



Sociological Analysis of Manto's Short Stories

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ABSTRACT

Saadat Hasan Manto stands out among all poets. He writes unique, debated, and beloved short stories. Saadat Hasan Manto's short stories show how he pinches the veils of rotten society and politics with his keen nails and exposes them to his audience. Saadat Hasan Manto's hard and unemotional attitude toward human conduct masks his sharp consciousness, which stems from his sensitive observation of society. He reflects on oppression, injustice, and human dishonesty from near interactions in his short stories. A study is conducted to find Saadat Hasan Manto's sociological themes in his short stories and demonstrate their relevance to contemporary Pakistani society. Manto's forceful narrative, attitude toward society, understanding of good and evil, and ability to tell psychological twists made his writings the mirror of society, the report finds. His stories show society's bitterness and dark side. He depicts very real individuals and characters, and his readers saw a lot about trends, customs, society, and what was going on, compelling them to justify their own behavior and attitude toward self and society.

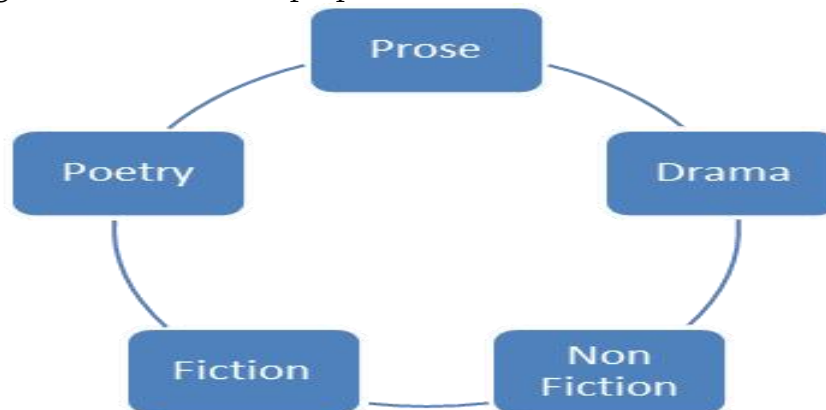
Keywords: Realism, Obscenity, Prostitution, Religious Radicalization, and Partition.

INTRODUCTION

Background of the Study

From the Latin word *littera*, "letters," literature is the study of written works, including prose and poetry. It represents certain societies, subcultures, faiths, and ideas. (Black, 2004). (Bashir, Mustafa, & Rehman, 2022) believes literature is an artistic portrayal of human experiences and lives through words and other

expressions. He said writing is the perfect synthesis of personal experiences, resulting in a refined representation. Another author defines literature as any printed, typed, or written information about human emotions and thoughts, whether factual or fictional. Randhawa, (2023). Five main literary genres are listed below. These genres serve different purposes.



Poetry is important literature. All poetry styles share features. Poetry is structured by lines and syllables and follows rhyme and metre principles. Poetry might be romantic, lyric, dramatic, or narrative. Literature drama incorporates written talks about real or imagined occurrences. Poetry or prose might be used for these talks. This can be broadcast on radio, filmed, or staged. The dialogues in plays are written by playwrights. Dramatic performances are categorized by mood, communication style (high or slow tone), and character portrayal in the storyline as comedy, tragedy, opera, or melodrama (Xojanova & Dawilbaev, 2025). Fiction and nonfiction make up literature. Authors create fiction from their imaginations. Fiction includes novels, short stories, and fairy tales. Fictional characters, plots, and locations may distort real events, people, and societies. Unlike nonfiction, literature is fact-based. Nonfiction includes biographies, history, essays, and journalism. Due of their overlap, the two literary genres are frequently hard to distinguish (Pšihistal & Tafra, 2022).

Sociology of literature is a novel approach to literary analysis and interpretation that seeks to understand society or specific groups or individuals. Sociology is a science, while literature depicts society literally or symbolically. (Váňa, 2022). Sociology studies people, communities, and societies scientifically. Sociologists use literature to illustrate human nature and cultures (Ansari, Akhtar & Hafeez, 2024; Akhtar, et al., 2021). Like sociology, literature studies human emotions, interactions, experiences, expressions, and society dynamics. Literature reflects society. It describes human lives to document human behaviour and interactions throughout all facets of existence. Sociology studies literary phenomena and their substantial effects on relationships. Sociology has become a unique discipline linked to all fields of study. The sociology of literature examines literature to comprehend all aspects of human life and the social factors that affect societies and their inhabitants, unlike other social studies. Literature represents human existence and experiences through language as a social institution. Society and people are

writing's foundation. Enlightenment, joy, wisdom, and happiness come from the writer's imagination creating the exterior world from the two components. Thus, changing these two components modifies social values, norms, attitudes, priorities, beliefs, and preferences. Society and literature are interconnected in literature sociology. Every culture, community, and civilisation has its own norms, beliefs, values, and traditions, which are represented in its literature. Authors can choose themes, concepts, plots, narrative settings, and religious symbols and rites from this system and literature, which interact and correlate. Different writing styles can be found worldwide. Literature and sociology may be related. Different literary genres enrich society, its people, and their daily routines. Literary genres are difficult to separate from socioeconomic processes, trends, and situations. Sociology of literature becomes a methodologically rigorous theological study that illustrates the relationships, mutualism, interconnectedness, and nuanced nuances of literature and sociocultural activities, processes, and patterns in society (Váña, 2020).

