

پروفیسر ڈاکٹر فریحہ نگہت  
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## بابو گوپي ناتھ: ذولسانی تجزیہ

### Abstract:

Saadat Hassan Manto is one of the greatest Urdu short story writer of the twentieth century in the Indo Pakistan sub-continent. Born in the colonial period, his literary pursuits reflect the culture, customs, language and traditions of the prevalent society. Manto has the singular honour of being renowned short story writer of colonial as well as postcolonial period. Homi K. Bhabha is a well-known postcolonial theorist and has extensively dilated his concepts of Mimicry, Ambivalence and Hybridity etc. Manto's short story Babu Gopi Nath has been analyzed in the past from diverse and multiple perspectives of socio-economic, cultural, historical aspects etc. In this article an endeavour has been made to analyze this short story under the lens of theory of Bhabha's Mimicry, Ambivalence and Hybridity thus exploring yet another dimension of Manto's literary works. This is a new vista of critique from Bhabha's theory and bi-lingual analysis which further enhances significance of this article.

**Key Word:** Saadat Hassan Manto, postcolonial, Ambivalence, Bhabha's Mimicry

Independence of the subcontinent in 1947 marked the formal culmination of the British rule. This was a major historical and political change occurring in the region. Colonial rule had brought immense changes in the subcontinent. New colonial trends were introduced, and many discourses of power and knowledge and narratives were introduced. This rule after 1947 was transformed by the big land lords of the powerful feudal system, administrative machinery and elite upper class of the society.

Homi K. Bhabha is considered one of the most renowned theorists of the postcolonial studies. He has made valuable

contributions in framing important concepts in his postcolonial theory like mimicry, hybridity, ambivalence, stereotype, and third space of enunciation etc. but analysis of this short story will be limited to his elements of mimicry, hybridity and ambivalence. Imitating the colonizers' socio-cultural habits, values, education, customs, language, ethics, morals, mannerism, dress and other things is called mimicry. Hybridity when used in relation to cultures, it refers to blending of cultures. Most common form of hybridity comes into practice because of interaction and conversation in different accents, slangs, words, pidgin and dialect. Cultural hybridity is the most popular and easiest form of hybridity. Mimicry, to the extent of imitating the colonizers to the extent of almost the same but not quite, is nurturing, however, an ambivalence occurs when it enters threatening zone where authority of the colonizer is being challenged.

The impact of the colonizers' of the postcolonial period in the short stories of Manto focused on the colonizers governance, culture, customs and social life which imprinted deep rooted effects on the literature, political, socio-cultural and linguistic aspects of the colonized people.

"Babu Gopi Nath" is one of the important and unique short stories of Manto which is being analysed in the backdrop of postcolonial studies owing to its plot, subject, techniques, language and narration. This short story also highlights several important concepts of postcolonial studies like Mimicry, Ambivalence and Hybridity of Homi K. Bhabha (Bhabha, 1994, p.86) in its different forms. Hybridity of culture, socio-economic disparities, social attitudes and social taboos are prominent and distinctively significant in this short story. Aspects influencing societal behaviour emerging from impact of above facets and its transformations from socio-economic, social attitudes and social and cross-cultural experiences etc. have been examined under the lens of Bhabha' Mimicry, Hybridity and Ambivalence.

“Babu Gopi Nath” is a short story reflecting the different dimensions of postcolonial studies, particularly mimicry and ambivalence. It has many characters which seem to be mimicking the colonizers’ language and culture. The story’s protagonist, Babu Gopi Nath, is a highly sympathetic person. Among other characters, there is one Abdul Rahim Sando, who according to the concepts of Homi K. Bhabha, acts as a mimic man. Sando’s frequent use of the English language and words in a mimicking manner creates an interesting environment in the short story. Although this short story was written against the backdrop of the socio-economic and cultural norms of the postcolonial times not bearing direct relationship between the colonizers and the colonized yet the impact of cultural hybridization is clearly visible and strongly felt in the lives of major segment of the society. Analysis of the short story is limited to the concepts of Ambivalence, Mimicry and Hybridization of Bhabha’s concepts related to postcolonial studies (Bhabha, 1994, p.86).

