

Saadat Hasan Manto

*Bombay Stories**Vintage*

Manto was born as Saadat Hasan Manto in 1912 and died in 1955. He was never a bright student; failed thrice for his matriculation and, ironically, failed in Urdu, his idiom of expression, in all those attempts. He began his writing career as a cadet journalist in a monthly magazine and Baari Alig encouraged him to start translating classics from European languages. Victor Hugo's "Last days of a condemned" was his first attempt. His first story "Tamasha" was published in the same monthly magazine in 1934. In his chequered career, he always struggled financially. The political atmosphere in the country in the 30s and 40s was poisonous for both Muslims and Hindus. The communal riots started both in mainland India and would- be Pakistan. It significantly affected Manto's thinking. Many of his friends and benefactors dissuaded Manto from migrating to Pakistan, a decision that he always regretted. In the maelstrom of communal frenzy, there were many writers of both Hindi and Urdu, who succumbed and wrote stories siding with their respective communities. He remained above the prejudices of religion, caste, and creed. He wrote, what he saw, faithfully. Some critics had suggested that Manto died as a writer when he moved to Pakistan, though many of his classic stories emanated after reaching Pakistan, particularly, those which were written against the backdrop of partition. Manto rightly thought that he was being neglected and was not given the respect that was his due. Secondly, he always felt out of place in Lahore, which he found too stuffing in the new nation being formulated along religious lines as had ever been used to secular environs of pre-partitioned India, no matter how dangerous political atmosphere was. From his Bombay (now Mumbai)'s days in India until Lahore in Pakistan, Manto had become addicted to alcohol. As his resources were limited, that on occasions, he would write a story in a newspaper's office in half an hour and collect money, just enough to buy half a bottle of Rum. What makes Manto significant? "When I read Manto, I always feel that all his contemporaries, including me, am traveling in a bullock cart while he is flying in an airplane above us. He is so much ahead of his times".(Krishan Chander, the legendary writer from the sub-continent)Krishan Chander was reflecting on the themes of Manto's stories, which had never been attempted before by an Indian author. He was charged with obscenity for his stories, at least, three times, because the subject matter he was writing was taboo. Unsurprisingly, all the cases originated in Lahore (now, in Pakistan) where he went and settled after migrating from India. In his lifetime, Manto was accused of provoking sexual perversion. Here a quote from Waris Alvi, a prominent critic, would be not out of place."Sex has been an active theme in many of Manto's stories; but, there is also much more than sex in them. His characters reveal many other traits of their personalities. For example, his stories on prostitutes must not be called erotic stories. However, sex is a necessary part of a prostitute's life, and her profession but Manto's prostitutes are also motherly, selfless, innocent, caring. They are victims of degradation, isolation, and contempt of the society".To persistent criticism that he was indulging in sex, Manto replied that he did not have a "Salle Allah Ki Laundry " where he could wash and rinse human emotions and their actions. His themes for his time were avant-garde. Manto has written good, memorable, enduring, and weak stories. His mediocre stories are, mainly, a product of his desperate desire to buy a half bottle of Rum. When alive, he wrote an epitaph to be engraved on his grave after his death- "Here lies Manto, under mounds of earth. He thinks if he was a greater storyteller or God above." I am told that this epitaph has now been removed, under the pressure of the clergy, as it was considered blasphemous. With special reference to India.

Mottled Dawn

Women of Prey (Shikari Auratein)

Partition

Selected Short Stories : Including 'Toba Tek Singh' and 'The Dog of Tithwal'

Journal of South Asian Literature

Saadat Hasan Manto (1912-1955) needs no introduction. One of the greatest stars of Urdu literature, Manto published over twenty collections of short stories in a literary career spanning almost two decades. Several of these have been adapted into films and plays that have won a multitude of awards and his stories about the 1947 Partition remain some of the best accounts ever written on the catastrophic event. This book is the first of a three-volume series which will contain all of Saadat Hasan Manto’s 255 known stories translated into English for the very first time. Volume I collects fifty-four stories and two essays written by Manto about his time in Bombay and Poona in colonial India. The anthology includes well-known stories like 'Mummy' and 'Janki', which provide rare insights into the Poona film industry; the fascinating story of 'Babu Gopinath'; and 'My Marriage' and 'My Sahib', two essays that read almost like stories. These meticulous translations by award-winning writer and translator Nasreen Rehman, distil the aura that Manto creates of a time, a place, and a moment

Along with Manto’s open letter to Nehru that reveals his state of mind after the Partition, this collection captures the best of Manto’s literary powers. Part of the Pakistan Writers Series, which presents English translations of Urdu fiction from Pakistan, Black Margins encompasses the range of Manto’s thematic and formalistic concerns.

