

## Contextualizing Crime: Analyzing Anti-Social Characters through Urdu Short Stories

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### Abstract

This research explored public attitudes toward anti-social behavior in Urdu short stories. This research aimed at dissolving anti-social behavior as presented in Urdu short stories. This research work utilized a qualitative approach. The research is conducted from a critical sociological perspective focusing on the relation between agents' behavior and structures. The data collection incorporated Saadat Hasan Manto, Qudrat Ullah Shahab, Ahmad Nadeem Qasmi, Krishan Chander and Khwaja Ahmad Abbas, Hayatullah Ansari, Shaukat Siddiqui, Ram Lal, Joginder Pal, Gelani Bano, Anwar Sajad, Khalid Hussain whose stories illustrated the social, economic and cultural factors affecting the characters, who are low-grade criminals or marginalized members of society. After critical evaluation and textual analysis, this research revealed motifs and stylistics applied for the expression of the anti-social personalities, as well as the factors that originated them. The presented narratives are analyzed using thematic analysis to identify motifs connected with social inequality and individual metamorphoses practically causing illicit behaviors and the hypocrisy of the society. These areas of concern are social abandonment, social-economic status, and psychological impact. The results suggest that the phenomenon of depicting anti-social behavior in Urdu short stories is not natural, but influenced by factors like poverty, social relegation and cultural dishonesty. Stories stress 'rehabilitation of the offender is possible only through social reforms not through dire punishment.' Consequently, this study fills a gap in the analysis of anti-social behavior in Urdu literary criticism and contributes to sociological thought by positing Urdu literature as a tool to generate a social critique of the conditions that breed criminality. It seeks a way to understand the possibility narrative brings to humanizing the 'anti-social,' and to disturb the moral blinders often assigned to the deviant categories of society.

**keywords:** Urdu short stories, anti-social behavior, crime and societal structures, psychological dimensions in Urdu literature, circumstantial crime causation, social critique in fiction, human nature and social criticism, spiritual and religious guidance

### Introduction

Exploring the idea of anti-social in Urdu literature and especially through Manto and other selected authors short stories we get a glimpse of how crime and deviation is looked at in South Asian

cultures. Urdu short stories reflect those people diagnosed as anti-social as not just criminals but neglected, poor and immersed in moral corruption in the concerned associating institutions. Selected short stories presented as a complex story in which characters entangled in the criminal world are victims of repression. When using these characters, Manto exposes the flawed systems of justice which seek to empower the wrongs while keeping the powerful wrongs right; Manto also adds that it is not the lower classes who bring decay into society but rather the higher classes. Different stories from the angle of a person who can be classified as 'anti-social' or 'criminal' and this makes Urdu fiction standpoint is to ideas of crime and punishment. Whereas previous socio-political narratives would assign personal responsibility to anti-social behavior demonstrated by a person, these narratives provide an insight into how corruption, lack of justice and social inequality make society toxic. Focusing on the antiheroes, as the characters of the Urdu literature often can be considered, readers get challenged to consider the system that made a man and a criminal with a heart and outstanding moral principles. This research will seek not only to analyze these works as stories, but as works that engage with culture to provide a comment on why and how society becomes a source of anti-social behavior. Discussing these topics this research will enhance the knowledge of anti-social behavior in Urdu fiction, especially within the works of Manto or other selected authors and how the portrayal of social phenomenon is creative expression that reflects on society and contributes to the conception of stigma towards criminals in today's society.

The issue of anti-social behavior is not easily defined due to the fact that different cultures and different contexts defining anti-social behaviors will be different. That is why anti-social behavior greatly depends on individual's environment, and cultural and tolerance levels of the society. People in some societies may consider some things as violation of rights and despise the offenders, yet under the same circumstance, the same is authentic in other societies. This subjectivity undermines the formulation of a standard definition and leads researchers to find other possibilities of analysis. The presented framework for the study of anti-social behaviors within the contexts of literary narratives specifically Urdu short stories from a sociological perspective. In this study we use Urdu short stories, and the purpose of the study is on how the anti-social behavior develops in the individual through societal systems and pressures.

