

Trauma in Literature: A Study of Mansfield's the Fly and Manto's Toba Tek Singh

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ABSTRACT: Saadat Hasan Manto is among the writers, whose pen has produced works that were innovative for their time and whose depth the world is still struggling to understand. He was born into a respected family, his father, Ghulam Hasan, was a respected attorney and sessions judge. Manto called his mother, Sardar Begum, as Bibijan. Manto has been cunning and sneaky since he was a little boy. After failing twice, Manto succeeded on the admission test. His limited knowledge of Urdu was one factor in his failure. Safia was the wife of Manto. Manto and Safia has three children. Around the same time, Manto founded a drama club with the help of three or four friends, with plans to perform a play by Agha Hashr. This club barely lasted for 15 to 20 days due to an assault by Manto's father who destroyed the harmonium and tabla and said he didn't like such foolishness. Manto's tales have received less attention in the previous ten years than those of storytellers from other languages, including perhaps Urdu and Hindi. Manto was the only author after Anton Chekhov to gain recognition for his tales. In his whole life, he never wrote a book.

"The Fly" is a 1922 short story by Katherine Mansfield. Mansfield wrote the story in February 1922 at the Victoria Palace Hotel in Montparnasse, Paris. It was first published in The Nation and Athenaeum on 18 March 1922 and in The Doves' Nest and Other Stories in 1923.[1] The story relates to the death of a soldier in World War I. In October 1915, Mansfield's younger brother, Leslie Beauchamp, was killed during a grenade training drill while serving with the British Expeditionary Force in Ypres Salient, Belgium. He was 21. Like the soldier in the story, before enlisting Leslie had worked for his father's firm. Leslie and Mansfield's father Harold Beauchamp owned an importing company.[2]

KEYWORDS: Toba Tek Singh, Manto, Trauma, literature, book, Mansfield, Fly, nation

I. INTRODUCTION

In this short story, Manto explores the themes of identity, separation, trauma, and bewilderment in the exchange of them after partition. He does it via the use of a third-person narrator to portray the sad tale of the ignorant patients of a mental asylum in Lahore. Toba Tek Singh is the name of a location in Pakistan. The main character of the tale is Bishan Singh, a native of Toba Tek Singh. Everybody calls him Toba Tek Singh.

The setting of the short story is mainly inside a lunatic asylum in Lahore and also at Wagah border check-post. A few years after the partition of India, it gives the description of the lunatic asylum and the exchange of Muslim, Sikh, and Hindu lunatics between Pakistan and India that took place.

According to a popular short tale, the swap of the lunatic caused much uncertainty, which in turn led to hilarious events. There were debates over whether the lunatics included Pakistanis and Hindustanis. When asked what Pakistan was, one Muslim maniac who read the daily newspaper Zamindar claimed that it was a location in India.[1,2,3]

Similarly, a mentally ill Sikh questioned another Sikh why they were being deported to India, where they were unable to understand the native language. The other lunatic responded that he knew the language of Hindostoras and he blamed India. Another Muslim yelled, "Pakistan Zindabad."

None of the prisoners were completely lunatic. Some of them were murderers whose families had succeeded in keeping them thereby paying off the guards to spare them the death punishment. Despite their lack of news knowledge, they believed that a guy by the name of Quid-E-Azam Mohammad Ali Jinnah had founded the Muslim nation of Pakistan.

They had no knowledge of Pakistan's location. As a result, people were mixing up Pakistan with India. One prisoner climbed a tree and expressed a desire to reside there. He voiced his dismay at his Sikh and Hindu friends leaving him to travel to India after descending from the tree.



An engineer who is Muslim and has never interacted with anybody handed one of the attendants all of his clothing, then rushed into the garden. Another Muslim who took bath fifteen times in a day declared himself as Mohammad Ali Jinnah while a Sikh also announced that he was Master Tara Singh. A Hindu lawyer had serious concerns about Amritsar, where his beloved daughter resided, joining India. Two Anglo-Indians were also concerned about whether or not there will be a distinct European ward.

There was also a Sikh who had been working there for the last 15 years and was often seen standing about without sleeping. When asked about his opinion his reply was "Uper the gur gur the annex the bay dhyana the mung the dal of the captain". He wanted to know if Toba Tek Singh, where he was from, was in India or Pakistan, but the other convicts had no clue since they were so confused because Sialkot, which was formerly in India, was now in Pakistan.

The Sikh's true name was Bishan Singh, and he was from Toba Tek Singh, where he had family land and other assets. Every month when a guest came to see him, he had the good judgment to take a bath and change into all clean clothing. When his daughter visited him on occasion, she would always cry to see her father.

He kept asking questions regarding the Toba Tek Singh but never received an adequate response. Nobody has paid him a visit since India was divided. A madman who regards himself as a deity was asked the same question by Bishan Singh. Toba Tek Singh, he said, was neither in Pakistan nor India since he was too busy to make a decision.

