UNIT 3  SAADAT HASAN MANTO: ON ISMAT
TRANSLATION: SHOBHANA
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3.0  OBJECTIVES

The objective of this unit is two-fold: to acquaint you with a new genre in Urdu literature, i.e., pen-sketches (muraqqa nigari) which combine biographical facts about the person with his distinction in his or her chosen field of work in order to present a fairly full picture of the person. The other objective is to help you read Manto’s pen-sketch of Ismat Chughtai with understanding and enjoyment. You will see here how Manto, the famous Urdu writer, draws the character sketch of his contemporary writer, Ismat Chughtai and unravels different facets of her character and art. After reading the unit you will be able to understand the genre of pen-sketches in Urdu.

3.1  INTRODUCTION

We start the unit with a biographical note on Manto that tries to assess the status of the writer in the tradition of Urdu literature. This is followed by a discussion on the genre of pen-sketches in Urdu literature. After this, different aspects of the pen-sketch prescribed for you have been discussed.

Manto and Chughtai were two renowned fiction writers in Urdu who were contemporaries. Their lives touched the lives of many other writers of their generation. Besides being writers of renown they were also known for their very colourful personalities. The prescribed piece of writing, On Ismat was written in 1949, and it draws an endearing portrait of the writer and the individual that she was. In an oblique way, it also creates helpful contexts — biographical, historical, literary — which help us understand and appreciate the sketch well. The sketch has been discussed and analysed in terms of the following elements:
3.2 SAADAT HASAN MANTO: AN INTRODUCTION

Saadat Hasan Manto (1912-1955) was one of Urdu’s most powerful writers of fiction in the twentieth century. By the time he began writing, Urdu fiction had divested itself of its obsession with romance and the world of fantasy through the pioneering work of Munshi Premchand, and later, it was given a firm bedrock of realism through the works of Manto’s great contemporaries – Rajinder Singh Bedi, Krishan Chander and Ismat Chughtai. However, even among them he has a special place. The depth and density of some of his works is comparable only with the best in world fiction. His works enable us to look critically at history and India’s partition nation, politics, sex and some of our assumptions about them.

Manto had an ordinary and rather undistinguished childhood, which did not hold any promise for future greatness. He was born in a conservative family of Samrala, Punjab, in 1912. At the Muslim High School in Amritsar, his wayward nature and love of mischief earned him the nickname “Tommy”. He liked to read books which had a pronounced subversive intent, particularly those considered unsuitable for boys of his age. He failed twice (in Urdu!) in his matriculation exam. After passing in his third attempt, he was admitted to Hindu Sabha College, but his performance there was no better. Indifferent to his studies, he paid more attention to films and books outside the college syllabus. He skipped out with his friends to watch Hollywood films and make imaginary plans to get to Moscow clandestinely. It was at this time that he met Abdul Bari Alg, whom he regarded as his literary mentor. Bari, an itinerant journalist and a dilettante of sorts saw the spark of brilliance in him and introduced him to the classics of English, French and Russian literature. Manto read avidly from the works of Oscar Wilde, Chekhov, Pushkin, Maupassant, Victor Hugo and others. Seeing his enthusiasm Bari asked him to
translate Victor Hugo's *The Last Days of the Condemned*, a play opposing capital punishment. He next co-translated Oscar Wilde's "Vera", another work with a revolutionary intent.

Manto entered Aligarh Muslim University in 1934. His stay there was short as he was incorrectly diagnosed with tuberculosis and was sent to a sanatorium in Kashmir. On his return from there he worked briefly with the newspaper, *Paras* in Lahore. But he soon got tired of the yellow journalism and shifted from there to *Musawwir*, a film magazine published from Mumbai. Manto worked as the editor of *Musawwir* till 1940. Besides editing the magazine he also began to work in the film industry. He got a job as a dialogue writer with the Imperial Film Company. The film world excited Manto's imagination and he loved being a part of it. But he soon realised that neither journalism nor working for films could give him the deep satisfaction of writing serious literature. He began to write short stories at this period. Most of the stories pertaining to this phase of his life, written in the realistic tradition of Maupassant and Chekhov figure either in *Manto ke Afsaane* [Short Stories of Manto, 1940] or *Dhuaan* [Smoke, 1942].