Ever since the Hindi-Urdu debate has been raging, Manto has tried to understand what the fuss is about. And while Maulvi Abdul Haq Sahib, Dr Tara Singh and Mahatma Gandhi seem to know all there is to know, the matter remains as elusive as ever to Manto. As Manto struggles to understand a seemingly pointless debate, what follows is an imagined conversation between Munshi Narain Parshad and Mirza Muhammad Iqbal who are arguing about the merits of lemon water over soda water. If anyone knows how to pack a punch and be tongue-in-cheek at the same time, it’s Manto. Hilarious and brilliant, Hindi-Urdu is a fine example of the shape short fiction can take in the hands of a prolific writer like him.

THE COLLECTED STORIES OF SAADAT HASAN MANTO

A Critical Survey

The Bombay Film World of the 1940s

Sahae

Black Milk

Hindi-Urdu

With a special Prologue by actor and filmmaker Nandita Das. Cover artwork by Ayaz Jokhio. //“I heap a thousand curses on a world, on a civilized country, and on a civilized society, which legislates that after death every person’s character and personality must be sent to the laundry from where it returns having been cleaned in order to be hung on the hook of respectability.”//Manto wrote these words in the preface to Ganje Farishte, a collection of his sketches. They give us a sense of what to expect from him: the ‘unvarnished’ truth as seen through his unforgiving gaze, and as captured by his sharp pen. Vivid and intimate portraits of well-known figures including celebrities such as Ashok Kumar, Nargis and Nur Jehan, they also document the social, political, and cultural milieu of that era.//Manto was a central and controversial figure on the subcontinent’s literary scene from the 1940s until his untimely death in 1955. In their introductory essay to this collection, the editors offer evidence that Manto was a deeply political writer, one committed to radical humanism. Despite his often fraught relationship with the Progressive Writers’ Association, he rightfully belongs within the fold of the progressives.

Translated into English for the first time, the book is the only extant biography of Saadat Hasan Manto.

Naked Voices, Stories & Sketches is one of the most authentic collection showcasing the best of Saadat Hasan Manto as a great storyteller and an honest commentator of all times. In this collection of sixteen stories and three sketches, Manto brazenly celebrates the warts of a seemingly decent society, as well as its dark underbelly - tired and overworked prostitutes in The Candle’s Tears or Loser All the Way; ruthless as also humane pimps in The Hundred Candle Watt Bulb and Sahay; the utter helplessness of men in the face of a sexual encounter in Naked Voices and Coward; and the madness perpetrated by the Partition as witnessed in By God! and Yazid. In one of the three sketches, which form part of this collection, the author brilliantly reveals himself to the world in a schizophrenic piece titled Saadat Hasan, calling Manto the Writer a liar, a thief and a failure! And in another titled In a Letter to Uncle Sam, Manto superbly couches his anti-imperialistic views in an innocent letter from a poor nephew to a capitalist and prosperous uncle in America.

Sketches and Stories

Manto's Life, Times, and Work across the India-Pakistan Divide

Short Stories 5

An Untouched House

The Black Shalwar

Bitter Fruit

Saadat Hasan Manto (1912-1955) was an established Urdu short story writer and a rising screenwriter in Bombay at the time of India’s partition in 1947, and he is perhaps best known for the short stories he wrote following his migration to Lahore in newly formed Pakistan. Today Manto is an acknowledged master of twentieth-century Urdu literature, and his fiction serves as a lens through which the tragedy of partition is brought sharply into focus. In The Pity of Partition, Manto’s life and work serve as a prism to capture the human dimension of sectarian conflict in the final decades and immediate aftermath of the British raj. Ayesha Jalal draws on Manto’s stories, sketches, and essays, as well as a trove of his private letters, to present an intimate history of partition and its devastating toll. Probing the creative tension between literature and history, she charts a new way of reconnecting the histories of individuals, families, and communities in the throes of cataclysmic change. Jalal brings to life the people, locales, and events that inspired Manto’s fiction, which is characterized by an eye for detail, a measure of wit and irreverence, and elements of suspense and surprise. In turn, she mines these writings for fresh insights into everyday cosmopolitanism in Bombay and Lahore, the experience and causes of partition, the postcolonial transition, and the advent of the Cold War in South Asia. The first in-depth look in English at this influential literary figure, The Pity of Partition demonstrates the revelatory power of art in times of great historical rupture.

