

I. History of Partition of India and its Critics

The history of politico-religious partition of India, which had taken on the proportion of war, is the history of violence in colonial and post colonial India. The partition includes the familial and communal violence in which common people as women, poor, disable and all the under privileged groups remained essentially at the receiving end as primary victims. This partition of India brought the division of greater India into two nations as India and Pakistan and this division is celebrated in the official history of both nations but the aspect of celebration varies according to the variation of people's status. The magnitude of the violence covered the various genres and inquisitive academic minds, especially of South Asia, could not remain untouched. Among those several creative writers, Saadat Hasan Manto is the one who has a microscopic view on that violence history and recalls the events with traumatic experience.

Manto in his most of the short stories abundantly draws his subject matter from before and aftermath of partition of India. He is a great believer of man's freedom from man's oppression and a liberal humanist who has above all creeds and distinctions of race, religion and color. He was devastated by the depth of degradation and depravity to which quite ordinary and sane people could sink in frenzied times such as witnessed in the wake of partition. Manto doesn't shorten the boundary of outcome of partition in case of government and territory alone, rather he associates it with the division in every sector as language, culture, families, beliefs, religions and so on. These divisions primarily resulted with an antagonistic relation between Hindu and Muslims in both nations from the very beginning. There were the multiple results of partition as loot, killing, rape, abduction, murder, destruction of lives, property and houses, and after all the vandalism everywhere. There were the mass killing of

thousands of people which was beyond count and record. This partitions directly of indirectly affected the life of those common people who, in reality, have nothing to do with it. These all the grand realities were to be silenced for those partitions victims and these were the taboos for any sorts of revelation. Manto undergoes with those very topics which were considered as social taboos in Indo-Pakistani society. No part of human existence remains untouched for him. He sincerely brought the story of prostitutes and pimps, looted and looters, suppressed and suppressors, lunatics, widows, orphan and all. He simply presented the characters in a realistic light and left the judgment on the reader's eye.

His emphasis on the readers allows his works to be interpreted in a myriad ways, depending upon the viewpoints of the reader. His topics range from the socio-economic injustice prevailing in pre- and post- colonial subcontinent, to the more controversial topics of love, sex, incest, prostitution and the typical hypocrisy of a traditional sub continental male. In dealing with these topics, he doesn't take any pains to conceal the true state of the affair- although his short stories are often intricately structured, with vivid satire and a good sense of humor. In chronicling the lives and tribulations of the people living in lower depths of human existence, no writer of 20th century came close to Manto. His concerns on the socio- political issues, from local to global level are revealed in his short stories. All these pains and agonies of those partition victims are ignored and only some handfuls of attractive aspects are highlighted too much in the history of India and Pakistan. There were no positions and values given to the scheduled castes like Harijan, Christian and other people of the minority groups and same was the provision for the life of poor people and lower caste people. These all the biases, prejudices and excess are revealed through Manto's stories by the use of black humor. The readers are shocked finally through his

entertaining stories. Manto engages the readers throughout his stories and finally leaves the traces of traumatic experiences of those partition victims ironically. The presentation of limited characters as the vivid representation of those sufferers is another speciality of Manto.

The partition in regard to religion resulted with the economic and social difference between Hindus, Sikhs and Muslims. The Government officials glorify the same history where the common people live with the scattered image of the glorious past. Officials parroting and their reality never matched together. In this regard Urvashi Butalia in *The Other Side of Silence* mentions the Sikh member Bir Bahadur Singh to state the vivid picture of the relation of discrimination between the people of Muslims and Non- Muslims from the similar locality. She says:

If Musalman was coming along the road, and we shook hands with him and we had, say, a box of food or something in our hands that would then become soiled and would not eat it; if we are holding a dog in one hand and food in the other, there is nothing wrong with that food. But if a Musalman would come and shake hands, our dadies and mothers would say, son, don't eat this food, it has become polluted. (93)

The above extract clears the religious riots either inter- religious or intra- religious. The age-old antagonistic relation between Hindu and Muslim increased its paramount during partition. Critics from the different disciplines took this religious tussle to be prime cause for partition. Besides this religious tussle, economic factor was another important cause for the partition violence. Due to the existing unequal economic standard among the people, they shared their ego and pride with unholy competition. The monetary judgment ultimately upset their prevalent status and led the greater

India to be parted into two. Placing the economic cause at its prior, Ritu Menon and Kamala Bhasin claim:

The economic reason was . . . an important reason. Hindu and Sikhs owned land, Muslim labored on their land . . . They were the working class, [Hindus] were exploiters. Hindu and Sikhs were traders, shopkeepers . . . but majority [Muslims] were poor. [So], they took their revenge. Servants kill their masters. Those servants who could barely stand straight in front of their masters abducted the women of landlords and expressed their anger. It is these sections who turned into mobs. (212)

So, Partition was surely more than just a political divide, or a division of properties of assets and liabilities. Menon and Bashain even take this violence as patriarchal violence. For them, partition violence was mainly the violence of male towards female. It is, too, not surprising because our masculine society has perceived men to be only fully primary human creature.

Gynendra Pandey, in his essay "In Defense of the Fragments: Writing about Hindu and Muslims Riots in India" has sought some reasons behind the removal of the sectarian violence from the historiographies. It is, in his words, represented as an "aberrations" and "absence" in the historiographies (27). According to him, it is discussed in context and its "counter" as well as "character" are largely assumed (27). It is for granted that the horrible instances and vicious circumstances of communal riots are known or understood by all. People's life fully covered with sense of sorrow and sadness. This history of sectarian violence is overwhelmingly discarded. People have called any such attempt a communal attempt. The historians in their turn have tended to justify themselves that why they are unable to provide space to communal

writing in a secular state. For them the subjects related to Hindu or Muslim politics (in this regard only Muslims) are petty things. However, by doing so, they have paradoxically marginalized a huge majority in the name of fragments though their plea means that they represent the national culture. Actually, the fragment is too broad in his words:

The 'fragments' of Indian society- the smaller religious and caste communities, tribal sections, industrial workers, activist women's groups of all which might be said to represent 'minority' cultures and politics- have been expected to fall in the line with "mainstream" (Brahmanical Hindu, Consumerist) national culture. This "mainstream", which represents in fact a small section of the society, has indeed been flaunted as the national culture. ("Defence" 28)

This mainstream does not include sections like Muslim, Sikhs, Christians and primitive Indians of unknown religion. They all are regarded as minorities. Pandey comments upon those ugly and dark aspects of partition of India which are ignored while highlighting it as the independence and the victory of the people.

The partition has even left its impulses on industrial and administrative sectors with division. Industries too, were divided with the division of territory. Division of cultivable land divided the raw materials required for those industries. Market was the next which has direct relation with this. This sort of division had crippled the various industries such as mental works, hosiery which finally changed the very shape of the cities. In this regard Butalia states:

Raw materials and chemical and machinery goods that were earlier available from Karanchi could now no longer be had, and new suppliers had to be found in Bombay. The textile industry, one of the

key industries in Amritsar now had to look for markets in the Indian interior. (81)

Those who directly or indirectly consult with industrial and administrative sectors were, thus, highly affected. The weak form of administration due to the departure of experts from various sectors in both states even weakened the administrative sector.

The same partition even carries the history of patriarchal violence in which women suffered from all three communities: Hindu, Sikhs, and Muslim, during and aftermaths of the eruption of "hostility expression of . . . bitter and divisive erosion of social relation" between the three religious communities (Menon and Bashain 3).

Women were fully marginalized and they became the victim of partition violence at the level of familial, social and communal ground. Patriarchy behaved them as their inherent property. They were the common target of attack as "the patriarchy treated the women's body as a territory either to be conquered by the men of the other communities or to be protected by the men of their own families" (42). It shows the women's plight of being tortured everywhere. Women were the common object to be tasted upon. In this regard Butalia says:

In any upheaval when passions are aroused or violence reigns suggested whether it is caste violence or inter -caste wars, women became the worst violence of rival groups. This is not to suggest that women did not face such violence during peacetime. They do, but it goes without saying that upheavals and convulsions make things work for them. (179)

The above extract exemplifies how women were attacked during wartime. Male-Chauvinism commodified the women's desires. Women were sacrificing their life in

order to save the honor of her family and of the male. The limitless torture upon them is the outburst in Manto's short stories.

In nutshell, partition parted the every sector of human affairs. So, the partition stories depict the irreplaceable loss, displacement, dispossession, abduction, rape, trauma, pain, death and other forms of violence that common people suffered from all three communities: Hindu, Sikh and Muslim. This partition of India is really an apocalyptic event ever happened in the human civilizations having lasting impressions of monstrosity and horrific emotional duress. But all these ugly aspects of partition were ignored and kept aside by highlighting partition event only as independence and bravery in the official history of modern India. This biased documentary never justifies the real trauma for those innocent victims. Gynendra Pandey for this injustice comments:

The history of violence has been treated in the historiography of modern India as aberration and as absence: aberration in the sense that violence is as something removed from the general run of Indian history: a distorted form, an exceptional moment, not the real history of India at all. Violence also appears as an absence because historical discourse has not been able to capture and represent the moment almost always about context- about everything that happens around violence. The violence itself is taken as 'known'. Its contours and characters are simply assumed: its form needs no investigation. (27)

All these documents of history are single-sided and of elite's. No commoners are provided justice. Several voices are silenced and their repressed psyches, once, sooner or later, outburst for what Manto reveals through his stories. As partition became the event of victory and independence only to some handful of people whereas majority

of people were accompanied with feeling of pain, sorrow, anguish and sadness, where people were separated overnight, friends became enemies, homes became strange places and those very strange places were to be called as homes. So the people's mentality also parted with the partition of nation.

