

ANALYZING WOMEN'S OPPRESSION IN MANTO'S TEN RUPEES: A FUNCTIONAL PERSPECTIVE TOWARDS SILENCE

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Abstract

The aim of the present study is to unfold the communicative function of silence in Manto's Ten Rupees by employing Jakobson's Communicative Model (1960). Like other linguistic structures, silence also performs multifold purposeful functions and it consists of intensified meaning within a text (Euphratt, 2008). In a patriarchal society, less privileged characters deliberately resort to silence in discourse and there is a method in the madness. The researcher intends to explore silence as a tool to trace out the implicit practices of oppression as well as a tacit attempt to fight against oppression by the oppressed. The communicative function of eloquent silence of the oppressed character is the core motif of this study. Therefore, the researcher explores the silencing of protagonist and antagonist in Ten Rupees to highlight the performance of communicative functions. The findings of the study explicate the geneses of conflict between individual and society, owing to identity crisis and oppression which are the byproducts of social construction. Hence, identity crisis prohibits the main characters to have a say in the affairs of life and pushes them into a silencing position. The present research is significant as it paves the way to study silence as a tool for communicating women oppression in literary writings.

Keywords: Women Oppression, Jakobson's Communicative Model, Silence, Literary Writings

1. Background of the Study

Women oppression is signaled through silencing of the same gender through certain legitimated imposed notions, which are immoral as well as illegal otherwise. These legitimations of illegitimate notions are also processed in the concealed way through silence, playing significant functions in the socialization as well as nurturing of a child. This processing of socialization is one of the major causes of oppression. Hence, the pronounced role of silence in literature for the exposition of women oppression as an abode is undeniable (Deane, 1984). In other words, the study is based on the exposition of the proposition that silence, while concealed in the text, communicates oppression to the characters and ultimately to the reader.

The linguistic structures offer interpretations related to implicit notions only but it also leaves the traces of unsaid notions, residing in silence (Hassan, 1968). By considering this notion, it can be stated that the researcher attempts to trace out the impact of communicative functions of silence underneath the language structures in Manto's selected short stories by employing Jakobson's Communicative Model (1960). The existence of silence within the fictitious setting explicates the passivity caused by the clash of the rationality of an individual with society while highlighting the resultant void, caused due to the social identity crisis (Glicksberg, 1970). The study aimed to unveil the negotiation of the lost social identities of culturally controversial characters as oppressed or marginalized beings. Manto's *Ten Rupees* is enriched with satire on the society, to expose the humanitarian aspects of the controversial characters of the society. The main purpose of this study is to explore eloquent silence performing functions in a communicative context and to establish the status of silence as an oppressing agent as well as a tool for fighting against the same.

1.1. Objectives of the Study

To probe silence in Manto's work and to demystify its purposeful existence in the literary works, the following points are the objective of the study.

- To explore the oppressive practices performed through silences in the text, communicatively.
- To negotiate silence as a supporting pillar of the oppressed to voice their concerns against oppression in society.

1.2. Research Questions

This research study is based on the following questions:

- a) How silence communicates itself as an agent of oppression in the communicative context?
- b) How silence justifies itself as a powerful tool against oppression in the selected short story text?

2. Review of Related Literature

An abundance of literature can be related to the exploration of the function of silences in different contexts. For example, Euphrat (2008) took the boundaries of the eloquent silences and employed Jakobson's Communicative Model to explore the functioning of silences in a text. Particularly, he explained zero signs and passive structures as referential function, emotive function through the expression of unsaid or unexplained emotion, conative function through direct and indirect speech acts, and poetic function through lyrical metaphors. The research tends to highlight all the latent or implicit forms of silences within the text or data through the exploration of what is left unsaid and indescribable. Likewise, Behnam (2014) has also explored the communicative functioning of silences in the literary writings of Zoya Pirzada and Shakespeare. The study suggests that the functions of meanings residing in silences in the text are determined through context, culture, topic, and situations.