MantoSaadat Hassan Manto was born in Paraudi, Samarala, (Punjab) India in 1912 and died in 1955. In very short lived life, he produced 37 books in the Urdu language. He was an unconventional and intrepid writer. He did not follow any set rules of the society to write about the truth, and to him, it did not matter how acrimonious and dreadful it was.Manto started his writing career as a trainee in a magazine under the guidance of Baari Alig, who encouraged him to translate the European classics. Victor Hugo’s “Last days of a condemned” was his first attempt. He also translated some Russian authors work in Urdu. Manto joined the Progressive Writers Association of leftist leanings, but quickly detached himself from the “Red” concept. So, Manto became a ‘turncoat’ in many writers forum of

"Redness," and he did not care for them, but he kept his friendship with Kishan Chandra and Ismat Chughtai. Manto got the opportunity to write dialogues for the movies. He wrote stories, movie-dialogues, and screenplays for the different films. Due to financial and other reasons, many films remained incomplete, and those that were ultimately released were never a box office hit with one exception. While

Manto was struggling to get his last gasp in Lahore, the movie Mirza Ghalib, which was penned by Saadat Hassan Manto, was running successfully and honored with the highest National Award by the Government of India. Manto wrote about Sugandhi, Sultana, Shanti, Siraj, and many others that the world did not treat them well. However, in his time, the world did not esteem him honorably either. Manto could not comprehend the logic to dissect India on religious beliefs. He wrote the stories about the cross-border, such as 'Aakhri Salute, Toba Tek Singh, and Teetwal Ka Kutta', which ostracized Manto in the community. Thanks to overzealous fundamentalists, and for an extended period, Manto was proscribed and indicted, yes, three times in British India and three times in the Islamic Republic of Pakistan for the vulgarity written in 'Dhuan, Open it, The Odor, Kaali Shalwar, Thanda Gosht and Up and Down and In-between, ' and all those charges originated in Lahore. However, paying even twenty-five rupees as a penalty was a consent of his guilt, though, Manto’s friend, Nasir paid the fine. The people believed that Manto was very honest to the extent of being blunt. Moreover, morality got him in trouble.

Manto stated about himself in this sketch, "I could tell you with full confidence that Manto, who has been charged several times for being an abrasive writer, is a very fastidious person. But, I could not resist mentioning; he is such a doormat, who keeps himself shifted and winnowed." Some decriers venerated Manto for being honest about his writings. Yes, Manto Sahib that’s what you penned, ‘Everybody is naked in the bathroom. It is not your job to put the clothes on them. It is the job of the tailors.’ Manto was an unconventional and brave writer. He didn’t rely on the purported fictional standards of decorum established by the moralistic writers. To Manto, the truth was the truth, regardless, how appalling it was, and Manto never corrupted it. Manto wrote, "If you don’t discern your social order, read my stories. If you catch a flaw, it’s the defect of your society, not my stories."Moreover, Manto was gutsy enough to write his own epitaph, challenging God as to who was the better story writer, Manto or Him. After all, the Omnipotent kept him under His shelter, though, he tried to be brazen. But nothing could be said about Manto’s admirers. They were scared along with his family that Manto’s flout could be blasphemous; therefore, his tombstone’s epigraph was substituted with a verse of Ghalib.Rest in Peace, Janab Saadat Hassan Manto.

One of the greatest raconteurs of 20th century, Saadat Hasan Manto declares that he was forcedto write when his wife routinely demandedthat he put bread on the table for the family. He doesn’t attribute any genius to his skills as awriter and convinces his readers that the storiestossed a salad. Equally, Manto treats his trystwith Bollywood with disdain and unmasks thecardboard lives of tinsel town when a horse ispainted to double up for a zebra or multiple fansrotate to create a deluge. Two of Manto's favouriteand recurring themes - women and Partition-bizarre morality in the context of femininebeauty and the futile presence of religiosity inthe creation of a nation he was to adopt later ingreatest writer, translated by well known authorand journalist, Aakar Patel showcases SaadatHasan Manto's brilliance while dealing with life'smost mundane things – graveyards, bummingfrom mythology - and a sharp dissection of whatails the subcontinent even after 6 decades-Hindior Urdu, vile politicians and the hopelessness ofliving under the shadow of fear.