But the Indian historiography is helpless to depict the partition as a mere transfer of power. The historians are unable to show partition as a great human tragedy. It is because most of them have never experienced the trauma of partition directly. They are dwellers of those great cities which somehow were fortunate to get the chance to celebrate the independence. For all this, somehow, the nationalists are compelled to justify the state's claim of being secular though this claim of being secular and religious tolerant of the states seems hollow. These revisionist historians subverted the deep pangs of sufferers' and exhibited the white lie. While making revision of official history, creative writers and those revisionist historians depicted the situation before and after the event and presented the cause and effect of the happening. Among these several creative writers Manto counts the prime position who dealt with reality of the existing violence by showing it at various levels as familial, social, economic, political, religious and many others. In that course Manto also subverted the limited and biased notion of partition, which took partition of India as only the partition of territory and people.

Though the analysis on Manto's stories varies according to the different intellectuals, the analysis from the vision of trauma is found to be incomplete. Therefore the present researcher captures the particular instances of partition violence and subverts the limited notion of partition as the solution of the existing problem of violence. Manto's most of the stories basically concern with this partition relation. Manto unfolds the psychic repression of those victims who are, now, rapists, looters,

lunatics and involved in many other criminal activities to be caused by the traumatic experience of partition. As trauma describes the overwhelming experience of traces of catastrophe of any kind, Manto, too, voluntarily leaves the stain of trauma as the major occurrence of hallucinations and other internal psychic pain in his short stories. The techniques that Manto employs in recapturing the trauma caused by the partition are related with transmission and retraumatization that unburdens the burden of trauma. For the prevalent loot, murder, rape, and for any destruction, other creative writers analyzed it as it is but Manto, on the very topics, undergoes with analyzing all these events to be the outlet of those repressed mentality of the war victims.

Capturing all these events in Manto's short stories through the lens of trauma theory, the researcher introduces the very history of partition of India and its critics in its introductory part. Theoretical modality as psychic trauma relating it with partition of India is discussed under the tool discussion part. The different notions on trauma used as the gateway in Manto's stories are highly researched in the analytical part of the research. Though Manto's stories can be analyzed from the different perspectives, the researcher has observed through the objective of trauma for the proper finding of Manto's stories. These all the aforementioned discussions are concluded in the final part of the research. Hence, the researcher concludes this dissertation with the proper finding of traces of traumas in Manto's selected short stories.

II. Psychic Trauma and Partition of India

As the politico-religious partition of India in 1947 caused the great fragmentation among Indians and Pakistanis' from different levels, their traumatic feelings are recaptured by Sadat Hasan Manto in his short stories. Though cultural approach of trauma has a magnificent importance, psychoanalytical approach to trauma also needs to be discussed which even is inseparable part for the complete definition of trauma. So, to bring the hypothesis to the complete level, psychic trauma theory is the foremost methodology. Most of the characters in Manto's stories are lacerated by bloody and haunting memory of the partition violence. Prior to locality and contextualizing characters' trauma in the transitional phase of partition, the researcher has felt it necessary to expound the theory of psychic trauma which is the basic methodological tool applied in Manto's selected stories.

The word 'trauma' refers to a mental condition caused by a severe shock, especially when the harmful effects last for a long time. It is even an unpleasant experience which upsets the experiencer and makes to feel anxious. Trauma theory, on the other hand, is a privileged critical category which includes diverse fields, with its specific focus on psychological, philosophical, ethical and aesthetic questions about the nature and representation of traumatic events. These concerns of trauma theory "range from the public and historical to the private and memorial" (Luckhurst 497). *The Concise Oxford Dictionary* has defined the word trauma as "1. a deeply distressing experience, 2. physical injury, 3. emotional shock following a stressful event" (1526). Freudian psychoanalysis provided a model of traumatic subjectivity and various accounts about the effect of trauma and memory. Etymologically trauma refers to the physical laceration and wound and it was widely understood by the same meaning during partition. Later, people related trauma to denote those who were

wounded and deeply infected by the problematic of complicated kind. Such a troubled psyche is said to be traumatic psyche and when this psychic troubles of people are extended further within a limited duration of time, such a trauma was considered to be psychic trauma.

The analysis of psychic trauma doesn't complete without mentioning the ideas of Cathy Caruth, a leading trauma theorist. In *Unclaimed Experience: Trauma, Narrative and History*, her idea of latency argues that trauma as it first takes place is uncertain, but that "the survivors' uncertainty is not a simple amnesia; for the event returns, as Freud points out insistently and against their will" (6). She emphasizes that trauma can hardly be forgotten. She states on the part of latency of the temporary delay, which should not be misunderstood as repression because trauma by its very nature, displays with a vengeance over a period of time, especially when triggered by a similar event. Trauma for Cathy Caruth is incomprehensible by nature and by the same token it is referential as well. The subtlest fact concerning it is referential. Cathy Caruth claims that victim of trauma, however reluctant to express one's hidden traumatic truth, unknowingly reveals certain personal truth. Reinforcing the referential nature of trauma, Cathy Caruth says:

By turning away as we have suggested, from a notion of traumatic experience a neurotic distortion, the authors of these essays bring us back continually to the surprising fact that trauma is not experienced as a mere repression of defense, but as a temporal delay that carries the individual beyond the shock of the first moment. The trauma is a repeated suffering of the event but it is also a continual leaving of its site. The traumatic re-experiencing of the event thus collapses of witnessing, the impossibility of knowing that first constituted it. And

by caring that impossibility of knowing out of the empirical event itself, trauma opens up and challenges us to a new kind of listening, the witnessing, precisely, of impossibility. (10)

Beerendra Pandey, a trauma theorist, brings the idea of Javed Alam regarding the issue of 'Amnesia' in his article, "Pedagogy of Indian Partition Literature in Light of Trauma Theory". In the nationalist Indian discourse in particular Javed Alam justifies the amnesia in his conversation with historian Suresh Sharma, the trauma of partition has been consigned to oblivion in the interest of the sectarian health of the nation for remembering it is suspected to be "greatly misplaced and dangerous of India" (qtd. In Pandey 2).

While dealing with the trauma caused by war or its catastrophe, one must explore the connection between violence, the effects of trauma that it produces and forms of political community. The essence of trauma is precisely that it is too horrible to be remembered, to be integrated into our symbolic universe. All we have to do is to mark repeatedly the trauma as such. The concept of trauma oscillates between victimhood and protest and can be linked with or articulated to either. Its invocation registers a movement in the boundaries of acceptability of the use and abuse of violence in relations of power and forms of authority or political community. When there is a mismatch between expectation and event we have what is experienced as a betrayal – or in other words, as traumatic.

LaCapra has also elaborated some of the constituents of trauma. He reinforces that the repressed is said to have returned in an uncontrollably wild way in the structure of traumatic experience. The victim of trauma while undergoing traumatic experiences works as if s/he is a puppet of his\her own hidden argues and impulses. S/he hardly becomes the agent of his\her own experience. Instead of pursuing for

certain creative and fresh venture, the victim of trauma repeats the similar as though s/he is too compulsive to do it. LaCapra further states: "Theory of trauma focuses on those psychoanalytic topics, the return of the repressed, acting out versus working through, and the dynamics of the transference" (574). A traumatic historical event tends first to be repressed and then to return in forms of compulsive repetition.

LaCapra has proposed two crucial things in these cited definitions where incomprehensible nature of trauma is one and another is the wild, repressed and violent nature of trauma.

LaCapra further states that the memory work, especially the socially engaged memory work involved in working through, one is able to "distinguish between past and present and to recognize something as having happened to one back, then that is related to but not identical with, here and now" (713). It is only through mourning, one attempts to assist in restoring to victims the dignity denied them by their victimizers. What he seems to posit is that whereas working through is aimed at achieving to a closure of the trauma, acting out means that trauma can be only managed through a constant playing out the traumatic event – a recurrent playing out which relieves the burden of the trauma. He says:

Mourning works as a homeopathic socialization or ritualization of the repetition compulsion that attempts to turn it against the death drive and to counteract compulsiveness-especially the compulsive repetition of traumatic scenes of violence –by- repetitioning in ways that allow for a measure of critical distance, change, resumption of social life, ethical responsibility; and renewal. (713)

In acting out, the past is performatively regenerated or relived as if it were fully present rather than "represent in memory and inscription and it hauntingly returns as

the repressed" (716). With respect to traumatic losses, acting out may well be a necessary condition of working through at least for victims. Possession by the past may never be fully overcome or transcend, and working through "enables some distance or critical perspective that is acquired with extreme difficulty and not achieved once and for all" (717). Actually the mitigation of trauma is nonetheless recognized so acted out is a requirement or precondition of working-through problems. Generally, acting out and working through are intimately linked but analytically distinguishable processes. When he shows such intrusive link and analytical distinction between acting out and working through, he says:

That a basis of desirable practice is to create conditions in which working through, while never fully transcending the force of acting out and the repetition compulsion, may nonetheless counteract or at least mitigate it in order to generate different possibilities a different force field in thought and life, notably empathic relations of trust not based on quasi-sacrificial processes of victimization and self-victimization. (717)

LaCapra wants to create a position that avoids both redemptive narrative and sublime acting out. He sets out to describe a way to work through trauma that doesn't "deny the irreducibility of loss or the role of paradox and aporia but avoids becoming compulsive fixated "(qtd. In Berger 575). LaCapra acknowledges a certain value in acting out. If there is no acting out at all, no repetition of the traumatic disruption, the resulting account of the historical trauma will be that "teleological redemptive fetishizing that denies the trauma's reality" (575).

