



THE VISUAL SYMBOLISM AND THE MAKING OF CRIMINAL MINDS: A COMPARATIVE STUDY OF VIVEK SHANBHAG'S GHACHAR GHOCHAR AND SAADAT HASAN MANTO'S SELECT STORIES

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Abstract : The paper discusses the role of visual symbolism in the formation of criminal consciousness in Ghachar Ghochar by Vivek Shanbhag and select few partition stories by Saadat Hasan Manto. As both the authors address the common theme i.e. crime, they have a lot in common in terms of addressing it through their technique of narration and symbolic patterns. Shanbhag locates the space of criminality in domesticity using the image of entanglement, closure and flow of money to illustrate the slow normalization of ethical transgression. Manto, in his turn, makes criminality substantially manifested by physical provocation, social discontinuity, and sensational visual surprise, especially in works like Khol Do, Thanda Gosht, Mozel etc. This paper presents a close reading of the texts to argue that both these authors embody crime with a difference of symbolic economy, one not obvious, but rather internal, and another one corporeal and violent. Regardless of these disparities, both focus on this common ground which sees criminal consciousness as a socially constructed phenomenon and not as an individual aberrant premise. In presenting these texts in dialogue, the paper has shown how literature changes abstract concepts of crime into sense and expression adequately.

Keywords: Visual Symbolism, Criminal Consciousness, Partition, Transgression, Disintegration

INTRODUCTION:

In literary terms, crime is hardly limited to legal breaking, but it can frequently serve to discover moral ambiguity, social disintegration, and psychological change. Instead of portraying criminals as individual embodiments of the maladjusted, a good deal of contemporary literature explores the manner in which environments: financial systems, political revolutions, and family dynamics translate into moral prostitution. In this context, the development of criminal consciousness is not based on the idea of explicit pathology but rather is the result of the context, the collusion, and the pressure of history.

The paper examines the creation of such consciousness in Ghachar Ghochar by Vivek Shanbhag and in some of the stories by Saadat Hasan Manto. Even though the time and historical context stand apart, these two authors question how crime can be built into daily existence. The modern domestic story presented by Shanbhag shows gradual corruption that is normalized and takes place in the small space of family and money. Partition fiction by Manto, conversely, locates crime, in an aggressive social upheaval in which the communal opposition transpires in the form of sexual violation of the body and psychological disintegration. Scholars of Partition, like Urvashi Butalia, emphasize

that the violence of 1947 was deeply gendered. Women's bodies became symbolic battlegrounds for community honor and revenge (Butalia).

What unites these seemingly dissimilar works is the fact that they depend on the visual symbolism. Shanbhag uses repetitive imagery of hookah, cramped room, and the floating money to imply moral suffocation and involvement. By offering a preview of what is to come, Manto, in its turn, anticipates the nudeness of the body, the disclosure, and the unpredictability of the public space to make the violence of the past present. With the help of the close textual analysis, this paper claims that even though the difference between Shanbhag and Manto lies in the force of aestheticism, both build the criminal consciousness using symbolic forms that become realities of ethical change. The study compares domestic normalization with historical rupture to bring out the importance of literature in visualizing the unsustainable divide between normal life and criminality.

HOME TIES AND CRIMINAL CONSCIOUSNESS CONSTRUCTION IN GHACHAR GHOCHAR.

Ghachar Ghochar by Vivek Shanbhag brings about a new meaning of criminality, where it is not an act of violence and drama but rather the low-key region of the domestic life. Instead of offering crime as a spectacle or confession, the novel follows the importance of moral compromise as it builds up over time in a middle-class family who is unexpectedly catapulted into economic success. Shanbhag builds up the idea of criminal consciousness in a gradual process of moral mirroring through repetitive visual oppositions, spatial allegory, and a detached sense of narrative, and by the prudent application of silence. The novel implies that crime does not come on like a thunderbolt; it gradually develops in the background by accommodation, comfort and normalization of power.