Fazal Din, one of his acquaintances, came to visit Bishan Singh a few days before the exchange and told him that his family, including his daughter, had traveled to India. He requested to convey his salaam to brothers Banbir Singh, Raghbir Singh, and Amrit Kaur. As he accepted a present from Fazal Din, Bishan Singh enquired as to whether Toba Tek Singh was in Pakistan or India. The reply of Fazal Din was "In India oh no in Pakistan. Unable to contain his feelings, Bishan Singh began to say, "per the gur gur the annexe the bay dhyana the mung the dal of the Pakistan and India dur fittey moun," as is customary.

On a chilly winter day, there occurred an exchange of lunatics. Others insane people battled with each other, others ran in all directions, some swore, and some wouldn't get off the trucks. The Indian border guards attempted to force Bishan Singh, who had also fled, but he kept his ground and refused. Toba Tek Singh was discovered laying on a patch of no man's land between the boundaries of two nations shortly before sunrise. Since he was a harmless individual, he had been left alone for the time being.

When their exchange between India and Pakistan based on religion or caste was in progress, the account portrays the shifting physical and mental behaviors of the lunatics. According to the author, it is impossible to determine whether or not the proposition made any sense.

The narrative criticizes the causes of the partition as well as its consequences, including the human tragedies that occurred in both newly formed India and Pakistan. The tale describes the situation of a madman who had no input towards the arrangements for trade other than his physical and emotional displays. The fictional Sikh figure Bishan Singh, who was insane, stood in for a group of individuals whose suffering went unrecognized. Though the author did not define the craziness outside the asylum as chaos, animosity, and a feeling of uncertainty, it seems that Manto satirically compared the crazy within the asylum and what is so-called sane outside the asylum. The author imagined the mental hospital as a miniature nation with residents who practiced various faiths and were from diverse social backgrounds.

While the exchange of lunatics was arranged for political and religious purposes, the change in behavior of the lunatics was due to human nature. The essential premise is that even insane people did not concur with the political and administrative choice. Because he was a Hindu, Bishan Singh was denied access to his house, but he was also ordered to refrain from crossing the border until he died, even if he had to.

He maintained his composure in the face of difficult circumstances to the point that he passed away in a place that was neither in Pakistan nor India, of his own will. The insane guy was able to make a choice, which he did in some way. What would be the sorrow and agony of a population exchange based on religion when even lunatics with their inherent inclination felt against the division and their exchange? Although sensible and emotional, the weak voice of lunatics was seldom heard. The narrative illustrates the predicament of such uninformed and uncomplicated individuals, whose physical and mental health was disregarded.



In The Fly:

Mr. Woodifield, an old and rather infirm gentleman, is talking to his friend, referred to only as "the boss". The boss is a well-to-do man who is "still going strong", despite being five years older than Woodifield. The boss enjoys showing off his redecorated office to him, and points out its new furniture and electric heating. There is an aged picture of a young man, whom we learn is the boss's deceased son, sitting above a table, but it is not referred to by the boss.

Woodifield wants to tell the boss something, but is struggling to remember what it is, when the boss offers him some fine whisky. After drinking, his memory is refreshed and Woodifield talks about a recent visit that his two daughters made to his son's war grave in Belgium, saying that they had come across the boss's son's grave as well. The reader now come to know that the boss's son had died in World War I six years ago, a loss that affected the boss heavily.

After Woodifield leaves, the boss sits down at his table to inform his clerk that he does not want to be disturbed. He is extremely perturbed at the sudden reference to his dead son, and expects to weep but is surprised to find that he cannot. He looks at his son's photo, and thinks it bears little resemblance to his son, as he looks stern in the photo, whereas the boss remembers him to be bright and friendly. The boss then notices a fly struggling to get out of the inkpot on his desk. The boss helps it out of the inkpot and observes how it dries itself. When the fly is dry and safe, the boss drops a blob of ink onto it. He admires the fly's courage and drops another dollop of ink. He watches the fly dry itself again, although with less vigor than the first time. By the third drop, the fly has been severely weakened, and dies.

The boss throws the dead fly, along with the blotting paper that was underneath it for his cruel game, into the wastepaper basket. He asks his clerk for fresh blotting paper. The boss suddenly "feels a wretchedness that frightens him and finds himself bereft". He tries to remember what he had been thinking about before noticing the fly, but cannot recall his grieving for his son.

Characters in "The Fly"

- Mr. Woodifield, retired man who has lost a son in World War I.
- The boss, who also lost his son in World War I. (main character)
- Macey, the main office clerk.
- The fly, the symbolic device of the story.
- Gertrude, one of the daughters of Woodifield.
- Reggie, the son of Woodifield who died in World War I.

