



RESEARCH PAPER

De-doxified Representation of History in Manto's Fiction

Dr. Ali Usman Saleem ¹ Safana Hashmat ² Dr. Ghulam Murtaza ³

1. Assistant Professor, Department of English, Govt. College University Faisalabad, Punjab, Pakistan
2. Lecturer, Department of English, Govt. College University Faisalabad, Punjab, Pakistan
3. Associate Professor, Department of English, Govt. College University Faisalabad, Punjab, Pakistan

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ABSTRACT

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**Corresponding
Author**

gmaatir@gmail.com

This paper studies Manto's fiction as historiographic metafiction that de-doxifies the representation in the official narratives of Indo-Pak history. Manto enjoys a significant position in Urdu Literature due to his bold and iconoclastic writings, especially about partition. His relevance has grown enormously in recent times when the candors of historio-political grand narratives have been problematized. His art of characterization and storytelling explores various angles of human nature during the havocs of partition. The self-reflexivity of the acts and the position of the events in his historical works have questioned the naturalized historical discourse of this region. Linda Hutcheon's *The Politics of Postmodernism* is used as the seminal text for developing a theoretical framework for this paper concentrating on the concept of de-doxified representation of history through historiographic metafiction. The paper concludes that Manto's *Afsanas* have presented the de-doxified history which neither supports Pakistani nor Indian doxa of history rather he has represented history from an unbiased artistic perspective which reveals the huge impact that partition had over human beings regardless of their religion, caste and creed.

Introduction

Pakistani literature in Urdu has a rich tradition of *Afsana* (an Urdu literary genre for short stories) and Sa'adat Hassan Manto (1912-1955) occupies a significant position in Urdu *Afsana* writing. Manto has represented a de-doxified history of the Indo-Pak subcontinent through his fiction which dissects the events taking place during the riots of partition and their impact upon the displaced individuals. The emergence of Pakistan and India in 1947 is seen not only as a huge cartographic change rather it has changed the course of history. It is considered as the greatest mass movement in history and it is assumed that approximately 14 million people moved and nearly two million died during migration (Manzoor, 2016). Manto

presents a narrative, parallel to both the Indian and the Pakistani official narrative of the 1947 partition, which challenges and questions the official historical constructs. His writings focus upon torture, rape, mutilated bodies and mental and emotional trauma that accompanied independence. De-doxified representation of history through historiographic metafiction by Linda Hutcheon in *The Politics of Postmodernism* (1989) is used as the theoretical framework for this research. The study is delimited to the following writings of Manto's *Siyah Hashiye (Black Margins)*, *Khol Do (Open It!)*, *Thanda Ghost (Cold Meat)*, *Titwalka Kutta (The Dog of Taitwal)* and *Toba Tek Singh*. All these stories have been taken from *For Freedom's Sake* (2001) a selection of English translations of Manto's fiction.

The official narrative of both the countries portrays this divide as a smooth conversion from the British controlled subcontinent into two independent countries. Whenever there is a mention of violence in the official narrative, it mostly blames the other country and the community for their atrocious acts leading to murder and looting of the migrating community. Jawaharlal Nehru in his 'Tryst with Destiny' speech proclaims about the cataclysmic violence and genocide unleashed by partition as "pains of labour" (Nehru, 1947). Muhammad Ali Jinnah on the other hand in his first presidential address to the constituent assembly on 11 August 1947 declared the division of Punjab and Bengal as inevitable. All such discourses share one tendency i.e. to naturalize the creation of Pakistan and India (Cilano, 2013).

According to the institutionally taught history of Pakistan, its freedom has been achieved in the name of Islam; 'Two Nations Theory' provided the ideological grounds for the tenacious struggle for independence. Muslim nationalism promoted by the All India Muslim League in the final years of British rule in the subcontinent theorized an argument that Muslims represent a unique and separate community and they cannot live with other Non-Muslim communities especially Hindus in the same territorial premises under Hindu rule. They believed that a sovereign Muslim State (Aziz, 1993), where the Muslim population was in majority, was required for the Muslims of the subcontinent to practice Islam and its teachings. The idea of Pakistan proved alluring for its promise to provide a 'homeland' for the Indian Muslims and a safe haven for Islam (Shaikh, 2009). The official histories of Pakistan and India emphasized more on grand narratives of freedom than upon the catastrophic impact of partition and glamorized the role of their respective native political leaders. Despite such naturalizing stances and neutralizing discourses attempts have been made to produce counter-readings that have challenged national myths in both factual and fictive discourses. Ian Talbot's *Pakistan: A Modern History* (1998), Yasmin Khan's *The Great Partition* (2009) and many similar books are an attempt that voiced the pain and misery of the migrants at the time of chaos and mayhem. Khushwant Singh's *Train to Pakistan* (1956), Bapsi Sidhwa's *Cracking India* (1989) and Mumtaz Shahnawaz's *The Heart Divided* (1957) are some of the prominent literary works in English language, both from India and Pakistan, furnishing literary accounts of the Indo-Pak partition. Urdu Literature is also replete with narratives and images of partition. Quarat-ul-Ain Haider's *Aagka Darya (River*