‘Babu Gopi Nath’ is an important short story of Manto. “After the partition, there is a distinct transition in the personality and works of Manto. Not from the view point of times but from this point of view that we find a new Manto in Manto” (Shirin, 1985, p.145). In the same essay, Mumtaz Shirin, a critic of Manto, writes that “as far as stature of short stories are concerned, Manto has produced short stories, around half a dozen, in the past four years, none of these short stories is such which can be termed of high profile except “Babu Gopi Nath” (Shirin, 1985, p.147).

Babu Gopi Nath, a wealthy person, having a free spirit life, after falling in love with a young prostitute named Zeenat, spends most of his wealth and now strives that Zeenat should find a loyal partner with whom she should spend rest of her life happily. This short story is based on the socio-cultural hybridity of different communities of Hindu and Muslim religions, as Babu Gopi Nath is a Hindu character and Zeenat is Muslim, but

both are very close to each other depicting hybridity in cultures and religions. Different facets of love and strange experiences of life are encountered in this short story. Zeenat along with her procuress, Sardar, is living with Babu Gopi Nath. Moreover, Sando, a colleague, is also putting up with them.

The entire environment of the story is wrapped in hybridized culture and the social environment of the colonizers. The society in which a writer is living, the characters of the short stories are selected, projected and exposed from the same society. The impact of language and culture on society are projected in the literature of those times. It is guessed from the beginning of the story that it was written in the early forties of the twentieth century when colonial time was nearing its end. Hence the colonizers had been successful in hybridizing the masses of the subcontinent after ruling over one hundred and fifty years.

Characters speaking words of the English language with a blend of Urdu and English, appearing to be the natural phenomenon of code-switching, is in fact, a reflection of the mimicking of the colonizers. Mr Sando, as appears from his name, is a character of the colonizers' namesake, who enunciates various English words and phrases. He is shown doing mimicry of the colonizers and is even seen making a mockery of God, whereby his words become subversive. God, being the best planner and creator, is dubbed as God, the great car-maker, by Sando. Manto introduces Sando in the short story like this:

سینڈو نے حسب عادت میری تعریفوں کے پل باندھنے شروع کر دیئے۔ بابو گوپا ناتھ تم  
ہندوستان کے نمبر ون رائٹر سے ہاتھ ملا رہے ہو ”لکھتا ہے تو دھڑن تختہ ہو جاتا ہے۔ لوگوں  
کا ایسی ایسی کنٹی نیوٹلی ملاتا ہے کہ طبیعت صاف ہو جاتی ہے۔ پچھلے دنوں وہ کیا چٹکلا لکھتا تھا  
آپ نے منٹو صاحب؟ مس خورشید نے کار خریدی۔ اللہ بڑا کار ساز ہے۔“ کیوں بابو گوپا  
ناتھ، اینٹی کی پینٹی پو؟

عبدالرحیم سینڈ کے باتیں کرنے کا انداز بالکل نرالا تھا۔ کنٹی نیو ٹلی، دھڑن تختہ اور اینٹی کی پیٹی پو ایسے الفاظ اس کی اپنی اختراع تھے جن کو وہ گفتگو میں بے تکلف استعمال کرتا تھا۔  
(منٹو ۲۰۱۷: ۱۲۶)

Sando was in his element. ‘Babu Gopi Nath’, you are shaking hands with India’s number one writer. He had a talent for coining words which, though, not to be found in any dictionary, somehow always managed to express his meaning. When he writes, Sando continued, it is dharan takhta. Nobody can get people’s continuity together like him. Manto Sahib, what did you write about Miss Khurshid last week? Miss Khurshid has bought a new car. Verily, god is the great carmaker. Well Babu Gopi Nath, if that is not the ‘anti’ of pantipo, then what is, I put it to you.” Abdul Rahim Sando had a unique style of conversation. ‘Continuity’, ‘dharan takhta’ and ‘anti’ ki pantipo’ were words of his own selection which he used in his conversation. (Hasan, 2007, p. 211)

