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## ٹوبہ ٹیک سنگھ --- ذولسانی تجزیہ

### TOBA TEK SINGH – Bi –LINGUAL ANALYSIS

**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 legendary short story Toba Tek Singh has been previously analyzed from diverse and multiple perspectives of socio-economic, cultural, historical, identity 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 theory and bi-lingual analysis which further enhances significance of this article.

Advent of the British East India Company and the victory in the Battle of Plassey (1757) laid the foundation of arrival of the colonizers in the subcontinent. End of the Second World War II marked the beginning of the period of giving independence to the colonized countries and hence the start of postcolonial period. Having weakened politically and after effects of the war, despite being victorious, the colonizers started freeing the colonized countries. 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 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 focus on the colonizers governance, culture, customs and social life which imprinted deep rooted effects on the literature, political, socio-cultural, linguistic aspects of the colonized people.

"Toba Tek Singh", (Manto, 2010), 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, displacement and crisis of locations, stereotypes of cultural, socio-economic injustices, social attitudes, social taboos and psychoanalysis of characters 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, socio-political injustices, loss of identity, social attitudes, social and cross-cultural experiences etc. has been examined under the lens of Bhabha' Mimicry, Hybridity and Ambivalence.

"Toba Tek Singh" will also be argued as depictions of dislocation, loss of identity and assumption of hybridized new identity besides deliberating on another aspect of sociological impact. The utterance and repetition of ambiguous sentences is stereotype in nature and substance, will be discussed because main character of the story Bishen Singh dies

searching for his identity on a small piece of land, in between the two boundaries, having no name.

Most of the characters of this story seem mimicking the colonizers' language, habits, culture and civilization. The repeatedly spoken ambiguous words by the main character 'Toba Tek Singh' in the story reflect the dominance of the colonizers' culture. It appears that the colonizers' language has been absorbed in the mind and conscious of Bishen Singh to such a great extent that despite living in the madhouse as a lunatic, the gibberish words uttered mostly are in the English language along with the Punjabi and Urdu languages. This proves to be a strong fact that prior to becoming a lunatic, he had sufficiently adopted the colonizers' language, and culture and civilization that is why such gibberish words in English were un-intentionally being uttered from his tongue, spontaneously. Bishen Singh, a lunatic, is staying in the lunatic asylum in part of Punjab in Pakistan and originally belongs to Toba Tek Singh. Manto introduces the main character Bishen Singh of his short story in the following words:

اس کا نام بشن سنگھ تھا مگر اسے ٹوبہ ٹیک سنگھ کہتے تھے۔ اس کو قطعاً معلوم نہیں تھا کہ دن کونسا ہے، مہینہ کونسا ہے، یا کتنے سال بیت چکے ہیں لیکن ہر مہینے جب اس کے عزیز واقارب اس سے ملنے کے لیے آتے تھے تو اسے اپنے آپ پتہ چل جاتا تھا۔ چنانچہ وہ دفعتاً اس سے کہتا کہ اسکی ملاقات آرہی ہے۔ اس دن وہ اچھی طرح نہاتا، بدن پر خوب صابن گھستا اور سر میں تیل لگا کر کنگھا کرتا، اپنے کپڑے جو وہ کبھی استعمال نہیں کرتا تھا، نکلوا کر پہنتا اور یوں سچ بن کر ملنے والوں کے پاس جاتا۔ وہ اس سے کچھ پوچھتے تو وہ خاموش رہتا یا کبھی کبھار ”اوپر دی گڑ دی ہٹکس دی بے دھیانا دی منگ دی وال آف دی لالٹین کہہ دیتا۔“ (منٹو ۲۰۱۰: ۲۷-۲۸)

His real name was Bishen Singh, but everybody called him Toba Tek Singh. He lived in a kind of limbo, having no idea what day of the week it was, or month, or how many years have passed since his confinement. However, he had developed a sixth sense about the day of the visit, when he use to bathe himself, soap his body, oil and comb his hair and put on clean clothes. He never said a word during these meetings, except occasional outbursts of 'Uper the gur gur the annexe the bay dhayana the mang the dal of the laltain'. (Hasan, 1997, p.5-6)

These specific words are repeatedly appearing in the text of the story in the form of gibberishing words in the English language which reflects mockery of the colonizers language. In fact it is irony of the colonizers rule in the subcontinent and their language. Considered, “the

greatest of Manto's Partition stories, 'Toba Tek Singh', is now an acknowledged masterpiece. The madness that has gripped the subcontinent at the time of independence had permeated even the lunatic asylums and the great decision-makers in the two countries" (Hasan, 2001, p.25).