In 1940 he lost his job at *Musawwir* and joined All India Radio, Delhi. Manto's joining AIR marked a turning point in his career. At that time many literary luminaries like Ahmad Shah Bukhari, N.M. Rashid, Miraji and Upendranath Ashik were associated with it and provided a very stimulating environment for a promising writer like Manto. Writing features and radio plays on a daily basis provided him an opportunity to hone his art. He wrote too fast and was often too confident and proud of his skills as a writer to even take a second look at the script.

An event during this phase of his career that left a permanent scar in his mind was the death of his son, Arif to whom he was deeply attached. Besides this, his edginess and his touchy temperament were often a source of complication between him and his colleagues and employers. Nevertheless, the eighteen months that he spent in Delhi were greatly productive in terms of literary output. Two collections of short stories, more than a hundred radio plays filling four volumes in print and his first collection of essays *Manto ke Muzamin* [Essays by Manto, 1942] appeared during this period. Manto's career with the AIR came to an abrupt end following an altercation with Upendranath Ashik, his boss who he considered to be an inferior writer, and he returned to Mumbai.

Manto's second sojourn in Mumbai was marked by a deeper involvement with the film industry. He began to edit *Musawwir* once again, and to freelance as a screenplay writer. Meanwhile, several lawsuits were brought against him at the Lahore Sessions Court for the alleged obscenity in his stories, "Kali Shalwar" [Black Shalwar], "Dhuaan" [Smoke] and "Bu" [Odour]. Later on, similar charges were brought against his stories, "Thanda Gosht" [Cold Meat] and "Khol Do" [Open It]. In the winter of 1945, he travelled from Bombay to Lahore in the company of Ismat Chughtai who was being similarly tried for her story, "Lihaf" [Quilt]. Both of them were acquitted, though Manto had to pay a fine.

"Lihaf" is about the relationship between Begum Jan and her maid, Rabbi. Begum Jan, a beautiful woman from a poor family is married to an old nawab. The nawab ignores her and shows more interest towards young boys. Frustrated and desperate, Begum Jan turns to Rabbi for her emotional and sexual needs. The story became controversial because of its alleged obscenity and lesbianism.
Manto’s essentially secular and humanistic vision received a rude jolt by the partition of India in 1947. The Bombay he had known was no longer the same. The atmosphere was rapidly getting communalised. The film industry which always took pride in its secular credentials was also getting infected by this communal canker. A combination of circumstances made Manto leave Mumbai and migrate to Pakistan. However, the fratricidal violence witnessed by him during Partition scarred his psyche and he wrote some of the most powerful stories on this event, the better known among them are — “Toba Tek Singh”, “Khol Do” “Titwal ka Kutta” and “Thanda Gosht”. Manto died in Lahore in 1955, a disappointed and broken man, abandoned by his relatives and fellow writers, and thoroughly ignored by the Pakistani Establishment.

What is Manto’s world-view, his philosophy of life? Though he has propounded no coherent philosophy of life through his fictional and discursive writings, a close study of them will reveal that he gives a higher status to certain values and concepts that include: frankness, honesty, discrepancy between appearance and reality, i.e., what people say or preach in public and what they practise in their private lives, the validity of sex in life, the ethics of human relations and the ambiguous nature of reality. The humanity that shines through in his writings about downtrodden people living on the fringes of society is an integral part of this vision. His acerbic wit and humour and his pitiless irony are the weapons he uses against the spurious idealism and hypocrisy that vitiates social interaction. About his view of Man, Mumtaz Shirin, one of Urdu’s finest critics, says:

Manto is not interested in hallowed angels. Manto the writer does not have much to do with pure and innocent angels who can never possibly commit sin. Manto’s human being is neither an angel, nor a devil. He is an earthling, a creature of the earth who has the potentiality of Original Sin, mischief, murder and mayhem. But God had ordered angels to pay obeisance to him.

(Mumtaz Shirin, Saadat Hasan Manto: Noori na Naari, ed. by Asif Farrukhi, Karachi: Maktaba Asloob, 1985, p. 80; my translation)

Selected Works by Manto

Collections of Short Stories


Plays

Aao (1940), Manto ke Drame (1940), Janaze (1942), Tin Auratein (1942), Karwat (1946).

