

Saadat Hasan Manto

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

The gentle dhobi who transforms into a killer, a prostitute who is more child than woman, the cocky, young coachman who falls in love at first sight, a father convinced that his son will die before his first birthday. Saadat Hasan Manto's stories

are vivid, dangerous and troubling and they slice into the everyday world to reveal its sombre, dark heart. These stories were written from the mid 30s on, many under the shadow of Partition. No Indian writer since has quite managed to capture the underbelly of Indian life with as much sympathy and colour. In a new translation that for the first time captures the richness of Manto's prose and its combination of high emotion and taut narrative, this is a classic collection from the master of the Indian short story.

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

'Saadat Hasan Manto has a good claim to be considered the greatest South Asian writer of the 20th century... [He]

incarnated the exuberance, the madness, the alcoholic delirium of his time...'--Suketu Mehta, The New York Times

This remarkable anthology brings together stories about Saadat Hasan Manto, essayist, scriptwriter, and a master of the short story, by his friends, family and rivals--among others, Ismat Chughtai, Upendranath Ashk, Balwant Gargi, Krishan Chander, his daughter Nuzhat and nephew Hamid Jalal. These are accounts of grand friendships and quarrels, protracted drinking bouts, cutthroat rivalries in the world of Urdu letters, and intense engagement with issues of that turbulent age. Together, they form an unprecedented portrait of the literary and film worlds of the time, and of the great cities of Bombay, Delhi and Lahore. They also offer a glimpse of the making of a legend even as they reveal Manto as a complex man of many contradictions. A devoted husband and father, he was as comfortable at home as he was at prostitutes' quarters, seeking new material. Generous to a fault, he freely gave away his earnings and often put his family in financial jeopardy. Fiercely competitive and an outspoken critic of others' writing, he brooked no criticism of

his own, at times choosing to sever ties rather than have his words tampered with. And, for much of his adult life, right until the end, Manto was an alcoholic who fiercely defended his choice to remain one. Honest, frank and personal, at times sentimental, and critical--even gossipy--at others, the pieces in Manto-Saheb constitute an unparalleled, multi-faceted biography of a genius

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

Bombay StoriesVintage

"The undisputed master of the modern Indian short story." --

Salman Rushdie Stories encircling the marginalized, forgotten lives of Bombay, set against the backdrop of the India-Pakistan Partition. Fresh translations and by far the most comprehensive collection of stories by this 20th Century master available in English. Saadat Hasan Manto conjures the vitality on the streets of Bombay--its prostitutes, pimps, gangsters, artists, writers, and strays. Also, the pain and bewilderment of the Hindus, Muslims, and Sikhs pitted against each other by the India-Pakistan partition. Deeply opposed to partition, Manto is best known for his dry-eyed portrayals of its violence, horrors, and absurdities. From a stray dog (with Hindu or Muslim leanings?) caught in the crossfire at the border of India and Pakistan, to friendly neighbors turned enemy soldiers pausing for tea together in a short cease fire--Manto blurs the edges of geographic, cultural, and social boundaries with an unflinching and satirical gaze, and a powerful humanism. With an introduction by Pulitzer Prize-winning poet Vijay Seshadri, this collection illuminates Manto's most vital and universal work, and—half a century later—remains a prescient text illuminating so many of the glaring and silenced conflicts that plague humanity today. Naked Voices, Stories & Sketches is one of the most