Toba Tek Singh is shown frequently mimicking the colonizers' language, an act of showing linguistic superiority over other lunatics. Although the English sentence he utters repeatedly is a senseless phrase, however, it reveals mimicking the colonizers' language while ridiculing the governments of both India and Pakistan, about the unjustified partition of the subcontinent. He seems to be deeply impressed with the colonizers' culture, habits and dress. He prefers to have his own independent government of Toba Tek Singh thus becoming colonizer of his own state. He is wary of the political leadership who did not pay particular attention towards his issue about loss of identity associated with the land of his village i.e, Toba Tek Singh. He keeps repeating the same gibberishing words sometimes showing irony against the colonizers rule and thereafter to both the governments of the two countries in the context of unjustified partition of the subcontinent.

ہر وقت اسکی زبان سے یہ عجیب و غریب الفاظ سننے میں آتے تھے۔ اوپر دی گڑ گڑ دی اینکس دی بے  
دھیانادی منگ دی وال آف دی لالتین۔ (منٹو، ۲۰۱۰: ۲۷)

Whenever he spoke, it was the same mysterious gibberish: 'Uper the gur gur the annexe the bay dhayana the mung the dal of the laltain'. (Hasan, 1997, p.4)

لیکن بعد میں ”آف دی پاکستان گور نمٹ“ کی جگہ ”آف دی ٹوبہ ٹیک سنگھ گور نمٹ“ نے لے  
لی۔ (منٹو، ۲۰۱۰: ۲۷)

Of late, however, the Government of Pakistan had been replaced by the Government of Toba Tek Singh. (Hasan, 1997, p.5)  
And subsequently, it is further transformed into,

اوپر دی گڑ گڑ دی اینکس دی بے دھیانادی منگ دی وال آف دی پاکستان اینڈ ہندوستان آف دی  
در فٹے منہ۔

(منٹو، ۲۰۱۰: ۲۹)

Uper the gur gur the annexe the bay dhayana the mung the dal of the Pakistan and Hindustan dur fittey moun. (Hasan, 1997, p.8)

The stereotype projection of these gibberish phrases have created deep impact in the short story. Apparently repetition of his gibberish

words have no significance but its continuous use is an assertion of irony of the decision of unjustified partition of the subcontinent by the colonizer and its endorsements by the two governments. The use of English and Punjabi and Urdu blend also reflect absorption of the colonizer language in his conscience, still strongly visible in his lunatic state. All these carry different meaning of wisdom and rationale but strangely from a lunatic mouthpiece. According to Nigar Azeem:

The most comprehensive sentence which has been used by Manto six times with minor modifications, apparently seems to be a composition of sounding meaningless and out of context words but perhaps is the most comprehensive sentence given to Urdu literature which gives six times six different expressions. (Azeem, 2002, p.185)

Use of gibberishing words of the three languages of English, Urdu and Punjabi reflect hybridity of languages and cultures in an interesting style. The words of 'annexe' and 'the wall of the Pakistan and Hindustan' are the English words, 'upper', and 'dur fittey moun' are the words of the Punjabi language and 'bay dhayana' are the words of the Urdu language. This is a good blend of three language. Manto's style of narration of short story is simple and straightforward and he uses the language, words and phrases suiting his characters. His characters speak different languages such as English and Punjabi suiting particular requirement according to nature and variety of the subject and plot of the short story. It is also reflected in "some of his stories like Mozail, Toba Tek Singh, Thanda Ghosht, and Licence etc show a distinct use of his mother tongue, Punjabi. These are the stories in which the characters are Punjabis." (Singh, 2001, p.215).