People's understanding of what constitutes anti-social behavior is determined by a series of factors including context, location, and community tolerance and quality of life expectations. As a result, what may be considered anti-social behavior to one person can be seen as acceptable behavior to another. The subjective nature of the concept makes it difficult to identify a single definition of anti-social behavior. To overcome this issue, an approach to defining and analyzing anti-social behavior has been set out through Urdu short story. The Urdu short story writers accepted truth regarding anti-social behavior is that spiritual, religious and social guidance carries an undoubtedly strong influence.

### **Scope of the Study**

This research paper seeks to analyze the portrayal of anti-social behavior in Urdu short stories focusing the write ups of Saadat Hasan Manto, Qudrat Ullah Shahab, Ahmad Nadeem Qasmi, Krishan Chander and Khwaja Ahmad Abbas, Hayatullah Ansari, Shaukat Siddiqui, Ram Lal, Joginder Pal, Gelani Bano, Anwar Sajad, and Khalid Hussain important Urdu writers. It seems therefore that the research will try to understand how the institutions of society convey anti-social behaviors contrary to the representations of degenerate creatures. Asking for a cognition of the crime and anti-social acts, this study will tell unbelievable stories with involving or exploring all societal, religious, and psychological aspects denying stereotype imagining. This examination will

also bring out how literature portrays the issues of moral decision making justice, and the society and challenge the crass categorization of a person as being either 'good' or 'bad'.

## **Problem Statement**

Construction of a clear concept of anti-social behavior is not easy due to cultural and contextual relativity that is associated with the concept. More frequently, the highly categorized as 'anti-social' are stereotyped in this manner without consideration given to the forces that construct them. The present research fills this gap by adopting a series of Urdu short stories as a site to deconstruct the overly simplistic definitions of anti-social behavior that society and psychology perpetuate. The study also reveals in what manner selected writers negate the conventional sensations of criminality in their works hence demonstrating how the existing societal structures, norms, and hypocrisies committee and perpetuate anti-social behaviors.

## **Methodology**

This research adopts a qualitative research perspective, focusing on content analysis of Urdu short stories; "Qeemay Ki Bajaye Botiyan" (pieces, instead of mince), "Sarak Ke Kinare"(along the roadside), "Khol Do" (open it), "Sharifan," "Gurmukh Singh Ki Wasiyat"(Gurmukh Singh's will), "Sarkandon Ke Peeche" (Behind the reeds) by Manto, "Intiqam" (Revenge) by Khwaja Ahmed Abbas, "Shukar Guzaar Aankhein" (Grateful eyes) by Hayatullah Ansari, "Ya Khuda" (Oh god) by Qudrat Ullah Shahab, "Janwar," (beast) "Doosri Maut" (second death/died again) by Krishan Chander, "Andhera Aur Andhera" (darkness and darkness by Shaukat Siddiqui, "Chaupal" (community hall) by Ahmad Nadeem Qasmi, "Shehar Ashob," "Muni" by Iqbal Mateen, "Naseeb Jali," (unfortunate) "Zehr Thoda Sa" (a bit of poison) by Ram Lal, "Panaah Gah" (refuge/shelter) by Joginder Pal, "Darshan Kab Doge" (when can i see you) by Gelani Bano, "Na Marne Wala" (un dieable/immortal) by Anwar Sajad, "Muni" (by Khalid Hussain), etc. These stories illustrate the anti-social personality from the individual level (as seen in "Qeemay Ki Bajaye Botiyan")

This research seeks to discover the positive ways in which Urdu literature presents the causative socio-cultural factors behind anti-social behavior. Using a narrative approach, the chosen study will be devoted to the analysis of how such narratives portray aspects of society that have relations to stigmatization and criminalization of some people, and therefore reveal socio-political conditions for anti-social actions. This methodology enables analysis of anti-social behavior to go beyond simple definitions, taking into account social circumstance and culture, as well as an individual's decisions. In this context, the study aims at identifying how selected text from renowned Urdu fiction writers in shedding light on the functions of the literature for transforming fake perception of crime and criminality, toward focusing on the societal process in conditioning the 'anti-social' behaviors.