authentic collection showcasing the best of Saadat Hasan Manto as a great storyteller and an honest commentator of all times. In this collection of sixteen stories and three sketches, Manto brazenly celebrates the warts of a seemingly decent society, as well as its dark underbelly - tired and overworked prostitutes in *The Candle's Tears* or *Loser All the Way*; ruthless as also humane pimps in *The Hundred Candle Watt Bulb* and *Sahay*; the utter helplessness of men in the face of a sexual encounter in *Naked Voices* and *Coward*; and the madness perpetrated by the Partition as witnessed in *By God!* and *Yazid*. In one of the three sketches, which form part of this collection, the author brilliantly reveals himself to the world in a schizophrenic piece titled *Saadat Hasan*, calling Manto the Writer a liar, a thief and a failure! And in another titled *In a Letter to Uncle Sam*, Manto superbly couches his anti-imperialistic views in an innocent letter from a poor nephew to a capitalist and prosperous uncle in America. One of the final novellas by the acclaimed French writer Jean Giono, *Ennemonde* is a winding tale of people living in a hard yet beautiful land. "Roads move cautiously around the High Country..." So begins the story of *Ennemonde*, but also of her sons, daughters, neighbors, lovers, and enemies, and especially of the mountains that stand guard behind their home in the Camargue. This is a place of stark and terrifying beauty, where violence strikes suddenly, whether from the hand of a neighbor or from the sky itself. Giono captures every wrinkle, glare, and glance with wry delight, celebrating the uniquely tough people whose eyes sparkle with the cruel majesty of the landscape. Full of delectable detours and startling insights, *Ennemonde* will take you by the hand for an unforgettable tour of this master novelist's singular world. "[Manto's] empathy and narrative economy invite comparisons with Chekhov. These readable, idiomatic translations have all the agile swiftness and understated

poignancy that parallel suggests." ---Boyd Tonkin, Wall Street Journal Stories from "the undisputed master of the modern Indian short story" encircling the marginalized, forgotten lives of Bombay, set against the backdrop of the India-Pakistan Partition (Salman Rushdie) By far the most comprehensive collection of stories by this 20th Century master available in English. A master of the short story, Saadat Hasan Manto opens a window onto Bombay's demimonde—its prostitutes, rickshaw drivers, artists, and strays as well probing the pain and bewilderment of the Hindus, Muslims, and Sikhs ripped apart by the India-Pakistan Partition. Manto is best known for his dry-eyed examination of the violence, horrors, and reverberations from the Partition. From a stray dog caught in the crossfire at the fresh border of India and Pakistan, to friendly neighbors turned enemy soldiers pausing for tea together in a momentary cease fire—Manto shines incandescent light into hidden corners with an unflinching gaze, and a fierce humanism. With a foreword by Pulitzer Prize-winning poet Vijay Seshadri, these stories are essential reading for our current moment where divisiveness is erupting into violence in so many parts of the world.

From the National Bestselling author of *The Boat Runner* comes a poignant, luminous novel that follows one family over decades and across the world—perfect for fans of the film *Boyhood*. Western New York, 1978: Jamie, Lewis, and Connor Thurber watch their parents' destructive dance of loving, hating, and drinking. Terrance Thurber spends this year teaching his children about the natural world: they listen to the heartbeat of trees, track animal footprints, sleep under the star-filled sky. Despite these lessons, he doesn't show them how to survive without him. And when these seasons of trying and failing to quit booze and be a better man are over, Terrance is gone. Alone with their artist mother, Catrin, the Thurber children are left to grapple with the anger they feel

for the one parent who deserted them and a growing resentment for the one who didn't. As Catrin withdraws into her own world, Jamie throws herself into painting while her brothers smash out their rage in brutal, no-holds-barred football games with neighborhood kids. Once they can leave—Jamie for college, Lewis for the navy, and Connor for work—they don't look back. But Terrance does. Crossing the country, sobering up, and starting over has left him with razor-sharp regret. Terrance doesn't know that Jamie, now an academic, inhabits an ever-shrinking circle of loneliness; that Lewis, a merchant marine, fears life on dry land; that Connor struggles to connect with the son he sees teetering on an all-too-familiar edge. He only knows that he has one last try to build a bridge, through the years, to his family. Composed of a series of touchstone moments, *Tiny Americans* is a thrilling and bittersweet rendering of a family that, much like the tides, continues to come together and drift apart.