The character of Toba Tek Singh is a reflection of a marginalized person of the society, being insane lunatic. He is depicted as a subaltern, who has no voice metaphorically and at the same time there is no one who can speak on his behalf. Here he is being shown as a colonized person, having no say in any affair. He is not inclined to shift to India. The government of Pakistan, had the power to decide the fate of Toba Tek Singh and others:

پاگلوں کی اکثریت اس تبادلے کے حق میں نہیں تھی۔ اس لیے کہ ان کی سمجھ میں نہیں آتا تھا کہ انہیں اپنی جگہ سے اکھاڑ کر کہاں پھینکا جا رہا ہے۔ (منٹو، ۲۰۱۰: ۲۹)

Most of the inmates appeared to be dead set against the entire operation. They simply could not understand why they were being forcibly removed. (Hasan, 1997, p.9).

There is yet another example of mimicry of a lunatic in the asylum. During the upheaval of Partition, the lunatics had the licence to do any abnormal activity and mock anyone. Therefore, one of the lunatics proclaimed himself to be God and started giving godly decisions thus making or breaking the fates of the other lunatics. Similarly on being asked by Bishan Singh about the location of the town of Toba Tek Singh in India or Pakistan, Toba Tek Singh's reply is very funny:

پاگل خانے میں ایک پاگل ایسا بھی تھا جو خود کو خدا کہتا تھا۔ اس سے جب ایک روز بشن سنگھ نے پوچھا کہ ٹوبہ ٹیک سنگھ پاکستان میں ہے یا ہندوستان میں تو اُس نے حسب عادت قہقہہ لگایا اور کہا: ”وہ پاکستان میں ہے نہ ہندوستان میں۔ اس لیے کہ ہم نے ابھی تک حکم نہیں دیا۔“

بشن سنگھ نے اس خدا سے کئی مرتبہ بڑی منت سماجت سے کہا کہ وہ حکم دے دے تاکہ جھنجھٹ ختم ہو مگر وہ بہت مصروف تھا اس لیے کہ اسے اوپر بے شمار حکم دینے تھے۔ ایک دن تنگ آکر وہ اس پر برس پڑا۔ ”اوپر دی گڑ گڑ دی

ایٹکس دی بے دھیانا دی منگ دی وال آف واپے گورجی دا خالصہ اینڈ واپے گورجی کی فتح۔۔۔۔۔ جو بولے سونہال، ست سری اکال۔“

اس کا شاید یہ مطلب تھا کہ تم مسلمانوں کے خدا ہو۔۔۔ سکھوں کے خدا ہوتے تو ضرور میری سنتے۔

(منٹو، ۲۰۱۰: ۲۸)

One of the inmates had declared himself God. Bishan Singh asked him one day if Toba Tek Singh was in India or Pakistan. The man chuckled: Neither in India nor in Pakistan, because so far, we have issued no orders in this respect. ”

Bishan Singh begged 'God' to issue the necessary orders, so that his problem could be solved, but he was disappointed, as 'God' appeared to be occupied with more pressing matters. Finally he told them angrily 'Uper the gur gur the annexe the mung the dal of Guruji da khalsa and Guruji ki fateh.....Jo bolay so nihai sat Sri Akal"

What he wanted to say was: 'You don't answer my prayers because you are a Muslim God. Had you been a Sikh God, you would have been more of a sport. (Hasan, 1997, p.6-7)

Besides the main character 'Toba Tek Singh', other characters in the story are also seen mimicking different renowned personalities. One character is seen mimicking the Muslim League politician, Muhammad Ali Jinnah while another Sikh is trying to mimic Tara Singh, the political leader of the Sikhs. Manto writes:

ایک موٹے مسلمان پاگل نے جو مسلم لیگ کا سرگرم رکن رہ چکا تھا اور دن میں پندرہ سولہ مرتبہ نہایا کرتا تھا۔ یک لخت یہ عادت ترک کر دی۔ اس کا نام محمد علی تھا۔ چنانچہ اس نے ایک دن اپنے جنگلے میں اعلان کر دیا کہ وہ قائد اعظم محمد علی جناح ہے۔ اس کی دیکھا دیکھی ایک سکھ پاگل ماسٹر تارا سنگھ بن گیا۔ (منٹو، ۲۶: ۲۰۱۰)

A Muslim lunatic who used to be one of the most devoted workers of the All India Muslim League, and obsessed with bathing himself fifteen or sixteen times a day, had suddenly stopped bathing and announced-his name was Muhammad Ali-that he was Quaid e Azam Muhammad Ali Jinnah. This had led a Sikh inmate to declare himself Master Tara Singh, the leader of the Sikhs. (Hasan, 1997, p. 3)

The leadership of the different nations living in the subcontinent was dear, important and sensitive to all the respective communities. They all used to love their leaders and were so emotional that they were not prepared to listen anything against them. Mimicry is so strongly depicted that one Muslim lunatic named Muhammad Ali mimics Muhammad Ali Jinnah while at the same time another Sikh lunatic, in sheer animosity, mimics and declares himself Master Tara Singh, the political leader of the Sikh community.

