visit to an asylum. Bishen Singh's insanity is symbolic and suggestive in various ways. Even in his sanity, he fought against the government. His rigid denial to cross the border is symbolic of his suppressed desire to see India and Pakistan as a united country. He alone seemed sane on that "no man's land" who had a firm stand and strong will to reunite with his hometown even at the cost of his own death. Insanity was prevalent not only among the victims but also perpetrators. His defeat, in the end, is symbolic of the collective defeat of all the people who wanted to live in their hometown only and never wanted to be divided on the basis of religion. Repetition of the word "barbed wires" is a metaphorical representation of pricked conscience of a mad man but sane perpetrators were completely untouched.

The prophetic aspect of madness is also present in Manto's character Bishen Singh. Foucault in his *Madness and Civilization* called madmen 'Possessed Visionaries' and regards madness as 'knowledge' that fascinates. He says, "It is knowledge, first, because all these absurd figures are in re-

ality elements of a difficult, hermetic, esoteric learning" (21). He was of the view that a wise man with reason "perceives only fragmentary and all the more unnerving images of it." While a mad man's eyes are capable of perceiving the things which are "filled with the density of an invisible knowledge" (22). He wrote, "madness thus became the ultimate form, the final degree of God in man's image" (80). Thus for Foucault, madness is neither an illness nor a hallucination but a device through which real truth can be transmitted. Manto's Bishen Singh in "Toba Tek Singh" has some of these traits. He possessed the power to foresee. He always guessed the arrival of his relatives. Bishen Singh or Toba Tek Singh's words seem unintelligible to all around him but in reality, they depicted the deep reason. They were symbolic of his pain. Ordered words were unable to provide solace to him that's why he purged his feelings through disordered words.

Foucault has proven this in *Madness and Civilization*. He says a disordered speech, when examined closely brings about "only ordered classifications, rigorous mechanisms in soul and body, language articulated according to a visible logic" (107). Madness need not always be linked with the absence of reason rather as Foucault states, "a rational holdover madness is always possible and necessary, to the very degree that madness is non-reason" (107). In *The Politics of Experience*, Laing declared that a madman's life is full of "unearthly" lights but it is "not always a distorted refraction of his mundane life situation. He may be irradiated by light from other worlds. It may burn him out" (114). All the inmates of the asylums are a perfect example of Laing's Embodied person because they wanted to save themselves. Some even took shelter only to protect them. Only Bishan Singh possesses the traits of unembodied as his soul was attached to his hometown. He was even ready to give his life for the sake of being in Toba Tek Singh. He was in the state of petrification for so many years. He used to stand day and night just occasionally rest against a wall.

Manto's other story "Khol do" also depicts the mental trauma of victims during partition. The central character of the story Sakina was raped many times by soldiers which led to her insanity. The sexual violence through which she underwent forced her to succumb to muteness. Painful sympathy is evoked in the last scene when she was in perpetual numbness but her father was happy to see that at least she is alive. Manto has given a visual description of the scene of partition by using words like "Loot. Fire. Stampede. Station. Bullets. Night. And Sakina" (51).

Sirajuddin was searching for his lost daughter Sakina at the station. The sight at the station was really pathetic, "Someone looked for his son, an-

other for his mother; someone for his wife, another for his daughter" (51). Sirajuddin met eight young soldiers who promised to help him in finding his daughter. He gave them a description of her, "she's fair and very beautiful; she's taken after her mother, not me. She's about seventeen. Large eyes, black hair, there's a big beauty spot on her right cheek" (52). They assured him that his daughter will be on his side in a few days. When they were driving to Amritsar, near Cherat they met that girl. They recognized her through the description given by her father and made her sit in the truck. Even after many days, Sirajuddin got no news of her. When he saw those soldiers again he went with his query and they promised him that they will find her soon. On that same evening, four men brought a stretcher on which a girl was lying whose body they found near the railway tracks. Sirajuddin started crying looking at her. The doctor turned on the lights and checked the pulse and asked Sirajuddin "The Window, open it!" This word had a strange impact- "Sakina's corpse moved. Her dead hands undid her salwar and lowered it. Old Sirajuddin cried with happiness, 'she's alive, my daughter's alive!'" (54).

The traumatic memory of rape affected her mind to this extent that she lost all connection with language and resistance, subconsciously she started doing whatever she was asked to do. Manto has evoked the horror in a dramatic manner. The scene of rape is not depicted but Sakina's act of lowering her salwar on hearing the word "open it" is again used by Manto as an "empty symbolic gesture" that is a metaphorical representation of the heinous act. Her father's complete ignorance of her act, even more, heightens the pathos. Her mind was stuck on the word "open it" repetition of this word, reminded her of rape only. Manto used an ironic tool in this short story "Khol Do" in order to shock the readers and to heighten the impact of trauma on the victims. Sakina was totally devastated and in her psychological numbness, she could not differentiate between the voice of a rapist and a doctor.