## **Analysis and Discussion**

Saadat Hasan Manto is highly acclaimed and unique writer of Urdu fiction. His stories intricately reflect the social behaviors that are considered anti-social at a humane level. Instead of focusing on the individual associated with crime, his narratives reveal the circumstances that transformed that individual into someone anti-social. Manto expresses his disdain for the superficial understanding of transgressions and anti-social behavior in society by writing:

"We steal, we commit robberies, but we do not call it by any other name. These dignitaries commit the worst kind of theft, yet they are considered honorable.... Ministers, sitting on their thrones of power, exploit the nation relentlessly, and this is not deemed a crime. But a person who skillfully

picks a pocket is punishable by law

There are many other places where justice, humanity, honor and nobility, sanctity and purity, religion and the world are all thrown into the same trap and hanged every day ... their names are recorded in file A, not in file B... How unjust this is/this is utter injustice." (1)

Urdu fiction, through stories like "Jhooti Kahani," (A false tale) "Mammad Bhai," and "Saarhay Teen Aaney," (three and a half penny's) expressed its aversion to the superficial psychological, social, penal, and societal concepts associated with individuals linked to crime. Urdu fiction delved into the depths of characters considered anti-social, uncovering the societal structure that gives rise to the world of crime. It brought forth the natural human essence from characters trapped in crime and examines the effects of unbalanced/unjust social behaviors on them.

The Urdu short story has presented a unique and delicate concept of anti-social personalities through works like "Qeemay Ki Bajaye Botiyan" (pieces, instead of mince), "Sarak Ke Kinare"(along the roadside), "Khol Do" (open it), "Sharifan," "Gurmukh Singh Ki Wasiyat"(Gurmukh Singh's will), "Sarkandon Ke Peeche" (Behind the reeds) by Manto, "Intiqam" (Revenge) by Khwaja Ahmed Abbas, "Shukar Guzaar Aankhein" (Grateful eyes) by Hayatullah Ansari, "Ya Khuda" (Oh god) by Qudrat Ullah Shahab, "Janwar," (beast) "Doosri Maut" (second death/died again) by Krishan Chander, "Andhera Aur Andhera" (darkness and darkness by Shaukat Siddiqui, "Chaupal" (community hall) by Ahmad Nadeem Qasmi, "Shehar Ashob," "Muni" by Iqbal Mateen, "Naseeb Jali," (unfortunate) "Zehr Thoda Sa" (a bit of poison) by Ram Lal, "Panaah Gah" (refuge/shelter) by Joginder Pal, "Darshan Kab Doge" (when can i see you) by Gelani Bano, "Na Marne Wala" (un dieable/immortal) by Anwar Sajad, "Muni" (by Khalid Hussain), etc. These stories illustrate the anti-social personality from the individual level (as seen in "Qeemay Ki Bajaye Botiyan") to the collective level, addressing various stages in Urdu short stories.

Manto's story "Sarhe Teen Aaney" is a representative work in this context, included in his controversial collection "Thanda Gosht," (cold meat) published in 1950. This story challenges the superficial concepts of crime and punishment, delving into the circumstances and emotions that compel individuals toward crime. Manto states, "I am not an expert in psychology. But I do know that a person does not commit a crime by choice; it is the circumstances that him lead to it."(2)

In this story, Manto presents the character of Phaggu Bhangi, (phaggu janitor) who receives a one-year sentence for stealing three anna (unit of currency in subcontinent/penny). Manto expresses his reaction to this punishment and argues that crime cannot be eradicated through penalties and prisons. To prevent crime, it is essential to reform the social conditions that incite individuals toward anti-social behaviors. Similarly, in another timeless story, "Jhooti Kahani," (A false tale) he narrates the plight of imprisoned criminals.

The story "Yazid," published in Manto's collection in 1951, is characterized by its unique theme and sharp tone, making it quintessentially Manto's work. In this story, Manto presents negative characters such as thieves, robbers, bandits, pickpockets, fraudsters, forgers, gamblers, card sharps and black marketeers in a way that rather than evoking hatred towards them, the reader's disdain is directed towards the respectable individuals who commit heinous crimes under the guise of ministries, positions, and vast powers. In Manto's view, the most damage to social life and societal consciousness is caused by these respectable criminals. The storyteller opines, "Their names are listed in Folder A and not in Folder B... how unfair this is." (3)

Manto's short story "Mammad bhai" portrays the life of people living in the slums and alleys instead of glamorous world of Bombay's film industry and was published after his collection