The story from its genesis depicts the ambivalence of the decision to exchange lunatics to the asylums of both the new countries. There has been a strong debate on the validation of this decision. This decision, taken by the sane politicians, is not considered rational and, therefore, criticized by certain segments of societies of the two countries. Asaduddin says in this regard:

It is the image of a nowhere man, an existential exile, a marginal man whose fate is decided by the politics of attrition indulged by short sighted politicians. A man who is the proverbial man in the overwhelming events of history. The name "Toba Tek Singh creates all this resonance. (Asaduddin as cited in Memon, 2001, p.9)

Partition of Indian subcontinent also created the ambivalence of ideology between different writers of the postcolonial times. While Partition has been criticized by some writers who view the division of India as an act of madness and an insane decision, a few writers advocated it as a far-sighted decision based on a realistic and rational vision. Professor Fateh Muhammad Malik writes:

This was not a division of one country rather it was the division of the British Empire for the sake of

independence and sovereign of the two main nations amongst many nations falling under the British rule. (Malik, 2005, p.77-78)

The lunatics in the asylum also considered this decision to be ambiguous and illogical. On the part of the colonizer it was regarded a strange decision. Similarly, for the second time, it was considered a bad decision on part of the new governments of both the countries to forcibly transport lunatics. But for Bishen Singh, it proved to be a stunning, shocking, fatal and ironic decision of his life leading into loss of his identity and ultimately causing his death, in the no man's land, a land without any identity. Manto writes in this context:

معلوم نہیں یہ بات معقول تھی یا غیر معقول، بہر حال دانشمندیوں کے فیصلے کے مطابق ادھر ادھر اونچی سطح کی کانفرنسیں ہوئیں اور بالآخر ایک دن پاگلوں کے تبادلے کے لیے مقرر ہو گیا۔ (منٹو، ۲۵:۲۰۱۰)

Whether this was reasonable or an unreasonable idea is difficult to say. One thing, however, is clear. It took many conferences of important officials from the two sides to come to this decision. (Hasan, 1997, p.1)

In her commentary on the short story 'Toba Tek Singh', Nandini Rathi, writes that based on merely religious divides, the shifting of Muslim, Hindu, Sikh and Anglo-Indian lunatics to Hindustan or Pakistan seems to be highly absurd because, before becoming mad, they could not have known that their original piece of land would form part of a new country. In fact, they were not interested in any country except for their own parental piece of land, which was their real identity. This was utter senselessness. For instance,

In Toba Tek Singh, the long term inmates of an asylum were required to be transferred basing on their religions to Pakistan and Hindustan, shortly after the partition. One long term inmate runs into a quandary upon realizing that country has been divided into two, not knowing in which his hometown lay. This reflects the senselessness of partition bare through a dark comedy. (Rathi, 2017)

Ambivalence is also prevalent, when an insane lunatic is shown reading the newspaper, posing to be sane and educated, for the last twelve years. Similarly when he is asked the location of Pakistan, he replies after deep thought that a name of a place in India, where razors are manufactured. This also indicates an irony, how a lunatic, reading and understanding the newspaper, thoughtfully replies in an ambivalent manner about the location of Pakistan falling inside India. The



manufacture of cut-throat razors also leaves the readers guessing its necessity:

ایک مسلمان پاگل جو بارہ برس سے ہر روز باقاعدگی کے ساتھ (زمیندار) پڑھتا تھا۔ اس سے جب اسکے ایک دوست نے پوچھا: مولیٰ سب! یہ پاکستان کیا ہوتا ہے؟ تو اس نے بڑے غور و فکر کے بعد جواب دیا: ”ہندوستان میں ایک ایسی جگہ ہے جہاں استرے بنتے ہیں۔“ (منٹو، ۲۰۱۰: ۲۵)

One Muslim lunatic, a regular reader of daily newspaper ‘Zamindar’, when asked what Pakistan was, replied after deep reflection: ‘The name of a place in India where cut-throat razors are manufactured. (Hasan, 1997, p.2)