Mehta (2016) has explained the silencing of women in partition literature. The study has explored the voices of females, which are found silent in the contribution of partition literature. Hence, there is no account of women sufferings, which were immense during the period of partition. This gap has been explored by the literature produced by Manto, who wrote on the sufferings of the oppressed people. The study focuses on the narratives in the writing of Manto, filling the political gaps residing within the history of partition. The findings elucidate the silencing of the women narratives, as the representation of gender violence in the literature of partition of Manto.

Uniyal (2020) found that the representation of the oppressed and oppressors in Manto's short stories are the result of writing a true testimony, rather than the endorsement of certain sentimentality for the common people. By looking deep into the themes, characters, and society, the study explains that how subalterns are found speaking for themselves, notions explaining how a person other than subaltern can speak for them and how much truly the other person can represent the sufferings of the subaltern.

3. Methodology

The study has been conducted by analyzing the selected data, through the framework offered by Euphratt (2008), which means to explore the communicatively functional aspects (Jakobson's Communicative Model, 1980) of eloquent silence in the selected short story of Manto, as presented below:

3.1. Communicative Function of Silence

Eloquent silence emerges with the purpose of communication in a text. Therefore, eloquent silence has been viewed through the functional lenses offered by Jakobson's Communicative Model (1980). These lenses are proved to be significant for the exposition of the implicit functions of the silence, whose impacts are grave in their nature. This framework further consists of the following analytical terms.

3.1.1. Referential Function of Eloquent Silence

The referential function of eloquent silence is spotted with the help of a text carrying zero signs or passive structures.

3.1.1.1. Verb Mood

The verb mood of the sentence determines the function of silence within the sentence.

3.1.1.2. Ellipsis

Ellipsis is the omission of the particular part of the sentence structure, through which the referential function of silencing is performed.

3.1.2. Emotive Function of Eloquent Silence

The emotive function of eloquent silence aims to demystify the intensified emotions of the characters, which are left unexplainable but are expressed through action or their expression of the degree of inexpressibility.

3.1.2.1. Form of Silence

Silence exists in two forms. The forms express the intensified emotions of the character or narrator, which are unexplainable, otherwise. The first form of silence unfolds the intensified emotions of the characters through enactments. The second form of silence is psychoanalytical expressions of intensified emotions of characters.

3.1.2.2. Emotion

The extremity of emotions causes silencing of the characters, which in turn intensifies the representation of feelings.

3.1.3. Conative Function of Silence

The conative function of eloquent silence exposes the impacts of silences on the receiver, which communicates more about the oppressive dealing in the literary text.

3.1.3.1. Verb Mood

Verb mood in the conative function of silence assigns the influential impact of oppression, being practiced on the participants of the communication.

3.1.3.2. Silence Acting as

Silence acts in accordance with various mediums, which further determine the leading impacts of silence on the participants of the conversation. These mediums consist of direct and indirect speech acts, conceptual conative silence, conversational discourse marker, and rhetorical questions.

3.1.4. Phatic Function of Eloquent Silence

The phatic function of Eloquent Silence aims to reveal the interpersonal linkage within the characters as well between the story and readers.

3.1.4.1. Silence as Stimulus

The stimulating impact of silence on the medium of communication between characters and readers is defined as positive and negative in nature. Silences which damages the channel of communication are negative in nature. Whereas, a positive stimulus of silences retains the channel of communication.

3.1.5. Poetic Function of Eloquent Silence

The poetic function of eloquent silence expands its concern to the presence of ellipses, metaphors, or Caesuras within the text.

3.1.5.1. Metaphorical Indication

It aims at exposing the art of silently giving voice to the suppressed or marginalized ones, consisting of the metaphorically different world of semantics.

3.2. Data Handling

The data is categorized according to the settings and events being portrayed in the short story as presented:

Section 1: Sarita's Gluttonous Mother in the Hunt for her Daughter

"She was playing with little girls at the ... Sarita's mother walked towards the dump" (Taseer, 2008, pp. 23-27).

Section 2: Training a Child Sarita as a Working Woman

"Sarita jumped up when she saw her mother ... how long they have been waiting" (Taseer, 2008, pp. 27-31).