"Sarkandon Ke Peeche" and later in Manto's complete collection of works "Mantonama." In this story, Manto explores the character of Mammad Bhai, a master in the arts of knife wielding, gambling, and master of street brawling, who possesses a kind heart hidden behind his fearsome/formidable mustache. Rather than focusing on Mammad Bhai's external attributes, Manto highlights the sincerity, love, and innocence present within him. Although Mammad Bhai is considered a severe threat to society by law enforcement officials and others, Manto challenges these notions asserting, "God is my witness that I saw no thuggery in him. It was only his mustache that kept him looking fearsome." (4) The story concludes with a trimming of these mustaches. Mammad Bhai may be a rogue living in the atmospheres of Bombay, but he is neither a debauchee nor a drunkard. Within his rogue exterior, Manto finds a sympathetic and sincere Mammad Bhai. This is a character whose misfortune is not observed by the people around him. In times of need, the poor, sick, elderly, and helpless individuals in his area turn to him for help. Regarding such characters, prominent writer Mumtaz Shirin writes:

"Manto's man is neither angelic nor demonic. Manto's man is deeply human- that earthly being who despite the potential for sin, corruption, violence and bloodshed was the very one before whom God command Angels to bow" (5)

The three mentioned short stories by Manto "sarhe teen Aane" "jhuthi Kahani" and "mammad bhai" are in reality a reaction against superficial notions of anti-social elements in Urdu short stories, the concepts of anti-social characters mentioned above do not appear to be in alignment with psychological and social theories in anyway. Urdu short story writers while examining social changes have identified, not criminals but rather esteemed individuals who through their power and influence disrupt social order and remain immune to any form of accountability, as true anti-social personalities who disrupt the society.

Manto's short story "Keemey ki Bajaye Botiyan" was published in his 1995 collection "Bagair Ijazat". This story highlights the perception of Manto as a socially rebellious individual. The character of Doctor Saeed plays Central role, who on the surface appears to be a well-mannered, cultured man of high social standing however, Manto reveals the darker more Sinister side of his personality. Through his keen observation Manto exposes the Savage hidden beneath Dr Saeed's facade of civility, status and morality. Driven by suspicion Dr Saeed murders his wife dismembers her body and cuts it into pieces, and then cook these pieces. Yet despite this extreme act of savagery, Dr Saeed's beastly nature remains unsatisfied and he feels a deep sense of regret for not being able to grind the body into mince. Dr Saeed's character in above mention story by Manto is vastly different from that of Mammad bhai. Mammad Bhai and the thugs from the story of "A false tale" despite their criminal nature seem to uphold the dignity and honor of humanity in society. In contrast Dr Saeed who appears to embody honor and dignity turns out to be a bloodthirsty beast. Even after having his victims butchered, Dr Saeed feels no remorse or concern for his brutal actions instead he feels a sense of deep fulfillment. Majeed Amjad recognized Manto as an artist who without seeking permission takes us into the Monsters realms of civilized souls, exposing the intricate murkiness of conscience. In "Instead of Mince, pieces" Manto achieved just that and this story also clarifies the perception of Manto as an anti-social figure. Manto illustrated another scene of cruelty and ruthlessness in "behind the reeds"

Psychologically, when the death instinct strengthens in nations, they become engaged in conflict with one another. This madness of humans sometimes manifests in the form of world wars and at other times in the form of riots. Various types of individual and collective disturbances in the world arise from political decisions and manipulations, which are later fueled by the collective psychological state. In the 1947 riots, the way humanity's honor, dignity, and peace-loving nature were torn apart by humans, their psychological motivations emerged much later, but the madness

seems to have started from political decisions. On a psychological level, the factors such as 'settling a score for thirteen and a half centuries of prayer calls and prayers' (6) play a strong role, yet the start of this madness appears to have more political than psychological origins. How Gandhi and Nehru, who initially disagreed with the proposed decisions of the Partition, ultimately agreed with Mountbatten, and how Maulana

Abul Kalam Azad was hurt by their behavior at that time—details of all these factors can be found in 'India Wins Freedom' and in Sarwai's book 'Partition of India: Myth and Reality.'"