Toba Tek Singh, “a catastrophic turn of history associated with the lunatic asylum”, (Koves, 1997, p.2147) reflects strong bond of love and inheritance of a lunatic with his soil and cultural identity. It also reveals truth of society. Munawar Iqbal Ahmad declares: “Manto’s magnum opus, Toba Tek Singh is the story of a lunatic’s romance with his soul. Even in this type of story, he goes on revealing the bleak truths of the society sotto voce” (Ahmad and Sheeraz, 2013, p.289). Manto reveals the deep-rooted emotions and sentiments buried in the hearts. While narrating lunatics of asylum of different types and categories, he particularly mentions lunatics with self-imposed asylum. There are some lunatics who were not insane; rather, they are murderers about whom the opinion is:

بعض پاگل ایسے بھی تھے جو پاگل نہیں تھے۔ ان میں اکثریت ایسے قاتلوں کی تھی جن کے رشتہ داروں نے افسروں کو دے دلا کر، پاگل خانے بھجوا دیا تھا کہ پھانسی سے بچ جائیں۔ (منٹو، ۲۰۱۰: ۲۵)

There were also a number of lunatics who were not lunatics. The majority of them were murderers whose relatives have bribed the officers to get them seal of the lunatic asylum, to save them from the corals of the hangman’s noose. (Hasan, 1997, p.9).

Partition of the subcontinent resulted in violence and misery for the people across the great divide, including people being deprived of their ancestral land, which was termed as their real identity. Bishen Singh was not ready to compromise with this whatever the cost. He was prepared to sacrifice his life to retain this identity. The scream of Bishen Singh is the protest of an insane man, which he raises after seeing his roots being cut from his birthplace and shifted to another place. It is an irony that Bishen Singh’s body is being chopped off from his soul. According to Zahida Hina:

If Manto stands out among the short story writers of the time, it is because he was against any partition of the sub-continent on the basis of religion. He failed to understand how culture, civilization, art, music, dance and architecture could be partitioned. Perhaps that is why he could write a great story like 'Toba Tek Singh'. (Khan, 2016, p. 97)

Toba Tek Singh, however, didn't know that this entire process happens unconsciously. Culture and civilization is not partitioned; rather it is transformed, merged and hybridized. It happened during the colonial period, when the colonizers' culture and civilization, language, living style, views, customs and traditions transformed physically and mentally, and blended with those of the colonized subjects along with many characters of this short story, including Toba Tek Singh. The repeatedly uttered stereotypes and gibberish words by Toba Tek Singh are fine examples of mimicry and cultural hybridity. Toba Tek Singh also reveals the ambivalence of treatment given to the Anglo-Indian lunatics by the colonizers. They are worried about their future treatment and whether all the facilities of a high-class ward, like that of colonizers, will be provided to them or they will be treated as colonized lunatics. They are afraid that if the European ward is demolished, they will not get leavened bread for breakfast, and will be forced to eat 'bloody Indian chappati', the food of the colonized. Manto writes:

یورپین وارڈ میں دو اینگلو انڈین پاگل تھے۔ ان کو جب معلوم ہوا کہ ہندوستان کو آزاد کر کے انگریز چلے گئے ہیں تو ان کو بہت صدمہ ہوا۔ وہ چھپ چھپ کر گھنٹوں آپس میں اس مسئلے پر گفتگو کرتے رہتے کہ پاگل خانے میں اب ان کی حیثیت کس قسم کی ہوگی۔ یورپین وارڈ رہے گا یا آزاد یا جائے گا۔ بریک فاسٹ ملا کرے گا یا نہیں۔ کیا انہیں ڈبل روٹی کے بجائے بلڈی انڈین چپاتی تو زہر مار نہیں کرنا پڑے گی۔ (منٹو، ۲۰۱۰: ۲۶-۲۷)

When told that the British has decided to go home after granting independence to India, they went into a state of deep shock, they were worried about their changed status after independence. Would there be a European ward and will they get breakfast or they have to live on bloody Indian chappati. (Hasan, 1997, p.4).