A critical discourse analysis of the language of texts is essential in presenting that "The Fly" is dominated by tropes and performances of conventional masculinity. The story emphasizes particular facets of female oppression, ranging from gendered social inequality to economic classism, and it is apparent that poor or rich, single or married, Mansfield's women characters are all victims of their society. As if Mansfield is particularly seeking for female identity. Second, the results of the study show that ideology constitutes an important part of the story. This concept is presented by using the categories of naming and describing, representing actions/events/states. Each of these categories has its realization and function in the story. The category of naming and describing is identified in the author's choice of words especially nouns. Choices about representing knowledge status also introduce considerable results. Consequently, it seems that dynamics of power and status play out in different iterations throughout "The Fly." To sum up, there is an ideological message in "The Fly" by Katherine Mansfield which reflects the themes of control, ignorance, suffering, sacrifice, responsibility and war.

II.DISCUSSION

Analysis of the story[1]

- Describe the exchange of mental asylum
- Story is set in the background of biggest tragedy and episode of violence in the history of independence India
- Partition brought Separation of families and nationalities
- People become stranger in their own houses and homeland overnight
- The partition itself was based on religious identity but it was never justified by religious itself
- The political war demolished the natural identities of millions of people and made them refugees in their own countries in matter of seconds



- The world outside the asylum is represented as chaotic and insane whereas the world inside it is made out to be calm and rational
- The character of Bishan Singh is a symbolic commentary on the psychological trauma of the human displacement brought about by partition

Theme

1. Tragedy

The narrative is set against the backdrop of the worst disaster and violent incident in independent India's history. The communal venom and bloodshed marred the whole event and had consequences for the entire populations of the two countries

The story's narrative is filled with clear allusions to the tragedy and its tone. We recreate the incident from the viewpoints of many participants, including the prisoner and the authorities.

2. Separation

Families and countries were divided as a result of partition. Overnight, people in their newly acquired homes and lands became strangers. This was especially true for Bishen Singh, who was unable to locate his hometown of Toba Tek Singh since no one knew where it would ultimately land.

His family had moved to India, so while he owned a property in Pakistan, it was no longer his primary residence. Generations following Independence had to resolve and recover from this dilemma and strife.

3. Identity

Bishen Singh was a Sikh who was born in Pakistan belonged to India. This was an illustration of the identity dilemma brought on by the 1947 division. In the name of political independence and proclamation, millions of people, like Bishen Singh, either lost their land, their families, their faith, or their lives.

Although the separation itself was founded on religious identity, religion itself was never used to defend it. Millions of individuals had their natural identities destroyed by the political conflict, which quickly turned them into refugees in their own nations.

4. Sanity

Manto deftly manipulates the concept of sanity in this tale. The exterior of the facility is shown as chaotic and crazy, while the interior is portrayed as tranquil and sensible.

While the brilliant minds on the political stages looked to be yelling for blood of the "other nation," the clinically insane seemed to be more accepting of one another's differences and struggles. It may be argued that their philosophy is often opportunistic and practical.

The concept of insanity and sanity is one that is often not explored since it seems to be so clear-cut and well-defined, yet it is everything from that. The viewpoints influence sanity and reason.

Because of this, the burning nations of India and Pakistan seemed nonsensical and mad to a patient with mental illness like Bishen Singh in contrast to the straightforward image of a calm home in Toba Tek Singh.

What Does This Story Symbolise?

It symbolizes the trauma of the partition through the post partition exchange of lunatics across the India and Pakistan border.



Highlight

Toba Tek Singh is a satirical short story by Sadat Hassan Manto that examines the absurdity of the partition that follows British colonialism in India. To avoid civil war among religious groups, British leaders created a new country, Pakistan, for Muslims

Main Motifs in the story

- Confusion
- Ignorance
- Control

Evil effects of Partition

- Loss of sense of belonging
- Constant questioning and demands to know about the homeland.
- Fractured identities
- People were displaced.
- Millions of people died one of them our main character Bishan Singh

"Toba Tek Singh" by Saadat Hasan Manto depicts the sad effects of the Partition of India in a setting of a mental hospital. A Sikh prisoner named Bishan Singh refuses to choose between India and Pakistan, choosing instead to establish himself in the buffer zone between the two countries.

The wider tragedy of the split and the arbitrary nature of separate individuals based on faith are represented by this act of resistance. Readers are left with a lasting impression of the human cost of political choices and the need of compassion and understanding during times of conflict thanks to Manto's stirring ending.[1,2]

In The Fly:

Sampson (2005:ix) affirms that "the style adopted by authors is judged to be that most appropriate to the mediation of their chosen subject matter". In addition, one of the most important aspects to examine is that the term "literary" cannot be defined in isolation from an ideological statement. No academic study, and especially no description of textual language, can be neutral and objective, because the analyst's sociocultural perspective will inevitably make the description political. What's more, considering "Gender, Ideology and Point of view", Dale Spender (1980) confirms that "by a straightforward act of linguistic appropriation men have constructed a supremacist social position, a position which oppresses and excludes women". Besides, "sexism is encoded into language, either consciously or unconsciously, by users of language" (ibid:147-148). It is important to mention that all these concepts of ideology and sexism are the main concern of critical discourse analysis (CDA). Stockwell (2002:170-171) believes that for cognitive linguistics to be more sociolinguistics, there is the need of being more critically aware of ideology in language. This means not only the ordinary sense of political ideology but also scientific sense of ideology as "a set of beliefs which inform practice". He also explains that, in the notion of schematic projection, "cognitive poetics already offers the means of tracking ideological differences between character, narrators, authors and readers." Moreover, in terms of the ideological point of view, Hoover (2016:327) argues that the appealing racism of the character "may constitute mind-style the that wraps their thinking". So that ideological point seems more appropriate.