Section 3: Ride of Freedom

"In the main market, a yellow car ... The singing resumed" (pp. 31-37).

Section 4: Way Back to Cage

"The car ploughed through the wind. ... lay slumped at the back seat, asleep" (pp. 37-38).

4. Data Analysis

The data has been analyzed through functional categories offered by the framework elaborated above.

Section 1: Sarita's Gluttonous Mother Hunt

The eloquent silences found in the text, have been analyzed according to their communicative function as well as psychoanalytical reasoning of silences prevailing in the text.

4.1. Communicative Functions of Silence

The highlighted phrases are carrying eloquent silences embedded with the specific communicative function with them.

4.1.1. Referential Function of Silence

The selected excerpts consist of an omission of specific referents in a text. These excerpts carrying silences embedded with the referential function of silence are stated in table 1.1. These excerpts are also coded according to the verb mood and ellipsis of

the specific part of the sentence structure. The main lexical items contributing to referential function are highlighted in the excerpts.

Table 1.1: Coding according to Referential Function of Silence

Sr #	Excerpt	Verb Mood	Ellipsis
1	Kishori sat waiting in their room; someone had been told to bring him tea (p. 23).	Declarative	Agent
2	She doesn't think , she understands nothing, all she does is spend the day running around (p. 27).	Declarative	Object complement

The second clause of excerpt 1 carries the omission of the agent, who is an actor of the action through passive sentence structure. It is evident that the omitted referent is Sarita's mother, who has an uncontrollable power to exercise upon her oppressed object. The narrator has omitted the referent, to reinforce in the reader's mind about the abusive power practices of the omitted subject. Likewise, excerpt 2 engrosses the inference about excerpt 1, as a mother of Sarita is defining the boundaries upon which she should think and believe, hence, indirectly practicing power upon her. The silencing of the object complement conceals the referent to which she is pointing. Thus, it can be inferred that the narrator is silently conveying to readers to perceive Sarita not as a daughter but as a money-making machine in the eyes of her mother.

4.1.2. Emotive Function of Silence

The excerpts stated in table 1.2 are coded according to their performance as silence in a text and the embedded emotion with silences. Moreover, the lexical item indicating the emotive expressions are highlighted.

Table 1.2: Coding according to Emotive Function of Silence

Sr #	Excerpt	Form of Silence	Emotion
1	... her mother hunted for her everywhere Sarita's mother now began searching for her on all three floors of the chawl (p.23).	Enactment	Frustrated and agitated
2	Sarita's mother had by now become very angry . When she came down (p.24).	Enactment	Annoyed

The first excerpt denotes the frustration and agitation in the acts of Sarita's mother. As she has lost her money-making machine somewhere and the customers are waiting for her to be presented so that Sarita's mother could earn. Hence, she is searching for her daughter everywhere, with irritation in her gait. Similarly, the second excerpt consists of the same event. Sarita's mother has not found her girl and now she is more worried than annoyed. Thus, Sarita's mother is shown giving an outlet to her emotion by moving around in the hustle and talking to every person or object pointlessly. All the characters surrounded by Sarita's mother are portrayed as neighbors, who are quite familiar with the nature of Sarita's mother.

4.1.3. Conative Function of Silence

The selected excerpts reinforce the conative function embedded by the silence lying under the sentence structures. These excerpts are coded according to verb mood and their role within the text. Moreover, the lexical items which are contributing to the conative function of silence are bolded.