of Fire) (1959) and Abdullah Hussain's *Udas Nasalen* (The Weary Generations) (1963) are two best known partition narratives in Urdu. Urdu Afsana has had already established itself as a significant genre in Urdu Literature and the contemporaries of Manto; Premch and, Ismat Chughtai, Krishan Chander and Rajinder Singh Bedi made valuable contributions to this genre. Among all the creative writers who wrote about partition, Manto stands apart. Manto deconstructs violence, havoc and turmoil unleashed by the proclamation of partition and represents a de-doxified, non-stereotypical version of history through his fiction.

Literature Review

A lot has been said and written about partition from grand narratives to regionally and contextually situated micro narratives, both factual and fictional. Manto himself says about the fiction he writes that "[i]f you are not familiar with the age in which we live, read my stories. If you cannot endure my stories, it means that this age is unbearable" (Manto, 1986/2001,p.ix). Asaduddin (2001) is of the view that Manto explores the inner recessions of human psychology and exposes different colliding forces within the human mind. These forces when cause conflict at critical moments lead to great damage to the individual and society. His position among his contemporaries is unique because of the texts he produced at his time challenged the dominant discourse regarding independence. For him, partition was chaotic and maddening which unleashed an uncontrollable cataclysmic violence that resulted in murder, slaughter, rape and mutilation of many. Manzoor (2016) quotes Manto in his editorial in *The Guardian*

Don't say that 100,000 Hindus and 100,000 Muslims have been massacred; say that 200,000 human beings have been slaughtered. And it is not such a great tragedy that 200,000 human beings have been butchered but the real tragedy is that the dead have been killed for nothing.

Jalal (2013) is also of the view that Manto dexterously questioned the wisdom of partition and the utter insanity it had let loose. His partition stories are based on information gleaned from visits to refugee camps. For Manto reality was not merely the external events happening around rather he had a more inclusive attitude towards it incorporating the physical, emotional, and psychological impacts these events had on people making his writings complex and varied. His writings enable his readers to critically look at history, nation, politics, sex and the acceptance of such topics in the conformist, conservative Indo-Pakistani society of pre- and post-partition era. His fictional and non-fictional writings show that he was a humanist and his writings mostly highlight the problems and concerns of the downtrodden people. He uses acerbic wit and humor and irony as weapons against the spurious idealist hypocrisy that vitiate social interaction (Asaduddin, 2001). Manto was not interested in hollowed angels; he has not much to do with pure and innocent angels who never ever commit sin. On the contrary, he prefers characters for his stories who dare to commit sin. They are neither angels nor devils rather earthlings who have the potential for committing Original Sin, mischief and mayhem. In his initial phases of writing Manto also became a part of All-India Progressive Writers Association