Manto portrayed how innocent people were used and molested even by social workers. For the poor father, the act of opening the knot of salwar was a symbol of her daughter being alive. He overlooked everything in his joy. He completely ignored the trauma through which she underwent. However, Sirajuddin's joyful expression is completely opposite to the fathers who could have disowned their daughters in such situations due to social fears. He is not an archetype of fathers who live for the sake of their fake honour. Sirajudin embodies the plight of a traumatized person who failed to grasp the extent of the trauma at that very moment. He started shouting with joy when he saw his daughter moving, without realizing

the fact that her action reveals the cruelty that she experienced. His joy is momentarily only, once he will realize neither she will be accepted by the society nor she herself can endure the trauma, this joy would be gone. In such cases, death can provide them both more relief. Sakina is the finest example of 'Schizophrenia.' She is broken-hearted and unable to make a distinction between her present and past.

"The Dog of Tithwal" presents another kind of madness. This is not madness due to trauma but severe hatred. It depicts how an innocent dog becomes a victim of this hatred between Indian and Pakistani soldiers. Here 'dog' is taken as an "empty symbolic gesture" that illustrates the absurdity of militia and legislative powers in India and Pakistan. The dog symbolically represents the plight of refugees or displaced persons who caught between the idiosyncrasies of both nations after the Partition. Banta Singh says, "Poor fellow, he's a refugee" (15). In the end, the dog was disowned by both nations. The soldiers from both sides shot the poor creature without any fault. It also shows the distrust and foolish ego between the two nations, they didn't even spare a poor dog to satisfy their ego. The poor dog was unable to make a decision where he should take shelter because death was awaiting both sides. Metaphorically he represents millions of people during the partition, who faced the similar situation of seeing nothing but death awaiting them all around. The story is not only an allegorical representation of displaced persons but also an apt depiction of the dehumanization of war which filled all hearts with hatred. Soldiers of both the countries depict the traits of Laing's "self-conscious." They think that the other nation is looking into their activities through that innocent dog.

"Khuda ki Kasam" presents the mental trauma of an old Muslim woman who lost her only daughter. She was out of her mind; she used to move aimlessly from bus stations to railway stations. Her madness represents the pain of separation from our dear ones. She was told that her daughter is killed but she refused to believe it. In spite of being out of her mind, she had a firm belief that her daughter cannot die. She underwent all the suffering and survived only for her daughter. She actually saw her once but her daughter passed by without recognizing her mother. The old woman started shouting with joy and informed the liaison officer that she had just seen her daughter but the officer repeated, "Your daughter is dead." When she refused to believe, the officer replied, "I swear on God your daughter is dead." (Manto, *Orphans of the Storm* 170) Hearing this, she lost her will to survive and dropped down dead. The daughter ignored her because being abducted; she was believed to be impure and would not be

accepted by society. The story thus reveals the impact of broken trust and also of the family ties. The old woman was the victim of "Implosion." In the absence of love and care, she lost her mind. She continuously longed for her lost daughter.

"Cold Meat" is a different kind of story that highlights the mental trauma of Eeshar Singh who is a perpetrator of trauma rather than a victim. His sexual desires were so intense that he made an encounter with the dead body of a Muslim girl. His body became cold after the intercourse when he realized what he has done. He related his experience to Kalwant Kaur, his beloved, "She... she was dead... a corpse... a lump of cold flesh. *Jaani*, give me your hand. Kalwant Kaur placed her hand on his. It was colder than ice" (Manto, *For Freedom's Sake*, 140). Earlier he was a completely mad man, callous, brutal, and ready to satisfy his sexual desires with any means. That encounter transformed him to the extent that he was unable to make love even with his beloved. The very hands that killed numerous people now were shivering. That incident awakens the human feelings inside him. When Kalwant Kaur met him and asked him "who's that bitch you've spent all these days?" (139) He stopped her from calling her bitch because he knew that he was the one who acted like a beast. He admitted her guilt because he was aware that the burden of un-transmitted trauma will kill him and shatter his psyche. This was the only way of "working through" the trauma. However, in this short story, Manto has presented no mad character. But he has touched the extremity, by showing Eeshar Singh copulating with a dead body. This scene is symbolic of the murder of humanity and human values. Eeshar Singh is a victim of "Engulfment." He was dreading any kind of attachment after the heinous crime committed by him.

Manto's mad characters can be studied under PTSD or Post Traumatic Stress Disorder which means "after the injury" (Schauer 13). Goleman has defined this term PTSD as a "neutral set point for alarm" in which the victim behaves alarmingly even in ordinary situations (203). Schauer in *Narrative Exposure Therapy* has written in detail about the symptoms and results of PTSD. He called flashbacks the most distinct feature of this. That can be triggered even by the minutest reminder of the trauma. He wrote, "The reliving can include all kinds of sensory information, such as pictures, sounds, smells, and bodily sensations" (21). It seems to them that the tragic event is happening again at that time because they fail to make a distinction between their past and present. This mixing of past and present happens due to the "active memory arising from past experiences" that blurs the distinction of "the time and space in which it actually

occurred" (21). They remember all incidents but when asked to narrate the incidents they feel unable to do so.