In subcontinent. The 1930s and 1940s saw major social, cultural, economic, religious, personal, and political changes. The subcontinent attacked literature and art when modernism was adopted in the West, notably Europe. Two major changes happened in early 20th-century Urdu literature. Urdu literature embraced European writing. Second, literature's transformation from creative to functional. Short stories and novels controlled Urdu. These genres characterised practical and aesthetic literature. Early 1936 saw innovative literature and art from the Progressive Writer Movement. Parvaiz Shaharyar claims "Angary" initiated progressive writing. Because it was the first short story collection after 'Sozi Watan' to examine traditional, customary, and mainstream laws and traditions. Progressive writing flourished for around 20 years. Despite ending in the 1950s, the movement transformed Urdu literature's structure, content, and genres. In 1934, six Indian youths distributed the Manifesto in London. Mulk Raj Anand, M.D. Taseer, and Sajjad Zaheer were notable. Indigenous youth suggested an IPWA committee. After returning to India in 1935, Sajjad Zaheer gave his colleagues the article. In "Hans." Premchand appreciated and published the early draft. Lucknow held the first AIPWA conference in 1936, bringing politicians and intellectuals. Akhtar Raipuri contextualised the movement and association's principles and became renowned in Lucknow from Calcutta's hardships. (Ahmed, 2006). The rich, aristocratic, and famous lived in luxury while the poor struggled. Living was difficult for many poor and middle-class people. Unemployment harms smart kids. Unemployed poor moved to cities for fair wages and work. Wealth disparity rose. The Russian Revolution taught subcontinentans that the working class governs and elites leave. Subcontinental people protested exploitation, bigotry, and persecution. Russian Revolution gave short story writers fresh topics and ideas, maybe boosting creativity (Khosro, et al., 2024). The authors' association supported the poor and weak through literature. Short stories about the oppressed inspired readers to fight injustice and support the needy. Readers and writers changed subcontinental literature (Khan & Ali, 2024). In literature, the affluent and noble gave way to the

poor and striving, whose anguish and suffering were acknowledged (Khan & Ali, 2024). At the time, short stories addressed poverty, unemployment, prejudice, censorship, and persecution. Short tale writers fought colonialism. Authors backed nationalism. Tagore, Premchand, and Manto feared colonialism, marginalisation, gender-based harassment, religious radicalism, and sectarianism (Ahmed, 2006).

Sadat Hassan Manto

Manto is the most controversial author in Urdu literature. Leslie described Manto as geocentric, autonomous, confrontational, and fervent (Bashir, Mustafa, & Rehman, 2022). Manto remained enigmatic both during and after his existence. This was written by Jagdish Chander, the author of Manto Naama. Manto was both esteemed and derided consistently. Some refer to him as Beelzebub, while others name him an angel. Manto, akin to Nehru and Iqbal, hailed from Kashmir. He consistently addressed his history with discretion. He articulates his pride in Kashmiri culture and tradition. (Khan, 2025). The Urdu term "Manto" was uncommon. Individuals enquired of Manto the origin of "Manto," perplexing him. Siddique investigated the etymology of the phrase. Siddique refers to the Aal tribes of Kashmir as Kuchlu, Nehru, and Sapru. Weight is referred to as "mant" in Kashmiri. Affluent individuals measured gold and silver utilizing grain-weighted balances (Siddique, 2014).

Sadat Hassan Manto was born on May 11, 1912, in a village located two miles from Ludhiana. A Kashmiri village served as the ancestral home of his forebears. They arrived in Punjab in the late 18th century as their enterprises expanded. The company sold wool scarves known as Urdu "Pashmina Shawls." Later in that century, his grandfather Jamaluddin Khowaja visited Amritsar. The eldest son of Jamalludin, Man, and Moulvi Hassan's progenitor was antagonistic. Manto is tormented by traumatic recollections. He depended on his mother due to his father's fear. Freud referred to Manto's mother-son bond as "mother or parent fixation" or "obsession." Manto's writings and experiences were inconsistent with this (Hashmi & Aftab, 2013). Manto was captivated by the bizarre. Manto was inherently obstinate. Manto had a penchant for provocative literature during high school. His unconventional lifestyle rendered him popular at school. He withdrew from school and gambled throughout the night at Ameristar. Amidst his agony (Akhtar & Kayani, 2024; Akhtar, et al., 2020; Anwar, et al., 2019). Following personal and health issues, Manto subscribed to various literary and non-literary periodicals sequentially to generate income. Ultimately, All India Radio employed him in 1941. His remuneration for scriptwriting was 150 rupees. The years were pivotal to his writing and performance. Approximately 100 radio dramas were composed. In June 1943, Sadat Hassan Manto authored "Filmistan". He earned 300 and subsequently 500 rupees. Manto's financial situation significantly enhanced. The dissolution of the relationship obliterated all. Manto departed from Bombay to Pakistan. Manto anticipated that Pakistan will generate additional employment opportunities. Manto departed from Bombay to Pakistan with a single writing bag. Following the rejection of his story for Ashok Kumar and Nazir Ajmeri's "Ziddi," which had first been