Cathy Caruth and LaCapra's ideas on trauma differ from the idea of Roger Luckhurst .As Caruth maintains that personal truth by traumatic victim can be

extended to the level of cultural and historical level, but Luckhurst is of the opinion that traumatic event can be represented. He, furthermore, adds that "traumatic event is subject to literary representation. Experience of trauma is subject to narrativization" (126). Trauma is a site of condensation for him. Many incomprehensible and inexpressible things are compressed to the point of confusion. Although trauma is a site of condensation, it is contemporary as well.

Luckhurst claims that trauma doesn't easily get related to experience on language. It can be registered but can never be fully assimilated to the obvious mode of communication. For him "language alone is not capable of conveying traumatic truth. Symptomatic silence, the unexpressed and silent implication, the lag between the expressed and the unexpressed- there are some of the subtle form of narrativizing trauma and experiences associate with it" (502). Citing crucial remarks from Caruth's "*Unclaimed Experiences: Trauma, Narrative and History*", Roger Luckhurst says:

Traumatic experience suggests a certain paradox. That the most direct seeing of a violent event may occur as an absolute inability to know it, that immediacy, paradoxically, may take the form of belatedness. This paradoxical structure put trauma at the heart of important questions about truth and history. Because trauma is registered but never quite assimilated to experience or language, this means that the truth [. . .] can't be linked only to what is known but also to what remains unknown in our very actions and our language. (502)

The trauma theory has aroused a vivid interest among the cultural and literary theorists. The reason behind why trauma theory has begun to drag the attention of theorist pushes us to look at a popular culture and mass media obsessed by violent disasters. James Berger in *Trauma and Literary Theory*, through cultural approach,

examines the undercurrents of the distorted testimonies by contextualizing it in the network of cultural politics. Several cultural theorists were interested with this trauma theory as this theory dealt with a popular culture and mass media obsessed by repetitions of violent disaster. Berger himself states that he was "particularly fascinated by the "black box" obsession that follows [. . .], especially the moment that reveals the certainty of death entering the pilot's consciousness" (571). On the other hand the fragmented and scattered life style of people turns them hopeless. In this regard Berger says:

At the successions of Die Hards, Terminators, and Robocop, as well as Nightmares on Elm street, disease and epidemic films, and now the return of the "classic" disaster films of twisters and turbulence and the repeated sequence of mini apocalypses within each films; at "real life" cop shows; and at the news itself, has never exhausted source of pure horror. (571)

The word 'trauma' can not be the synonymous term for the word disaster .The idea of Catastrophe as trauma "provides a method of interpretation, for it posits that the effects of an event may be dispersed and manifested in many forms not obviously associated with the event" (572). Moreover, this dispersal occurs across time, so that the impact of the experienced event is produced only years later. This representational and temporal hermeneutics of the system has "powerful implications for contemporary theory" (572).

Trauma, on the other hand, is supposed to intersect with other critical vocabularies which problematize representation and attempt to define its limits – discourses of the sublime, the sacred, the apocalyptic, and the other in all its guises. "Trauma theory is another such discourse of the unrepresentatable, of the event or

object that destabilizes language and demands a vocabulary and syntax in some sense incommensurable with what went before" (573). Trauma unburdens the burden of individual's past, may that be sublime of any kind or the grief of present. Indeed, theories of trauma can help to demystify all sorts of "narrative fetishes" and ideologies "for traumatic symptoms are not only somatic, non-linguistic phenomena, they also occur in language" (574). So, this "Narrative Fetishism" is the way caused by an inability or refusal to mourn on those traumatic events; it is even a strategy of undoing, in fantasy, the need for mourning by simulating a condition of inactness, typically by situating the site and origin of loss elsewhere. It releases one from the burden of having to reconstitute one's self identity under post-traumatic conditions where the word 'post' is indefinitely postponed.

Cathy Caruth, in terms of trauma, elaborates the part of latency within trauma. The term "latency" which means the period in which the affects of the experience are not visible has been described by Freud "as the successive moment from an event to its repression to its return" (8). According to Caruth the victim of a crash is, never fully conscious during the accident itself. The experience of trauma, the fact of latency would thus seem to consist, not in the forgetting of a reality that can never be fully known, but in "as inherent latency within the experience itself" (8). Henry Krystal refers to the impact of an event in which not trace of a registration of any kind is left in the psyche instead a void, a hole is found"(qtd. in Caruth 6). Similarly, Dori Laub has suggested that massive psychic trauma "precludes its registration", it is "a record that has yet to be made" (10).

Caruth reinforces on the part of historical trauma too. Caruth says that it is not just that the experience is repeated after its forgetting, but that is "only in and through its inherent forgetting that it is first experienced at all. And it is this inherent latency

of the event paradoxically explains in the peculiar, temporal structure, the belatedness, of historical experience" (10). She opines that since we can't experience traumatic event at the moment of its occurrence, it is fully evident only in connection with another place, and in another time. If latency replaces repression, this is important in its blankness-the space of unconsciousness- is paradoxically present the event in its literality. For history to be a history of trauma it is referential to the extent that is not fully perceived as it occurs. History can be understood in the inaccessibility of its occurrence for her. For the question of time and traumatic memory what it implies is that trauma and traumatic memory alter the linearity of historical, narratives time, time which has beginnings and ends: since the traumatic event is not experienced as it occurs, it is fully evident only in connection with another place, and in another time. This can mean that 'traumatized persons live in two different worlds: the realm of trauma and the realm of their current ordinary life'. This is a sort of parallel existence; the two worlds cannot be synchronized because of the different temporalities each invokes. Events from the period of the trauma are experienced in a sense simultaneously with those of a survivor's current existence.

The experience for Cathy Caruth is not only belated; it also often involves another person, a listener to whom the trauma can be recounted. For Caruth the history of trauma, in its inherent belatedness, can only take place through the listening of another. But she goes further than this, arguing that it is not solely a question of another individual to whom the event is told: "The meaning of the trauma's address beyond itself concerns . . . not only individual isolation but wider historical isolation that, in our time, is communicated on the level of our cultures" (Trauma 11).

The literature of trauma for LaCapra turns into the "redemptive, fetishistic narrative that excludes or marginalizes trauma through a teleological story that

protectively presents values and wishes as viably realized " (Pandey 7). Indian partition novels unto 1975 reveal two symptomatic possibilities of the return of the historical trauma as discourse, the language of martyrdom on the one hand and the "use of the prose of otherness on the other hand" (7). LaCapra proposes that "trauma should be seen as raising the question of identity, rather than simply finding an identity" (86). A good piece of traumatic literature, instead of constructing an ideological edifice of identity politics, should help to highlight the ways through which surrender to such a politics can be avoided. In order not to let the real traumatic experiences of traumatized subjects be opened, the government uses many strategies to make their experiences under shadow. To justify the very fact, Jenny Edkins in his *"Introduction: Trauma, Violence and Politics community"* talks about the reckoning that comes in the aftermath of a war of Catastrophes. Describing about what happens after a catastrophe is over, and memorials are erected. If it is a war that has been won, commemoration endorses those in power. Victory pervades remembrance ceremonies and war museums" tell of glory, courage and sacrifice" (1). Private grief is overlaid by national mourning and blunted or erased by stories of service and duty.

Sigmund Freud in psychoanalytical theories also has concerned the dynamics of trauma, repression, and symptom formation. He held that an overpowering event which is unacceptable to consciousness can be forgotten and yet return in the form of somatic symptoms or compulsive repetitive behaviors. To counter his own logic, Freud again concluded that neurotic symptoms were more often the result of repressed drives and desires than of traumatic events. Later for the repeated nightmares and other symptoms of their wartime experience, Freud states to be "death drive ". So from this psychoanalytic-formalistic approach, a victimized subject doesn't disclose the real traumatic experience; s\he rather exposes and expresses the testimony in a

very distorted and deceptive manner due to the fear of social death. In *Studies On Hysteria* Joseph Breuer and Freud are committed to the view that the "reminiscences that cause historical suffering are historical in the sense that they are linked to actual traumas in the patient's life" (186). The affects associated with the past trauma cannot be acknowledged. The injured person's reaction to the trauma "only exercises a completely cathartic effect if it is an adequate reaction, they wrote, the past that continues to wound is the past originally found no outlet" (187). Freud was committed to the idea that the traumatic memory referred to a real passive experience that was later sexualized. He believed that the memory that remained charged with affect contained indications of reality. His fundamental interest in the ways the past can cause pain in the present was a stable component of his psychoanalysis.

In context of the use of the term 'unspeakable' in relation to trauma for Freud is not only an excuse to avoid the need to listen to what is being said. As language is social, political and individual, and communication only takes place in language, the suppressed common people who survive in social and political community cannot even speak. The prevalent linguistic community doesn't share the momentary meaning of those victims and these repressed psyches remain unrevealed. In psychoanalytic theory not just language that works like this but the unconscious and those repressed minds are structured like a language but remain hidden. Once these undermined latent desires come out, the trauma theorists call it to be 'trauma'.

Insisting on the reality that the memories are very much fruitful as they serve to history and work for therapeutic need, Urbashi Butalia in her book *The Other Side of Silence*, looks at the memories even if they are shifting, changing and unreliable. Memory becomes important not only for the therapeutic need that it serves but also because it is "part of the truth in any particular version of history" (11). Miranda

Alcook opines that people try to cope by blocking all memories of their shattered past. It is painful for them to think what has happened to their family. The fictiveness in testimony doesn't "involve disputes about facts, but the inevitable variance in perceiving and representing these facts, witness by witness, language by language, and culture by culture" (Butalia 11).