This sentence by Gandhi is also extremely important: "If a bloodbath is necessary, it will be carried out despite non-violence."(7) In the subcontinent, the mutual attraction and affection of those living here, and the tears shed over the outbreak of riots, are mentioned in stories and novels. The people here did not want violence; committing atrocities was beyond their imagination. But political tyrants eventually brought them to a point where they had no other choice but to engage in bloodshed (Sharifan by Manto). Manto's assessment of the riots seems accurate:

"In reality, these people, these few individuals, are the product of an accident. They were not used to killing and bloodshed, but circumstances made them so. They loved their mothers, cherished their friends, and respected the honor and dignity of their daughters-in-law and sisters. They also feared God, but all of this was erased by one accident." (8)

When Urdu short stories portrayed characters who found pleasure in slowly cutting someone's throat, they also searched for the last trace of humanity within people drenched in bloodshed. In the short stories written about riots, we also encounter characters who, despite living in an atmosphere of horror and brutality, could not uproot the sense of goodness within them. In Khwaja Ahmad Abbas's story "Inteqam" (Revenge) and Manto's "Sharifan," the characters, upon witnessing the rape and murder of their daughters, become symbols of fury, flowing on the streets like hot lava. However, both characters' thirst for revenge cools when they see the corpse of a Hindu girl. Dr. Anwar Ahmad views the emotion of Qasim, the father in "Sharifan," as a manifestation of "paternal affection in sexually driven men."(9) A similar situation is found in Khwaja Ahmad Abbas's "Inteqam." Both these storytellers, amidst the scenes of riots, sought out characters who, despite the spread of this epidemic of savagery, did not let the human within them fall victim to this contagion. Manto writes:

"I dove into a sea of blood, spilled by humans from their own veins, and brought back a few pearls—pearls of shame and toil—collected from the effort spent in shedding the last drop of a brother's blood. Tears that flowed from the eyes of some people in frustration, wondering why they could not rid themselves of their humanity. (10)

Mumtaz Shirin writes about "Sharifan":

"Qasim in 'Sharifan' covers the naked body of Bamla when he sees her corpse. He sees the image of his own daughter in her, which shows that he still retains enough human sensibility to feel deeply for any girl in such a state."(11)

In Khwaja Ahmad Abbas's story "Intiqam" (Revenge), a father loses his senses after seeing the body of his daughter, her breasts mutilated. When he regains consciousness, he swears to kill a Hindu girl and mutilate her breasts in revenge. As he walks out into the street, the first Hindu girl he encounters has already been mutilated in the same way. At that moment, he remembers his own daughter and, like Qasim, covers the wounded and naked girl with a cloth. Khwaja Ahmad Abbas's story has been somewhat overlooked, but it holds a distinguished place among stories about communal riots. Due to the prominence of Manto's "Sharifan," this story hasn't received as much critical attention. However, in its portrayal of anguish, revenge, and remnants of

humanity, it is just as significant. The story ends with the protagonist grappling with the question: "When both Hindu and Muslim women are being turned into mutilated corpses, who am I— Hindu or Muslim?" The story concludes with this question mark.

Stories like these highlight that humans are not inherently inclined toward antisocial behavior; rather, circumstances force them into such actions.

Khwaja Ahmed Abbas and Manto's mentioned stories reveal literary and social concepts rather than the psychological aspects of a socially opposed and tumultuous personality. The way the creators have highlighted the positive aspects of individuals trapped in the conditions and events of riots seems almost impossible to comprehend within the realm of psychology. Manto's other story "Thanda Gosht" was also written in this context, after his arrival in Pakistan.

Krishan Chander, instead of focusing on individual character development, centered his themes on the madness stemming from riots in stories like "Peshawar Express," "Janwar," and "Hum Wahshi Hain." (We are barbarous) For Intizar Hussain, whether these stories by Krishan Chander seem like the literary bulletin of the Rashtriya Swayam sevak Sangh or whether they appear unjust to Mumtaz Sherin, the reality is that the source of all such stories is Krishan Chander's own home, where displaced refugees had taken temporary shelter. Krishan Chander had observed the plight of these refugees (12) It is a natural fact that there is a significant difference between observation and imagination. He had seen Hindus and Sikhs who had been looted and ruined by Muslims, but he was only informatively aware of the conditions of Muslims who had become victims of Hindu wrath. We believe that the imbalance of the scales in Krishan Chander's stories was a natural reaction, which did not require excessive noise. Moreover, referring to the balance and imbalance of scales itself leaves a significant stain on the souls of the oppressed and crushed people, or at least that is how it seems to us. It is surprising when Bedi also writes this.