accepted, acquaintances report that he absconded from Bombay. This profoundly vexed him. The Ismat Chughtai account has been approved. He abandoned his affluence and acquaintances for Bombay, exasperated. Manto arrived in Lahore from Karachi on January 8, 1948. He experienced despondency due to the partition. Bombay and Lahore exhibited distinct characteristics. The separator instilled fear in him. Manto traversed adversity. The violence and severity of Lahore adversely affected his mental state, prompting him to write once more. Nevertheless, Manto was despised by both writers and administrators. The writer was characterized as obscene, rude, and retrograde. Manto escaped to Pakistan but became estranged from his Bombay lifestyle. Nevertheless, his concluding years in Pakistan were fruitful for his endeavors. The cinema business in Pakistan was virtually absent; hence, Manto authored fiction. He continued to write until his demise (Masood, 2023).

Phases of Manto's Writing Career

He wrote mostly for Saqi, Aligarh, and Khalq between 1934 and 1937. These stories were written in Aligarh, Lahore, and Amritsar. "Atish Pare" debuted in 1936. The ending came from a Victor Hugo poem. In this series, Manto has focused on story structure, especially conclusions. He used dramatic disclosures to make story endings more gripping. Manto's writings are distinguished by minimalism and concision. Manto is important in Urdu writing for his simplicity and accuracy. Manto writes concise, incisive stories without unnecessary details. Every word, phrase, and sentence in his writing serves a purpose. Initial narratives were criticized. A weak narrative and poor visual effects drew criticism. Femininity, his main focus, is absent from this collection of stories (Hite, 1992).

Second Phase 1937-1948

The second part lasted eleven years, from 1937 until 1948, when he moved to Pakistan. This period was very successful for his literary writing and profession. His growing artistic talent and maturity earned him a place among the most notable artists of the time, including Premchand, Krishan Chandra, Rashid, and Nath Ashk. The literary movement in India and Pakistan produced "Naya Qanoon," "Naara," and "Shugal," three short stories. "Bu," "Duan," and "Kaali Shalwar" were among his reportedly provocative works published during this time. Other progressive writers and readers admired Manto's "Khusiya" and "Hatak" masterpieces. He also released other afsane plays this year, listed below.

1940: Aao and Manto k Afsane

1941: Dhuan

1942: Afsaany or Dramaey and Jahnaze

1943: Teen aorateen

1947: Lazat-e song. (Javed,2012).

Third phase 1948-1955

Manto lived in Pakistan from 1948 to 1955, when he died. Manto revealed human duplicity and folly in his stories, afsane, and plays on partition skirmishes and riots, especially "Saya Hashye." This was where he wrote some of his most

famous works on partition, independence, and its effects. He wrote about sectarian strife and Kashmir in "Titwal ka Kutta" and "Ahkri Salute." Krishan Chander of the Manto remarked, "He is a stern physician who refuses to prescribe chloroform to the patient." Manto was disillusioned with his society and culture. Manto regularly criticised human violence and how elites view downtrodden people. He showed the worst of a civilization that called the oppressed monsters. He envisioned a huge shift to make us better people in his writings. His religion is humanity, which makes him more religious than others. He rarely differentiates based on caste, sect, ethnicity, gender, or religion. His opinions, insights, and passion are shown. Although his heroes and primary characters came from diverse faiths and countries, they always shared a humanistic core (Bashir, Mustafa, & Rehman, 2022).

Objectives

- I. To analyze the sociological aspect of short stories written by Sadat Hassan Manto.
- II. To explore the sociological impact of Manto's writing on society.
- III. To understand the short stories of Manto in which he addressed taboo topics.

Research Questions

- I. What is the sociological aspect of the short stories written by Manto?
- II. Whether Manto's short stories brought any change in Pakistani society or not?
- III. How did Manto try to address the social taboos in his writing?

LITERATURE REVIEW

Discourse theory claims that the way individuals communicate, either by speaking or writing, in their everyday routines is molded by the power and social structures present within society. Since society is shaped by conflict, consequently, discourse mirrors conflict (Maqbool, Farwa, & Akhter, 2022). The meaning of the term "discourse" comes in a wide range, and it depends on the subject for which it is being used. Specifically, in literature, the term "discourse" means a representation of an idea through language. It commonly consists of long phrases or statements that tackle a certain subject in a formalized manner. An author heavily relies on the discourse to share his or her ideas, thoughts, memories, and stories. There will be no literature if there is no discourse. (Hashmi & Aftab, 2013).

Social discourse contains social components, whether in text or speech. Discourse applies basically to an entire range of ways in which individuals interact with one another. Social discourse is the lens through which this interaction is seen, through the prism of the social functionality of that speech. Individuality, creativity, and expertise are produced socially through social discourse. Social discourse is primarily the social production of literary invention. This is composed not just of communal fetishisms and dominating ideologies yet it contains properly structured modes of dissidence and schismatic ideas, as well as differentiated emotional structures. Not just the Doxa yet also the dilemmas that continue to be shaped by it. This illustrates that discourse is not created by writers but rather that the discourse

they embrace comes from identity and position on the social level. (Matsuda, 2015).