(AIPWA) - a predominantly socialist organization of writers founded in 1936, and perhaps the most significant South Asian literary movement of the twentieth century. Whereas Manto had previously enjoyed a significant role within the organization, being hailed as a "patriotic and committed writer", by 1944, his compatriots in the AIPWA accused him of "having abandoned realism" and of "being obsessed with abnormal personality and the morbid". He was expelled from this association in 1949 because his writings were accused of being sensationalized and breaching public peace (Sehbai, 2017). Mufti (2009) argues that the "obscenity" in Manto's work actually lies in its exceeding of the "national realism" propounded by the AIPWA and his rejection of the nation as the only mode of collectivity governing the whole of modern life, especially in his turn toward Urdu as a linguistic and literary tradition that "cannot be canonized within the discourse of national culture". He was called for public trials six times because of the obscene content in his writings. Jalal (2013) says that Manto's subjects were actual people faced with real-life issues whom he searched for in the dark and stinking alleyways of the cities he lived in and visited with friends in search of alcohol and entertainment. His most memorable characters like Saughandhi, Sultana, Sakina, Bishan Singh, Ishar Singh are products of the illicit, unjust social exchanges that take place in the filthy and ill-famed urban neighborhoods or the maniacs produced during the riots of partition. Whether he was writing about prostitutes, pimps, criminals or killers, Manto wanted to express to his readers that these disreputable people were also human, much more than those who cloaked their failings in a thick veil of hypocrisy (Ahmad, 2012). Manto accepts sex in its protean forms and one of the basic instinctual drives. He takes it as primal as hunger for food suppression of which leads to grave imbalances in human personality. Though he explicitly talks about sex but an overwhelming part of his work does not deal it as lust and sensationalism. Although a significant number of his stories deal with the life of pimps, prostitutes and other such characters but he does not present them in a stereotypical manner i.e. melodramatic sentimentality rather it challenges the conventional notions of morality and chastity. He has highlighted the subjugated and marginalized position of women and holds up a mirror to society. Asaduddin argues regarding Manto's idea of woman and the way society constructs them that "[I]f it is the male gaze that converts her into a sexual object then it is society's collaborative behavior that reduces her to non-existence (2001).

Most of the partition writers employed a narrative strategy that tried a balancing act in presenting communal violence. As Hasan Askari (1948) puts it in the introduction of *Siyah Hashiye* that the writers of partition literature vowed to speak the truth, however, they also did not want to displease Hindus or Muslims. If five Hindus were killed at the beginning of the narrative, five Muslims would have also been murdered by the end of the story; at least this was their idea of remaining unbiased. Asaduddin (2001) also argues that Manto's stories are not about violence but about human beings. The style of *Black Margins* is experimental and unusual in Urdu. It is a collection of vignettes accompanied by macabre humor, subversive intent and free-wheeling irrelevance. In these vignettes, Manto tried to capture

man's descent into Hobbesian jungle by recreating apparently funny and absurd but inwardly disturbing situations. It depicts murder, slaughter, rape, assaults, and thefts in the most emotionless way. Saha (2017) has analyzed the socio-semiotic relationship in the selected short stories of Manto and states that his stories delineate a socially motivated, arbitrary relationship between the signifier and the signified, the sign and its meaning. They deny contingent national belonging, resist the politics of cartographic negotiation and re-examine the history of Partition from the subaltern's point of view which still has psychosomatic effects upon its survivors and therefore his fiction invites his readers to re-examine history. Grewal (2019) has analyzed Manto's short story *Khol Do* (Open It) to argue that the text's use of Urdu inflected topology both deploy and exceeds the discourse of testimony. Although it turns toward magical realism in its devastating ending, yet the story demonstrates both the futility of attempting to fix meaning in the context of unrelenting ambiguity as well as the vital necessity of Urdu literature in constructing new communities of reading and interpretation in the wake of ruptures of partition. New historicism focuses on power structures, ways of interpretation and representations, and issues of identity and how these are fashioned. Abid and Mushtaq (2020, January) have studied Manto's selected short stories, from the new historicist perspective, delimiting their paper to the aspects of representation, identity and circulation of power which they find interwoven and interdependent in his stories. The network of powerful creates identities and represents things in a self-serving method. They generate favorable cultural ambiance; in which these representations and identities become part and parcel of people's awareness; which serves to perpetuate their power. The present body of literature review shows that Manto has been analyzed from various angles but there still is a lot to be explored. The present paper focuses on the niche to study Manto's fiction as historiographic metafiction.

Theoretical Framework and Methodology

During the 1970s, postmodernism started a debate regarding a totalizing attitude towards truth and power. It rejects all forms of totalization, closure and universality in thought, culture, and life. Historiographic metafiction also has its roots in the detotalization of history and culture. The current paper focuses on historiographic metafictional representation of partition in Manto's fiction and Linda Hutcheon's *The Politics of Postmodernism* (1989) provides the theoretical framework for this research. Manto's text has been scrutinized under the concept of de-doxification of representation enunciated by Hutcheon.