Butalia even analyzes the intra-familial violence against different religious communities, especially against women, perpetrated for the preservation of honor. Men shot, stabbed, burned and beheaded their "women family members to ensure they would not be appropriated by Muslim males, while women took poison and collectively drowned themselves in wells" (113). Butalia is stuck by the fact that "nowhere in the different discourses on the partition do such incidents count as violent incidents" (113). These sorts of events were prevalent everywhere. Women are not behaved as human but "instead, they are constructed as valorous acts, shorn of the violence, and indeed coercion that must have sent to many women to their deaths" (114).

Butalia, for the declaration of Martyrdom to those women who committed mass suicide in many places of India, related with the cause of traumatic experience itself. The state deployed the trope of Martyrdom to enslave women and their sexuality in case of women, and religious orthodoxy in case of religious Martyrdom. Moreover, it was analyzed even as the normal deeds of those lunatics for which Butalia undertakes as the outcome of the suppressed mentality of the state. Death is the reality either of the hands of outsider or family members. It, indeed, is a violent event ever experienced in Indian history. Instead of looking such, the state ironically bestowed the act with 'Martyrdom'.

In such a fearful situation the greatest danger that families and indeed entire communities perceived was of conversion to the other religion. These efforts demonstrate some of the gendered complexities of the partition which remained hidden and repressed in every sufferer's mind and so happened with intra-religious conflict too. Because of all these circumstances, mass and forcible conversion took place on the both sides of the boarder. Their minds were washed with nothingness and nowhere-ness. Their glorious past and scattered present lead them to be suffering from psychic trauma.

The fragments of memory subvert and revise official history. A fact completely underscored from the memories of female victims of partition have been interpreted in the works of Ritu Menon, Veena Das and Urvashi Butalia to implicate both the state and society in the geo-politicizing of women at the time of partition of India. The presence of trauma in these fragments of memory sheds sufficient light on the transformation of politics into bio-politics. Similarly, in Maurice Blanchot's word, trauma is "the disaster, inexperienced. It is what escapes the very possibilities of experience – it is the limit of writing. This must be repeated: the disaster describes" (qtd in *The Writing of Disaster*, 7).

Memory, however, is never pure and unmediated as it is "conceptualized as a force in conflict with the counter force of repression and is highly compromised by the encounter" (Lambek and Antze XII). The fault line of memory accounts are not so much that they are the "deviations from the truth" (Butalia 11) as that their narrativization is patterned after disciplinary history. Stressing on the fact that how memories and stories of partition are either added or subtracted, Butalia says that partition stories and memories were used selectively by the aggressors: militant Hindus were mobilized using one side argument that "Muslims had killed Hindus at

partition, they had raped Hindu even, so they, in turn, be killed and their women subjected to rape" (6). Because of the horrible consequences of partition, their experience of dislocation and trauma shaped their lives.

By bringing into account the ideas of Gyanendra Pandey the history proceeds on the assumption of fixed subjects-society, nation, state, community, locality, whatever it might be, one of the shining stars of the current intellectual arena Beeendra Pandey asserts:

It is not just the nationalistic discourse of partition based primarily on the colonialists system of information retrieval that constructs prose of otherness but also the blindness seen in the revisionist historiography to the connection between the discourse of violence and the discourse of the process of solidifying new communities. (Pandey 4)

Giving emphasis on the part of cultural politics Pandey recognizes "its role the discursive and ideological issues in the language of the representation of violence as being crucially important for rewriting of the traumas of 1947" (6). Beyond all these, whenever one goes on suffering from it, s\he experiences a psychic pain. Salvoz Zizek in his book *For they know Not What They Do* analyzes trauma to be taken" [. . .] place in security crises, in wars, revolutions or other special upheavals- where the symbolic order itself and its institutions are under threat or in suspense – and where people as individuals face the horrors of battle, persecution, famine or bombing" (272). Trauma is always addressed as the representation. We cannot remember it as something that took place in time, because this would neutralize it. All we can do is "to encircle again the site of the trauma, to mark it in its very impossibility" (272).

To give a full treatment to the theory of trauma, the researcher finally overviews the Geoffrey Hartman's views on trauma. The major thrust of Geoffrey

Hartman is to consider trauma within the limits of language and literature. According to Hartman:

The sense that trauma demarcates time, producing a breach in its homogeneous course, induces a myth of temporal location: the haunting idea that there was one irremediable event, or one discovery, which turned-overturned-the mind. A change in the self image of the collective may also be assigned to such an event, whether marked by despair of (eventually) by truth. (268)

The chasm between the unspeakable past and the favorable present makes the traumatic memory function as a cultural political force, the significance of which lies in solidifying the notions of nationhood or community. Same cultural politics and religious split had intervened during the partition of India too. Saadat Hasan Manto also depicts that particular traumatic experience in his collected short stories. Urbashi Butalia questions to the historians for their negligence to explore what she had seen as the 'underside' of this history, the feelings, the emotions, the pain and anguish, the trauma, the sense of loss, the silence in which it lay shrouded. Stressing on the fact that historians could not bring objectivity of Partition violence because their families were involved in it. Death, displacement, dislocation, loss of home and family –these were close "to the lives of many historians" (275). Butalia strongly opines that there should be a re-examination of history of partition because the re-examination is "deeply rooted in the concerns of the present" (276). She emphasizes such because the entire traumas and tragedies of partition violence were not visited and examined properly. She understands why certain kinds of historical explorations of the past are rooted in particular kinds of experiences of the present. Most of the victims and survivors of the partition violence were now in their seventies and eighties. It became

important for the historians who are revisiting the partition because they can "speak to the survivors, gather the testimonies" (276). For the survivors themselves, the "distance of a half century, the events that they had seen in that interim, also worked as a kind of impetus which surfaced memories of the time" (276). As Manto mentions in his stories too, the victims of partition violence still found it painful to speak about that time in their lives, there were others who wanted their stories to be recorded and they even felt that the time had come to do so for them. The conditions seemed to be sight for a new exploration of partition to begin. Being skeptical to the tools of the conventional history, she says that documents, government, reports and speeches could not capture the real traumas, feelings, emotions and other indefinable things that make up the sense of an event.

Like many other notable writers elsewhere in the world, Saadat Hasan Manto also had to face the pornography charge. His stories "Kali Shalwar", "Dhooan", "A Lump of Cold Flesh" were considered obscene and Manto had to face prosecution. But he really reacts these challenges to be the crystal clear suppressed trauma upon the female. Surely, he asserted, it should be by those having capability for literary criticism. Ritu Menon and Kamala Bashain, the two feminist critics also became critical to the official and historical accounts of the traumas of partition violence. They state that the historical accounts see partition traumas "as a tragic accompaniment to the exhilaration and promise of a freedom fought for with courage and valor" (11). Placing themselves the side of non official perspective, a perspective from the margins, they say that void seems to exist in those accounts because the real and the entire traumas of the victims are not objectively recorded. That's why they question the "authenticity of such recording- individual bias, political stance,

ideology, class, gender, all became factors, that are critical to any analysis or representation" (12).

As Manto, the story of 1947, they say, is a gendered narrative of displacement and dispossession of large scale and widespread communal violence and of the realignment of family community and national identities as people were "forced to accommodate the dramatically altered reality that now prevailed" (120). The partition violence includes the familial and communal violence in which women always remained essentially at the receiving end as primary victims.

Commenting on the trauma theory, Beerendra Pandey puts forward his idea about the need and healing or curing the national or racial trauma for the retrieval of the past. Literature is one of the mechanisms for effecting this ethical relation with the past. During partition, in the name of martyrdom, women sacrificed themselves on altar. In such a fearful situation apparently the greatest danger that families, and indeed entire communities perceived was of conversion to the other religion. The exploration of Pandey on the discourse of traumatic memory of the partition of India shows the literature of trauma doesn't necessarily offers a means of overcoming instability contaminated as it is with ideological contours of the dominant culture to which the trauma belongs. He further emphasizes that "India-English partition literature's framing of 1947 in terms of its traumatic encounter with the cataclysmic violence of the watershed year turn out to be a mediated (and hence authentic) development of trauma to political ends" (13). Focusing on the pedagogy of Indian partition literature, he says, it must concentrate on exploring the relationship between the already traumatized subject and the state.

Thus, the researcher has particularized on the selected stories of Saadat Hasan Manto, especially "Toba Tek Singh", "The Last Solute", " A Lump of Cold Flesh",

"Three and a Annas", "She is Alive" and some others to implement trauma on partition of India. Manto in his short stories focuses his issue from before and aftermath of Partition. The techniques that Manto employs in recapturing the trauma caused by partition are related with transmission and retraumatization that unburdens the burden of trauma. As traumatic memory is politically contaminated, the real emotions and feelings of those suppressed sufferers can't be expressed in stark realism. These all the traumatic experiences are expressed through distortion and exaggeration because of nationalist bias which itself is suppressed trauma or the politics that curtails the reality. Trauma survives in paradox since authentic traumas are beyond reach and the oppressors do their best to normalize the catastrophic tragedies of people during the violent years and the traumatic experiences are not expressed. So, trauma first resembles socio-political loopholes and tries its best to explore them through ironic presentation. While concerning representation of partition violence in Manto's partition stories, trauma theory, which is used as the mode of his writing in his stories, does the subversive function by denouncing the existing notion of modern Indian history that took partition as an independence and people's victory. It became so because official history of Indian limited partition event only as the partition of territory and people and took it as the solution of existing problem of violence which was not the case in reality. Same are the traumatic experiences in the represented characters in Manto's stories too. By employing this basic theoretical tool, the researcher tests the proposed hypothesis "Recapturing the Trauma of Partition of India: A Reading of Manto's Short Stories".