1. Moral Vigilance and Moral Ease: The 800 Rupees vs. The Dining Table.

A structural contrast in the novel, which appears to be one of the most eye-opening, is the opposition of the early scene with the lost 800 rupees and the homely conversation at the dining-table about the safety money to buy Sona Masala. As Appa, a humble salesman, finds out that there is a discrepancy in his accounts then the whole family spends the whole night trying to find out where the mistake lies. It is a tense, anxious atmosphere that is morally charged. Money is something holy and honesty seems to be something that is inseparable with self-respect. Family as a unit striving to bring back the accuracy is an indication of an ethical order based on accountability and fear of misdeeds.

In contrast to this, the subsequent scene at the dining table shows a family that is at peace with moral compromise. Arguments on how to pay to the safety of the company an implicit meaning of bribery and protection money are discussed in a very calm and pragmatic manner. No moral panic, no general anxiety. Corruption has become strategic and not a crisis. The table, which was formerly a location of moral vigilance, is a location of normalization. "You are all talking as if it's right to kill someone if it suits us. Chikkappa sighed, "These things are not as big a deal today." (Pg.112) Visual repetition of the family sitting around food makes the point of the same transformation: the physical setup is the same, but the moral climate has radically changed. This opposition is not a romanticized poor versus condemnation of the rich. Rather, it reveals the way economic mobility is altering ethical imagination. In poverty, honesty was coupled with the survival; in prosperity, one has to compromise to remain in the game. This is the gradual redefinition of criminal consciousness and it does not appear through revolt against morality. "It's true what they say – it's not we who control money, it's the money that controls us." (Pg 49)

2. House of Moral Architecture

The spatial change in the novel is a symbolic meaning of the novel. The house where he lived is cramped, overcrowded, and emotional. "The five of us used to live in one of those teeming lower-middle-class areas of Bangalore. ... just big enough for the wooden bench it contained." (Pg 36) There is a physical proximity that necessitates shared knowledge, the family exists in a closed space, and the activities of the family and fears are shared. Moral questioning cannot be spared in this environment. The shift to a bigger and more comfortable house is similar to the success of the family in terms of income. "This house was huge in comparison to the one we had left. ... for each person." (Pg 45) But the growth of space has some emotional disintegration. Individual rooms create distance space, and distance space creates silence, "In the new house, we were locked in the cells of individual rooms, and there was no opportunity to exchange casual confidences." (Pg 58)

The change in architecture reflects the change in the inner morality: with the enlargement of space, conscience shrinks.

The house is symbolized as a kind of moral scattering. What was previously clear becomes obscure.

Shanbhag slightly indicates that contemporary prosperity rearranges domestic life in such a manner that the compromising of morals can be covered more easily. The new house is not just a reward for success, but it is a means of maintaining silence. The domestic realm, which is traditionally conceived as a moral haven, turns out to be the silent nest of complicity.

3. The Narrator

The unnamed narrator is in a center-stage of the criminal consciousness construction. He is alert, attentive and intellectually sharp. He notices tonal variations, can feel tensions and knows that Anita is not comfortable. But this realization does not translate into action. His ethical restlessness fades out allowing accommodation. This inactivity is not non-partisan. It is an indicator of the development of complicity. The narrator does not engage in criminal acts that can be seen; however, he carries the rationalization that perpetuates it. The disturbing calm in his thoughts at the end of the novel, especially his ability to envision possible violence against Anita without action being taken, is exposed. In this story, the issue of crime is not initiated by any physical activity, but by the power to endure injustice without a fight. This drift is supported by the restrained narrative style. The tone is restrained, impersonal and nearly conversational. It does not have any melodramatic moral pronouncements. This restraint in style reflects the naturalization of corruption at home. The narrator is a symbolic continuation of the mire that he talks about rational, yet critical and morally lost.