Oppermann (2015) writes that history suggestively means both historiography (a particular discursive discipline) and history (the actual events it investigates). Since history signifies both a form of discourse about facts and facts themselves, it has been the focus of attention recently in contemporary critical theory like new historicism, deconstruction and Marxism. According to *Oxford Companion to Philosophy* (Honderich, 1995, p. 575) "Doxa is a Greek word signifying opinions, beliefs, conjectures, estimates. It is a very important notion in Aristotle's philosophical methodology, where it means the 'things that are said' by the many or the wise regarding some problem or issue which any adequate philosophical

assessment must take into account justly and properly. In Hutcheon's (1989) view, traditionally historiographers have doxified the representation of truth and fact. Due to much debate in postmodern literary circle regarding history, historiography and truth of history the very notion of 'representation' has been problematized. There is a consensus in the literary sphere that history is 'represented' through text whether fictional or factual. There is no question regarding the happening of the event in past as she argues that "[t]he past did exist- independently of our capacity to know it" (p. 69). The problem lies in the selection of the events and its representation through text that Jameson calls it the "crisis of representation" as a reproduction of subjectivity of an objectivity that lies outside it (Jameson, 1984). It has raised epistemological issues of adequacy, accuracy and truth itself, both in historiography and fiction. Lennard Davis (1987) contends regarding the politics of narrative representation and the rejection of grand narratives that novels do not depict life; they depict life as it is represented by ideology and ideology is how a culture represents itself to others. Hence, it doxifies representation and pretends it to be natural and normative. This doesn't mean that postmodern novels are anti-representational rather they have problematized the very notion of representation through 'self-reflexivity and distortion' (Hutcheon, 1989). The postmodern relationship between fiction and history is even more complex. Historiographic metafiction works to situate itself within historical discourse without surrendering its autonomy as fiction. They are those well-known and popular novels that are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages (Hutcheon, 1988). In other words, she has discarded the notion that history and fiction are two separate disciplines rather they both work together to construct realities through discursive practices. Hutcheon further asserts that both are not fixed rather they are engaged in a continuous process of constructing and altering each other. Hutcheon in *The Politics of Postmodern* (1989) claims that a breakthrough that historiographic metafiction has made is that it has challenged the totalized history and destabilized the universality of grand narratives. Thus historiography is no longer an objective and disinterested recording of the past events rather an imperialistic desire for total control. By challenging the totalizing impulse of history the entire notion of 'continuity' of history and historiography has been challenged which Foucault terms as "discontinuity" (cited in Hutcheon, 1989, p. 63). This resulted in a heterogeneous interplay of various discourses causing multiple histories that included not only the discourse of the center but also of the marginalized; forming a paradigm of historiographic metafiction. Collingwood's notion regarding historians is so relatable here that "it was historian's job to tell plausible stories and to make a structure out of the fragmentary mess and incomplete facts and grant them meaning through emplotment" (Hutcheon. 1989, p. 64). Historiographic metafiction not only challenges the grand narratives but also looks out for radical critical possibilities a narrative could cater. It neither falls into 'presentism' nor in 'nostalgia' rather does it de-naturalize the temporal relationship. It makes the juxtaposed situation about the knowledge of the past and the nature of the fact; i.e. whose and which fact will become a part of history? Hutcheon claims that all past events are potential historical facts but only those get accepted as facts which are chosen to be narrated (Hutcheon.

1989). In short postmodern study of history studies the fact-making and meaning-granting processes. Historiographic metafiction overtly de-doxifies the representation of actual in the narrative. The archival data which Hutcheon calls 'prior textualization' like photographs, paintings, newspaper and architecture can also offer great help in exploring the event. To say otherwise that past is only known to us through textual reference is not similar to saying that past is only textual (which poststructuralists seem to assert). Past events are given 'meaning' not 'existence' through representation in history because they indeed existed. Historiographic metafiction utilizes paratextual traces of history and its narrativized representation not to offer any answer but to further problematize queries related to historiography, past and its presence (Hutcheon, 1989).

The paper has used textual analysis as a research method. Catherine Belsey's textual analysis has been used as a research method that looks at the text carefully to dig deeper into the meaning. Belsey in her essay *Textual Analysis as a Research Method* (2013) states that any serious textual analysis depends on a grasp of how meaning works. She argues that "[m]eaning, then, subsists in the relations between people, inscribed in signifiers, sounds or images including written shapes and pictures. It has its own materiality: meaning intervenes in the world, defining our understanding of values, requiring us to obey rules and, indeed, calling us to arms" (p.167).