III. Trauma of Partition of India in Manto's Stories

Saadat Hasan Manto's short stories are the clear mirror of traumatic experiences caused by the violence of Partition of India in 1947. Most of the characters in his short stories are afflicted with severe cases of the trauma caused by partition. The sectarian violence has been an indigenous phenomenon of India. The country has seen hundreds of communal riots causing an unlimited loss to its lives and property but the partition violence was the greatest. Perhaps no communal riots will be able to exceed it. Manto, while dealing with the trauma of partition, highlights how the people from both countries, were parallally affected by communal riots. This violence was so great in its magnitude that the word "Partition" itself became the metaphor for the sectarian violence for the inquisitive academic minds of South Asia.

Manto's stories mostly deal with the two different localities where the characters migrate from one to another. To mention, these different localities are of India and Pakistan in this contemporary scenario. People suffer from identity crisis on both countries as they cannot relate themselves anywhere. In short, people are in Janus- faced state. On the one hand they were fascinated by the glamour of united past where there was no boundary between them and on the other hand the haunting present always recalls about their glorious past which was separated by great riot, loot, rape, murder and the like. They are obsessed by the glamour of their own indigenous system of schooling. Leaving all these tortures behind, there was another common stain to these citizens of both countries who were compelled to occupy the western left deeply- rooted ideals of their culture. In front of the glamorous and superior attributes of the colonial culture, their indigenous culture loomed like an inferior pigmy culture. In almost all characters, extremely painful feeling of cultural superiority and inferiority mounted by leaps and bound. Their thinking gradually

began to follow in consistent and illogical pattern. Their psychic purity turned out to be wounded love hatred, attraction- repulsion orientation towards colonial and nascent postcolonial essentialities pushed some of the leading characters of the stories to the corner of trauma. In fact their psychological make up was affected by the revenges of trauma within the citizens of two nations. In the story 'She is Alive' Manto states as "the special train left Amritsar around 2 o'clock in the afternoon [. . .] On the way many people were killed, several got badly injured, some got strayed" (39).

Sirajuddin, the principal character had faced the lively death of his wife leaving their only daughter Sakina on his lap. Her mother had said while dying "Leave me, take Sakina and run away quickly" (40). Sirajudddin is the representative of the then tortured innocent city- dwellers. Those medium class citizens were in the frenetic and frenzied mood. They were compelled to act in defeated and submissive manner, because of their own internal pressure of psychic dichotomy. Not only had the pressure on them come from their own interiority but also from the external world. Because of sudden attack on Sirajuddin's part, he happened to miss his wife forever and daughter's whereabouts was lost. He fainted and recovered within long hours where his whole being was in vacuum. He was subconscious where he could hear, see and feel nothing. "A number of picture passed through his brain one after another: Loot, fire, exodus, . . . station, . . . bullets, . . . night, Sakina . . ." (39). He recalls but cannot stop at any junction. He is left with nothing except the trauma of his sinful and eye-witnessed bitter reality. Manto reveals his pathetic story further as:

For full three hours he went round the camp calling out 'Sakina, Sakina'. But he could find no trace of his young only daughter. There was utter confusion all over. Someone was looking for his child, someone for his daughter, someone for his wife and someone for his

daughter. Totally fagged out, Sirajuddin sat down on one side.

Exerting pressure on his memory, he started thinking where and how Sakina had got separated from him. But his thinking stopped at the body of Sakina's mother-dead body with intestines lying bare. Beyond that his memory refused to move. (40)

This extract exemplifies the traumatic feeling of Sirajuddin in absence of his wife and daughter which was the outcome of the communal riot and ultimately for no any special resulting cause. No any normal human can tolerate such barbaric happenings one after the other in one's life but these inhuman pathetic stories were very common during the partition of India. Because of this kind of unforgettable exodus and his unperceivable loss, he feels to be affected by social biases of several kinds and evils. During that condition, Sirajuddin and all the victims like him needed sympathy. He wanted to cry but his eye didn't help. Manto further twists the story to reveal the rape, loot and fire existing those days during and the after the war. Later, Sirajuddin offers some of the volunteers to search his lost daughter. They assured him "with great emotion that if his daughter is alive, she will be with him within a few days (40).

Many impossible and unbelievable events turned to be possible and believable during that interval of time. Saadat Hasan Manto depicts that real cry and mimicry where sufferers can do nothing than remembering their glorious past and fragmented future and so does the Sirajuddin too. Though volunteers had assured him about Sakina, but "many days passed . . . Sirajuddin got no news of Sakina" (41). But, he again prayed for the success of the young men "who had assured him that if Sakina was alive, they will find her in a few days" (41) and felt lighter. Ultimately his recollected and hunting memory of daughter ended when he found her in the deathbed in hospital after a brutal and communal rape. She was found lying unconscious near

the railway and the carriers handed over the girl to the hospital authorities where Sirajuddin recognized her. Rest of him, nobody loves her or, if not exaggerated, she was the object to be dead for others. After the several utterances of him that he was her father "the doctor looked at the body lying on the stretcher, felt the pulse and said to Sirajuddin, "open the window" (42). As soon as the doctor had dropped that word "open the window", her scattered images of un-curtained turmoil ventured out from her subconscious mind. Manto here clearly states her individual trauma which is real representation of whole Indians' and Pakistanis' who were extremely suffering from such or equal to those events. He says:

Sakina's body showed some signs of life. Her inert hands moved towards the Shalwar string. She undid it and lowered the Shalwar. Sirajuddin shouted with joy "She is alive . . . My daughter is alive . . ." Looking at her the doctor stood drowned in perspiration from head to foot. (42)

The onrush of chaotic and vexatious feeling of devastating kinds completely rewarded Manto's coherent and consistent psyche, hence he became troublesome and topsy-turvy of those sufferers'. His traumatic quandary was in an intense state of urgent exposition. When those entire internal and external pressures extended burden on him, Manto found himself in a quandary of imminent traumatic collapse. He realized that some initiative has to be taken to reveal those hidden paramount of trauma of his nation -dwellers and even to protect him from falling into the paradox of traumatic sterility. Moreover, Manto felt that those sufferers' trauma was also in an imminent need of subtle exposition. To reveal all those pain, grief, sorry and terror, he subconsciously releases his traumatic truth in his stories by the use of black humor, minimalist in characterization and irony.

"The Last Solute", another sarcastic story of Manto, also reveals that hidden trauma on the characters in different contexts. 'Kashmir' a common targeted land of both India and Pakistan, is even still a matter of debate, was a very strange war. Manto here engages the characters on the proposition of the Kashmir war which ultimately ends with their memory of charming past. The history of the politico-religious partition of India in 1947 was itself a history of violence. Subedar Rab Nawaz in this story, also sometimes feels that "his brain had become a gun with a detective trigger" (55). His past was the history of war that he had fought in many fronts as he states that "he was no stranger at killing or getting killed" (55). He has changed his human identity that he survives for fighting. Some of his intimate friends with whom he fought together had, now, become his enemies. He himself does not know the worth of being Pakistani and fighting for Kashmir. "This much Rab Nawaz understood was that they were fighting to get Kashmir" (55). As there was no great cause of partition, nobody could justify its importance. Now they have parted-land and trauma of their united dreamland. Manto, in this story, further states:

He also understood why Kashmir must be got. It was essential for Pakistan's survival. But when he saw a familiar face among the enemy, he forgot for a while why he was fighting what was the compulsion of raising his rifle against erstwhile friends. He had to remind himself constantly that he was no longer fighting for medals or gifts of land or the pay -packet. He was now fighting for his homeland. This homeland was previously also. He belonged to the area which had now become part of Pakistan. But he had to fight with his own countrymen-people who had been his neighbors at one time, with whose family his family had connections for generations. Similarly placed were these

countrymen of his. A gun had been put their shoulder and they had been told to fight Pakistani-a tract where they had spent so many years of their lives. And fight for a country to which they were complete strangers; where they had not even laid two bricks for a house; whose breeze was unfamiliar to them; the taste of whose water they had not become accustomed to. (56)

Rab Nawaz, one of the several victims of the partition of India, knows very little as that his identity was snatched away from them by Indians. He was parted from his original land with empty hand "and coming to Pakistan all they had got was guns-guns of the same made, same weight and size" (56). He recollects his past and finds that previously they were all Indian soldiers but they are divided to Pakistani soldiers and Indian soldiers now. Thinking all these bitter realities, he found them confusing "and when he thought about Kashmir, the confusion became worse confounded" (56).

Leaving all these realities behind, they start fighting and accusing each others with very weighty and filthy words as they are the soldiers from two opponent groups. Manto writes "at night, sometimes instead of gunfire, a volley of abuses comes echoing from the hills around" (57). Here, in this story, he narrates the trauma of those religious victims during the apocalyptic event of partition violence. Indeed, the continuing patterns of violence in the history of the subcontinent in the alternative of partition speak of enduring trauma, betraying a wound that has never quite healed. The damaged bodies and the suppressed psyches from either of the countries became the sites of the worst violence. These all the bloody history encouraged Rab Nawaz for firing the opposite sides though he could see nothing except the repetitive sound of abuses. He observed through his binoculars but found nothing and again fired for

nothing. But, finally, a surprising sound with the address by his name astonished him.