Sadat Hassan Manto explore the influence of colonialism, the consequences of partition, and women's exploitation. Furthermore, the study also tries to investigate the portrayal of women and people who belong to the lower rungs of society in the literature of Manto. The research paper is divided into six chapters. The first chapter first discusses the origins of literature, particularly the genre of short stories. The later part provides a short biography of Manto's life in India and Pakistan, including his art, career, contributions, and trials and tribulations. The second chapter of the research paper purely focuses on the theoretical perspective on post-colonialism. The chapter also discusses fundamental post-colonial features that have been employed by Manto in the short stories. The third chapter provides a full description of the struggles and after-effects of partition. This chapter discusses how India came under the British Raj and how the rule of the Britishers impacted the mindset of different Indian post-colonial writers with reference to the partition stories written by Sadat Hassan Manto. The fourth chapter delves into the issues faced by women, such as sex trafficking, prostitution, violence, and gang rape. In addition to this, this chapter also sheds light on the atrocities faced by women during the partition (Haleem, 2023). The text of this chapter also focuses on the short stories of Manto related to the woman's body, which was either written before the partition or vividly after the partition. This chapter discusses the subjugation of the lower strata of society from Manto's literary perspective. The fifth chapter of the paper provides a multidimensional theme-based analysis of Manto's short stories. This chapter delves into the core and fundamental themes of his writings. The themes about which Manto wrote were prostitution, nationalism, subalternity, sectarianism, religious radicalization, abduction, and marginalization (Haleem, 2023). The method employed in this study was qualitative, and the data were analyzed through the use of thematic analysis (Kazim et al., 2023). The study concluded that literature is the way to transform society or mold the minds of humans. Manto tried to change the perception of different themes through his writings. He connected the different dots and provided a sketch of society. (Bashir, Mustafa, & Rehman, 2022).

Similarly, another study was conducted on the topic of social consciousness and political ideology as presented by Manto in his short stories. The author highlighted the role of language in literature and how language asserts the different contexts in literary work. The study is divided into six chapters. The first chapter focuses on the origin and prevalence of the genre of short stories in the literature of Indian colonial and postcolonial writers. The second chapter gives a brief account of Manto's life, struggles, and hardships. Social consciousness and political ideology are discussed in the third chapter. In this chapter, the author explores the writing of Manto from the domain of his sufferings and how his literary context changed after the partition and the migration to Pakistan. The chapter also shed light on the concept of political ideology and how it shaped the spirit of partition. In this part of the study, the writer also discussed the style of Manto's writing while addressing communal violence. The later chapter highlights the several shades of women in the

writings of Manto. The chapter also discusses the effects of partition on the women, who were the silent gender. The text also features the different prostitute characters presented by Manto. The research methodology utilized in this paper is qualitative, and the source of data collection was the book of Manto, "Manto ke 19 Afsane." The research concluded that themes like social consciousness and political ideology were born out of Manto's observation. The strength of his literary work lies in the quality of his mindfulness and identification of his characters. (Bashir, Mustafa, & Rehman, 2022; Maqbool, Farwa, & Akhter, 2022).

The study was conducted by Shabnam to explore how Manto's short stories can be evaluated through the lens of trauma theory. Trauma is the medical terminology that offers a holistic view of suffering, fear, and sorrows faced by the victims under the dominance of external factors. It provides an in-depth analysis of the victims and their shattered and damaged state as well as their portrayal in the literary work. The research paper intends to investigate the interplay between the literature and trauma theory and how the trauma theory can be employed to understand the experiences of the people living in the subcontinent under the rule of the Britishers. Sadat Hassan Manto tried to deeply analyze these horrific incidents of partition and their effects on the people. He used a realistic approach in defining these catastrophic events. His most of stories are proof of this such as in Toba Tek Singh - madness, gang rape, and in Thanda ghost- loss of trust, and followed the kali shalwar reflects the harsh reality and brutal nature of individuals. (Randhawa, 2023).

The study was conducted under the title "Comparative Analysis of Short Stories by Manto and Maupassant." The study aimed to critically evaluate both storytellers from a feminist perspective (Mandokhail & Mnazoor, 2024). Manto, the master of Urdu, and Maupassant, the master of French short stories, are both progressive and revolutionary in their perspective towards life, towards the hypocrisy of society, and in exposing the dual standards of people by emphasizing the unequal power structures in society (Khan & Ali, 2024). Both writers have written more than three hundred short stories, and they label these stories as realistic. According to both writers, the characters of their short stories are witnessed by them in society. Despite variations in cultural, social, religious, and literary perspectives and perceptions, the stories written by both writers are strikingly similar. Sadat Hassan Manto and Guy Maupassant addressed issues such as the fragility of humans, patriarchal oppression, sexuality, enslavement, and hypocrisy (Abbas, Ghaffar, & Asghar, 2021; Maqbool, Farwa, & Akhter, 2022). The short stories of both writers criticize all sorts of oppressive sociopolitical atrocities. Other than this, Manto and Maupassant were exceptional at writing explicitly about the silent class of gender, "women," who were exploited, abused, victimized, and oppressed, and who were commoditized into an image of satisfaction and pleasure when forced into prostitution (Haleem, 2023). The stories of both writers show the frustration with patriarchal dominance and the double standards of men. The methodology used in this study was qualitative, and the tool of data analysis was textual analysis. The theoretical models of different feminist scholars like Virginia