Table 1.3: Coding according to Conative Function of Silence

Sr #	Excerpt	Verb Mood	Acting as
1	Ramdi said nothing and continued to cut the bidi leaves. But Sarita's mother was not really speaking to her (p. 24).	Indicative	Discourse marker
2	... they felt no need to expose her when she'd say, 'my daughter knows nothing of this world (p. 25).	Indicative	Conceptual Silence
3	Do you think we're all blind? ... The daughter of yours, Sarita, why does she get all made up and go out? (p. 26)	Interrogative	Rhetorical Question (asserting that she knew the secrets)
4	As a result, the two women had made a pact between themselves, ... (pp. 26-27)	Indicative	Direct Speech Act (resultantly helping each other out of difficulties)

After Sarita mother's muttering, her neighbor did not take the turn but decided to keep silent. She knew that it is an outlet for her worries and agitation, as she was getting delayed in presenting her daughter in front of her customers. Hence, this silence in the turn-taking is a representation of the modern social distance, which the

modern society wants under the label of freedom of acts and speech. Sarita's mother is portrayed as she is in search of peace, which has been snatched by her daughter.

Excerpt 2 deals with portraying the conceptual conative function of silence as people living around Sarita and her family belong to the modern civilization, which is self-oriented and ignorant. These people were well aware of the oppression, through which a child was passing. Still, there was an absence of the feeling of compassion. Hence, they felt it unnecessary to raise the voice against the decision of Sarita's mother for Sarita. The people retained silence on the issue and interpersonally kept the relationship formal, despite carrying an influential impact on each other. Hence, it is contextually influenced silence, because they are not supposed to poke their noses in each other's matter in a modern man's life. The narrator portrays their silence as one of the factors, which intensified the oppression of the mother on her child. Moreover, the silence of society on the matter of Sarita is metaphorically representing the silence of society upon women's oppression.

Excerpt 3 is interrogative in nature, but indirectly, the neighbor is not asking but asserting that she knows about Sarita and her mother's activities. Thus, she is silently implying about the secrets, which were attempted to hide from the neighborhood by Sarita's mother. It also unveils the dual nature of Sarita's mother, who has made Sarita earn money through prostitution while proving themselves as pure ones. This ultimately results in the emergence of a sense of pity in the readers for the prostitute.

Ironically, Sarita's mother and her neighbor were well-aware of each other's secrets, which were supposed to be hidden from people. Therefore, both made a pact that they will keep each other's secret. This pact also implies about silent promise to help each other in such a time, when they could not share anything with anyone, showing the realistic depiction of society. Thus, excerpt 4 carries a direct speech act, which further consists of silent implications.

4.1.4. Phatic Function of Silence

The selected excerpts surround the phatic function embedded with silences, which are influencing positively or negatively on medium. Moreover, the lexical items carrying influential silences are bolded.

Table 1.4: Coding according to Phatic Function of Silence

Sr #	Excerpt	Silence	as
		Stimulus	

1	Ramdi said nothing and continued to cut the bidi leaves (p. 24).	S+	(positive silence)
2	... they felt no need to expose her when she'd say," my daughter knows nothing of this world (p. 25).	S+	(positive silence)

Ramdi knew her so well that she retained her silence because she was not talking to her but giving an outlet to her furry. She was wildly searching for her daughter. This silence impacts positively on the interpersonal relationship as it denotes that Sarita's mother always wants someone to listen to her because she does not want to listen to anyone. This silence is a source of comfort for Sarita's mother as through this channel she is able to give herself outlet.

The second excerpt, represented shows the emotionless people living with each other, retaining their silence on the matter which are necessary to get discussed and resolved. They are the non-protesting witnesses of an oppressed girl and oppressor mother, who are leading themselves to depressing consequences. But still, the society would not speak as modern man does not want interference because their interference in the personal matter of others would allow others to interfere in theirs as well. Hence, this silence acts as a positive stimulus for both ends.

Section 2: Training a Child Sarita as a Working Woman

The eloquent silence found in this segment is analyzed according to its communicative function.

4.2. Communicative Functions of Eloquent Silence

All the excerpts carrying silence of an oppressed, mainly denoting the unawareness of Sarita, are analyzed according to their communicative function. Hence, the excerpt is stated in the table under their functional categories:

4.2.1. Emotive Function of Silence

The selected excerpts in tabulation form are coded according to their role as silence in the text and emotion they carry. Moreover, the lexical item indicating the emotive expressions are highlighted.