4. Anita as Ethical Disruption

Anita acts as the most important moral opposite of the novel. Being an alien to the transforming structure of the family, she is clear where others show adaptation. She wonders where money comes in and she does not want to accept a seemingly unexplained power. She is even met with harsh comments when she, “makes barbed remarks about my sloth or my tendency to procrastinate or brings up the fact that my rightfully earned personal income is precisely zero.” (Pg 61). Her uncomfortableness disrupts the delicate balance of the family. Metaphorically, Anita is the symbol of vision in a system that values blindness. Her demand to ask questions is dangerous to the calm that has been obtained by silence. It is consequential therefore that she is missing by the last dinner table scene. Her loss causes discomfort not by means of violence itself but indirectly. This vagueness is compounded by the fact that the narrator is also suspicious about her fate. Whether or not Anita is physically abused is of less concern than the meaning of the absence of her being. Moral opposition cannot be sustained in harmony with a system which has been nurtured by silent concession. “The house had come alive with a banter. It was as if Anita’s absence had allowed us to be ourselves, without inhibitions.” (Pg 107) Her displacement- physical or symbolic- vacates the room to moral comfort in the family. That is what makes the last scene so disturbing, particularly since there is no more dissent.

5. Power, Women and Moral Adjustment: Amma and Malati

Whereas Anita is a symbol of resistance, Amma and Malati are the two possible variations of moral adaptation. The change of Amma is insignificant but important. During the initial stages of the financial distress, she is engaged in group apprehension and moral alertness. Her adaptation to the new pecking order under Chikkappa does not occur openly as she becomes more prosperous. She does not go against dubious practices; rather she internalizes them into domestic lives. Her hushed submissiveness is used to represent the way in which corruption normalizes itself in its daily routine. The path of Malati is the other way of adaptation. Being at first bound by her frailty in her troubled marriage, she later feels the new strength of the family. The fact that she has her jewelry returned to her following intimidation as an alternative to negotiating or going to court is a turning point in the way the family does things. “Ravi stepped up to Vikram and gave him one tight slap. You should have been there! ... I wanted to laugh. ... a long knife that he placed on the table.” (Pg 54-55), this incident is followed a subtle attempt to rationalize Malati’s petrifying act of immorality by Chikkappa as he cuts in, “It’s these times we live in. ... Nothing is straight forward. If I didn’t use their help to get payments due to Sona masala, all I’d be doing is walking from street to street, knocking on doors.” (Pg 56) Coercion is made administrative. Malati does not show any ethical uneasiness about this strategy, but rather she accepts it to be effective. Violence, in this case, is procedural and not emotional. Amma and Malati both show how economic mobility is redefining the role of women in the family. Both adjust to the system in one form or another, but

neither question it. Their answers support the bigger thesis of the novel: the criminal consciousness is perpetuated not just by the powerful people such as Chikkappa but also by such mundane issues as compliance and right of ownership.

6. Reconfiguring Authority: Chikkappa

The ascendancy of Chikkappa signifies the overthrow of moral power by the economic power. In the previous family, the moral hub of the family was the integrity of Appa. Following the success of Sona Masala, Chikkappa is the centre of power. “His meals, his preferences, his conveniences are of supreme importance to us all. He receives all the domestic privileges accorded to the earning male of the family.” (Pg 11) Moral accountability is replaced by financial pragmatism in decision making. Wealth is preceded by respect and not righteousness. Markedly, Chikkappa is not a villain made into a caricature. His behavior is placed within the context of a competitive business environment as necessary. This is normalized, which makes it hard to make ethical judgments. His methods do not shock the family; they do not seem to them to be shocking. The power restructures around economic efficiency, and moral scrupulousness disappears.

7. Household adoption of Silence

The title of the novel is a summary of moral vision. The title Ghachar Ghochar alludes to unchangeable enticement - a knot which is not easily undone. At the conclusion of the story, the family is not financially but morally trapped. What is troubling about this change is that there is no visible guilt. None of the characters gives out a confession or shows intense remorse. In its place, anxiety is substituted by calm. This condition is summed up in the last scene of the dining table, which is characterized by the lack of appearance of Anita and the easy talk on bribery. Crime is not an exception anymore it is infrastructure. Moral drift is signified by the comfort that the family is in. Shanbhag, therefore, does not depict criminality as deviation but rather as an adaptation to power systems, ambitions and survival systems. Ghachar Ghochar develops criminal consciousness into a cumulative psychological development through domestic imagery, transgression space, narrative holding back and symbolic contrasts. The silence, accommodation and silent abrogation of moral vigilance all give rise to crime. The final notion that the novel conveys is that the most disgraceful types of corruption might not be loud or dramatic, but rather commonplace, household, and socially acceptable.