The mimicry of the eating and living habits of the colonizers is evident even from the two Anglo-Indian lunatics, when they hear that the British will go back to Britain after according independence to the two countries. The mutual conversation of these two Anglo-Indian lunatics also reveals that they have been customized and civilized by the colonizers to such an extent that even after becoming insane, they prefer

a European breakfast to the colonized's chapatti. They never wanted to part way with the supposedly superior and more refined cultural and eating habits of the colonizer. Moreover, they are not prepared to adopt the 'inferior' culture and lifestyle of the colonized after the departure of the colonizers. They intend to mimic the things being done by the colonizers.

Ambivalence of the wisdom and logic of insane lunatics in asylum, facing adverse environments during detention viz-a viz irrational and illogical decision by the sane politicians, living in a free and conducive atmosphere, is highlighted in this story. Partition of the subcontinent resulted in the division of long shared cultures, civilizations, values, history, and geography. However, the political leaders and others in the majority, though sane, were considered more insane than the mentally ill because they took a wrong decision resulting in massive displacement and bloodshed. The inmates of the asylum, though they have the appearance of insanity and comprise people of different professions, religions, nationalities and experiences, project themselves as sane and protest against the decision of the officials and the government. This political ambivalence reflects the decision taken by the two governments, which is mocked by sane and insane people alike.

According to the colonizers, one of their objectives was to civilize the colonized, whereas the colonized considered the occupation to be exploitation and deprivation from their ancestral cultural values and customs. According to the concept of Homi K. Bhabha, there appears to be an ambivalence in these two concepts which is obvious in the writings of those times. Manto, of course, witnessed and experienced the era when the colonizers were ruling his country and every colonized person was experiencing different types of cultural and social changes and deprivations.

Toba Tek Singh, is irony of the unjustified land as well as a bifurcation and division of people, their history and culture. Asaduddin writes, "Toba Tek Singh' is about arbitrary boundaries and borders that divide people, history and culture." (Asaduddin cited in Memon, 2001, p.XXXIV).

An ambivalence in the atmosphere around laughter and the shedding of tears is evident in 'Toba Tek Singh'. The beginning of the story and narration of events in the middle by secondary characters create a state of ambivalence, through Bishen Singh's tragic ending, at the culmination of the story. According to Waris Alvi:

This short story is a combination of shock, tragedy and irony which makes the reader laugh and weep and also make him afraid of the scenario. The characters of the story do not

comprehend the situation prevailing at that time nor reader of the story make up any mind or understand anything after seeing the narrated events. He laughs on the jokes and limericks narrated by the lunatics and becomes afraid after seeing condition of Bishen Singh. The reader laughs at him after listening him but weeps after seeing at his condition. (Alvi, 2015, p.202)

After Partition, Bishen Singh confronts the dilemma of a loss of identity. Like his other inmates, he experiences a confusion of identity and a concomitant crisis. He never wants to uproot himself from the motherland, which had given him his identity. Manto writes in this context:

جب بشن سنگھ کی باری آئی اور واگہ کے اس پار متعلقہ افسر اس کا نام رجسٹر میں درج کرنے لگا تو اس نے پوچھا۔ ”ٹوبہ ٹیک سنگھ کہاں ہے پاکستان میں یا ہندوستان میں؟“  
متعلقہ افسر ہنسا۔ ”پاکستان میں۔“

یہ سن کر بشن سنگھ اچھل کر ایک طرف ہٹا اور دوڑ کر اپنے باقی ماندہ ساتھیوں کے پاس پہنچ گیا۔ پاکستانی سپاہیوں نے اسے پکڑ لیا اور دوسری طرف لے جانے لگے مگر اس نے چلنے سے انکار کر دیا۔ ”ٹوبہ ٹیک سنگھ یہاں ہے۔“ اور زور زور سے چلانے لگا۔ اوپڑ دی گر گڑ دی اینکس دی بے دھیانا دی منگ دی دال آف ٹوبہ ٹیک سنگھ اینڈ پاکستان۔“

اسے بہت سمجھایا گیا کہ دیکھو اب ٹوبہ ٹیک سنگھ ہندوستان میں چلا گیا ہے اگر نہیں گیا تو فوراً وہاں بھیج دیا جائے گا مگر وہ نہ مانا۔ جب اس کو زبردستی دوسری طرف لے جانے کی کوشش کی گئی تو وہ درمیان میں ایک جگہ اس انداز میں اپنی سوجی ہوئی ٹانگوں پر کھڑا ہو گیا جیسے اب اسے کوئی طاقت وہاں سے نہیں ہلا سکے گی۔ (منٹو، ۲۰۱۰: ۲۹-۳۰)

When Bishen Singh was brought out and asked to give his name so that it could be recorded in the register, he asked the official behind the desk, ‘where is Toba Tek Singh? In India or Pakistan?’