Letters and Essays

Manto ke Mazamin (1942)
Manto ke Khutoot (ed. by Ahmad Nadim Qasimi, 1962)
3.3 ON ISMAT ("ISMAT CHUGHTAI") — A PEN-SKETCH

(i) Introducing the genre of pen-sketch: Drawing pen-sketches (which is known in Urdu as murajqa nigar) is an interesting genre in Urdu literature. It combines biographical details, personal eccentricities with interesting anecdotes of daily life to draw a fuller and more intimate portrait of a writer or a celebrity than mere biographical facts can ever do. It often deploys humour, understatement and hyperbole as convenient devices to bring into sharp relief the different facets of the personality in question. Manto, Krishan Chander, Upendranath Ashk, Ali Sardar Jafri, Ismat Chughtai and Sahir Ludhianvi have all written pen portraits about their contemporaries.

Manto is said to have taken to this genre after he was hounded in Pakistan for stories like "Thanda Gosht" (Cold Meat), "Khol Do" (Open It) and the partition vignettes known as "Siyah Hashiye" (Black Margins). Writing pen portraits was an innocuous diversion that would not raise the hackles of the custodians of law and conventional morality. Published in two volumes, Ganje Farishte (Bald Angels, 1952) and Loudspeaker (1955), Manto's pen portraits evidence his interest in his contemporaries, the diversity of his acquaintances, his unmistakable eye for detail, and his unquenchable thirst for all kinds of experiences. The title, "Ganje Farishte" is also indicative of his intention to demythologise and deconstruct the personalities and expose their feet of clay. Some of these sketches were of Manto's friends or acquaintances from the Indian Film Industry. The portrait that he draws of Ashok Kumar in the eponymous sketch is quite contrary to general expectations. Ashok Kumar whose image on the screen is that of a suave and urbane gentleman turns out to be quite opposite in his personal life - rustic and rude, a visitor at race courses and given to ogling women. However, the lasting impression that stays with the reader is that of a hardworking, methodical actor with a truly secular vision, unhampered by any narrow, sectarian considerations. Manto also wrote pen-sketches of Muhammad Ali Jinnah, the creator of Pakistan, and Agha Hashr Kashmiri, the great playwright and theatre personality.

(ii) On Ismat — On Ismat (original title in Urdu is, "Ismat Chughtai") is a pen portrait of one of Urdu’s most celebrated writers, i.e., Ismat Chughtai. You have already been introduced to Ismat Chughtai and her works in the unit on
Tiny’s Grammy”. Manto and Chughtai had a lot in common: both excelled in the genre of the short story, both were associated with the film industry, both were rebels at heart and delighted in shocking people, both were “progressives” who had serious conflicts with the more inflexible and orthodox members of the Progressive Writers Movement, and both were accused of obscenity and taken to court. It is because of this similarity that many people expected them to be married to each other. It is interesting to see how these two mercurial, volatile and fearless writers, who managed to live their lives on their own terms without compromising their integrity, forged a relationship based on total candour and mutual respect. Polite disagreement was the very stuff of their relationship, and both being wits of the first order, their verbal exchanges had all the ingredients of fireworks. However, one thing was certain — nothing could threaten their mutual trust or the solidarity of their friendship. In fact, when Manto left for Pakistan at the time of Partition, Chughtai felt it was no-less than a betrayal on his part of their friendship and of the principles and values they lived by. She records this sense of betrayal and hurt in the pen-sketch of Manto, “Mera Dost Mera Dushman” (1960), that she wrote several years after Manto wrote hers. However, the most memorable pen-sketch written by Chughtai is that of her elder brother, Azim Beg Chughtai, to whom a reference has already been made. The title of the pen sketch is “Duzokhi” [Hell-bound] and some consider it to be the best pen-sketch ever written in Urdu.

As indicated earlier, you will study the pen-sketch “Ismat Chughtai” which was originally written in Urdu, in English translation. The translator of the piece is Shobhana Bhattacharji. This translation figures in Sukrita Paul Kumar and Sadique (eds.), Ismat: Her Life, Her Times, New Delhi: Katha, 2000, pp. 156-172. An alternative translation of the pen-sketch is available in M Asaduddin, Manto: Black margins, New Delhi: Katha, 2004. A comparative study of both the translations will yield important insights into the process of complex cultural and linguistic negotiations involved in the process of translation, and help the students arrive at a more nuanced understanding of the text.

3.3.1 Structure

Manto organises disparate materials like biographical and historical facts, imaginary dialogues, narrations of actual events, literary criticism etc into one whole in such a way that the widely different elements of the sketch hang together without any impression of any element sticking out from the rest. Similarly, he introduces many real-life persons in the sketch and the discussions about them could have pulled the sketch in different directions. But despite these digressions, the overarching presence of Ismat Chughtai and, to some extent, the personality of the writer, i.e., Manto, ensure a certain unity of impression so that at the end of the sketch the reader realises that whatever has been said there, even the apparent digressions, have a certain bearing in exploring some aspects of Chughtai both as a woman and a writer.