1.2. Critical Discourse Analysis (CDA)

CDA focuses on the development of the ideological interaction theory for connecting the discourse with language and personal thought. Fairclough and Wodak (Cited in Yado (2020: 1) affirm that CDA as discourse analysis aims "to systematically explore the often opaque relationship of causality and determination between discursive practices, events, texts and wider social and cultural structures, relations and processes; to investigate how such practices, events, and texts arise out of and are ideologically shaped by the relation of power and struggles over power, and to explore how the opacity of this relationship between discourse and society is itself a factor securing power and hegemony."

1.3. Feminism

Feminist aims to consider "the way readers may identify specific gender meanings in texts" (Montoro, 2014:346). In this concern, Mill (1995:2) explains women are treated in an "oppressive way". They suffer from discrimination at personal and institutional levels. Moreover, She adds that "there is a general difference in the way that men and women are treated in society as a whole and in the way that they view themselves and others view them as gendered beings". Mill and Mullany (2011) (as cited in Montoro, 2014:350-351) mention that feminism is conventionally split into three major waves starting from the late 19th century to the present which can be seen in the



following: 1-The first-wave of feminism occurred in the 19th and early 20th centuries. "It arose due to the industrial society and liberal politics, but it was connected to both the liberal women's rights movement and early socialist feminism in the United States and European movement." Besides, it focused on women's rights to "political equality, suffrage, demonstrating, public speaking, and many conservatively dubbed as unladylike activities." 2-The second-wave emerged in the 1960s to 1970s, treated females as if they were part of a unified and subjugated group. This has known a change from general rights to specific ones; "women were concerned with the sexual liberalities, education for women, equal professional opportunities which consequently also made all men part of some kind of consolidated, stable, and dominant group." 3-The third-wave feminism started in the 1990s until the present time. It "defines gender in terms of the plurality of identities that both men and women can take on in response to situational or societal constraints and/or expectations." Nevertheless, the new practices identified by third wave feminists do not appear to be free from controversy either. In addition, the third wave emerges as "strong and empowered, eschewing victimization and defining feminine beauty for themselves as subjects, not as objects of a sexist patriarchy" (Rampton, 2008: 3).

1.4. Barbara Johnstone's Model of Ideology According to Barbara Johnstone's an investigation of ideologies is embedded in the text which is a pursuit grounded in the observation that "texts, embedded in recurring discursive practices for their production, circulation, and reception which are themselves embedded in social practice, are among the principal ways in which ideology is circulated and reproduced" (Johnstone, 2008: 53). According to Barbara Johnstone, "what alone comes to settle in the core of ideology is the matter of choice whether being linguistic or non-linguistic." She sees that "the world is structured via linguistic choices having 'an epistemological agenda' modeling out some about thirteen patterns of choices which are said to incarnate strategic goals" and some can be briefly sketched below into:

1.4.1. Choices about Representing Actions, Actors and Events The first of these options refers to how actions, actors, and events are represented. In this style of choice, the agents and patients play major roles since they may be properly portrayed using active and passive constructs. In the passive voice, the agents are unknown, obvious, or irrelevant (ibid:54). When a subject and object are involved, the result is a transactive sentence if the agent and patient are obvious. But "there is a non-transactional type[2,3] in which the subject position is occupied by the semantic experiencer." Other times, the agent and patient are both converted; a process takes up the grammatical subject. The process may fill in the subject slot through nominalization which Matthews (2007: 264) defines as "any process by which either noun or a syntactic unit functioning as a noun phrase is derived from any other kind of unit". Johnstone (2008: 56) emphasizes that noun markers are not required to nominalize verbs, adjectives, or adverbs. As a result, the nominalized entity is shown as an event or action. Furthermore, the two processes of semantic roles and nominalization might portray individuals as helpless and powerless in the face of events beyond their control. They are portrayed as observers (ibid).

1.4.2. Choices about Representing Knowledge Status The second option concerns with the depiction of knowledge status. Speakers publically "disclose their knowledge, intelligence or confidence via choosing certain linguistic tools." Such tools include "evidential and epistemic adverbials or simple present tense of verbs 'to be' to universalize claims." Other language processes, according to Johnstone (2008: 56), are those of cognitive verbs, which convey the speaker's level of conviction. As a result, it's pretty easy to imagine a speaker as intelligent, confident, or lacking one or both. Besides "the epistemic adverbials which by large indicate certainty, the use of simple present helps to show selfconfidence about claims representing the world." However, demonstrating the speaker's doubt is one method of reconstructing knowledge claims. In this respect, speakers can be "accurately represented as appearing comparatively powerless in what is called 'hedging'." When talking about the future, utilizing modal verbs that are either 'oppositional' or 'privileged' might reveal knowledge status by gauging certainty. As a result of their employment of modal contrasts or a question-answer structure, speakers could be fully labeled as doubtful (Johnstone, 2008:56).