ANALYSIS OF MANTO'S SHORT STORIES

1. Vision, Witnessing and Moral Perception in Manto

In the stories by Manto about the Partition, the eye does not necessarily translate to perception. Violence is palpable, and the sense of morality is not very solid. Manto constantly discovers scenarios when the characters observe something horrible, but they cannot fully comprehend the psychological or ethical underlying meaning of the given fact. Vision thus is an issue not a solution. In Khol Do, the last scene is wholly reliant on this disconnect between the perception and the understanding. Even when the doctor asks for the window to be opened casually, Sakina obeys the command mechanically by loosening the string of her salwar. The gesture is perceived by everyone present. But what is not processed is the trauma itself. The father then takes this movement as an indication that his daughter is alive and in that eludes the greater tragedy. Biological survival is confused with recovery. That is why, the scene implies that internal devastation cannot be expressed via exterior signs. Manto demonstrates the ease with which visible action can be used to hide the unseen harm.

Similar tension is evident in Thanda Gosht. The realization that the girl that he has raped was already dead does not bring forth instant ethical clarity when the protagonist realizes it. Rather, it leads to shock and lack of sexual impotency. It is not a morally changing but a psychologically unsettling event of seeing. Crime is comprehended too late, and even understanding becomes impossible. Perception in this case does not result in repentance but in paralysis. The vision is symbolic even in Aankhein. The result of perception is no longer ethical responsibility. By this, Manto insinuates that societies are allowed to stare squarely at violence and yet they are unable to respond effectively. It is not the issue of invisibility, but the issue of moral numbness.

In all these tales, Manto challenges the belief that when violence is witnessed it will automatically result in justice or empathy. Crime does not exist underground, but simply because we are not interested in looking deeper into the issue and considering the moral aspects of the matter. In this meaning, vision also turns into another fragmented component in the construction of criminal consciousness.

2, The Body as a Site of Violence

Violence in the Partition stories by Manto is discussed without being abstract in that it is placed on the body. It is the human body which is marked up with communal hatred, sexual aggression and political chaos. Manto breaks the boundary between act and consequences unlike narratives that consider crime as something that happens to some people and is a separate phenomenon. Even the body turns into evidence. The description of the body of Sakina in *Khol Do* does not describe it sensually, but it carries all the burden of violence used against her. She does not describe the attacks she goes through; rather, the effects are made known through her eventual reaction which is mechanical. The response of her body to a command can be believed to be a sign of repeated conditioning. The fright is not in the graphic vision but in the implication: the trauma is taken in so deeply that it reformulates instinct. It is the body that does not belong to her anymore, it reacts as per the patterns that were developed in violation.

The comparable, yet in a different form, bodily crisis happens in *Thanda Gosht*. First, the female body is presented as a source of desire and power, but later it turns out that it is dead during the moment of attack. This disclosure is turning this act into something grotesquely mechanical. Not only physical but also existential, the crime disintegrates the border between life and death. Meanwhile, the body of the male perpetrator falls out of functionality. His subsequent impotence does not imply that violence does not strike him with a blow; it comes back in the behavioral manifestation of psychological and physiological dysfunction. In such a way, Manto introduces the body as not a victim only, but it is also a place of guilt, shock, and moral discontinuity.

The tone is totally different in *Mozel*, yet the body is at the center. The act of exposing her body deliberately at the riot makes *Mozel* her own political statement. The nakedness of *Mozel* is not forced against her, as is the case with Sakina and her violated body. However, in the two instances, there is the revelation of how the body in Partition is exposed to publicity in the form of assault, spectacle, and figural significance. In all these tales, Manto is adamant in keeping crime and corporeal consequences apart. Violence is not only done but produces its visible and invisible impressions. What society tries to normalize is recorded by the organism.