Textual Analysis

Manto has recorded the upsetting events of his time in the most realistic, sarcastic and naturalist way. He has told history from other's perspectives. Manto's fiction for the analysis depicts the brutalities of that harsh time. He experimented with the techniques of representation alien to Urdu literature. *The Black Margins* is a collection of vignettes with dark humor and tongue-in-cheek style. Stylistically the text is written in a postmodern way. It is fragmentary, accompanied by distortion in plot; some vignettes are mere conversation between fictitious characters while in some sketches the narrator is fictitious (Asaduddin. 2001). This text is a good example of historiographic metafiction which is self-reflexive yet very much communicating the historical events taking place at that time. The text is full of disturbing situation and absurd happenings but this apocalypse on the page reflects painful human experiences and brutal human psychology at the troubling time of partition. The text represents communal violence, mass massacre, slaughter, rape, stealing and looting. Manto in one of his vignettes titled *Sorry* says "The knife slashed his stomach all the way to his navel. His pajama cord was severed. Words of regret escaped from the knife wielder's tongue: 'Tsch, tsch, tsch, tsch... I've made a mistake'" (Manto, 1948/2001, p.120). The lines connote routine is/happenings at the time of partition and the cold-blooded killing without any logic. It is replete with various religious, communal, social, and political connotations. The murderer and the murdered cannot rationalize their actions. The one who murdered did not know why he was killing and who he was killing and similarly, the one who is killed does not know why he is being killed and who the killer is. The word 'mistake' has multi-facet meanings here. The lowering down of the pajama due to severing of the cord

gave a sudden realization to the killer that he made a mistake, but this epiphany is not accompanied by any feeling of remorse or guilt. Circumcision has been used as an important religious discrimination between the Muslims, Hindus and Sikhs at the time of partition. This ordinary religious ritual became a strong identity and communal mark at that time and many Jews and Christians also suffered because of it. In another vignettes *Correction* the same issue with a twist has been represented in which a mob came to kill a man and the man was asked for his name, he replied that his name is Dhramch and he offers them to ask anything from the 'Vedas' (the holy book of Hindus) but the mob replied that they know nothing of the Vedas but they need proof and to prove his Hindu identity he was ordered to loosen his pajama "A cry went up as the pajama was lowered. Kill him! Kill him!" (Manto, 1948/2001, p.118) He begged for his life and said that he lived in an enemy controlled area so he did it just to save his life and swore that he was one of them. This was the only mistake he made: "Chop off his mistake! The mistake was chopped off. So was Dhramch and" (Manto, 1948/2001, p.118). Such macabre depiction of events is an attempt to de-doxify the grand narratives regarding partition that it was a smooth transition from British governed subcontinent to two independent countries. Manto has very honestly portrayed the frenzy capturing the heart and minds of the people at that time. His intentions were purely artistic here i.e. to share the faithful depiction of the events and to remain unbiased towards any particular communal group. In *Appropriate Action* a mohalla (local neighborhood) was raided and the minority community was murdered. One couple took refuge in the basement of their house and spent nearly ten days there. Due to extreme hunger, they came out of their hideout and the husband announced their surrender in a feeble voice and asked to be killed. "His interlocutors were thinking: 'Killing is a sin in our religion'. They were all Jains. They consulted among themselves and then handed the couple over to the people of another *mohalla* for 'appropriate action'" (Manto, 1948/2001, p.117-118). This fragment pens down the callousness of human beings, deterioration of social fabric at the time of partition, loss of humanity and empathy and communal coexistence. *Humility* depicts a bloody scene of mass murder of passengers in a train in which the people of other religions were dragged out and shot, cut into a piece with swords and daggers while the rest of the passengers were treated with sweets, fruits and milk. When this massacre came to an end and the train resumed its journey the chief organizer addressed with humility that they got the news of the arrival of the train late and they weren't able to treat them in "more befitting manner" (Manto, 1948/2001, p.120). Manto's portrayal of this paradoxical behavior is a strong rebuttal to doxified discourses like 'Tryst with Destiny'. In *Jelly* (Manto, 1948/2001) the impressionistic description of congealed jelly-like blood spilled on ice when a small boy's mouth began to water as he took it like jelly, is heart rending. The dark humor is not giving out loud laughter rather it is a horrid display of reality.