For this Manto states:

The positions were not far from each other. Rab Nawaz's words must have reached the enemy because there was a reply, "Don't abuse brother." Rab Nawaz looked towards his men and said with surprise mingled with annoyance, "Brother?" Then he cupped his hands in front of his mouth and shouted, "Brother! No brothers here! Only your mother's lovers. " Immediately from the other side rose a voice "Rab Nawaz". A shiver ran through Rab Nawaz. The words reverberated around in the hills and then faded in blood freezing wind. (59)

After a long trail Rab Nawaz knew that on the Titwal front most of the soldiers were from the 6/9 regiment, his own regiment." Many had been his intimate friends though with some he had enmity on account of personal reasons" (59). He further shouted for couple of time to find out that unknown speaker from the enemies side. Immediately with a reply, "It is me . . . Ram Singh" (59), he was half-fainted with surprise. They, the former friends and enemies and friends later, went on scolding each other and even having regular dialogue and sometimes with condition as they were the battlers of two opponent groups. Manto, through these examples, provides an image of stable and integrated social harmony. It is Manto's deliberate plan to leave a trace of trauma in the subject of his stories, where some traces of trauma are bound to be left in his stories for subtle nuances are seen inherent in the subtext of the revelation of the traces of trauma and so happens here with Rab Nawaz and Ram Singh too. As Ram Singh scolded him with the filthy words , "Potter's ass" (61), it pinched Nawaz since he was a potter by caste and Ram Singh was the only one who could get away with it

because they were very good friends. Their layer of intimacy is proved with these statements:

They had grown up together in the same village, were about the same age and their fathers and grandfathers had been friends. They had studied up to the Primary in the same school and had joined the army the same day. In the last great war they had fought shoulder to shoulder on many fronts. (61)

But all these evidences were their glorious past which is already left behind. They remembered all these episodes as there was a long distance within them still then too and they were having communication with a shouted address. Their present was quite different where they were opponents. They are habituated to killing and getting killed each other. Same happened between them. Rab Nawaz, though out of fun, as he murmured himself, fired which ultimately misplaced to Ram Singh's stomach. Rab Nawaz visited the accident where his nearest was lying with bleeding body. Rab Nawaz called up his "Platoon commander on the wireless and requested him to send a doctor immediately as his friend Ram Singh had been seriously wounded" (62). Ram Singh forgot his severe pain and miscarriage done by his friend but went on recalling their romantic past. They were fighting for nothing. They were friends and they still are but they are made fighting each other. They enjoy their past company. To end the story Manto further says:

A little before sunset platoon commander Major Aslam arrived with some soldiers. There was no doctor with them. Ram Singh was mumbling something in delirium but his voice was so feeble that nothing was clear. Major Aslam also belonged to 69 regiment. He knew Ram Singh well. After ascertaining all the facts, from Rab

Nawaz, he bent over Ram Singh and called out his name. Ram Singh opened his eyes and stiffening his body as if wanting to come to attention, raised his hand in salute. But then looking carefully at Major Aslam his raised hand fell and he started mumbling, "Nothing at all O Ram Singh . . . you forget you pit that this war . . . this war . . ." He could not complete the sentence. His eyes turned into stone looking at Rab Nawaz. The last breath had left this body. (63)

Manto, from those examples, narrativizes the trauma as a mode of revealing subtle attributes of trauma inflicted in him by the terrible uncertainties of the then effects of partition violence. Ram Singh's burden of being torturously affected with traumatic experience was so subtle that he was in an instant need of fulfilling it in a subconscious way. Therefore to indulge in the occasional framing of narrative is equivalent to maintaining the subconscious need. The aforementioned extract illustrates the haphazardly sustained interest of Ram Singh and Rab Nazwaz in narrativization as a subtle and subconscious way of revealing the inexpressible side of expressible trauma.

"Toba Tek Singh", another story by Manto which begins with an assertion of their being, set in a particular time, is related to independence movement and the partition of India. This story is set a couple of years after the partition of the country. Here he assembles the responses of different "lunatics" in order to create a wide spectrum that can be generalized in some sense. He says:

"Two or three years after partition, it occurred to the Governments of India and Pakistan that, like prisoners, inmates of lunatic asylums should also be exchanged: the Hindu and Sikhs inmates in Pakistan

should go to India and Muslim inmates in India should come to Pakistan. (149)

Manto from the above extract displays a historian's virtuoso while reporting the events after the partition. He even reveals the vivid commodification of the prisoners where they can only think about their past. Once, their identity was common. They were made separate. They neither know their present worth of being Muslim nor do they heartily accept the reality. Their past haunts them and that regular recollection of haunting past has caused them mental disorder too. Manto says:

One doesn't know what happened in India but in Lahore some very interesting things happened when the news of exchange reached the Lahore Mental Hospital. A Muslim lunatic who for the last twelve years read the 'Zamindar' regularly asked a friend, "Maulbi Sahib what is this Pakistan?" The friend replied after serious thought, "It's a place in India where razors are made." The friends were satisfied with the reply. (149)

'Asylum' became the space where the government practices its power: for example – the so called lunatics are put in asylum – and when a Muslim declares himself Mohmed Ali Jinnah and another declares him Tara Singh (the leader of Sikhs), they are shut in different cell in order to avoid any communal violence that the authority fears. Are they really lunatics? Or, they are acting out the traumatic experiences of the partition of India which brought about a massive loss on the part of common people but created Indian summer's days for politicians! So Manto brings together people from different religious community to speak of common people's attitude towards the division of India. Sometimes, they question themselves on their whereabouts but find nothing exact. They debate on their identity. They were confused "If they were in

Hindustan, then where Pakistan was. And if they were in Pakistan, how is it that till now, living here, they were in Hindustan" (150). Manto's use of "lunatic" to indicate them is ironic because it was the madness of politicians that caused the division of the greater India. Manto, in this story, has proved the decision of transferring lunatics of India and Pakistan is itself lunatic by disclosing the irrationality of those leaders. They are neither sane nor insane but troubled by the identity crisis. Once a lunatic climbs a tree and gives speech on the issue of India and Pakistan. He even denies climbing down when the guards threatened him. He, in the counter reply, threatens him and says, "I don't want to live either in Hindustan or in Pakistan. I shall live on this tree" (150). This is because of the confusion created by the division where his desire is to live in tree, neither in Pakistan nor in India.

By making the comparison of different lunatics of different religious groups, the writer here makes the obvious depiction about the madness, irrationality and irresponsibility of those leaders who were responsible to bring such pitiable condition of those lunatics by making partition of India and of Indian people. They are brain washed because of their romantic past and their present condition is because of very fragmented past. To depict the exact scenario of the then society Manto writes:

An M.Sc. radio engineer, who was a Muslim, kept himself aloof from the others and used to walk about quietly in a particular corner of the hospital garden. The news brought about a change in his behavior. He took off all his clothes, gave them to the guards and started roaming about naked in the whole garden. (150)

This image of Muslim radio engineer running into garden with stark naked exposes the nakedity of those so called politicians who parted greater India and the submissive pain of sufferers'. By these eccentricities of the lunatics, Manto shows how much

people were dogmatic in terms of their religion and politics. With this, Manto clarifies the irrationality of society outside the walls of asylum. Actually, traumatic madness entirely defines the political and social upheaval of the partition with all its inherent ambiguities. Here too, we can find the trace of confusion between a person's home and his identity. Having such description of repressed grief, Manto's target is to subvert the so-called mission of authority which forces those lunatics to depart from their identity making them obliged to go away from their home. He has used main characters' madness in order to exaggerate the sense of separation, the distorted loyalties and the dislocated self. To conclude, the writer intends that the majority of the lunatics in the asylum are against that exchange mission. By doing so he questions the rationality of those so called wise people and their decision.

A Hindu lawyer cursed the Muslims and Hindu leaders for the division because it brought a separation between him and his beloved. This lunatic doesn't forget his love even in his madness but the political leaders forget peoples' love for each other even in their consciousness which is the crystal-clear example of trauma in Manto's expression. To make it clear, Manto mentions:

There was a Hindu lawyer of Lahore who had lost his mind on account of an unsuccessful love-affair. When he learnt that Amritsar has gone to Hindustan, he was very upset. The girl he loved belonged to Amritsar. Although she had spurned him, the lawyer had not forgotten her and abused all the Hindu and Muslim leaders who had divided the country making the girl he loved a Hindustani and him a Pakistani.

(151)

The "Consciousness" in these lunatics or the "Conscious" reactions of the lunatics here serves as a diatribe against the leaders who brought about the division of

Hindustan. Hindu, Muslims or Sikhs, either of those communities were equally affected by that partition and their latent desire is expressed in either ways. They live together but they are missing each other. They talk to self. Manto writes, "There was a Sikh who had been in asylum for fifteen years and used to mumble incoherent words" (151). This problem is not faced only by Hindus, Muslims and Sikhs, the problem is also in the life of Anglo-Indians in any corner because of their hybrid existence. That Sikh also suffers from the missing identity. Manto, in this regard, says:

If someone asked what he thought of the whole thing, he would utter an unintelligible reply. After sometime he started asking where Toba Tek Singh is. He belonged to Toba Tek Singh. No one knew whether it was in Hindustan or Pakistan. Those who tried to solve the riddle got themselves enhanced deeper in it because Sialkot which was previously in Hindustan was now in Pakistan. No-one was sure when Lahore which was now in Pakistan may go to Hindustan. Or the whole of Hindustan may become Pakistan. Or Hindustan and Pakistan may one day vanish. (152)

For them nation is an imagined community which they dream of. Their fluttering imaginations exchange as their physical exchange in asylum. The repetition of "fifteen years" preceding with "ago" or following "year", refers that all these lunatics in some sense have come to the asylum some fifteen years ago. Within the asylum, they share their feelings, emotions, pains, pleasures and everything which shows that division was not people's desire rather it was of politicians'. When Bisan Singh asked where Toba Tek Singh was, Fazal Din, his contemporary fellow replied "it is where it always was, where can it go?" (153). On the other hand the relationship between Fazal Din and Bishan Singh is based on love, feelings, respect and communal harmony

which shows that the division of the greater India was unwanted and unnecessary. It was there only to cause confusion.