‘Pakistan,’ he answered with a vulgar laugh.

Bishen Singh tried to run, but was over powered by the Pakistani guards who tried to push him across the dividing line towards India. However, he wouldn’t move. This is ‘Toba Tek Singh, he announced. ‘Uper the gur gur the annexe the bay dhayana mung the dal of Toba Tek Singh and Pakistan.’ Many efforts were made to explain to him that Toba Tek Singh had already been moved to India, or would be moved immediately, but it had no effect on Bishen Singh. The guards even tried force, but soon

gave up. There he stood in no man's land on swollen legs like a colossus. (Hasan, 1997, p.9)

Born with his birth name of Bishen Singh, which is replaced by Toba Tek Singh later, due to his relationship with his actual motherland, his village is inseparable from him. Similarly he has developed an emotional attachment to his place of detention, namely the asylum where he has been living for fifteen years. He is not ready to be displaced from his asylum too. He, therefore, resists to the end pressures to migrate to a new place, leaving his parental soil and the asylum which has become his home. Qurat-ul-Ain Haider argues that "For him, Toba Tek Singh, is a metaphor of asylum for the entire world" (Haider as cited in Hanif, 1983).

Toba Tek Singh culminates in a tragic ending, when Bishen Singh, despite resisting his displacement, remains adamant not to shift from his forefathers' identity and his home in Toba Tek Singh. He, remaining insane, lunatic and marginalized, lays down his life, in the no man's land, which ultimately becomes his Toba Tek Singh:

سورج نکلنے سے پہلے ساکت وصامت بشن سنگھ کے حلق سے ایک فلک شگاف چیخ نکلی۔۔۔۔۔ ادھر  
ادھر سے کئی افسردہ آئے اور دیکھا کہ وہ آدمی جو پندرہ برس تک دن رات اپنی ٹانگوں پر کھڑا رہا  
تھا اور وہ منہ لیٹا ہے۔ ادھر خاردار تاروں کے پیچھے ہندوستان تھا۔ ادھر ویسے ہی تاروں کے پیچھے  
پاکستان۔ درمیان میں زمین کے اس ٹکڑے پر جس کا کوئی نام نہیں تھا۔ ٹوبہ ٹیک سنگھ پڑا تھا۔ (منٹو  
۲۰۱۰: ۳۰)

Just before sunrise, Bishen Singh, the man who had stood on his legs for fifteen years, screamed and officials from the two sides rushed towards him, he collapsed to the ground. There, behind barbed wire, on one side lay India and behind more barbed wire, on the other side, lay Pakistan. In between, on a piece of earth, which had no name, lay Toba Tek Singh" (Hasan, 1997, p.10).

"This short story has multi layers of history and civilization. Character of Saadat Hassan Manto - Toba Tek Singh is meaningful tragic character, created through the intensely tragic environment of the subcontinent. Manto has always traced bitter truths through his characters". (Rehman, 1997, p.18). This story carries multi dimensional aspects of culture, history, identity and a tragic character Bishen Singh alongwith his miseries.

Manto is widely known for his short stories portraying tragedy and misery pertaining to the neglected segment of the society. Alok Bhalla states: "Manto's stories are marked by sense that we are foredoomed to a life of solitude, pain and sorrow." (Bhalla, 1997, p.10)

Manto, who sympathizes with Toba Tek Singh's plight, describes the shocking turn of events and provides an abrupt and unsettling ending to his masterpiece story. Muhammad Usman Khan writes, "One of them, a Sikh, is so overcome by rage that he dies on the demarcation line which divides Pakistan from India" (Khan, 2014, p.261)

Ironically, the ending of Manto's own life is also tragically similar to the downfall of his character Toba Tek Singh. According to some critics 'Toba Tek Singh' is a short story based on the personal experience of Manto. Due to illness, Manto was once admitted in asylum at Lahore for a short duration. He witnessed and experienced others lunatics carefully and after recovery wrote one of his best short stories. Manto and Toba Tek Singh almost met identical end. Harish Trivedi writes that "Manto, in the concluding image of his best known piece of fiction, himself like his mad hero Toba Tek Singh, fell athwart India and Pakistan in a desolate strip of 'no man's land' which was neither here nor there.... (Trivedi, 2012, p.63-73).