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

Manto was born as Saadat Hasan Manto in 1912 and died in 1955. He was never a bright student; failed thrice for his matriculation and, ironically, failed in Urdu, his idiom of expression, in all those attempts. He began his writing career as a cadet journalist in a monthly magazine and Baari Alig

encouraged him to start translating classics from European languages. Victor Hugo's "Last days of a condemned" was his first attempt. His first story "Tamasha" was published in the same monthly magazine in 1934. In his chequered career, he always struggled financially. The political atmosphere in the country in the 30s and 40s was poisonous for both Muslims and Hindus. The communal riots started both in mainland India and would- be Pakistan. It significantly affected Manto's thinking. Many of his friends and benefactors dissuaded Manto from migrating to Pakistan, a decision that he always regretted. In the maelstrom of communal frenzy, there were many writers of both Hindi and Urdu, who succumbed and wrote stories siding with their respective communities. He remained above the prejudices of religion, caste, and creed. He wrote, what he saw, faithfully. Some critics had suggested that Manto died as a writer when he moved to Pakistan, though many of his classic stories emanated after reaching Pakistan, particularly, those which were written against the backdrop of partition. Manto rightly thought that he was being neglected and was not given the respect that was his due. Secondly, he always felt out of place in Lahore, which he found too stuffing in the new nation being formulated along religious lines as had ever been used to secular environs of pre-partitioned India, no matter how dangerous political atmosphere was. From his Bombay (now Mumbai)'s days in India until Lahore in Pakistan, Manto had become addicted to alcohol. As his resources were limited, that on occasions, he would write a story in a newspaper's office in half an hour and collect money, just enough to buy half a bottle of Rum. What makes Manto significant? "When I read Manto, I always feel that all his contemporaries, including me, am traveling in a bullock cart while he is flying in an airplane above us. He is so much ahead of his times".(Krishan Chander, the legendary writer from the sub-

continent)Krishan Chander was reflecting on the themes of Manto's stories, which had never been attempted before by an Indian author. He was charged with obscenity for his stories, at least, three times, because the subject matter he was writing was taboo. Unsurprisingly, all the cases originated in Lahore (now, in Pakistan) where he went and settled after migrating from India. In his lifetime, Manto was accused of provoking sexual perversion. Here a quote from Waris Alvi, a prominent critic, would be not out of place."Sex has been an active theme in many of Manto's stories; but, there is also much more than sex in them. His characters reveal many other traits of their personalities. For example, his stories on prostitutes must not be called erotic stories. However, sex is a necessary part of a prostitute's life, and her profession but Manto's prostitutes are also motherly, selfless, innocent, caring. They are victims of degradation, isolation, and contempt of the society".To persistent criticism that he was indulging in sex, Manto replied that he did not have a "Salle Allah Ki Laundry " where he could wash and rinse human emotions and their actions. His themes for his time were avant-garde. Manto has written good, memorable, enduring, and weak stories. His mediocre stories are, mainly, a product of his desperate desire to buy a half bottle of Rum. When alive, he wrote an epitaph to be engraved on his grave after his death- "Here lies Manto, under mounds of earth. He thinks if he was a greater storyteller or God above." I am told that this epitaph has now been removed, under the pressure of the clergy, as it was considered blasphemous.

A collection of classic, yet shockingly contemporary, short stories set in the vibrant world of mid-century Bombay, from one of India's greatest writers. Arriving in 1930s Bombay, Saadat Hasan Manto discovered a city like no other. A metropolis for all, and an exhilarating hub of license and liberty, bursting with both creative energy and helpless

despondency. A journalist, screenwriter, and editor, Manto is best known as a master of the short story, and Bombay was his lifelong muse. Vividly bringing to life the city's seedy underbelly—the prostitutes, pimps, and gangsters that filled its streets—as well as the aspiring writers and actors who arrived looking for fame, here are all of Manto's Bombay-based stories, together in English for the very first time. By turns humorous and fantastical, Manto's tales are the provocative and unflinching lives of those forgotten by humanity.

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

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

of the Cold War in South Asia. The first in-depth look in English at this influential literary figure, *The Pity of Partition* demonstrates the revelatory power of art in times of great historical rupture.