Wolf, Mary Wollstonecraft, and Judith Butler were used to strengthen the arguments. The study concluded that literature is an effective and powerful weapon for both establishing and dismantling identities. (Arora, 2024; Mandokhail & Mnazoor, 2024).

The study was conducted on the theme of partition. That research paper aimed to primarily discuss the terrifying impact of partition confronted by people of the subcontinent as depicted in the short stories of Manto, a spectacular partition writer. Manto stories are recognized for their humor and the way they portray the emotions and experiences of the subalterns. Manto was the only writer who had the guts to confront the harsh reality, comprehend it, and articulate it honestly. He struggled his entire life for the freedom to reveal the truth (Akmal & Khan, 2024). He faced not just the condemnation of religion and the courts but also the abandonment of his fellow companions, yet he persisted in his journey. We are struck with the same concerns and conundrums that tormented Sadat Hassan Manto's thoughts 70 years after independence when we read him. Although time and place differ, the themes discussed and abruptly written by Manto continue to reverberate in the daily hardships and trials faced by the common citizens of both states, India and Pakistan. Themes such as communal violence, subaltern abuse, poor oppression, and religious violence are still prevalent in Indian and Pakistani society. (Siddique, 2014).

The study was conducted by Kohli to explore the theme of religion in the short stories of Manto. The event of partition transformed the whole socio-cultural aspect of the subcontinent. Therefore, the study tries to explore the short story of Manto-Manto, "Siyah Hasye" to analyze how the text of this story depicts sectarian violence at the time of partition. Besides this, the paper also attempts to comprehend how MantoManto, in "Black Marginalia," criticizes religion as the fundamental cause that stirred up communal violence and gender violence at the time of partition (Kohli, 2021).

In an article written by Ghulam Nabi titled "Manto aur Kashmir," he wrote about the love of Manto for its native place, Kashmir. The author also discusses Manto's sadness as a result of partition and his migration to Pakistan. In the later portion of the article, the author points out the short story by Manto, "Akhri Salute." In this story, the main characters are Rab Nawaz, a Pakistani commander, and Ram Singh, an Indian military man. Rab Nawaz and Ram Singh were friends from school. Both grew up in the same village and fought in WWII, but they are now enemies. (Shah, 1985).

Another research paper was conducted to trace the impact of the partition and its communal rage that put women, men, and children at the mercy of blood through Manto's accounts. The method selected for this research paper was quantitative. The tool for data collection used in this study was a survey. The sample size selected for this survey was 100 women who were enrolled in college. The age bracket for this study was 18–22 years. The findings of the research revealed that 23.79% of girls believe that peace is necessary for both states in order to achieve

human 46% of the population considers that partition was the only way for the development and growth of India. 82% of the women think that religion was the root cause of all the violence that happened during the partition. (Abbas, Ghaffar, & Asghar, 2021).

RESEARCH METHODOLOGY

This study is of interpretivist philosophy and deductive nature in examining the sociological themes in the short stories written by Manto. The study methodology will be exploratory; data will be gathered through qualitative research of secondary sources, such as articles, journals, and books. The study is characterized by a cross-sectional time horizon, as well as typology and logical analysis as the primary methods of data organizing and analyzing. Some important themes of this research are obscenity, realism, communal violence, and prostitution; these themes are important to the work of Manto (Haleem, 2023). The processes of data analysis include classification of information into typology and logical analysis of the data to address the research questions. Ethics is observed by maintaining citation and analysis of any secondary data. The methodology involves the application of typology, logical analysis and thematic analysis as a means to interpret the data collected to bring light on how Manto captures issues of the society (Kazim et al., 2023).

DISCUSSION AND ANALYSIS

Thematic Analysis of Manto's Short Stories

Manto's recollections captured every moment of his life and everything he experienced. In his short stories, he took a realistic style (Kazim et al., 2023). According to Siddique, Manto wrote about the realities of society, and the characters he created are not fictitious, but rather people we see on a regular basis. The emotions, agony, and worries are comparable to our own. Some of the realistic characters in his short stories are listed below.