Words like ‘Anti ki pantipo’ and ‘Continuity’ are the words of the colonizers which are used very frequently by the colonized with a view to mimic the colonizers. Some colonized people considered English to be an alien language and used by colonizers to rule to project their power. Meenakshi Mukherjee writes, “English is not just any language....it was the language of our colonial rulers and continuous even now to be the language of power and privilege” (Mukherjee, 2000, p. 168) However, a dominant segment of society considered that speaking and mimicking colonizers to be a matter of honour, respect and prestige for the colonized. They also considered its learning to enhance their self-respect, besides establishing linguistic superiority over their peers. We can say that the transformation of words, phrases and language of the colonizer

has taken place during colonial times, thus ultimately it was included in the literature of that times, like this short story.

The language Sando uses here is a blend and mixture of both languages; in other words, the language of the colonizers and the colonized creates a mimicking situation in the story; for instance, in the phrase “antifloojustice, anti ke panti poo and Polson’s Butter”. Babu Gopi Nath is a wise person. He knows that the people around him are not sincere, but in the interests of Zeenat’s welfare he accommodates them. Muhammad Hassan writes, “Babu Gopi Nath Knew that Sando, Ghulam Ali and sardar who apparently seem to be his friends, but actually selfish” (Hassan, 1982, p.99). Finding it insufficient, Abdul Rahim further adds to the introduction of Babu Gopi Nath as:

نمبرون بے وقوف ہو سکتا ہے تو وہ آپ ہیں۔ لوگ ان کے مسکا لگا کر روپیہ بٹورتے ہیں۔  
میں صرف باتیں کر کے ان سے ہر روز پولسن بٹر کے دو پیکٹ وصول کرتا ہوں۔ بس منٹو  
صاحب یہ سمجھ لیجئے کہ بڑے انٹی فلو جیسٹن قسم کے آدمی ہیں۔۔ (منٹو، ۲۰۱۷: ۱۲۶)

If you are looking for the world’s number one innocent, this is your man. Everyone cheats him out of money by saying nice things to him. Look at me. All I do is talk and he rewards me with two packets of Polson’s smuggled butter every day. Manto sahib, he is a genuine ‘antifloojustice’ fellow. (Hasan, 2007, p.211-212)

The colonized not only endeavored to mimic the colonizers’ language, customs and social values but also followed and adopted the eating habits and styles of the colonizers. Eating bread, taking tea and coffee and consuming Polson butter was not only mimicking the colonizers but was also regarded as a status symbol and honor. In the above paragraph, the use of the words ‘Polson butter’ and ‘antifloojustice’ reveal the multi-dimensional aspects of the postcolonial condition. ‘Polson Butter’ is a reflection of English culture, eating habits and taste. Use of Polson butter

was considered a common use in the English breakfast and same style was adopted by the colonized in the postcolonial period which Manto has represented in this short story. This was, thus, considered to be a natural style of mentioning it in the writings and literature of those times.

Manto himself had deeply engrained elements of ambivalence in his own personality. He always preferred to project the poorer segments of society and their darker aspects that usually remained hidden, leaving a space for him to explore. He was inclined to peep through a narrow slit in the window so as to uncover the clandestine aspects of the marginalized subjects. In his own prayers he says that:

He runs away from fragrance and chases after filth. He hates the bright sun, preferring dark labyrinths...He hates sweetness, but will give his life to taste bitter fruit. He will not go near running waters, but loves to wade through dirt. (Manto cited in flap Hasan, 2008)

“Babu Gopi Nath is a conglomerate of ambivalence of many aspects but Manto has crafted the truth of his actions in such a manner that human coordination appears to be at its apex” (Narang, 2006, p.317). Ambivalence of religious rituals and simultaneous hybridization of the colonizers’ culture and habitat with the colonized culture starts emerging from the beginning of the short story when Ghaffar Sain, one of the characters of the story, consumes Scotch whisky as well as praying. This suggests that the culture, customs and rituals of both religions can work simultaneously side by side in an amicable manner.