"When the greatest of writers depict riots in their stories, showing an equal distribution of killings, they appear so self-conscious and dishonest. They lack the moral courage to portray that only Muslims were killed in the massacres of Delhi or Jammu, and only Hindus and Sikhs were killed in the massacre of Sheikhpura."(13)

Although Bedi did not mention Krishan Chander by name in the above lines taken from his letter to Ashk, the reference to the "greatest of writers" connects directly to Krishan Chander. In Chander's works, characters from Hindu, Muslim, and Sikh backgrounds are depicted, all of whom participated in or were victims of the violence during the riots of 1947. Regarding this theme, Chander does not present any strong individual character; rather, he views people participating in the riots collectively, without distinguishing between religions or regions. Waqar Azim writes that many of his friends used to tease him: "You must have been a Muslim in your previous life." (14) Khwaja Ahmad Abbas commented on the atrocities committed against Muslims, saying, "The number of stories he (Krishan Chander) wrote about the riots shows a particular interest in Muslims and Islam, even bias." (15) The statements of Khwaja Ahmad Abbas, Intizar Husain, and Mumtaz Shirin highlight the tragic irony in criticism: the criticism that expressed disdain through statistics and scales was itself rooted in those very scales. In this regard, Manto's line seems to mock critics and some fiction writers: "Don't say that one lakh Hindus and one lakh Muslims died; say that two lakh human beings died." (16)

Urdu fiction writers have traced the humanity that survives amid the human savagery and madness that unfolds during riots. They also present the cruel and ruthless characters for whom it is better to throw everyone into the furnace of the brick kiln and burn them all rather than kill individuals one by one (Krishan Chander). Rashid Jahan referred to the overall situation of this era as an epidemic. She writes: "I consider the Hindu-Muslim riots to be a disease... just as a cure

for malaria was discovered, there must be some treatment for this as well."(17) Similarly, Manto emphasized the need to address the conditions arising from the riots. He wrote: "It is necessary for us to consider the consequences of these riots, to study the intricacies that have arisen, and this is not the task of writers, nor of courts, but of experts in psychology who can get to the root of the matter and propose some remedy." (18)

It is also a strange coincidence that Urdu fiction, in the form of Manto, has provided a path to understanding the madness of the riots. At first glance, Manto and spirituality may seem incompatible, but in some places, it appears that Manto sought the solution to savagery, barbarism, and murderous behavior within spirituality. In this regard, it is not easy to dismiss Manto's words.

"I believe that the path to salvation for the corrupt, the murderers, and the brutal is only through spiritual education—not through superficial methods, but through principles that promote genuine spirituality. They should also be made to understand that God has granted humanity the highest status. He has made them the final messengers. If they can internalize the dignity of humanity, I believe they will certainly become aware of their transgressions and will be healed by this spiritual cleansing." (19)

At an ideological level, the above lines by Manto and the discussions in Jung's book "Psychology and Religion" highlight the importance of religions and spirituality for a healthy lifestyle. Manto keenly examined the lack of religious and spiritual values in the training and development of the brutal and murderers.

## Conclusion

Urdu fiction writers have dismissed the psychological, political, and social concepts of anti-social personalities as superficial. They have perceived social conditions and events as the driving forces behind brutality and ruthlessness. Moreover, Urdu fiction writers have sought the natural human within seemingly harmful individuals. Khwaja Ahmed Abbas's story "Inteqam," Manto's "Sharifin," "Thanda Gosht," etc., are representative works of this style. Urdu fiction has also pointed to those respected individuals who cause the most harm to society (as seen in "Jhooti Kahani" and "Saahe Teen Aaney" by Manto). The stories have identified characters who, hidden behind the veils of culture and social status, conceal the bloody beasts within them but are not considered outcasts (as in "Keemay Ki Bajaye Botiyaan" and "Sarkandon Ke Peechay" by Manto). In stories written on the subject of riots, the collective madness of anti-social personalities comes to the forefront. Writers like Khwaja Ahmed Abbas, Hayatullah Ansari, Krishan Chander, Manto, Ismat Chughtai, Shaukat Siddiqui, Ahmad Nadeem Qasmi, Qazi Abdul Sattar, Ram Lal, Ghias Ahmed Gaddi, Joginder Pal, Anwar Sajjad, Khalida Hussain, and Jameela Hashmi have examined the anti-social fanatical impulses and their carriers in the context of riots in their stories, highlighting their savagery, madness, and brutality, while also introducing some characters who, despite living in this atmosphere of collective insanity, remain committed to humanity.



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