The exchange of prisoners within the regular interval of time also affects them with their suppressed psyche. Their date of exchange is fixed. "Winter was at its peak when Hindu and Sikh lunatics left the Lahore asylum in lorries under police guard" (154). Though they reject to be separated from each other, they were compelled to do so. They even try to run away. Their brutal attitude as "those who were naked had to be clothed but they tore off. Some were abusing; some sang; some fought with each other; some were crying" (154). Manto, from all these extracts, has subverted the false norms of the then society by turning lunatic people as rational ones and wise people who are trying to exchange those lunatic by using force, as mad and irrational ones. Actually the labeling of those people of asylum to lunatic is baseless because if they were really mad, they wouldn't resist against that exchange mission of taking them away from homeland so strongly. By the same token, those so-called wise people's act of making the common people landless and identity less labeling them as lunatic was the brutal and autocratic tendency. As trauma theory is itself a privileged category which includes diverse fields with its specific focus on psychological, philosophical, ethical and aesthetic questions about events, Manto too, in his narratives, states not only the ugly experience of partition and how this event demolished earlier securities, but also how the spirit of renewal and resurgence soon took over is recorded.

In "A Lump of Cold Flesh", Manto as in other stories unfolds the vulgarity, brutality and senseless behavior in human relation during partition period. Their degraded human relations are the very causes to repent in present. Presenting the characters of such standard with their activities, Manto makes us obvious about the reality of the partition period where people are celebrating and enjoying their life with

loot, murder, abduction and rape. Isher Sing and Kulwant Kaur, the two main characters in this story, look like the people from lower status while observing their language and attitude. In spite of their poverty they are living a luxurious lifestyle, though momentary. Isher Singh, mostly, is found with "the Kirpan" in his hand. So, all these details clear that they are not making any legal means of earning but are involved in loot, abduction and other such illegal means of earning. Isher Singh trembles ahead of Kulwant Kaur when he is asked about his activities. His presence with 'Kirpan' and his lying attitudes indicate his involvement not in any legal kind of profession. He suffers from some memorable events but cannot reveal and suppresses them. By this description, Manto's effort is to picture the dark reality of the society where people are suffering very much by the dozen gangs of looters like Isher Singh. The contemporary society and their missing glorious past involve them to these activities. When Kultant Kaur questions about his whereabouts, "Ishar Singh lifted his head and looked towards Kulwant Kaur. Unable to look her in the eyes, he turned his face away" (280). On her questions like where he had been? What did he loot? How much amount of money has he brought? His only answer was 'I don't know '. His silence is his repressed psyche where he has much turmoil in his mind. The reserved psyche of those both characters clarifies their compulsion to be hidden. Manto writes:

Ishar Singh took off his turban and looked at Kulwant Kaur. Turning his side, he slapped her on her fleshy hip. As he did this, his hair became loose. Kulwant Kaur started running her fingers through them. And she asked again lovingly, "Where were you all these days?" "In hell", Isher Singh said, staring at her. And with his hands he started caressing her bulging breasts. "By God, you are luscious," he muttered. Kulwant Kaur brushed aside Isher Singh's hands gently and asked

again, "Do tell me love where you have been. Did you go into the town?" Isher Singh said, tying his hair, "No". Kulwant Kaur said annoyed, "You must have gone into the town. And you must have plundered a lot of wealth. You want to hide this from me." (280)

From the above extract, Manto has shown the reality that no family of the society is away from the trauma of the partition violence either of the looters or of the looted ones. There is full of tension and aggression even in the family of looters. He even shows the hypocritical and lusty love affairs which never originated from the depth of the heart. They cheat each other and enjoy the momentary play with their physical organs. They doubt each other and encourage one another in such mischievous activities. In one way or other, money matters in their life. By depicting the intensive environment between Kulwant Kaur and Ishar Singh, Manto shows the pain and trauma of partition even to those who collect lots of property with the regular looting. Kulwant Kaur mercilessly murders her husband because he has been unable to bring lots of wealth and to quench her sexual thirst. She even doubts with Ishar Singh. She asks, "What is the matter Ishar Shyan? You are not the same man that you were eight days ago?" (281). Another striking irony that Manto shows here is that Ishar Singh, who killed six men with his kirpan and made merciless exploitation of that one beautiful girl, is murdered by his own wife mercilessly at length. It can even be analyzed as the challenge to that contemporary patriarchal society.

Manto even depicts the excessive madness of people over sexual pleasure and loot which is the ultimate cause of trauma itself. To present that drowned condition of men in sexual pleasure Manto describes the every details of Isher Singh's murder. With the cold perspiration on his forehead, he reveals to Kulwant Kaur that "during riots in the city I also took wherever I could like the others. Ornaments, money,

whatever I could lay my hands on I took and gave them to . . . But one thing I kept back from you . . ." (284). Manto, thus, has presented the brutality and cruelty of violence with the description of those events. During that period of violence there was only killing, massacre, abduction and rape among the people of different communities. As a result, there is only pain, sorrow and suffering and no happiness and celebration among them. To expose their loot and sexual desire Manto writes:

Kulwant Kaur paid no attention to him and asked "And what was that?" Isher Singh blow at the blood getting frozen on his moustache and said, "The house . . . The house I attacked . . . had . . . seven persons . . . Six I killed . . . with this very kirpan . . .with which you . . . There was also a very beautiful girl there . . . I picked her up and brought her with me." (284)

This extract very clearly depicts that how mad the men are when they are hunting for sexual intercourse. Actually, he has taken that girl after killing those men, not being kind towards her, but with a view to fulfill his excessive sexual thirst. Being mad to his excessive sexual thirst he exploits her having sexual intercourse with her without distinguishing either dead or unconscious. By this pathetic, pitiable and brutal condition Manto has placed people of the then society in the rank of brutality and inhuman which is even lower than animal. It's the latent desire of every human being which Manto explores from the different contexts. So, the next extraordinary but important instance of Manto's ironic attack is to the readers themselves who get sexually motivated while reading the description of Ishar Singh's intercourse with that beautiful girl. But when the readers find that "she was dead . . . a mere corpse . . . no more than the lump of cold flesh . . ." (284), they face the sense of guilt at length. This

repressed desire of Ishar Singh is the representational psychic trauma of every human being in real.

'Three and a Half Annas', another story of Manto, a translation from Urdu by Madan Gupta, starts from the description of murder and thirst of blood itself. Manto, through his characters, mentions about that murdering where the topic of conversation is "crime and punishment; jail and human beings" (309). Rizvi, the principal character, even introduces himself with the remembrance of "the events connected with the murder committed by him" (309). In his conversation with Manto; he enjoys on such topics and says:

Manto Sahib why does someone commit a crime? What is crime?
 What is punishment? I have thought a lot about this. I feel that there is history behind every crime; it has a big chunk of life's events; a very complicated, entangled chunk. I am not a psychologist. But I do know that a crime does not get committed by a person. Events lead to the commitment of a crime . . . (310)

By those quoted extracts Manto brings out the cruelty, inhumanity and nakedness of society over the life of common people. A psychologist can only go through the minute, reading of these suffering psyches. Rizvi claims all these events have been eye-witnessed by himself. He emphasizes on the hierarchy prevailing in the society, there are the ladder with innumerable steps of crime, says Rizvi. He expresses:

Whatever one may say, the ladder is there. And it has steps. But as far as I understood it has innumerable steps. To count them, to make a calculation about them is the important thing . . . Manto Saheb governments conduct population surveys; Governments conduct all

kinds of surveys- why don't they conduct a survey of the steps of this ladder? Isn't that their responsibility? . . . I committed a murder. How many steps of the ladder did I climb when I committed it? The government made me an approver. They did this because they did not have any evidence for the murder. But the question is who should I ask forgiveness from for my crime? The circumstances that had forced me to commit the murder are no longer near me. There is gap of one year between them and me. Shall I ask forgiveness from this distance of those circumstances which standing at a distance jeer at me? (311)

So, there were no any evidences for the murder and they were all the past episodes which they are recalling at present. This real trauma consists a vast gap which can never be unfolded. Hence, it is a psychic trauma. No responsible government was there which could deal with all those wrong doers. For a simple matter even "for stealing three and a half annas (he) had been sentenced to one year's imprisonment " (311). Rizvi, suffering with haunting reality concludes himself that "everything is possible in the world- Rizvi can even commit a murder" (311). Later, even it is revealed in the court that (he) had been hungry for two days and was, therefore, forced to put (his) hand in Karim tailor's pocket" (312). So, Manto wants to prove that the Indian history is not written or witnessed from the side of poor people, disabled people, minority people, lunatic, and women, who are actual victims of the partition violence. Manto has used irony in his stories in order to excavate the surface and to highlight those silenced aspects of official history of India. The circumstance, especially for survival the more, made Rizvi a thief who had to save his son suffering from pneumonia. He lost everything as his wife, his child and all but he "still (has) a stomach. If this stomach were to die, all problems will get solved . . ." (312).