Table 2.1: Coding according to Emotive Function of Silence

Sr #	Excerpt	Form of Silence	Emotion
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1	Sarita jumped up when she saw her mother approaching the cemented urinal; the laughter fled her eyes (p. 27).	Enactment	Worried
2	Shanta, two years younger than Sarita, felt little bells ring through her body ... (p. 29).	Enactment	Excited
3	... she was aware of the cloth tickling her skin, and her thoughts, like the fluttering of a bird's wings, returned to riding in the motor car (p. 30).	Enactment	Pleased

The first excerpt denotes Sarita's expression when she saw her mother coming towards her in anger. There is a sudden flip of Sarita's emotion, who was carelessly playing with her friend. She suddenly realized that worries are waiting for her way because her mother does not want her to live the life she wants. Thus, this excerpt is a symbolic representation of the power which her mother was exercising upon her daughter because of economic woes. These fears of her mother have turned her happy childhood into depressing adulthood.

The second excerpt carries the desires of the children who have always idealized the life of the upper strata. The core motivation for Sarita to pursue her profession was not her work but her fascination for the lifestyle of the people with whom she used to meet in her profession. Riding in their cars, entering into well-lit and well-furnished rooms were always a source of fascination for her. She is trying to include her friend in the same profession, as she used to think that every girl has to pass through these events in her life. For her, these activities were normal and good to be executed by every person in her life. Hence, her friend is also under the spell of the charms, which is the only source of enjoyment and fascination for Sarita, whenever she is with her customers.

On one hand, Sarita's mother is training her to get ready for the customers, and on the other hand, Sarita is getting ready in the excitement of a car ride. The description of her action is representative of her thoughts as well as emotion regarding enjoyment of the facilities of an upper-class belonging person. Hence, the character of Sarita is a true representation of ambivalence. She doesn't want to get herself belonged to the place where she lives (lower middle strata of society) but, she wants to live life like the people living in the upper strata of society. The economic crunch is the main reason for Sarita's mother's oppression. Likewise, Sarita's activities denote her wishes to live a life like the upper strata of society. Sarita is happily engaged in dolling herself up, while she is engrossed in the fantasies of the car joys.

4.2.2. Conative Function of Silence

The excerpts in table 2.2 have been coded according to the verb mood and role assigned within the context of the text. Moreover, the structures contributing to the performance of conative function are highlighted in bold.

Table 2.2: Coding according to Conative Function of Silence

Sr #	Excerpt	Verb Mood	Acting as
1	Maa, Shanta's quite old now. Why not send her along with me too? The rich men who just came took me to eat eggs and Shanta loves eggs (p. 29).	Interrogative (indirectly asserting)	Conceptual conative silence
2	... 'take a look, Kishori, it's alright from the back, no?' without waiting for a reply, she moved towards the broken wooden suitcase.....' (p. 30).	Indicative	Discourse marker
3	She resembled one of those painted clay figures that appear during Diwali as the show piece in a toy shop (p. 30).	Vocative	Conceptual conative silence
4	Listen, darling, speak nicely to the men ... (p. 31).	Imperative	Direct speech act (forcing her)
5	They are important; they've come in a motor car (p. 31).	Indicative	Indirect speech act (imperative)

The first excerpt carries two sorts of silences. The first one lies within Sarita's indirect act of asking to send her age mate along with her. She is innocently asking the question and stressing her mother to send her age mate with her because this was not a profession for which her mother is being paid but her duty by birth that she has to obey like all other girls. Staying unaware of this fact, she considers every girl's obligation to involve in prostitution. Hence, this excerpt is an intense representation of innocent Sarita, whose unawareness is another employed tool to oppress her. Secondly, eating eggs symbolizes the lifestyle of the upper strata of society, which she desperately wants to replicate.

Excerpt 2 explains Sarita as an excited person. In her conversation with Kishori, there is no turn-taking. She is just giving an outlet to feelings and expressing her thoughts and emotions, like her mother. Hence, silence is acting as a discourse marker, denoting the excitement of Sarita for her interaction with her dream world.