یہاں آپ بابو صاحب سے کریون اے کے سگریٹ اور اسکاچ و سکی کے پیگ پی کر دے

کرتے رہے ہیں کہ انجام نیک ہو۔ (منٹو، ۲۰۱۷: ۱۲۷)

Here, he drinks Scotch whisky, smokes Craven A cigarettes and pray for the good of Babu Gopi Nath's soul. (Hasan, 2007, p.212)

In the above paragraph it is highlighted that a character, an apparently pious man called Sain Ghaffar, performs all the anti-religious actions, namely drinking whisky and smoking cigarettes and then praying and expecting a good outcome in the afterlife. Simultaneously, it reflects hybridity and flexibility of the religious values for absorption and ambivalence of virtuous and devilish acts. Abdul Rahim Sando also uses gibberish words in English while introducing another person to Manto, and in doing so he appears to be a mimic man. In this regard, it is worth examining the introduction of the character Ghulam Ali:

دوسرے مرد کا نام تھا غلام علی۔ لمبا بڑا جوان، کسرتی بدن، منہ پر چپک کے داغ کے متعلق سینڈو نے کہا۔ یہ میرا شاگرد ہے، اپنے استاد کے نقش قدم پر چل رہا ہے۔ لاہور کی ایک نامی طوائف کی کنواری لڑکی اس پر عاشق ہو گئی۔ بڑی بڑی کنٹی نیوٹلیاں ملائی گئیں اس کو پھانسنے کیلئے مگر اس نے کہا ڈو اور ڈائی، میں لنگوٹ کا پکار ہو نگا۔ ایک تکیے میں بات چیت پیٹے کرتے بابو گوپا ناتھ سے ملاقات ہو گئی۔ بس اس دن سے اس کے ساتھ چمٹا ہوا ہے۔ کریون اے کا ڈبہ اور کھانا پینا مقرر ہے۔۔۔ (منٹو، ۲۰۱۷: ۱۲۷)

The other man was called Ghulam Ali, tall and athletic with a pockmarked face. About him Sando provided the following information. He is my shagird, my true apprentice. A famous singing girl of Lahore fell in love with him. She brought all manner of 'continuities' in play to ensure him, but the only response she received from Ghulam Ali was 'Women are not my cup of tea.' Do or die. Ran into Babu Gopi Nath shrine and has never left his side since. He receives a tin of Craven A cigarettes daily and all of food he can eat. (Hasan, 2007, p.212, 213)



The colonizers influenced the colonized in such a manner that bulk of the colonized used to consider it to be a form of achievement to mimic them. The colonized subjects, rather took pleasure and pride to express in their mimicked language to convey their interest after hybridizing with the language and culture of the colonizers. Sardar Begum, a procuress, brings Zeenat to Lahore from Kashmir and Babu Gopi Nath takes her to Bombay with him. About Sardar Begum, Manto writes:

سینڈو نے اس عورت کی ران پر ہاتھ مارا اور کہا: جناب یہ ہے ٹین پوٹی، فل نوٹی،  
سر عبدالرحیم سینڈو عرف سردار بیگم۔۔۔ آپ بھی لاہور کی پیداوار ہیں۔ سن چھتیس میں  
مجھ سے عشق ہوا۔ دو برسوں ہی میں میرا دھڑن تختہ کر کے رکھ دیا۔ میں لاہور چھوڑ کر  
بھاگا۔ بابو گوپی ناتھ نے اسے یہاں بلوایا ہے تاکہ میرا دل لگا رہے۔ اس کو بھی ایک ڈبہ  
کریون اے کاراشن میں ملتا ہے۔ ہر روز شام کو ڈھائی روپے کا مورفیا کا انجکشن لیتی ہے،  
رنگ کالا ہے مگر ویسے ٹٹ فورٹھیٹ قسم کی عورت ہے۔۔۔ (منٹو، ۲۰۱۷: ۱۲۸)