One of the greatest raconteurs of 20th century, Saadat Hasan Manto declares that he was forced to write when his wife routinely demanded that he put bread on the table for the family. He doesn't attribute any genius to his skills as a writer and convinces his readers that the stories tossed a salad. Equally, Manto treats his tryst with Bollywood with disdain and unmasks the cardboard lives of tinsel town when a horse is painted to double up for a zebra or multiple fans rotate to create a deluge. Two of Manto's favourite and recurring themes - women and Partition-bizarre morality in the context of feminine beauty and the futile presence of religiosity in the creation of a nation he was to adopt later in greatest writer, translated by well known author and journalist, Aakar Patel showcases Saadat Hasan Manto's brilliance while dealing with life's most mundane things -- graveyards, bumming from mythology - and a sharp dissection of what ails the subcontinent even after 6 decades - Hindu or Urdu, vile politicians and the hopelessness of living under the shadow of fear.

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

Translated into English for the first time, the book is the only extant biography of Saadat Hasan Manto. Lawrence Venuti, winner of a Guggenheim

fellowship and the Global Humanities Translation Prize, among many other awards, has translated into English these Italian Gothic tales of obsessive love, mysterious phobias, and the hellish curse of everlasting life. In this collection of nine eerie stories, Iginio Ugo Tarchetti switches effortlessly between the macabre and the breezily comical. Set in nineteenth-century Italy, his characters court spirits and blend in with the undead: passionate romances filled with jealousy and devotion are fueled by magic elixirs. Time becomes fluid as characters travel between centuries, chasing affairs that never quite prosper. First published by Mercury House in 1992. A bohemian and an iconoclast, the figure of Saadat Hasan Manto looms large over the literature of the Indian subcontinent. We know of his stories on the horrors of Partition and the struggles of prostitutes. But neither Partition nor prostitution gave birth to the genius of Manto. They only furnished him with an occasion to reveal the truth of the human condition. My Name Is Radha is a path-breaking edition of stories which delves deep into Manto's creative world, and refreshingly brings into focus Manto the writer rather than Manto the commentator. Muhammad Umar Memon's inspired selection of Manto's best-known stories along with those less talked about, and his precise and elegant translation showcase an astonishing writer being true to his calling. 'The undisputed master of the modern

Indian short story' Salman Rushdie 'An errant genius' The Hindu

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

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

captures the best of Manto's literary powers. Part of the Pakistan Writers Series, which presents English translations of Urdu fiction from Pakistan, *Black Margins* encompasses the range of Manto's thematic and formalistic concerns.

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

Ever since Sultana had moved to Delhi, business had slowed down. Unlike her time in Ambala, not a single gora had visited her so far. Even Khuda Bakhsh, her lucky charm wasn't bringing her any luck. Times were so bad that she didn't even have any money to buy black mourning clothes for Muharram. Lonely and idle, Sultana felt as if she was wasting her days away. Until she met Shankar. Confusing, intriguing and unlike any other man she'd ever met—and she'd met more than her

share of men—Shankar was just like her and yet nothing like her. What she didn't realize though was that with a curious exchange and the promise of a black salwar, hers and Shankar's lives were about to be entangled in ways she could never have imagined. Written in Manto's typically engaging style, *The Black Shalwar* and its surprising twist at the end is as bewitching as *Sultana* and as unexpected as *Shankar*. This book studies literary and cinematic representations of the Partition of India. It discusses Partition as not just an immediate historical catastrophe but as a lingering cultural presence and consequently a potent trope in literary and visual representations. The volume features essays on key texts – written and visual – including *Train to Pakistan*, "Toba Tek Singh", *Basti*, *Garm Hava*, *Pinjar*, among others. *Partition Literature and Cinema* will be indispensable introductory reading for students and researchers of modern Indian history, Partition studies, literature, film studies, media and cultural studies, popular culture and performance, postcolonial studies, and South Asian studies. It will also be of interest to enthusiasts of Indian cinematic history.

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