Dominick LaCapra has categorized the act of dealing with trauma into two parts- "acting out" or "working through". "Acting out" is a state of reliving the past, expressing everything through actions and words that might seem ambiguous or mysterious to others. Victims tend to repeat the previous things in this condition. "Working through" on the other hand is a state of isolation in which a person tries to fight with the traumatic memories peacefully and silently without overreacting. Schiraldi called PTSD "a normal response by normal people to an abnormal situation" (03). The extremity of that abnormal situation "repeatedly intrudes into one's awareness" in the form of "thoughts, images, or perceptions" that are "unwelcome, uninvited, and painful, and the person experiencing them wishes that they could put a stop to them. They often elicit feelings of fear and vulnerability, rage at the cause, sadness, disgust, or guilt" (Schiraldi 07). Schiraldi provides an analytical study of PTSD. According to him, it is an anxiety disorder, and Avoidance of all those things that remind one of the traumatic situations is its hallmark. They fail to understand that such avoidance can provide only momentary relief.

The trauma of survivors needs to "work through." Although it is difficult for them to recount and to remember because it is like re-opening the healed wounds. Memory networks are divided into two parts by him-Associated and Dissociated Traumatic Memory Material. A memory that is connected smoothly and is easy to put into narration comes under associated material. Such memory material is intelligible to others and is transmitted without overpowering emotions. The dissociated memory material is fragmented, unstable, and lacks any logical connection or coherence. That is easily triggered and difficult to put into words (16-17). Complete integration between these two memory materials is important to cure PTSD. Bishen Singh in "Toba Tek Singh", Sirajjudin and Sakina in "Khol Do", Eeshar Singh in "Cold Meat", the Old Woman in "Khuda ki Kasam" are such characters.

Laing has approved the unusual or strange behavior of a person is not meaningless rather that is always the result of some unusual incidents that happened to them and their behavior is "part of a potentially orderly, natural sequence of experiences" (102). Other people perceive their actions in a distorted form that's why they seem abnormal to them. Etymologically "Schiz" means "broken" and "Phrenos" means "soul or heart" (107). So madness is a result of a broken heart. Bishen Singh in "Toba Tek

Singh" was also broken-hearted, the same was the case with Sirajjudin and Sakina in "Khol do" and the old woman in "Khuda ki Kasam." Madness becomes the last resort of a person who fails to find solace in anything else. It provides a kind of liberating experience to their caged mind. Laing stated in his *The Politics of Experience*, in "external events may seem magically conjured up. Dreams may seem direct communications from others: imagination may seem to be objective reality" (109). The vision of such a person is full of images that are invisible to normal people. That is the reason, due to their senseless talk "we are distracted from our cosy security by this mad ghost that haunts us with his visions and voices that seem so senseless and of which we feel impelled to rid him, cleanse him, cure him" (110).

So this article, by focusing on the selected short stories of Manto, is an attempt to give words to all the wounds inflicted by the war or partition in 1947. Manto has taken up the theme of sexual violence, forced separation, or displacement to highlight the trauma of the victims, and madness is a very powerful tool that he has used masterfully. The horrible events that he witnessed during the partition were really incommunicable, as he stated:

If you are unaware of the times through which we are passing, read my short stories. If you cannot tolerate them, it means this age is intolerable. There is no fault in my writing. The fault which is attributed to my name is actually the fault of the current system. I do not want to agitate people's thoughts and emotions. How can I disrobe civilization, culture, and society when it is in fact already naked? (Jalal, Ayesha)

Writing was a therapeutic experience for him. Sartre once remarked, "one is not a writer for having to say certain things but for having chosen to say them in a certain way." Manto chose the thread of mad characters to depict the wounds of partition that pricked the psyche of victims even after many years of that event. He has taken refuge in the unintelligible words to communicate the incommunicable. Madness depicted by Manto is not only of the victims but also of the perpetrators.

Historically and factually Partition was just a moment that separated India and Pakistan on 14 and 15 August 1947. In reality that was not just a moment rather it changed the lives of millions of people. People before that were living peacefully, they never wanted to be divided on the basis of religion, they used to celebrate all festivals together but they became

victims of the rivalry of some leaders. Manto's characters also display similar anguish on the issue of partition. In "Toba Tek Singh" a lunatic climbed the tree and announced, "I neither want to live in India nor in Pakistan. I'm happy in this tree" (03). Similarly, in his "Dog of Tithwal," a poor dog was stuck in the no man's land. Disowned by both countries, he was killed mercilessly. Symbolically representing that even dogs were not free to choose their land what else can be expected for human beings. His writings show how the division of countries not only set the boundaries for nations it also divides human hearts and leaves them yearning for their whole life.

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