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2 Both these sketches – “Mera Dost Mera Dushman” and “Duzokhi” are available in English translation in, M. Asaduddin (ed. & tr), Lifting the Veil: Selected Writings of Ismat Chughtai (New Delhi: Penguin, 2001)
Usually, Manto’s fictional writings are devoid of too many realistic details. “Ismat Chughtai”, however, is located spatially and chronologically in a recognizable and historically verifiable context. The initial setting is the Adelphi Chambers, Claire Road in Bombay (Mumbai) and the time-frame, that of the Quit India Movement of 1942. It also traces the beginning of Ismat Chughtai’s literary career that came to general notice only after her short story, “Lihaf” was published in the journal, Adab-e Lateef, and then takes the reader on a roller coaster ride through the early phase of her career and her reception in Urdu literary circles.

Manto also brings in Chughtai’s contemporaries like Krishan Chander, Ahmad Nadeem Qasimi and Dr Rasheed Jahan and presents the reader with a slice of the literary life of the time. Krishan Chander records the typical reactions of male writers at the emergence of this powerful woman writer. These reactions were characterised by both a tendency to dismissal and a feeling of insecurity. Her own brother, Azim Beg Chughtai, a humourous and satirical writer, has also been introduced and the extraordinary and controversial pen portrait that she wrote of him after his death, point to the rebellious and unconventional streak in Chughtai’s personality, even if she is dealing with a sombre and solemn subject like the prolonged illness and death of her own brother.

3.3.3 Social Document

The pen-sketch may also be considered a valuable social document, as it contains vignettes of the contemporary society, its conventions and values. One issue that created a furor in Urdu literature in the forties and fifties of the twentieth century is the alleged obscenity in the works of Ismat Chughtai and Manto. This led to banning of their works and court cases against them. “Ismat Chughtai” touches on this issue and describes how both of them had to travel to Lahore to defend themselves, and the public reaction to the court cases. It also contains vivid snapshots of the contemporary film world in Mumbai and records the camaraderie that existed among directors, actors and writers. The following extract offers just such a snapshot:

... In the meantime there was a sudden commotion, and the film producer Mukherji from Filmistan, his enormous wife, and some others came and attacked us. In a few moments we were all beyond recognition...

We all went into the bazaar. Holi was well under way on Ghor Bunder Road. There was a virtual shower of blue, yellow, green and black. Ismat was in the forefront. She even rubbed tar over a fat Bengali female’s face... Then, in the manner of a general, Ismat cried, “Let’s mount an attack on the house of Pari-chehra”.

In those days Naseem Bano was working in our film, Chal Chal Re Naniavan. Her bungalow was nearby on Ghor Bunder Road. Everyone liked Ismat’s suggestion. And so, in a few minutes, we were all inside the bungalow. As was her wont, Naseem was fully made up and draped in a bright georgette sari. She and her husband Ahsan came out when they heard the racket created by us. Looking like a multi-coloured monster, Ismat said to my wife who, I think, wouldn’t have looked very different with some extra colour on her, “Safiya, Naseem is indeed a beautiful woman”.

3.3.4 Personality

Manto has been able to present Ismat Chughtai vividly before us with all the dominant traits of her personality. The foremost among these traits are her refractory attitude and her stubbornness that have been dramatised by Manto through the imaginary dialogue that comes in the beginning of the pen-sketch. Manto was no less stubborn. Their competitive stubbornness is evident in the incident relating to their debate about the meaning of ‘daraz dasti’. Both of them also had the courage to display absolute honesty in matters of portraying sex and stood firm in the face of stiff opposition, even from the members of the Progressive Writers Movement of which both of them were members.

Manto is honest enough to bring out the contradictions in Ismat Chughtai’s character, and in doing so he points to such contradictions in his own character as well. While she supports Manto’s contention that it is ridiculous for adult men and women to forge brotherly-sisterly relationships, the fact remains that Manto addressed her as Ismat Behn and Chughtai addressed him as Manto Bhai. In addition, while extolling the virtue of their own writings Manto also exposes, in a self-deprecatory manner, their own feet of clay. Temperamentally, both of them were against any kind of pretentiousness and pomposity.