It's the violence that overturned those common people poor and this poverty, later, led them to involve in stealing, looting, murdering and the like. It's their pressured psyche which compels them to behave such. Society made them hypocrite who couldn't decide about good and bad, honesty and foul. It made them counteracting with religious dogmas too where religion itself is a matter of belief. If God doesn't act with sinful deeds too, Rizvi says, "Break these man-made rules. Demolish these man-made prisons, and build your own prison in the skies" (313).

Saadat Hasan Manto in this story has involved as one of the thinking character which are unfolded by a social-victims poor commoner. It proves that Manto himself was also suffering from those traumatic experiences either feeling other sufferings and pains or experienced himself. He consoles Rizvi and says, "Rizvi Sahib right now I am not Manto. I am only Saddat Hasan (313)" and pays his due attention towards his grief. Rizvi, too, lightens his heart-full agonies and reveals that "a starving man has no option but to steal- just as a hungry man has to eat" (314). The poverty led those people in their mischief acts and their minor fouls were exaggerated by the government. Those governmental officials used to enjoy torturing those common people for no reasons or for minor faults. Regarding this reality, Rizvi with his ironical smile, says "for stealing three and a half annas he had been imprisoned for one year" (315).

Thus, Manto's stories contain the ironic mode of storytelling to foreground the inhumanity and cruelty that are inherent within the history of partition on India. In doing so these stories deal with pain, anguish, suffering and trauma of the victims of partition violence. This particular trauma leads the characters of Manto's stories, someone to be murderer, looters, rapist, thief, lunatic and many others. To frame baffling narratives is an effort to give an outlet to the traumas of which they are

afflicted. Characters of Manto's too, narrativize these repressed pathos in order to free themselves from the onerous burden of traumatic life. Their traumas get revealed in their subconscious interest to formulate narratives by telling stories, going with brutality, cruelty, loot, murder, rape, having conversation with each other and finally by indulging in the narratives of sexuality, alcoholism or religious orthodoxy. They leave sufficient traces of trauma resulting from the excess suppression to those commoners on the different subtitles as ethnic, religious, economic status, gender and the like during the partition of India which have been reserved in their mind and later revealed through different methods. So, the various aspects of partition as the partition of land, property, human relation, religious dogmas and, after all, their psyches which were suppressed for many years increased the violence which Manto reveals through his stories.

IV. Conclusion

Saadat Hasan Manto's short stories mostly deal with the history of partition of India which has often been glorified and highlighted in the official history of both India and Pakistan. Manto, in reality, ironizes that glorious history which was not of poor people, commoners' and of women but, rather, was of a handful so-called elitist. Partition of India of 1947 parted those commoners with land, religion, relatives, property and everything which ultimately provided them with the scattered image of glorious past. They repent for that lost history which Manto's characters' represent either being rapists, looters, murders, thieves, lunatics or so on. To unveil the cruelty, inhumanity and suffering of victims and to subvert the existing notion about partition violence, Manto ironically unfolds the repressed cry and mimicry of the sufferers'. Through the ironic narrative, Manto explores the actual experiences of the pain, suffering and trauma that the victims underwent while violence was in its apex.

The unbearable and unspeakable pain and sufferings which were silenced by those sufferers' because of several reasons are expressed through Manto's stories. Making the lively depiction of common people's real suffering at various levels, Manto has been able to prove the notion of glory and celebration about Indian Partition as futile and ironical. This partition of India, as many writers have addressed, increased the intimate relationship between war, gender, and violence. The analysis of this division from different perspective disrupts both normative understanding of nationalism as ideology and interpretations of state-building as a simple set of bureaucratic practice. Almost all the stories of Manto are at the forefront of efforts to show how common innocent people were victimized. Most of these stories show how these people's suffering bodies provide a template for kin and collective honor and for disgrace as well. Violations are justified by inscribing them in a memorialization of a

past nation, present and construction of a religio-nationalist future that hold women as central to tradition, spirituality, and the meaning of community. Elitist history of the partition either erases these common people as subjects in their concentration of high politics or assumes them to be among the masses of victims whose experience can be homogenized as effects of the cost of war. Capturing all these details, Manto depicts and subverts the existing limited notion about partition and its aftermath which is understood only in terms of people and territory which, rather, has the lasting effects in numerous factors as social, familial, industrial, tribal, racial, linguistic, administrative, cultural, religious and more.

Particularizing the stories among several, the researcher has gone through "She is Alive", "The Last Solute", "Toba Tek Singh", "A Lump of Cold Flesh", "Three and a Half Annas" and many other references where Manto has revealed the traumatic experience of those partition victims. In "Open It" and "The Last Solute", Manto uses irony in order to reveal the hypocritical action of the government which was only for the external show to the world and not in the service of people who were undergoing various kinds of problem and its haunting effects. 'Sakina' who suffers from the communal rape and her father who witnesses the lively death of his wife from the story "Open It" and the reference of Kashmir war where two intimate fellows fight from two opponent sides and one kills the next unknowingly which makes him to repent in future in the story "The Last Solute" unfold the prevalence of rape, murder, killing and inhumanity increased by partition. These stories highlight the silences of oral testimonies in exploring the everyday worlds of those who lived through the partition of India as Pakistan and India, and are attentive to the difficulty of asking about, as having people remembered, the personal and collective violence of the period. These stories are the depiction of the real problems and difficulties that the

refugee people were facing who were, actually, suffering from the hypocritical attitude of so-called high rank people. Sakina, first suffers from the mother's brutal death, later she is separated from her father where she has to pass her lonely days in the road and ultimately the so-called rescuers' rape her and throw her in the railway station. While, on the other hand, Rab Nawaz doesn't enjoy his own activities when he has to fire against his intimate friend Ram Singh who grew up together, studied at the same school and who even had the familial relation with similar schooling.

"Toba Tek Singh" is another story through which Manto depicts the impact of suppression upon the common people which has turned them to be lunatics. Manto ironizes the then government where asylum was the space to exercise their power. These ironical statements disclose the irrationality, inhumanity and narrow vision of those so-called rational leaders who took partition as the great achievement of independence and glorified it by limiting it only as the division of territory and people in their respective communities. Manto subverts it and criticizes the long held notion of partition by presenting the pitiable condition and deplorable condition of those so called lunatic people for whom no place is given in the partition history of India. Manto, somewhere, gives a bird's eye view to interpret the responses of the people who surprisingly are sketched as asylum-dwellers and lunatics. So, Manto questions whether they are really lunatics or they are acting out the traumatic experience of the Partition of India by which majority of common people suffered with a great loss. In the one hand these common people could never assimilate with that access whereas the same partition created a sufficient playground for the handful politicians. Manto collects the different perspectives of common people on the partition of India where the repetitive word "lunatic" proves the people's mental suffering and even the madness of politicians. These lunatics are described with the word "consciousness"

which clarifies as a diatribe against the leaders who were the prime cause for the partition of India. So, Manto states that partition of nation was accompanied by the partition of people's mentality, their identity, their relatives, hearts, feelings, sharing and so on.

Partition caused people to be rootless and homeless. People were destination less in search of their root. People became aimless, homeless, moneyless which caused them to involve in corruption. In 'A Lump of Cold Flesh', Manto mentions the loot and murder of those psychic sufferers'. Some people were conscious of violence but many other wanted to spread it all over. They enjoyed breaking peace, killing others, looting and other such activities. Isher Sing's killing to several people with his kirpan and disbelief to his beloved proves the lusty attitude of men over women and brutal mentality of men in the disguise of help and rescue while they were in difficulty. It shows the increasing animalism on human beings. They were fragmented in many aspects so they involved themselves in such activities. So, Manto depicts the excessive madness of people over sexual pleasure and loot which is the outcome of the latent brutal desire of those scattered psyche. 'Three And a Half Annas' is another story with vivid example of Manto's depiction of traumatic sufferers'. Manto is very straightforward to mention all those psychiatric experience of partition victims where the story starts from the topic of crime, punishment, loot, jail, murder etc. These all the uproars of those victims are to be inter-connected with specific ethical and socio-cultural tension. The continuous conflict either individual, societal, ethical, religious, national etc including genocidal episodes, and irrational and bloody events, loot, murder were very common during partition period. Rizvi, the principal character undergoes looting and murdering for his survival where he places the existence to be the primary and humanity to be secondary. Prevailing poverty, rulelessness,

lawlessness, and individualism were the prime causes of bad schooling to them. Rizvi's identity is mixed with memory of murder. A poor and scattered mind does everything to get rid of epidemic of any kind. Rizvi advocates all those criminal actions and questions with surprise why people equate honesty with good qualities where all the moralities are curse for poor and suppressed people. Different from other stories, Manto here stands himself as a principal character where he pays the due attention towards the pains of those victims. This attitude of Manto is the clear proof of psychic trauma even of himself.

After all, Manto reveals the ground reality of the partition victims whose pathetic and pitiable condition of present with the experience of pain and suffering, lead them to link this scattered present with romantic past. Their suppressed identity, silenced reality of society, pitiable present and haunting past always go parallel with the episodes of loot, murder, disorder, and feeling of otherness. These all the fragmented psyches, chaotic situations and people's vulnerabilities are captured through Manto's stories which are the true representation of all partition victims. Government officials' monopoly and carelessness and their selfish motto of Partition, common people suffered from the very root. Manto's stories too, highlight that pathos of those fragmented mentalities and actual realities of people by showing the various instances of those sufferers'. The partition of land and people not only parted their statesmanship but also their inherent past which caused them to suffer from psychic base and resulted to be mental disorder too, which Manto depicts in his stories through the tool as psychic trauma.

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