3. Trauma and Fragmentation of Consciousness

When the body in Manto fiction is seen to have signs of violence, the mind has its perversities. His narratives suggest again that extreme cruelty need not necessarily lead to dramatic emotional breakdown; in fact, it frequently leads to fragmentation, numbness, or robotic operation. In *Khol Do*, her last act by Sakina is unemotional. No dialogue, no acclamation, no plot. This absence is significant. The trauma has diminished her mastery of conditioned reflex. It is no longer the mind which intermediates between stimulus and action. The consciousness seems divided as though the self has receded to survivability. Manto does not employ any sentimental framing; rather, he introduces psychological damage, which is silence and automatism.

Fragmentation is also different in *Thanda Gosht*. Once the realization comes, the male protagonist fails to express remorse in any organized fashion. Rather, his body does not subscribe to intimacy. The failure to act becomes representative of inner dissociation. Violence has not strengthened him; it has upset him. The state of consciousness swings between denial and shock, with crime as the cause of psychological discontinuity as opposed to rational villainy. Even in *Mozel* where the main character is still lucid and in control, the world around them is indicative of mass psychological disintegration. Personal characters find it hard to comprehend the communal identity that is changing fast. There is fear, confusion and suspicion in society. Manto describes Partition not just as a political partition but also as mental disorientation.

In these different portrayals, Manto develops criminal consciousness as a historically created phenomenon. People never become monsters on their own, they are molded in the places of cruelty that are made the norm. Trauma either turns the self-blind or cuts it or even hardens it. Manto in this manner subverts the easy moral dichotomies of good and

bad but rather gives crime as evidence of greater social failure.

4. Sexual Violence and the Fall of Morals

Sexual violence is not shown as a solitary instance of perversion in Partition fiction by Manto; on the contrary, he shows that a more significant destabilization of social order has taken place. The barbarity used against the woman bodies is an indication of the weakening of the legal, communal, and moral demarcations. Ritu Menon and Kamla Bhasin also noted that during Partition, society viewed women's bodies as symbols of community identity. This made sexual violence an expression of power instead of just an individual act (Menon and Bhasin). Sex is twisted into control and attraction is mixed with power and retribution.

The recurrent raping of Sakina in *Khol Do* is not made melodramatic. Manto does not want to provide graphic detail, letting the horrors be implied. What comes into view is the naturalization of the transgression in a riot devastated landscape. Men who claim to save her become rapists eventually. This infidelity is key: violence does not occur when monstrous people are involved, but when they act under the pretext of protection. Systemic breakdown is therefore inseparable with sexual crime. Morality falls as well as trust. In *Thanda Gosht*, a frenzy of the community is also the setting of sexual aggression. Intimacy is not the reason behind the act of violation but rather conquest. The subsequent discovery that the girl had been dead even before making the revelation makes the vacuum of morality in the heart of the act even more pronounced. Sexual violence in this case brings out a total failure of moral control. The line between life and death, man and object is destroyed. It is left with a chilling spectacle of emptied desire of humanity.

Although the scenario in *Mozel* is not ripe with violence resulting in assault, as in *Mozel*, the persistent fear of sexual danger frames the space of the public. The female bodies are owned-as common identifiers- Markers of honor, land and revenge. The female body is partitioned into a place of collective hatred. By so doing, Manto implies that sexual crime at times of political turmoil is not just a weakness of an individual but also a demonstration of societal psychopathy. Manto uses these stories to invoke the theme of sexual violence as a measure of moral decay. Once the social structures fall apart, the bodies most vulnerable are the ones that suffer. Criminality therefore is a result of not just a personal urge but also of a set up in which savagery is authenticated by generalized hysteria.