3.3.5 Issues/Themes

Though the main objective in drawing a pen portrait in words is to highlight the most prominent aspects of the person in question as it appears to the writer, the way he presents these aspects bring to the fore certain themes or issues that were closer or pertinent to the subject. Manto takes quite a bit of space in discussing the finer points of Chughtai’s fictional art and the essential ingredients of that art. The devices she uses, particularly those related to the tonal and sonic patterns, have been culled by the writer from a wide range of Chughtai’s works.

In the first part of the sketch Manto compares his own art with that of Ismat Chughtai. Krishan Chander’s remark about them is the most pertinent: “In disguising courage, drowning their readers in astonishment and restlessness, and then all of a sudden, finally converting this restlessness into happiness, Ismat and Manto are very close to each other, and in this regard very few Urdu short story writers can compete with them”. Manto shows this affinity through textual illustrations from Chughtai’s works as well as those of his own. Then he goes on to explore how she demonstrates her ability to get into the depth of the female psyche and express their innermost feelings.

Manto believed that Chughtai had a natural talent for storytelling but she lacked ‘art’ or craft. Thus, he tells her that the last line of the story, “Lihaal” was redundant and took away much from the telling effect of its ending.

Manto also takes this opportunity to comment on the essential nature of art and how the gender of the writer influences it. Taking recourse to the example of George Sand¹ he comments that writers cannot and should not try to transcend their genders, as they can be both confining and liberating. What is

¹ Pen name of Amandine Aurore Lucile Dudevant (née Dupin, 1804–76). French novelist and author of such works as La Marquise du Diable (1846). She was a champion of women’s rights.
necessary is that they should be true to their selves and their experiences must be authentic. The following comments by Manto illustrates his deep-seated belief in this regard:

If a woman becomes a George Eliot or an Ismat Chughtai it doesn’t mean that the effect of her being a woman is not to be considered in her writing...

Ismat’s being a woman is present in every detail of her writing and guides our understanding of her work at every step. The positive and negative points of her writing ... cannot be separated from the gender of the writer, nor is there any critical, literary or chemical method available for doing so.

To Manto, Chughtai’s strength lies in the fact that she writes about the intimate and personal experiences of women, and they ring true and authentic because as a woman she has natural insights into those experiences.

In the context of the reception of Chughtai’s works, Manto describes the general climate of Urdu literary criticism that was marked by impressionistic and arbitrary opinions. He points out how even some of the leading critics of Urdu literature missed the salient points of Ismat Chughtai’s writings. Manto refutes the charges levelled by them against Chughtai and stoutly defends her right to write the way she wanted to. One finds evidence of a fine literary critic in Manto in the way he unravels the meaning of some of the works by Ismat Chughtai.

The incident involving Mr Vaish highlights the prevalent atmosphere of literary piracy and lack of protection of the author’s rights, a phenomenon that still plagues the literary scene in the sub-continent.

**3.3.6 Style**

Manto has adopted an informal, conversational style. The piece of writing is of a personal nature and this style suits it. Manto’s tongue-in-cheek mode of humour and his tendency to use witticism (known in Urdu as “fiq-e baazi”) are amply evident here. The objective of “fiq-e baazi” is to dazzle the reader with startling innovation and an illusion of eloquence which may not be accompanied by a corresponding depth of meaning. Though some of the original flavour is understandably lost in translation, yet the following extract is illustrative of Manto’s non-fictional prose:

Shahjahan had the Taj Mahal built to keep the memory of his beloved intact. Ismat wrote “Dozakh” in memory of her beloved brother. Shahjahan had others to lift the stones for him, had them carved, and erected a gigantic monument over the corpse of his beloved. But Ismat herself collected her sisterly emotions with which she raised a high platform upon which she tenderly laid her brother’s bier. The Taj seems like a naked marble advertisement of Shahjahan’s love. But “Dozakh” is an absolutely sensitive, pure and beautiful sign of Ismat’s love, that paradise about which the title gives no indication, but which fills the entire article.