1.4.3. Choices about Representing Naming and Wording The third choice is about naming and wording. Johnstone (2008: 58) argues that "deciding what to call something can constitute a claim about it". For specific purposes, individuals name things via 'strategic choices'. Males and females have distinct preferences in this scenario. Certain titles for women's clothing in the US catalog, for example, are flower names. Another way to name a clothing style is to utilize color terminology. This prospect's selection is intended to adequately reflect statements about the world. The process of rewording is "well embodied via euphemism and dysphemism." Over-wording is another process "when the use of synonyms or near-synonyms can be ideologically oriented." What is normal is sometimes determined by metaphorical choices in the representation of people and events.

1.4.4. Other Choices There are various options for representing diverse perspectives. Bakhtin mentions the multivoiced discourse as a trait that he believes is important. He adds that "discourses are formed from pieces of other discourses, styles and other voices." Other's speeches are usually explicitly quoted. One strategy is that the reported speech is sometimes referred to as "a constructional dialogue." What is not directly said "can be sometimes indirectly reported or disclosed through the other's reaction to a certain suggestion or point of view." Thus, "speech is represented via choices indicating what is said and how it is said or via reportive clauses which clearly designate that what is going to be reported is a speech." Reportive clauses are oriented by such verbs as "say" or less likely "go, be, like" and such other expressions in the constructed dialogue as "yell over, respond and whisper". Free indirect discourse plays a role in describing what is quoted (ibid:60).

1.5. Introduction to Katherine Mansfield's "The Fly" Kathleen Mansfield Murry was born in 1888 and died in 1923. She was a well-known modernist writer from New Zealand, where she was born and raised. Under the



pen name Katherine Mansfield, she authored short stories and poetry. Mansfield's life and work were changed by "the death of her younger brother Leslie Beauchamp, known as Chummie to his family." Mansfield entered into her most prolific period of writing after 1916, which began with several stories, including "Mr. Reginald Peacock's Day", "The Fly" and "A Dill Pickle" (Wikipedia, the free encyclopedia\ Katherine Mansfield, 2020: 1). In addition, She had much "influence on the development of the short story as a form of literature." In her stories, she focuses upon "psychological conflicts" (Encyclopedia Britannica\ Katherine Mansfield, 2021:1). Moreover, she belongs to a group of female authors that have used their "financial resources and social standing to critique the patriarchal status quo." Like Virginia Woolf, Mansfield was "socioeconomically privileged enough to write influential texts that have been deemed as 'proto-feminist' before the initial feminist movements"(The Feminist Struggle in Katherine Mansfield's Short Stories, 2020:1) "The Fly" by Katherine Mansfield, which was first published in 1922, is a heartbreaking study of loss and grief. The story relates to the death of a soldier in World War I. In 1915, Mansfield's younger brother, "Leslie Beauchamp, was killed during a grenade training drill while serving with the British Expeditionary Force in Ypres Salient, Belgium." He was 21. The story focuses on a man known only as 'the Boss'. The other two characters are the Boss's secretary and Mr. Woodifield, an old friend. Woodifield explains that his family has visited the grave of Boos son, who died and was buried in Belgium. Woodifield leaves, and "the Boss begins to reminisce about his son, whom he assumed would take over his business." A nearby photograph of his son makes him even more depressed. He notices that a fly has become trapped in his inkstand. He "fishes it out and watches the fly clean itself and get ready to fly." Cruelly, "the Boss drops a blot of ink back onto the fly and watches it clean itself again. He drops another blot, and the fly dies.[3,4] In the end, the Boss can't remember what he was thinking about" (Wikipedia, the free encyclopedia\ The Fly (Mansfield),2020:1). 2. Practical Part 2.1. Choices about Representing Actions, Actors and Events Following Barbra Johnstone's Model in the analysis of Katherine Mansfield's "The Fly, it is found that the active type of voice appears most in the text with (154, 97.64%) (See Table (1) Figure (1)). A considerable number of active sentences talk about the dominant figures in the story who are (old Mr. Woodifield and the unknown 'the boss'). There is great influential domination that these two figures resemble. Mr. Woodifield, on the one hand, dominates the boss with the idea he expresses about his passed-away Reggie and the 21 year-old passed-away boy of the boss. It obvious, at the beginning of the story that the boss is happy taking his new position and the new stylish changes he makes in the office. However, the two figures have a meeting at the office. Mr. Woodifield comes to the office to tell the boss about something important; their boys seem to rest in absolute peace. "They're quite each other, it seems," and that "flowers growing on all the graves," says old Mr. Woodifield. Obsessed with the idea of losing his dear boy, the boss's temper has now changed to stuck in grief and woefulness. On the other hand, the boss expresses another ideological indication. Mansfield may be using the setting of the story (the Boss' offices) to explore the theme of control. The boss noticed a fly which has fallen into his inkpot. The boss tortures the tiny creature three times until it finally becomes unable to move its body. The dropping of the ink from the pen onto the flay is also exerting a level of control. "You artful little b...", and "come on. Look sharp," the boss says. In an "eye glimpse, the fly tastes death and is lied on the table with no motion like a painted ship upon a painted ocean." These dominations, and all the resemblance of the bitter grief and the torture and the hard times of WWI seems to be lived in detail by the author of the story (Katherine Mansfield). She lost her brother in that war. The ideological indication of those hard and painful days is clear throughout almost every line in this story. In this concern, Glotova (2014:1) affirms the following: "The fly's struggle is believed to have biographical references to the author, or generally symbolizes the destiny of all mortals struggling with the more powerful entity. The antagonism between the oppressed and the oppressor, or life and death, which is elaborated on the narrative level, stems from a powerful process of personification and has an ontological significance." It is also noticeable that he orders Macey not to disturb him, again this would further suggest that the boss is in control. It seems that by highlighting the fact that the boss is in control of his environment Mansfield is not intended just to show literally who is the boss. She may also "be likening the action of the boss to those of the older generals who were responsible for trying to control and plan the outcomes of the World War" (The Fly by Katherine Mansfield, 2015:2).