Stories

Saadat Hasan Manto

Why I Write

A Manto Panorama

Manto's World

Telling Stories of Partition and War

On the life and works of Saadat Hasan Manto, 1912-1955, Urdu writer.

A brooding meditation on violence by a classic post-war Dutch writer who has drawn comparisons to Joseph Heller and Kurt Vonnegut. A mesmerizing, dark meditation on the legacy of war. An interloper and opportunist makes a grand house his own in the chaos of a war-torn countryside, only to find himself involved with occupying forces and enraged locals.

It was a day just like today—the leaves of the peepul tree outside his window were drenched in the rain—and yet Randheer knew, today was nowhere close to the day he was desperately trying to hold on to. What is it about memories and the way our bodies remember things? Why is it that just the absence of one thing—her smell—can change everything about a day that seems exactly how he remembers it? Do we shape our memories or do our memories shape us? Every bit as evocative as it is lyrical, Smell is what happens when excellent prose tells the story of intriguing characters. Read on to experience a masterpiece by the master of short fiction, Manto.

Bombay Stories

Life and Works of Saadat Hasan Manto

Letters to Uncle Sam

Stars from Another Sky

A Collection of Short Stories

Kingdom’s End and Other Stories

A collection of classic, yet shockingly contemporary, short stories set in the vibrant world of mid-century Bombay, from one of India’s greatest writers. Arriving in 1930s Bombay, Saadat Hasan Manto discovered a city like no other. A metropolis for all, and an exhilarating hub of license and liberty, bursting with both creative energy and helpless despondency. A journalist, screenwriter, and editor, Manto is best known as a master of the short story, and Bombay was his lifelong muse. Vividly bringing to life the city’s seedy underbelly—the prostitutes, pimps, and gangsters that filled its streets—as well as the aspiring writers and actors who arrived looking for fame, here are all of Manto’s Bombay-based stories, together in English for the very first time. By turns humorous and fantastical, Manto’s tales are the provocative and unflinching lives of those forgotten by humanity.

A Study Guide for Sadat Hasan Manto's "Dog of Tithwal," excerpted from Gale's acclaimed Short Stories for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Short Stories for Students for all of your research needs.

Stories set in Bombay and other parts of India deal with prostitutes, pimps, street-traders, gangsters, and those caught up in the Partition of 1947

Saadat Hasan Manto and Istvan Orkeny

Black Margins

The Armchair Revolutionary and Other Sketches

My Name is Radha

Saadat Hasan Manto Ki Kahaniyan

Manto

The gentle dhobi who transforms into a killer, a prostitute who is more child than woman, the cocky, young coachman who falls in love at first sight, a father convinced that his son will die before his first birthday. Saadat Hasan Manto’s stories are vivid, dangerous and troubling and they slice into the everyday world to reveal its sombre, dark heart. These stories were written from the mid 30s on, many under the shadow of Partition. No Indian writer since has quite managed to capture the underbelly of Indian life with as much sympathy and colour. In a new translation that for the first time captures the richness of Manto’s prose and its combination of high emotion and taut narrative, this is a classic collection from the master of the Indian short story.

Ever since Sultana had moved to Delhi, business had slowed down. Unlike her time in Ambala, not a single gora had visited her so far. Even Khuda Bakhs, her lucky charm wasn’t bringing her any luck. Times were so bad that she didn’t even have any money to buy black mourning clothes for Muharram. Lonely and idle, Sultana felt as if she was wasting her days away. Until she met Shankar. Confusing, intriguing and unlike any other man she’d ever met—and she’d met more than her share of men—Shankar was just like her and yet nothing like her. What she didn’t realize though was that with a curious exchange and the promise of a black salwar, hers and Shankar’s lives were about to be entangled in ways she could never have imagined. Written in Manto’s typically engaging style, The Black Shalwarand its surprising twist at the end is as bewitching as Sultana and as unexpected as Shankar.

The most widely read and the most translated writer in Urdu, Saadat Hasan Manto constantly challenged the hypocrisy and sham morality of civilized society.

The Life of Saadat Hasan Manto

Saadat Hasan Manto (Urdu Writer)

The Urdu Short Stories of Saadat Hasan Manto Another

Selected Stories

The Life and Works of Saadat Hasan Manto

Naked Voices: Stories & Sketches

Papers presented at a seminar held at Indian Institute of Advanced Study by various Hindi and Urdu authors, historians, and sociologists.