Character	Short Story Name
Siraj Deen	Khol Do
Shehzada Ghulam Ali	Suraj ke Liye
Iffat	Ram Meisghar
Saleem	Inqlab Pasand
Ghiyas	Khud Farebi
Phato	By By
Akhlaq	Ishq-e-Haqiqi

Ghundasa	Garam Suit
Salma	Bus Stand
Ram Dei	Shughal
Nasir	Bad Tameez

In 1947, India underwent significant transformations, presenting writers such as Manto with a unique opportunity. Sadat Hassan Manto authored numerous short stories that delve into themes such as partition, the communal riots of 1948, the plight of the subaltern, the exploitation of women, and the oppression and marginalization of the lower classes. His short stories elucidate the peculiar circumstances surrounding the partition (Abbas, Ghaffar, & Asghar, 2021). He masterfully illustrated and articulated the challenges faced across generations. He perceived Muslims and Hindus as possessing a propensity for violence. Manto observed the migration and the severe occurrences that ravaged life on the subcontinent. He illustrates society along with its various institutions political, cultural, and religious in his short stories. Manto posits that the challenges faced by India, Pakistan, and Bangladesh stem from the concentration of decision-making power among elites, a situation that ultimately culminated in the events of 1947. Renowned 20th-century author Sadat Hassan Manto emerged as a figure of considerable controversy, facing numerous court trials due to the provocative nature of his short stories. Nevertheless, he candidly articulated his observations of society and evaluated the complexities of human emotions. In his writing, he exhibited a sincere and modest approach towards the marginalized, particularly women. Manto audaciously revealed the veneer of society. The majority of his short stories featured female protagonists. He crafted a profound exploration of women, elucidating the ways in which men exploit them for their gratification, commodify their bodies, and subjugate them under patriarchal norms.

Manto and the Portrayal of Women

Short Story 01 Hattak (Insult)

Hattak follows a prostitute in India at end of freedom. All Mumbai lights went off due to a fight (Akmal & Khan, 2024). We knew because Ram Lal, the pimp, informed us the Congress government had prohibited prostitution. Manto's short narrative centres on Sughanda. Manto's feminist story exposes Sughanda's love and emotional life as unsuitable for prostitution (Haleem, 2023). She works hard for money and gets along with her pimp, Ram Lal (Mandokhail & Mnazoor, 2024). Despite being kind and quiet, Sughanda becomes too interested in the man and her frequent customers. As a prostitute in Mumbai, she can't refuse men who vocally express affection, which she needed. When Sughnda breaks up with her male pals because she sees their words and actions of love for her were deceptive, the plot turns. Like police officer Mauhu, every male she's encountered has taken advantage

of her calm and nice attitude. This prompts her to physically and emotionally discard them. Rich Seth rejected Sughanda's sex advances, hence the title of this short novella. Sughanda met affluent Seth in his car at 2:30 a.m. despite being exhausted. Seth refused and yelled "yukky" angrily while looking at her with his torch. He drove off without saying anything else. Sughandai is furious again since guys just loved her for her money and joy. Sughndai noticed her sexual partners were abusing and leaving her. Sughndai was furious that Seth wouldn't explain why he rejected her. This rage caused a loop of negative behaviour that ended with her sleeping with the eczematous dog.

Sadat Hassan's short novella promotes women's independence, especially prostitutes. This short story about Sunghnda's emancipation from men, especially rich males, under horrible conditions depicted by the nasty eczema dog she spent the night with features Manto. The dog symbolises her life, which was tarnished more by the men she dated than by their sexual acts. She was troubled by their lies. She was denied full autonomy and independence.

SHORT STORY 02 ISMAT FAROSHI (SELLING HER VIRTUE)

This Manto story shows men's hypocrisy and society's many standards. Manto investigates virtue selling, vaisya identity, their economic duties, and prostitutes' soul disintegration after betrayal and mistreatment by lovers in this short novella. On the first page, Manto discusses "Ismat Faroshi," or "virtue selling." Manto considers prostitution a career that meets societal demands. If a thing is accessible and consumers want it, that's normal. Even if women sell their virtue to survive, we should not question their ways (Haleem, 2023).

Ismat, what? Manto defines it as protecting virginity, sexual purity, and women's youth and modesty.

A Vahsya? In this story, Manto defines "Vahsya." He calls a helpless woman Vahsya. Men with a single goal visit her every evening. Despite loving others, she feels alone. Manto symbolizes vaisya with the train. He said vashya is like a train traveling the city at night, bidding farewell to all passengers and then remaining alone, sad, and covered in cigarette smoke under the steel roof. In her own voice, the protagonist says, "People are labeled as bad." God alone knows why. The same customers who use our services for physical pleasure at night mock, humiliate, demean, and detest us during the day. We sell our bodies for their pleasure without shame.

Manto then discussed "sexual pleasure." He defines sexual pleasure as several-minute-long body enjoyment. He then asks why married men seek sexual fulfillment at "khota" when their spouses can meet their needs. Motel is his example. Manto says that while meals can be cooked at home, people go to restaurants for the atmosphere. Since they must satisfy their clients, married men turn to prostitution to find fulfillment (Haleem, 2023).

SHORT STORY 03 MUMMY

Rape of Minor

The short novella "Mummy" depicts society's bias against women and their

struggle for human dignity. The author-narrator and his wife visit Poona, where he meets Chadda, a former schoolmate and heroine. Chadda introduces him to a woman named Stella, lovingly known as "Mummy." Stella acted as a maternal role for Chadda. Manto initially dislikes Stella's excessive makeup and elderly appearance, but he later finds she has a genuine kindness and is unbound by conventional society conventions. Manto observed that Mummy routinely hosted meetings attended by industrial leaders and the intelligentsia, where young women dressed provocatively and engaged in promiscuous behavior. The story concludes with Mummy discovering his son Chadda sexually exploiting a 15-year-old girl.