5. Ethical Inversion and Politics of Exposure.

Although most of Manto characters are psychologically broken by violence, *Mozel* creates another interplay: ethical inversion. In a society organized based on communal hate and strict identities, ethical light shines through the most deviant socially unconventional character. The character of *Mozel* who does not respect religious limits and denies conventional modesty seems morally tricky in the first place. But once communal riots take on serious turn it is she--not the respectable men--who rises to the occasion. When she decides to remove her clothes to distract a crowd of people, she turns her own body into political action. *Mozel* is naked, but she is not forced to be so, as was the case with Sakina in *Khol Do*. The act interferes with the vigor of the mob as well as the cultural fixation on female honor.

This act upsets institutions of order. The identity of religion that propagates violence is no longer a concern in the presence of human need now. Tirlochan is indecisive, unlike *Mozel*, who is understandable. Any easy identification of morality and respectability is therefore made complex by Manto. Ethical courage is not a part of the tradition but of the choice. Meanwhile, the death of *Mozel* reminds about the instability of such resistance. Even the violators are not spared by violence. However, her refusal to be veiled in a corpse-like manner, her refusal to submit to the imposed modesty makes her self-reliant. She takes back her body in the last moments of her life in a terrain that is characterized by forced exposure and violation. By this reversal, Manto extends his investigation of criminal consciousness. Not every character is subjected to disintegration, some react to the chaos by increasing agency. But the presence of such characters only serves to emphasize how morally rotten the world around them is. The larger breakdown is more apparent through the contrast.

Vivek Shanbhag and Saadat Hasan Manto write in different historical and aesthetic backgrounds, but they both build criminal consciousness with the help of visual symbolism, which is controlled rather strictly. The difference between them does not exist in whether crime is central, but in its visibility. Shanbhag institutionalizes crime as the part of domestic life, which makes it flow unnoticed through economic ambition and family involvement. Manto, in his turn, takes crime outside by exposing the body and displaying violence during Partition. However, both authors end up disclosing criminality as something socially constructed and not a monstrosity of an individual.

In Ghachar Ghochar, crime develops overtime over visuals of captivation and isolation. Even the word ghachar ghochar is used in the form of a metaphor, implying knotted strings which are impossible to undo. This is not just a figurative language, but figurative space. This congested house, the same scenes of the dining table, the office where money moves silently, all of this becomes the visual representation of moral suffocation. There is nothing dramatic on the surface. On the contrary, corruption is a regular practice. Even repeated allusions to money, like the importance of little amounts of money like eight hundred rupees, are symbolic. The action of currency is discrete, almost unseen but it reorganizes relations. Here, crime is not explosive, it is incorporated into domestic architecture. This is further enhanced by the passivity of the narrator. His silence is not the silentness of trauma but that of accommodation. Minimalism gives Shanbhag the chance to create a world in which criminality thrives exactly because it is normal.

The symbolic economy of Manto works in a different way. In other stories like Khol Do and Thanda Gosht, crime is made as body exposure and instant visual disruption. Rather than closed domestic interiors, we are introduced to the streets, hospitals and places of riots. The body turns into the main point of inscription. The mechanical gesture of Sakina in Khol Do and the shilling revelation, in Thanda Gosht do, do not develop but hit hard. Where Shanbhag applies the metaphoric trap, Manto uses corporeal shock. Flesh takes the place of currency as the material with the help of which criminality is comprehended. The naked body, the crippled body, the raped body--these figures do not allow delicacies. But even with such explicitness, Manto does not want to be sensational. The fright is not so much described as implied. Violence does not just hurt, but it tears the consciousness.

This comparison is further enhanced by the contrast between domestic enclosure and the public rupture. Shanbhag puts crime in a family context. The home is closed into an environment where moral decay can occur without any outside interference. Lack of open conflict enables complicity to settle in coziness. In Manto, the space itself is unstable thanks to crime. The arenas of the population are insecure, identities are in progress, and the hatred of the community is bursting out on the surface. But this visibility does not ensure clarity of morality. In the same way that the narrator of Shanbhag does not show how to voice resistance, the characters in Manto do not always succeed in changing witnessing to ethical action. The distinction of tone and not end is that one author describes the corrosion with stillness; the other describes the fall with shock.