In the postcolonial period, the personal life of Manto is akin to that of Bishen Singh in 'Toba Tek Singh'. When he was living as a colonized subject, the spirit of independence flourished in his heart but when Pakistan and India got independence later the realization that the new countries were still not independent, in any real sense, long perturbed him. "I could not decide which of the two countries was my homeland-India or Pakistan... When we were colonized subjects, we could dream of freedom, but now that we were free, what would we dream of? Were we even free?" (Hasan, 1997, p.XVI) Every short story of Manto is apparently different to another due to its subject, technique and plot, similarly 'Toba Tek Singh' is a unique short story:

This has been a distinguishing trait of Manto that he does not repeat himself....Technically emotional and psychological experience is never similar to other. That is why every short story of Manto reminds of its freshness, innovation, variety and uniqueness. Toba Tek Singh is also an identical short story. (Alvi, 2015, p.201)

'Toba Tek Singh' is one of the most prominent and innovative short stories ever written by Manto. Khalid Hasan argues that had Manto not written anything except 'Toba Tek Singh', even then Manto would have guaranteed his fame in the realm of short stories:

Had Manto written nothing but a story like Toba Tek Singh, he would have ensured for himself a place for his own in literature. Despite the tyranny of circumstance, Manto managed to produce some of the greatest stories of all times in any language or literature. (Hasan, 1997, p. XVIII)

In 'Toba Tek Singh', the main character Bishen Singh and other subsidiary characters, like Muhammad Ali and associates appear mimicking. Bishen Singh is mimicking English language, its words and phrases, despite being a lunatic which signify that his colonizers linguistic change had been strongly ingrained in him, before becoming lunatic. One lunatic mimics Muhammad Ali Jinnah, a political leader and another mimics God. The Anglo Indian prisoners were afraid about availability of bread as part of their breakfast. The major irony is the double displacement and actual loss of Bishen Singh's birth place and asylum. Losing identity after being displaced from both places was shocking and unbearable for him. Bishen Singh had been culturally transformed and lost his cultural originality. This aspect is obvious after becoming a mimic man as reflected by uttering gibberish English language and words. This did not perturb him but he was hurt deeply and shocked from loss of identity of his motherland. Bishen Singh dies for it. The cultural hybridization, mimicking and loss of cultural identity, as obvious from the characters of the story, are all marginalized subjects in the state of distress. They accepted cultural changes positively and willingly. Few incidents of mockery creates humour in the story. Overall, this story has been a good example of the characters of Manto showing mimicry, ambivalence and hybridity according to the concepts of Bhabha.

In short, 'Toba Tek Singh' is a short story encompassing Homi K. Bhabha's postcolonial theoretical elements of mimicry, ambivalence and hybridity. Although in terms of its subject, this short story is principally related with the unflinching and immortal love of a lunatic 'Toba Tek Singh' for his ancestral motherland and consequent loss of identity, this is simultaneously a story of the supposedly superior cultural and civilizational values of the colonizers and their impact on the newly independent colonized people of the two countries. The effects are prominently visible in the form of mimicking of colonizers by the characters of this story. This short story, due to its ironic and emotional end, has achieved worldwide fame and therefore is not only widely read among readership in South Asia but also read with interest in England and America:

With its irony, delicate ambiguity, and swift movement from laughter in the beginning to the depth of feeling it evokes at the end, and with the genuine emotions with which it deals, it is no surprise that the story has profoundly moved not only Indian and Pakistani readers, but American university students as well. (Flemming and Naqvi, 1979, p.84)

It will not be an no exaggeration to say that 'Toba Tek Singh' is a world-class creation in the field of literature and assumes great

importance as a masterpiece short story. “The greatest of Manto’s short stories is Toba Tek Singh, now an acknowledged masterpiece” (Hasan, 2008, p. XVIII)

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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. Manto has been one of the greatest short story writers of all times and his masterpiece story, in this context, will always be remembered.

“Manto has died---But his art will not let him die.”

(Manto, 2013, p.560)



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