Sando slapped her thigh and declaimed, Ladies and gentlemen, this is mutton tippoti, fulful booti, Mrs Sardar Begum. Fell in love with me in 1936 and inside of two years, I was done for dharan takhta. I had to run away from Lahore. However, Babu Gopi Nath sent for her the other day to keep me out of harm's way. Her daily ration consists of one tin of Craven A cigarettes and two rupees eight annas every evening for her morphine shot. She may be dark, but, by God, she is a tit for tat lady. (Hasan, 2007, p. 213, 214)

The effects of the use of the English language in its different shapes and forms are manifold. For some writers, it was a fashion to use English words and sentences in their texts. The other use envisaged was to create humour in short stories. Manto's characters usually utter a blend of English and Urdu words which are absurd, blurred, and meaningless, highlighting

some postcolonial effects in his writings. These words and phrases, however, convey their trivial meaning symbolically besides creating novelty and humorous effects in his writings. This trend also highlights blending of society and the writers having been deeply influenced by the colonizer's culture. In this short story 'Babu Gopi Nath', the character of Abdul Rahim Sando, shown using different English words and phrases represents the English language and culture which also strongly depicts the symbolic mimic man of Homi K. Bhabha. Even his name, Sando, resembles with the English name. While reading the short story, it frequently appears that Manto has strongly adopted the style of the postcolonial writers. Mohammad Asim Siddiqui writes as follows:

In Babu Gopi Nath, Abdul Raheem Sando's use of words and phrases like 'continuity', 'anti ki panti po', 'continutian', 'tin pipti, fill fill foti,' is surely a source of some humour. It also presents a funny and non-serious kind of person who has probably used an English name Sando for some effect. Though it will be too far- fetched to suggest that Manto was refashioning English in the manner of many postcolonial writers, this kind of English does mimic the new English speaking class, the new sahibs, subjecting them to ridicule. In this, it is an act of defiance on the part of Manto's characters. Interesting, Sando thinks about 'Inquilab Zindabad' when he talks about the effect of whisky in the stomach. (Siddiqui, 2012, p.20-21)

The ambivalence of religious rituals is repeatedly seen in the short story. Ghaffar Sain poses as a highly religious man, but whenever circumstances permit he consumes Scotch whisky and prays for a better end for Gopi Nath. On another occasion, after consuming three drinks he takes a rosary in his hand and goes to sleep. Manto writes:

ایک تھا غفار سائیں،۔۔۔ یہاں آپ بابو صاحب سے کریون اے کے سگریٹ اور اسکاچ  
وسکی کے پیگ پی کر دعا کرتے رہتے ہیں کہ انجام نیک ہو۔۔۔۔۔۔۔۔۔۔ (منٹو، ۲۰۱۷: ۱۲۷)

Here Ghaffar Sain, drinks Scotch whisky, smokes  
Craven a cigarettes and prays for the good of Babu  
Gopi Nath's soul. (Hasan, 2007, p.212)

آٹھ بجے کے قریب سردار، ڈاکٹر مجید کے ہاں چلی گئی کیونکہ اسے مورفیا کا انجکشن لینا تھا۔  
غفار سائیں تین پیگ پینے کے بعد اپنی تسبیح اٹھا کر قالین پر سو گیا۔۔۔ (منٹو، ۲۰۱۷: ۱۲۹)

At about eight o 'clock' Sardar left to get her  
morphine shot. Ghaffar Sain, three drinks ahead,  
lay on the floor, rosary in hand. (Hasan, 2007,  
p.215)

Ambivalence is also projected in the character of Babu  
Gopi Nath who, despite being Hindu, goes to the shrine of  
Muslim saint Data Ganj Baksh to offer prayers. Waris Alvi  
writes:

The thirst of body and soul of Babu Gopi Nath go  
as hand in gloves and he accepts them in sheer  
innocence and open mind. Despite being a Hindu,  
he is an admirer and a follower of a Muslim saint  
which makes his religious beliefs liberal rather  
than casual. All these contradictions and  
ambivalences are present in Babu Gopi Nath in a  
different style. (Alvi, 2015, p.163)

The natural and free interaction the colonizers with the  
colonized subjects of every segment with varying of status,  
stature and life led to intermingling and transformation of  
each other cultural values, rituals and customs. Obsessed with  
the tendency to welcome, taste, and experience and absorb  
new culture and customs willingly left a positive impact on

cultural transformation. Here are some of the glimpses of these transformations.

بابو گوپی ناتھ نے جو خدا معلوم کیا سوچ رہا تھا چونک کر کہا: ہاں ہاں ضرور تشریف لائیے  
منٹو صاحب۔ پھر سینڈو سے پوچھا: کیوں سینڈو کیا آپ اس کا شغل کرتے ہیں؟  
عبدالرحیم سینڈو نے زور سے قہقہہ لگایا ”اجی ہر قسم کا شغل کرتے ہیں تو منٹو صاحب آج  
شام کو ضرور آئیے گا۔ میں نے بھی پینی شروع کر دی ہے، اس لیے کہ مفت ملتی  
ہے۔۔۔ (منٹو، ۲۰۱۷: ۱۲۷)

Babu Gopi Nath, whose mind to be elsewhere, now joined the conversation. ‘Manto sahib, I insist that you come.’ Then he looked at Sando. ‘Sando, is Manto sahib.....well, fond of.....you know what?’

Abdul Rahim Sando laughed. ‘Of course, he is fond of that and of many other things as well. Is it all settled then? May I add that I have also started drinking because it can now be done free of cost. (Hasan, 2007, p.280)

Similarly, yet on another occasion, the conversation and actions of the characters are proceeding like this:

سب سے متعارف کرانے کے بعد سینڈو نے حسب عادت میری تعریفوں کے پل باندھنے  
شروع کر دیے۔ میں نے کہا چھوڑو یا۔ آؤ کچھ باتیں کریں۔“  
سینڈو چلایا: ”بوائے۔ و سکی اینڈ سوڈا۔۔۔ بابو گوپی ناتھ لگاؤ ہوا ایک سبزے کو۔  
جاؤ بھی غلام علی دو بوتلیں جانی وا کر سٹل گونگ سٹرانگ کی لے آؤ۔“

بوتلیں آئیں تو سب نے پینا شروع کی۔ یہ شغل دو تین گھنٹے جاری رہا۔ اس دوران میں سب  
سے زیادہ باتیں حسب معمول عبدالرحیم نے کیں۔ پہلا گلاس ایک ہی بار میں ختم کر کے وہ

چلایا: ”دھڑان تختہ منٹو صاحب، و سکی ہو تو ایسی۔ حلق سے اتر کر پیٹ میں ”انقلاب زندہ باد“ لکھتی گئی ہے۔ جیو بابو گونی ناتھ جیو۔ (منٹو، ۲۰۱۷: ۱۲۸)

Having finished with the introductions, Sando began a lecture highlighting my greatness. Cut it out, Sando, I said. Let's talk something else.'

Sando shouted, 'Boy, whisky and soda. 'Babu Gopi Nath out with the cash'.....Meanwhile, I am asking Ghulam Ali to run to the store and return poste-haste with two bottles of Johnny walker Still-Going-Strong'.

The whisky arrived and we began to drink, with Sando continuing to monopolize the conversation. He downed his glass in one go.... He shouted, Manto sahib, this is what I call honest-to-whisky, inscribing "Long Live Revolution" as it blazes its way through the gullet into the stomach. Long live Babu Gopi Nath.