III.RESULTS

Toba Tek Singh is a catchy story that depicts the individual's identity crisis caused due to the trauma of partition. It was the major event that gave new shape to the history of the subcontinent. Manto, being an eyewitness of the cataclysmic event, has depicted the impact of it with utmost intensity. In Toba Tek Singh, through the character of Bishen Singh, he has tried to show how a catastrophic event like partition traumatised people by putting them nowhere. Manto criticises the barrier between India and Pakistan that separates man from man, body from body and soul from soul. As if he wants to propagate the message of peace and prosperity to the people of both countries by showing them the way that leads them to a land, where there is no division in the name of religion, where liberty, equality and fraternity predominates and where wind blows only to disperse the fragrance of Shantih, Shantih and Shantih.[4,5]

" Saadat Hassan Manto, being a writer of that decade, not only witnessed the horridness of partition but also realized how that separation of 1947 traumatised people by making them homeless and identity less. Manto once said "When I



sat down to write I found my mind in a confused state. However much I tried, I could not separate India from Pakistan or Pakistan from India. My mind was invaded by the same puzzling question again and again; will the literature of Pakistan be different? If so how? Who has the claim to what was written in undivided India? Will that be divided as well?" (Page 29, Asaaddin) It is this state of confusion that Manto has depicted in of his finest short stories Toba Tek Singh, where he not only questions the border between India and Pakistan, but also has skilfully criticises the evil consequences of partition upon society. Partition of India was a cataclysmic event that had immense impact on country's society, culture and literature. It was a kind of trauma that annihilated the lives of common people. While describing the massacre of partition Khalid Hasan writes - "The great tragedy of the partition of India lay in the sectarian and religious bloodletting which preceded and followed it. To this day, it is not known with any degree of accuracy of how many people on both sides of the divide were massacred in cold blood. Savagery such as that witnessed at the time of partition as few parallels in history. A fierce madness seems to have taken whole of people who had lived together for centuries and, barring occasional and limited violence, in a spirit of mutual tolerance and understanding. In 1947, something snapped. The holocaust of partition was in a way more horrifying than the extermination of European Jews by the Nazis. It was the third reach which undertook the liquidation of Jews population as a matter of state policy. The machinery of the state was paced into service to accomplish this grisly task. It was organized and meticulously planned killing. In the subcontinent, it was not the state which killed people but the people themselves who became the pearl perpetrators of a vast and macabre drama of death. Overnight, civilized citizen turned into demented killer. Neighbours and friends killed friends. Reprisals were wide spread. If a hundred men were reported killed by one community, the other community made sure that it doubled the score. There were no holds barred. Women became worst victims of partition. Hundred upon thousands of them were raped killed or abducted. No one was spared, not given children and old people. Whole neighbourhoods entire village were set on fire and the feeling, screaming inmates chased and turn to death with improvised weapons. No one has been able to make sense of that madness. It is clear that not only individuals but entire communities can go insane." It was such a major event in history that compelled common lives to rethink about their own existence and identity. Manto's story Toba Tek Singh tries to depict that traumatised condition of partition, which played a significant role in distancing men from men, land from land by drawing the barrier between India and Pakistan. In an article entitled as 'Memories of Partition: Revisiting Saadat Hasan Manto' Sudha Tiwari argues that "the metaphor of madness and the theme of identity-crisis recurs often in the discourse on Partition, whether conventional historiography or fictional representation. The nationalist leaders were often heard saying, "Our people have gone mad." Gandhi appealed to the people not to "meet madness with madness". The newspaper editors said so, and so did ordinary men and women. Partition not only created a "mad" atmosphere but also made its victims "mad", "insane", losing their mental balances due to traumatic experiences. People in both the territories were confused about their identities, about their geographical and political identities, and about their citizenship as well. Manto merges these two themes and creates Toba Tek Singh. Toba Tek Singh has become a symbol of the confused and torn identities arising from separation from one's ancestral home. He wins over those who "claim to be sane" and who want to fix his identity, as his death takes place in no-man's-land, where the writ of neither nation prevails." (page 55, Tiwari) The story begins with an image of the Partition and ridiculing political "leaders on both sides and reflecting the confusion of identity. For example an inmate named Muhammad Ali, who fancies himself to be Jinnah, argues with a Sikh who thinks himself to be Tara Singh, while other inmates "...were unable to decide whether they were now in India or Pakistan. If they were in India, where on earth was Pakistan? And if they were in Pakistan, then how come that until only the other day it was India?" (Manto 1997: 2-3). The story takes us to an asylum, "taking the notion of victimhood to its extreme" and gradually focuses on one old Sikh inmate named Bishan Singh, but who is called Toba Tek Singh because he had been a wealthy landowner in a village of that name. Although unable to speak except in nonsense syllables, 21 upon hearing of the intended transfer, he tries to find out whether Toba Tek Singh is in India or Pakistan. He cannot understand why he is being uprooted from his home. That was the question over two million people asked their governments during Partition. At the border, Bishan Singh learns from a liaison officer that Toba Tek Singh is in Pakistan, and he refuses to cross. When all persuasion fails, he is left standing by himself between the two border stations. Finally, just before sunrise, Bishan Singh, the man who had stood on his legs for fifteen years, screamed and as officials from the two sides rushed towards him, he collapsed. There behind barbed wire, on one side, lay India and behind more barbed wire, on the other side, lay Pakistan. In between, on a bit of earth which had no name, lay Toba Tek Singh." (page 55, Tiwari) The phrase, "lay Toba Tek Singh", refers both to the man stretched out on the ground and to the piece of ground itself, which has become for him "the homeland" Toba Tek Singh, where he wanted to be. In other words, Toba Tek Singh is Manto's symbolic rejection of the division of the country and his considered comment on the mindlessness of it. To quote Gilmartin, - "The desperate attempt to maintain the linking of place, ancestry, sanctity, and moral order was cast against the backdrop of a fixed Partition of territory that symbolically torn these linkages asunder. No work of literature encapsulates this more dramatically than Saadat Hasan Manto's Urdu short story, "Toba Tek Singh". (quoted from Tiwari.56) According to some critics, Bishan Singh, the principal character of the story, is an instrument for Manto through which he exposes the cataclysmic consequences of partition that devastated the lives of so many innocents of the time. He is an epitome of Manto's criticism of the contemporary political decision that was meant for nothing. The