STORY NO 04 DAS RUPAY

Sex with Minor

The little novella "10 Rupay" painfully reminds us of what may be lost or taken from young girls who were assaulted. This story follows fifteen-year-old Sitara, who was forced into sexual service by her mother. A free spirit, she enjoyed playing with younger females. The story depicts Sitara as a fat, ugly black girl. As her robe billowed in the wind, Manto stated passing men would see her calves. Street males desire young girls. Sitara ignored this and continued. Sitara's father was murdered by gamblers for not paying his debt. Sitara was the only revenue source. Since three guys would pick her up, her mother told her to dress well. Manto vividly described the repercussions for a 14–15-year-old. Sitara returned home with crumpled ten rupees after a day with three males (Abbas, Ghaffar, & Asghar, 2021).

The Authoritarianism of Patriarchal System

Manto illustrates through the narrative of Sitara how men are driven by male agency to partake in overtly audacious behavior. Three men believed they possessed full rights and freedom to harass, assault, and mistreat her due to their payment of 10 rupees for her services. The patriarchal system is defined by the treatment of women as property (Akmal & Khan, 2024). The concept of authoritarianism, as observed in the case of Sitara's customers, can be linked to wealth.

SHORT STORY 05 THANDA GHOST

Partition and Barbarianism of Communal Violence

The story begins when Ishear Singh's wife is unable to satisfy her physical needs because she realizes Ishear is no longer loving her the way he used to, so she strayed and asked him, "Are you sleeping with prostitutes or having extramarital affairs?" to which he replied and confessed the heinous crime he committed. During the 1947 riots, Ishear Singh broke into the home of a Muslim family and killed six people, except for a young, lovely girl. The girl committed herself because she couldn't handle the loss of her loved ones.

Sex with Corpse:

Later text discusses how Ishear Singh confessed to his wife that when he saw that young girl, she was fair and beautiful. Her stall (dupatta) slipped from her chest, and all these circumstances made him aroused, due to which he was compelled to do sex with the dead body of the girl. After listening to all this, his wife killed him with the same knife he used to kill that Muslim family.

Rape as a Weapon Of Revenge

He kidnapped a girl instead of killing her. The question is why? On Manto, she says that male superiority encourages males to sexually abuse opposing women because of her gender. This will humiliate the opponent. This is like moderating the enemy's izzat. He told his wife Kulawat that she was so lovely he could kill her. I liked you every night, so why not try another woman's beauty? These words reveal that men view women as commodities, objects of sexual pleasure, and that raping them is the only way to taste their modesty and innocence. The story emphasizes that wars most harm women.

STORY NO 06 KHOL DO

War and abuse of women

Women are raped and abused whenever any war occurs. Rape has been used as a tactical weapon throughout history. Rape is often perceived by society as a sign of women's submission, inferiority, and denial of respect. The story's theme also revolves around the gang rape of minors.

Gang Rape of Sakina

The story begins when Sirajuddin is forced to leave Amritsar for East Punjab. The partition killed his wife. His 15-year-old daughter Sakina vanished. After regaining consciousness and finding Sakina missing, he lost track of his consignees and searched for her daughter. Unexpectedly, multiple social workers offered Sirajuddin help finding his daughter. Social workers found Sakina and asked her name. Although her father was unaware, social services saved Sakina from Amritsar. These young men from Sakina's community beat her often. Sirajuddin saw guys carrying a delicate little corpse they found near the camp. They took Sakina to the hospital. Sirajuddin saw his daughter's body and was overcome with grief. Dr. Evetullayy told Sirajuddin to open it when he visited the daughter. Sirajuddin was told to open the window owing to the room's dimness, but Sakina, barely aware, dropped her shalwar. Sakina's actions upset her father and doctor by revealing her rape by social workers who treated her like a trash

Clothing is a sign of women's dignity.

Sakina's "DUPATTA" fell off her chest during partition, when people were fleeing violent attacks and seeking refuge in a safe place. Her father stopped and picked up her dupatta due to Sirajuddin's fear that her daughter would be raped. Women cover their upper bodies with the "dupatta". This symbolizes women's humility and dignity. It defends ladies from men's lusty gazes.

The trauma of Partition

The story at the beginning shows the trauma faced by Sirajuddin because of the riots during the partition, where his wife was killed and her daughter went missing. In the second part of the story, we learn about the trauma faced by a 15-year-old girl as she was gang raped (Haleem, 2023). The last part shows the traumatic experiences of the doctor and Salina's father when they saw the feeble condition of Sakina and then her act on the phrase Khol Do.

STORY NO 07 MOZAL

Heroic Character

Manto portrayed Mozal as a bright, courageous, strong, and free-spirited lady who was surrounded by disturbances. She became a hero to Manto after rescuing two people. In this narrative, Manto describes how a Sirdarji fell in love with Mozal, a Jewish woman, but she turned down his offer and later saved his life. Manto portrayed Mozal as a heroic figure in his novel, demonstrating the true value of women. As a result, Manto depicted her in a way that empowered and encouraged women at the time.