A very interesting aspect of comparison is their attitude to silence. In Ghachar Ghochar, what is being quiet is strategic and maintaining. The narrator avoids making any judgment, confrontation is avoided, and by biting bits he puts himself in line with economic benefits of the family. Silence becomes complicity. Even in Manto, silence is often a marker of a psychological injury. Sakina does not talk because she is traumatized, not evasive. Therefore, both authors use the concept of quietness as a literary technique, but its meaning is different symbolically. A silence safeguards comfort, the other reveals destruction.

Finally, both Shanbhag and Manto do not buy the simplistic ideas of criminal identity. Neither of them provides definite villains who are not a part of social structures. In the world that Shanbhag is living in, crime brings about material stability but disintegrates ethical integrity. In Manto, crime brings about fragmentation and trauma of the past. One of the stories is disturbing with familiarity, the other with disruption. Both, however, are based on visual symbolism, between tangled strands of thread, money on the move, naked bodies, robot-like movements, to make the reader see the processes of moral transformation that they cannot otherwise.

As Gyanendra Pandey argues, we cannot understand violence as just outbreak. Instead, we should view it as something shaped by history and politics. Both Manto and Shanbhag, though approaching it from different angles, show that criminality arises from systematic issues rather than just personal moral failures. These authors show that criminal consciousness is not a singular pathology and through their different approaches indicate that it is an environmental, structural, and communal failure. Crime is only made readable when it is analyzed in terms of the symbolic forms created by literature whether it is the features of economic aspiration or the forceful revelation of Partition disorder.

CONCLUSION: THE PICTURE OF A CRIMINAL CONSCIOUSNESS

This paper has discussed how Vivek Shanbhag and Saadat Hasan Manto develop criminal consciousness using different but equally effective symbolic tactics. Although the context of these two stories is different, with one based on modern domestic realism and the other the bloody disturbance of Partition, both authors reject the idea of crime as something alien and perpetrated by unusual people. They instead introduce it as institutionally incert in social, economic as well as historical existing structures.

In Ghachar Ghochar, criminality is gradual, barely perceivable. It is intermediate by visual signs of entanglement, confinement, and flow knotted threads, narrow spaces, the silent flowing of money. Violence is mostly kept offstage but its presence is experienced in the emotional suffocation of the home and the ethical accommodation of morality on the part of the narrator. It is in fact at a price that crime continues to exist and this is the way in which Shanbhag shows that crime thrives. What is the most disturbing thing about his story is that it is very ordinary: corruption is blended with the everyday.

Manto, conversely, makes crime visibly by subjecting the body and making it a sudden break. The human body is turning out to be the main place of the visual violence of the history in tales like Khol Do, Thanda Gosht, and Mozel. Assault, paralysis, nakedness and mechanical gesture are no longer devices of sensations, but rather symbols of psychological and communal disintegration. Where Shanbhag implies corrosion by immobility, Manto challenges the readers by disintegrating with shock. But even in this bleakness, he does not go into the black and white of morality. The aggressors are destabilized, the victims silenced by the trauma and the moral clarity can be found in unlikely individuals.

Though they differ in style, both authors use visual symbolism to render the interior change readable. With money, flesh, enclosure, exposure, silence, spectacle, crime is made real in ways the reader can perceive. These symbolic tactics show that criminal consciousness is not hereditary or exclusive; criminal consciousness is a product of complicity, environment and systemic failure. This paper has presented arguments that depiction of crime in literature goes beyond what is legal or moral through having these writers engage in a debate. It is turned into an instrument of studying the way societies generate moral trade-offs and mental disintegration. Criminality in Shanbhag is perpetuated by comfort and economic aspiration. In Manto, it is a result of historical disaster and popular killing. They both insist, however, that crime cannot be thought out of the mechanisms that facilitate it. Finally, the comparison between silence entrapment and bloody disruption enhances our perception of the role of literature in visualizing change of morality. Shanbhag and Manto reflect the precariousness of the distinction between a normal and a criminal through their aesthetic styles, indicating that some form of violence is the most dangerous one, either habitual- or those which burst out when systems fail.

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