"If you killed a bad man, what you would have killed was not his badness, but the man himself." As Mumtaz prepares to leave for Pakistan—a concept that in itself seems strange—Juggal can't shake away the feeling of guilt. His closest friend, his confidante was leaving because of what he said and the strange thing was, Juggal wasn't sure whether his guilt had to do with the fact that Mumtaz was leaving or the fact that he'd meant what he said: "I would kill you." Partition will forever be that one event that created and destroyed so much in its wake for India and Pakistan. Lands, homes, lives, and relationships suffered, turning neighbours into strangers, friends into foes. Even as Mumtaz bids a reluctant farewell to Bombay, he can't stop thinking of Sahae, the pimp with a heart of gold, a man who lived a life of contradictions until his very last breath. Manto's genius lies in telling stories whose characters forever remain a suspect to conventional morality. With Sahae, he also manages to show us how his thinking was way ahead of his times. Powerful and heartwrenching, this is short fiction at its best.

'The undisputed master of the modern Indian short story.'--Salman Rushdie Originally published in 1955 as Shikari Auratein, Women of Prey is a hugely entertaining and forgotten classic containing raunchy, hilarious short stories and profiles that show a completely different side of Manto. As he's enjoying a kulfi in his Victoria coach after a long day at Filmistan, a beautiful burqa-clad woman suddenly hops in next to Manto, ready to go home. What will he do next? When Ashok stumbles across a porn film for the first time in his life, he is appalled. What will happen when his wife gets a hold of the contraband? Will two bitter lovers--about to give it all up--resolve their differences, before they take each other's lives? Can Ashok Kumar, heartthrob to millions of women, handle Paro Devi's affections? In addition to these stories, this volume also includes 'Sitara', Manto's scandalous profile of the legendary Kathak dancer, famous for her troop of lovers. Appearing in English translation for the first time ever, this gem of a collection is a gloriously pulpy, sexual, hilarious and tragic romp through Manto's Bombay, Lahore and Amritsar.

Peg : Toba Tek Singh : Stories

Smell

The Urdu Short Stories of Saadat Hasan Manto

The Very Best of Saadat Hasan Manto

Manto Radio Plays -3

Lonely Voice

A bohemian and an iconoclast, the figure of Saadat Hasan Manto looms large over the literature of the Indian subcontinent. We know of his stories on the horrors of Partition and the struggles of prostitutes. But neither Partition nor prostitution gave birth to the genius of Manto. They only furnished him with an occasion to reveal the truth of the human condition. My Name Is Radha is a path-breaking edition of stories which delves deep into Manto ' s creative world, and refreshingly brings into focus Manto the writer rather than Manto the commentator. Muhammad Umar Memon ' s inspired selection of Manto ' s best-known stories along with those less talked about, and his precise and elegant translation showcase an astonishing writer being true to his calling. ' The undisputed master of the modern Indian short story ' Salman Rushdie ' An errant genius ' The Hindu

Unforgettable reminiscences about the eccentric, glamorous, yet angst-ridden Hindi film world of the 1940s. Saadat Hasan Manto, one of the greatest short story writers of the Urdu language, was also a film journalist and story-writer for the Hindi film industry in Bombay. As an insider he was privy to the most private moments of the men and women who have dazzled generations of audiences. In this series of sketches, Ashok Kumar, the screen idol of yore, emerges as a shy, yet brilliant actor, forever looking to flee the eager advances of his female fans; Nargis comes across as just another young girl looking for companionship among her peers before she steps on the ladder that will forever take her away from the comforts of an ordinary middle-class life; and Shyam-the dashing, handsome hero-is portrayed as a straightforward, flirtatious young man pining for the woman he loves. Manto also describes in detail the obsessions of Sitara Devi; the unfulfilled desires of Paro Devi; and the intriguing twists and turns which transform Neena Devi from an ordinary housewife into a pawn in the hands of film companies. He writes with relish about the bunglings of the comedian V.H. Desai and the incredible dedication of Nawab Kaashmiri to the art of acting. There are also stories about the rise of Nur Jehan as the greatest singer of her times; and the various peccadilloes of the musician, Rafiq Ghaznavi. With subjects ranging from film journalism to the sexual eccentricities of these stars, Manto brings to life a generation with his characteristic verve and honesty.

The Writing of Saadat Hasan Manto

Another Lonely Voice

A Study Guide for Sadat Hasan Manto's "Dog of Tithwal"

Manto Naama

(Penguin Petit)

A Representative Collection of Saadat Hasan Manto's Fiction and Non-fiction