decision brought nothing change in common lives except making them homeless, penniless. It played a significant part in drawing the unbridgeable barrier between India and Pakistan, between Hindus and Muslims. The question that haunts Bishen Singh, that is, “Where is Toba Tek Singh?” is actually the question that traumatised Manto for not being able to resolve the confusion between India and Pakistan. As he himself writes in a letter- “My heart is steeped in sorrow today. A strange melancholy has descended on me. Four and a half years ago, when I said goodbye to my second home, Bombay, I had felt the same way. I was sad at leaving a place where I had spent so many days of a hard-working life. That piece of land had offered shelter to a family reject and it had said to me, ‘you can be happy here on two pennies a day or on ten thousand rupees a day, if you wish. You can also spend your life here as the unhappiest man in the world. You can do what you want. No one will find fault with you. Nor will anyone subject you to moralizing. You alone will have to accomplish the most difficult of tasks and you alone will have to make every important decision of your life.[5,6] You may live on the footpath or in a magnificent palace; it will not matter in the least to me. You may leave or you may stay, it will make no difference to me. I am where I am and that is where I will remain.” (quoted from Mumbai Fable) Manto’s stories often deal with the problem of marginalized, who were the most passive sufferer of partition. Being an eye witness of the massacre, he saw the violent side of it. He realized the very truth that the consequences of partition were more upon the poor sections of the society. These sections were ill-treated as dogs and were often used as a commodity, free to use in order to serve the purpose. In other words his short stories open the façade of the consequences of partition to make us understand the terror-like situations and also compel us to feel how violence affects language by working as a barrier to prevent the medium through which human beings express agony and ecstasy. As Das and Nandy writes- “It was the genius of...Manto to have created the form through which the deafening silence accompanying the trauma of being simultaneously the subject, object, and instrument of violence could be represented. We hope scholars will be stimulated into examining this kind of literature for understanding the theoretical constructions within which violence may be located in human societies.” (quoted from Tiwari.56) Stephen Alter in one of his essays, “Madness and Partition: The Short Stories of Saadat Hasan Manto” says: - “No writer has been able to convey the violent ambiguities of communal conflict with as much force and conviction as Saadat Hasan Manto. Many of his short stories focus on the sense of despair and dislocation caused by the partition of Pakistan and India in 1947. Manto vividly recreates the anger and horrors of this period and the trauma of refugees uprooted and victimized by the delineation of arbitrary borders. As the characters in Manto’s stories confront the ruthless inhumanity of Hindu-Muslim violence murder, rape and mutilation their only conceivable response is madness.” (quoted from Nisar.9727) Toba Tek Singh is a catchy story that depicts the individual’s identity crisis caused due to the trauma of partition. Though the story is set in a lunatic asylum, Manto’s artistic touch provides the asylum a metaphoric meaning. Scholars have argued that Manto has deliberately taken the lunatic asylum as the setting of his story for his purpose is not only to show how the separation of India and Pakistan traumatised people by making them insane but also to highlight the fact that the decision of partition was not even acceptable for the lunatics in the asylum. In other words, Manto, by delineating the sanity of the insane in asylum, has tried to show, on the one hand, the shock that common lives received due to the separation of Pakistan from India and on the other, the confusion arose because of the inability of the people to segregate India from Pakistan and Pakistan from India. According to a scholar the “lunatics, in the asylum of Lahore, stand as an epitome of a harmonious community that is governed by a world, without any overarching tropes of nationhood and religious differences. A