Toba Tek Singh has been taken as a metaphor for the absurdity of the entire partition saga. It is a story of lunatics residing in a mental asylum; the government of both countries decided the exchange of lunatic in the asylum. The mad protagonist Bishen Singh rejects the idea that arbitrary boundaries could divide people, history,

culture and heritage. He preferred to die on a strip of land which did not belong to either. He would ask everyone, throughout the course of the story, about Toba Tek Singh (a small town in Pakistan where all his ancestral land was) whether it became a part of Pakistan or India. One of the lunatics Muhammad Ali declared himself Quaid-i-Azam (the founder of Pakistan) followed by another Sikh proclaiming himself to be Master Tara Singh (a significant Sikh political leader). One day Bishen Singh asks another lunatic, who believes himself to be God, to resolve the issue of Toba Tek Singh. He replied, "It is neither in Pakistan nor in Hindustan, for we haven't yet issued the order" (Manto, 1948/2001, p.145). This is very characteristic of historiographic metafiction that challenges historical facts and aims "to foreground the possible mnemonic failures of recorded history and the constant potential for both deliberate and inadvertent error" (Hutcheon, 1988, p. 83). The guards of the asylum and less insane lunatics were also unaware of the exact situation regarding partition. When the day of exchange came; "the majority of the lunatics were against this exchange because they couldn't figure out why they were being uprooted from their homes" (Manto, 1948/2001, p.147). When Bishen Singh's turn came he asked "Where is Toba Tek Singh? In Pakistan or Hindustan? The official laughed, In Pakistan" (Manto, 1948/2005, p.147). The reaction of Bishen Singh has been epically described by Manto that he went to a ground zero and refused to move from there "Toba Tek Singh is here!" (Manto, 1948/2001, p.148). These words have been accompanied by his distorted and fragmentary rag "Opar di gurgur di annexe di bay dhiana di mung di dal of Toba Tek Singh and Pakistan" (Manto, 1948/2001, p. 148). These disconnected meaningless words have significant meaning in historiographic metafiction when distorted utterances become self-reflexive and paradoxically signaling the chaotic past. Bishen Singh dies in the same spot which neither belonged to Pakistan nor to India. Through this story Manto criticizes partition and through fictional characters of political significance tries to compare the lunacy of the mad with the madness of the sane. *Toba Tek Singh* destabilizes readers' naturalized and constructed notions of partition. The metonymic process within the text has been so critically placed that the boundary between Bishen Singh and Toba Tek Singh becomes blurring so that by the end of the story it was difficult to distinguish one from the other.

The absurdity of history continues in *Open it!* a story that enthralls its reader still today. The story opens when old Sirajuddin asks eight volunteers at the Lahore refugee camp to look for his young daughter Sakina whom he lost during migration. A mole on her cheek is her identification mark. She is found somewhere near the border and brought to the camp hospital. Through the hints given in the text, the reader assumes that she has repeatedly been raped and mutilated. The tragedy is accentuated when the doctor pronounces "Open it!" pointing to the window but "The body stirred slightly on the stretcher. The lifeless hands untied the waistband. And lowered the *shalwar*" (Manto, 1948/2001, p. 134). Sirajuddin shouted with joy that his daughter was alive while the doctor got really nervous. This story might have disturbed the conservative factions of the society but this story has become an epitaph to the decay of civilized norms. The trauma has been doubled not only for Sakina but also for the readers when she becomes prey to her own community

members. Manto justly de-doxifies this enigma of metafiction that cruelty and oppression was steered by the opposite communities. On the contrary, this story unravels not only the double victimization of women but discloses the politics hidden under the constructions of grand narratives (Grewal, 2019).

Conclusion

The paper challenges the traditional metafictional construct and problematizes the political grand narrative regarding the partition of the subcontinent. Manto's historiographic metafiction has rightfully problematized the totalized history of the subcontinent. All the characters of his fictive writings are the marginalized and silenced voices that challenge and question the established notions regarding partition and the promises it accompanied. The absurd and dark humored vignette of *Black Margins* not only distorts the traditional form of story-telling but also formulates historiographic metafiction in Urdu language through its content and form. The metonymic *Toba Tek Singh* questions the very exercise of putting boundary markers upon land while contending that these lines of demarcation can also divide the socio-cultural heritage of its dwellers and can separate them from their roots. *Open it!* Represents Manto's skepticism towards the goodness of human nature when the suffering and exploitation is doubled by the members of one's own community. It is important to point out that all the selected texts of Manto represent de-doxified history, which neither represents the Pakistani nor Indian doxa of partition. His historiographic metafiction has problematized the placement and acceptance of events as historical facts in metafiction and the totalizing effect they attempt to produce as grand narratives.

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