(Hasan, 2007, p.281)

Manto was a famous, versatile and dynamic short story writer of his times. Using a combination of words and phrases of hybridized English, Urdu and Punjabi languages, he created a novel and interesting approach to writing short stories. Nigar Azeem writes:

Some of the good characteristics of literary works of Manto's short stories also assist in better understanding of Manto. There are certain words which are a creation of Manto only, are good gifts to Urdu literature. For example:

When he writes, it is dharan takhta of people Nobody can get people's continuity together like him Well Babu Gopi Nath, if that is not the 'anti' of pantipo, then what is Manto sahib, he is a genuine 'antifloojustice' fellow Gentlemen, this is mutton

tippoti, fulful booti, Mrs Sardar Begum. She may be dark, but, by God, she is a tit for tat lady. (Azeem, 2002, p.43)

Babu Gopi Nath loves Zeenat quietly. She wants her from the core of his heart but does not express it. He hopes that Zeenat will find a husband who is loving, caring and sincere. Babu Gopi Nath appears to be trying to suppress his own desire for Zeenat. Commenting on the emotional narrative of Manto prevailing in the short story 'Babu Gopi Nath', Harish Trivedi writes:

The flow through the emotional space of Manto's narrative, especially in 'Babu Gopi Nath', but if that be the case, such affection and compassion must be quite muted and subterranean. (Trivedi, 2012, p.65)

Manto's portrayal of Zeenat, Sardar and the story's subsidiary characters exhibit the exploitation of women and double standards of society. Asaduddin says, "besides highlighting the subjugated and secondary status of women in society, such stories hold up a mirror to society's double standards" (Asaduddin cited in Memon, 2001, p.24). Zeenat, the young prostitute, seems culturally hybridized with the colonizers' culture and lifestyle. Manto writes about Zeenat:

زینت بالکل خاموش بیٹھی رہی۔ کبھی کبھی کسی بات پر مسکرا دیتی۔ مگر مجھے ایسا محسوس ہوا کہ اسے اس گفتگو سے کوئی دلچسپی نہیں تھی۔ ہلکی دسکی کا ایک گلاس بھی نہیں پیا۔ بغیر کسی دلچسپی کے سگریٹ بھی پیتی تھی تو معلوم ہوتا تھا اسے تمباکو اور اس کے دھوئیں سے کوئی رغبت نہیں لیکن لطف یہ ہے کہ سب سے زیادہ سگریٹ اسی نے پیے۔ (منٹو، ۲۰۱۷: ۱۲۹)

Zeenat never said a word. Off and on, she smiled. It was quite clear that she was not interested in these things. She drank a rather diluted glass of whisky, and I noticed that she smoked without appearing to enjoy it. Strangely enough, she smoked the most. (Hasan, 2007, p.282)

From the above quoted instances, it is amply evident that not only are the short story's male characters portrayed as being well blended with the colonizers' culture, way of living, dress, and language, but the female characters also mimic and hybridize the customs, culture and values of the colonizers. The adoption of liberal values leading to personal comfort and ease, and recreation were drinking whisky and smoking cigarettes became popular in the parties of all classes, groups and segments of society. Cultural hybridization and mimicking the colonizers became common.

Going to the shrines of religious saints and pious personalities was very common. The colonizers' culture further imbibed elements of mutual respect, patience and tolerance, and absorption of refined values through hybridization.

بابو گوپی ناتھ خوش تھا۔ ایک دفعہ سینڈو کے دوست کی حیثیت سے وہ زینت کے پاس گیا۔ غلام حسین سے اس کی ملاقات ہوئی۔ اس سے مل کر بابو گوپی ناتھ کی خوشی دگنی ہو گئی۔ مجھ سے اس نے کہا: منٹو صاحب: خوبصورت نوجوان اور بڑا لائق آدمی ہے۔ میں نے یہاں آتے ہوئے داتا گنج بخشؒ کے حضور جا کر دعا مانگی تھی جو قبول ہوئی۔ بھگوان کرے دونوں خوش رہیں۔۔ (منٹو، ۲۰۱۷: ۱۳۷)