Manto’s flair for conceiving delightful situations and writing interesting dialogue is very much evident in the sketch. The tone of the entire sketch presents a balanced amalgam of intimacy and distance between the narrator and the subject of narration. While describing their friendship Manto exudes
great warmth and affection necessary to build lasting personal relationships, but when it comes to refuting the puerile assertions of Chughtai’s detractors, Manto takes on the mantle of a stern literary critic. Moreover, he is not content with merely expressing judgments, but quotes extensively from Chughtai’s works to prove his point. The style used in the sketch can also be called autobiographical, because while talking about Ismat Chughtai, Manto reveals quite a bit of his own life and his own art. The reader gets to know as much about him as about Chughtai. He discusses his own writings alongside those of Chughtai in the earlier part of the sketch to highlight both commonality and difference in their art. In the latter part he discusses the tenor of their life in Bombay. If you follow closely, you will find a subtle modulation of tone when Manto moves from one subject/ topic to another in a freewheeling way as we normally do in informal conversations. Manto writes a limpid and lucid prose and his directness of style make it easier for the reader to follow the drift of his argument.

3.4 LET US SUM UP

By temperament, Manto was an iconoclast. He was averse to hero worship and exposed the feet of clay of many revered and venerable personalities in his two volumes of pen-sketches. On the other hand, he would find humanity even in the most despicable and the lowliest of the low. His immortal characters show a fine combination of lofty human ideals and common human weaknesses. What he tries to do in On Ismat is to present Ismat Chughtai with all her strength and warts. He highlights the remarkable qualities of her work, but at the same time draws attention to the lack of formal sophistication in her art. He describes her stubbornness, her unconventional nature, her eccentricities, her innate sense of humour, and above all her deep interest in life and the people around her. What the reader gets in bargain is a complete picture of Ismat Chughtai, the person and the writer.

You may have also noticed the fact that Manto cannot resist the opportunity to talk about himself or his writings. Though his central subject here is Ismat Chughtai, he manages to talk about himself and his art quite a lot. Whatever his virtues as a person and as a writer, self-effacement is not one of them. He comes out as an egoist with a tendency to self-praise. But his style, his humour and his remarkable insights into the real nature of things camouflage this and the readers do not really mind this human weakness in him.

3.5 GLOSSARY

Ahmed Nadeem Qasimi: Ahmed Nadeem Qasimi (1916-) is a kind of father figure in Pakistani literature. He started his professional career as a sub-inspector in the Excise department, but left it soon enough. An autodidact, Qasimi wrote largely in the realistic mode about people in the countryside, their joys and sorrows, the exploitation of the poor by the rich, the pangs of urbanisation and loss of simplicity in rural life. He spearheaded and nurtured the Progressive Writers Movement in
Pakistan. In addition to creative writing, he has also edited four literary journals — *Adab-e Lateef, Saveray, Nuqoosh* and *Funoon*.

**Upendranath Ashk:**

Upendranath Ashk (1910-1996) was a well-known Urdu-Hindi novelist and short story writer. His corpus also includes poetry, criticism and translation. He was a prolific writer who left behind him nearly a hundred volumes of writings. He is mainly known for his seven-volume novel *Girti Divaren* (Falling Walls, 1947-96).

**Krishan Chander:**

Krishan Chander (1914-1977) was one of the most popular and prolific short story writers of Urdu. He produced well over 80 volumes of literary work, which include thirty collections of short stories and twenty novels. He was a committed Marxist, and the Secretary-General of the Progressive Writers Association in India for a long time. He wrote about a wide range of contemporary issues. Among his better known collections are — *Nazzaré* (1940), *Purané Khudá* (1944), *Kitab ka Kafan* (1956), *Dadar Pul ké Peché* (1965). The stories in the collection, *Hum Wahshi Hain* (1987) deal exclusively with the theme of partition, among which the story “Peshawar Express” has been appreciated because of its vivid imagery and its unconventional style. He wrote a number of novels among which *Shikast* (1943), *Jab Khet Jaagé* (1952) *Ek Aurat Hazar Deewané* (1957) and *Ghaddar* (1960) have received wide acclaim. His politically engaged novels — *Ek Gadhe ki Sarguzasht* (1957), *Gadhe ki Wapsi* (1962) and *Gadha Nefa Mein* (1962) set a new trend of political satire in Urdu in which animal and men locked horns to highlight some bitter contemporary realities.

**Shahid:**

Shahid Latif, Ismat Chughtai’s husband who was a film maker.

**dast darazi:**

‘dast’ means hand; ‘dast darazi’ means violence, oppression, violation (of honour)

**Chotein:**

The second collection of Ismat Chughtai’s short stories published in 1942.

### 3.6 QUESTIONS

(a) What is a pen-sketch? What are its essential elements?

(b) Discuss how Manto compares his own temperament, artistic disposition and writings with those of Ismat Chughtai.
3.7 SUGGESTED READINGS


**English Translation of Manto’s Works**


**Critical Works on Manto**