SHORT STORY 08 TITHWAL KA KUTTA (THE DOG OF TITHWAL)

Two Nation Theory

This little narrative contains Manto's critique of the two-nation theory's ideology. Manto believes the Two Nations concept fostered Muslim-Hindu hostility. This philosophy required a distinct homeland and implanted in Muslims the idea that Hindus were enemies. This perspective was shaped by faiths and cultures. The subcontinent has been inhabited by Muslims and Hindus for millennia, although Muslim monarchs have ruled much of it. Muslim leaders educated in the West now explain (Arora, 2024). Leaders and religious institutions stoked religious enmity. Every Muslim was warned that disobeying these leaders and institutions would make them "Gardar" (rebels).

Military Camps

Banta Singh and Himmat Khan's border soldiers hate each other in the short narrative. Tithwal Valley is beautiful, yet Indian and Pakistani soldiers hate one other and kill each other. Both factions searched for ways to hurt one other because this was the only way to vent their fury.

Animal Abuse

The second part of the narrative involves mistreating a dog for national pride. Manto says Banta found the Indian camp in the woods after hearing a dog bark. Later, he named the dog "Jhum Jhum." However, Banta Singh was curious about the dog's identity and if he was Indian or Pakistani. Banta Singh told his men that Pakistani dogs do not need food, just like Pakistanis. After identifying the dog as an Indian dog, Banta Singh puts a "Indian" collar on him. The dog appeared near Pakistan's camp a few days later, and Pakistani soldier Himmat Khan raged, assuming Indian soldiers sent it with the code. He yells and throws sticks at the dog in anger. Himmat Khan fired into the air to force the dog to inside the Indian, resulting in 30 minutes of firing on both sides. Thus, the dog died.

Dog as a metaphor for refugees

The dog in this story represents the sorrow and pain endured by refugees during their migration. The identity issues faced by the native people The dog represents the plight of millions of people who became victims of cross-border firings. People were roaming from one area to another in search of food, shelter, and safety, like the dog in the tale. In a conclusion, the dog became symbolic of innocent refugees and demonstrates the dehumanization and barbarism with which soldiers of

both groups are filled.

S.NO	SHORT STORY TITLE	THEME 01	THEME 02	THEME 03	THEME 04	THEME 05
01	TOBA TEK SINGH	PARTITION	IDENTITY ISSUES	TRAUMA	DISPLACEMENT	RELIGIOUS EXTREMISM
02	KHOL DO	WAR AND WOMEN ABUSE	GANG RAPE	CLOTHING-SYMBOL OF WOMEN DIGNITY	TRAUMA OF PARTITION	HYPOCRISY OF MEN-SOCIAL WORKERS
03	SHIKARI AURTAIN	WOMEN - VICTIM CARD	PROSTITUTION	EMOTIONAL WEAKNESS-WOMEN	DISAPPEARANCES	
04	MOZAL	HEROIC CHARACTER OF WOMEN	USAGE OF BEAUTY	COMMUNAL VOLENCE	PARTITION	DISPLACEMENT
05	TITHAWAL KA KUTTA	TWO NATION THEORY	MILITARY CAMPS	ANIMAL ABUSE	KASHMIR ISSUE	DISAPPEARANCES AND DISPLACEMENT
06	DAS RUPAY	SEX WITH MINOR	AUTHORITARIANISM OF PATRIARCHY	EMOTIONAL WEAKNESS-WOMEN	VOYEURISM	POVERTY
07	MUMMY	RAPE OF MINOR	REALITY OF FILM INDUSTRY	EMOTIONAL WEAKNESS-WOMEN		
08	ISMAT FAROSHI	PROSTITUTION	ECONOMIC DEPENDENCE	OBJETIFICATION OF WOMEN	HYPOCRISY OF MEN	
09	HATTAK	PROSTITUTION	SELF DISCOVERY	HYPOCRISY OF MEN	EMOTIONAL WEAKNESS - WOMEN	
10	THANDA GHOST	COMMUNAL VOLENCE	RAPE AS A TOOL OF REVANGE	SEX WITH CORPSE	HYPOCRISY OF MEN	RELIGIOUS EXTREMISM

11	LAST SALUTE	FRIENDS TURN INTO ENEMY	KASHMIR ISSUE	RELIGIOUS EXTREMISM		
12	IN THE PRICE OF FREEDOM	WOMEN ROLE IN PARTITION	THE REVOLUTIONARY CHARACTER OF WOMEN.			

CONCLUSION

The end of British rule and decolonization were moments of grief and sorrow for Manto rather than moments of celebration. Through the characters of this story, Manto showed the hostile environment created due to partition. In his stories, he frequently discussed the adverse effects of partition as well as the hostile atmosphere it created, the collapse of cultures, and the animosity it caused because of so-called patriotism and religious supremacy. In his short stories, Manto rose beyond cultural and religious barriers to depict the awful reality of his era.

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