Gopi Nath was ecstatic. He had managed to meet Ghulam Hussain, having had introduced as Sando's friend. He told me later, 'Manto sahib, he is handsome and he is intelligent. Before leaving Lahore, I went and prayed at the shrine of Data Ganj Baksh for Zeno and my prayer has been answered. May Bhagwan keep both of them happy? (Hasan, 2007, p.289)

In the short story, Babu Gopi Nath is projected as a simple soul who is very caring for Zeenat. Mumtaz Shirin opines that "Babu Gopi Nath is neither simple nor foolish. He willingly likes to be fooled and deceived deliberately because

he enjoys to be fooled and deceived by others.” (Shirin, 1985, p.55)

In this short story, Babu Gopi Nath, whom for Manto “reflects a kind of ethical irony” (Koves, 1997, p.2148), despite being Hindu by religion, he has strong conviction about the Muslim religion and its famous Saints. He believes that by asking for a favor through God’s pious saint, one shall ultimately be accepted by God. He has equally strong faith in the Muslims’ Allah, the Hindus’s Bhagwan and the pious saints of the Muslims. The prayer which Babu Gopi Nath offers at the shrine of Data Ganj Baksh is answered. He makes another prayer to his divine Bhagwan for keeping the newly-wed couple happy, and this demonstrates the mutual trust, respect and strong conviction in each other’s faiths. This religious hybridity exists between subjects of different religions of the subcontinent like Hinduism, Sikhism, Islam and Christianity.

In short, readers encounter and feel positive changes to their socio-cultural norms and a new spirit is inculcated in the characters. Ahmad Saleem writes, “A new nation and a new civilization is seen moving in the short stories of Manto” (Saleem, 2005, p.191). The characters of the short story ‘Babu Gopi Nath’ are seen mimicking the dress, mannerisms, language, lifestyle, cultural and social values of the colonizers. Abdul Rahim Sando is seen even making a mockery of the things while saying that verily, God is the great car-maker. Similarly, the ambivalence of religious rituals by Babu Gopi Nath and Ghaffar Sain are clearly demonstrated. Religious hybridity is also touched upon when Babu Gopi Nath is shown going to shrine of Data Ganj Baksh for Zeenat. ‘Babu

Gopi Nath’ is an accomplished short story by Manto, reflecting ambivalence, mimicry and hybridity of the concepts of Homi K. Bhabha. Shamim Hanfi comments on short story Babu Gopi Nath, “Babu Gopi Nath....like short stories cannot be comprehended with open eyes only. These are just



examples, of Manto's masterpiece short stories" (Hanfi, 2014, p.22)

'Babu Gopi Nath', is based on socio-cultural and religious hybridity of characters of different cultures and religions. Main character Babu Gopi Nath, and other subsidiary characters, particularly Abdul Rehman Sando, Zeenat and Sain Ghaffar are all mimic men and portals of ambivalence. Babu Gopi Nath, exemplify hybridity of different cultures and religions. Due to his gibberishing of English words Sando is a strong mimic man, who symbolizes colonized subject turns almost the same as colonizer after adopting colonizer cultural attributes, morals, values, life style etc. He strongly mimics English language and also makes mockery on some occasions thus creating humour in the story. He prefers to take Polson Butter, a colonizer brand, while Sain Ghaffar portraying a staunch Muslim, also drinks Scotch Whiskey and smokes Craven A cigarettes. Zeenat, the female character also drinks and smokes. Babu Gopi Nath, himself is the most hybridized character. Manto, through his characters project his mimic men well imbued with colonizers culture and language. Impact of mimicry and hybridization is positive with few instances of ambivalence through mockery, creating sense of humour.

Analysis of this short story of Manto, from the perspective of postcolonial studies in the backdrop of the concepts of Mimicry, Ambivalence and Hybridity of Homi K. Bhabha, will be a good addition to the Urdu literature and great motivation for cultural hybridization.

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