small community of theirs is an indirect satire on the sane society whose trifle rationale makes them actually saner than the lunatics in the madhouse. Bishen Singh exemplifies a world without the bars and boundaries, who wants to live his life neither in Pakistan nor in Hindustan. These national boundaries are identities that have been attached with him without seeking his consent that is why he keeps on resisting; he wants to go back to Toba Tek Singh, from where he belongs and which gives him, his identity. Manto, thus proclaims the lunacy of the splitting the nation on the basis of religion, through his mouthpiece Bishen Singh, who would rather prefer to die in no man’s land than make a choice between Hindustan and Pakistan. Thus, the death of Bishen Singh at the Wagah border stands as a metaphor of doom and curtains for both the nations.” (page 9731, Nisar) Partition was the major event that gave new shape to the history of the subcontinent. Manto, being an eyewitness of the cataclysmic event, has depicted the impact of it with utmost intensity. The trauma, from which Bishen Singh was suffering from, was in fact a contagious disease that dispersed after partition. It is this disease that Manto has exposed through the character of Bishen Singh, who understands nothing except Toba Tek Singh.

Since language is the way of communication and the basic medium through which our view of the world is represented and articulated, it is anticipated that whatever ideologies humans hold will likewise be encoded, implied, expressed, and embodied in our words. Ideology has always been the most important apparatus for any government or dominating group in society to maintain their superior status so that every inferior subject could remain obedient and live as if they were a programmed machine that had to follow some predetermined and inflexible codes. In addition, differentiation between sexes normally extends also to manifest itself in a linguistic form. Feminism and its waves arose as a late reaction to masculine supremacy theories. As a result of feminists’ contributions to the discipline, it reveals how gender concerns, inequality, and language are embodied in literary work. These concepts of ideology, racism, sexism and identity are the main concern of critical discourse analysis. This paper is an attempt to explore the role of critical



discourse analysis in the analysis and interpretation of Mansfield's "The Fly" in terms of Barbra Johnstone's Model of Ideology. In addition, there is an attempt to find the feminist perspectives that operate in the text since the story and the model are written by women. The analysis proves that there are moral and ideological messages in this story. It's full with feminist references and clues that the author uses to probe and comment on women's situation in the 1920s. It reflects their suffering, misery, marginaling, and discrimination. Besides, it shows the control, ignorance, suffering, sacrifice, identity, responsibility, and the bad consequences of war.

IV. CONCLUSIONS

In other words, in a story like Toba Tek Singh, through the character of Bishen Singh, he has tried to show how a catastrophic event like partition traumatised people by putting them nowhere. Manto criticises the barrier between India and Pakistan that separates man from man, body from body and soul from soul. As if he wants to propagate the message of peace and prosperity to the people of both countries by showing them the way that leads them to a land, where there is no division in the name of religion, where liberty, equality and fraternity predominates and where wind blows only to disperse the fragrance of Shantih, Shantih and Shantih.

"The Fly," written in February 1922, primarily concerns the loss of a young British soldier in World War I and the effects of his death on his father. The story was published the following month in *The Nation* and *Athenaeum*. In 1923, after Mansfield's death at 34, "The Fly" was published in *The Doves' Nest and Other Stories*, a collection of her most recent short stories. Born in Wellington, New Zealand, in 1888, Katherine Mansfield moved to England at the age of 19 to pursue a career as a writer. Writing literary sketches led to crafting remarkable short stories, for which she is best known. [7]

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