Excerpt 3 carries an intense expression of Sarita being objectified because of her mother’s nature of commodification. Since her mother did not consider her as a human having emotions, but a machine, who has been programmed with certain codes (legitimized with the certain notion) and she has to act according to her programming. Thus, this excerpt is a pure representation of what her mother has made her to be. Connotatively, the silence behind this excerpt is referring to Sarita being conceived as a commodity or an object, which is owned by her mother. Furthermore, her mother has made her a saleable commodity, which is metaphorically referring to the abusive power practices of Sarita’s mother on Sarita.

Excerpt 4 is conforming to the notion that Sarita’s mother does not consider her daughter as a human being but an object, whom she sells in the market. Imperatively, she is directing her daughter to do whatever the customer would ask her to do, without thinking about her age, awareness, and consent. This excerpt also points towards Sarita's mother's directions for Sarita to exploit herself without considering that she deserves a motherly warmth and sympathy. In the same context, she directs her daughter to take special care of her rich customers. In excerpt 5, the symbol of the motor car has been employed as an increment factor of oppression.

4.2.3. Phatic Function of Silence

The selected excerpt are coded according to the impact they carry on the medium or channel of conversation. Furthermore, the lexical items, which significantly contribute to the performance of this function are bolded.

Table 2.3: Coding according to Phatic Function of Silence

Sr #	Excerpt	Silence as Stimulus
1	Even when she’d heard all Sarita had to say, she was unsatisfied ... where we can talk (pp. 29-30).	S- (negative silence)

Sarita has concealed the realities, excitement, and happiness which she enjoys, whenever she is with rich people. As she was describing events in concealed words, her friend becomes dissatisfied and grabbed her to go somewhere else, so that she can break her silence on the subject of her interest. Hence, this silence was influencing negatively and the channel was disrupted, which was reconnected afterward.

Section 3: Ride of Freedom

The eloquent silences existing under the linguistic structure of these segments are analyzed according to their communicative function.

4.3. Communicative Functions of Silence

The eloquent silences lying behind the suspicious three young boys, who were the payer of Sarita, and stillness lying within the character of Sarita have been explored in this section of the analysis, according to their performance in the communicative context. Hence, all the excerpts carrying eloquent silence have been analyzed under the different categories of communicative function.

4.3.1. Referential Function of Silence

The excerpts in table 3.1 are coded with the verb mood they carry as well as the ellipsis of the specific part of the sentence structure. The main lexical items contributing to referential function are highlighted in the excerpts.

Table 3.1: Coding according to Referential Function of Silence

Sr #	Excerpt	Verb Mood	Ellipsis
1	In the main market, a yellow car was parked ... (p. 31).	Declarative	Agent
2	Forgive me, we were delayed ... (p. 31).	Declarative	Agent
3	And all of a sudden, a duet began (p. 35).	Declarative	Agent

The first excerpt contains the omission of the agent because the narrator has already explained about their characters. Likewise, in the same sequence of events, when Kishori meets those yellow car people, as the second excerpt expresses the pacification of the mistake committed by Sarita, he omitted the referent, which is evidently Sarita. He did not want to irritate his customer, which could be the cause of the delay in his payment. The third excerpt is also passive in structure, and declarative in nature, consisting of expression of joyous ambiance in which all people sitting in the car were drenched. The narrator has omitted the referent in order to engross the process carrying excitement of the participants. Thus the narrator has given primary importance to the process, not the subject or the participants involved in the process.

4.3.2. Emotive Function of Silence

The excerpts are coded according to their performance as silence in a text and the embedded emotion with silences. Moreover, the lexical item indicating the emotive expressions are highlighted in bold.

Table 3.2: Coding according to Emotive Function of Silence

Sr #	Excerpt	Form of Silence	Emotion
1	Sarita was lost between the two young men . She would keep her thighs tightly together, place her hands over them and start to say something, then mid-sentence, fall into silence 'For God's sake, let it rip. I'm suffocating in here.' (p. 32).	Verbal	Anxious and terrified
2	For a long time, no one said anything . The young man at the wheel continued to drive ... their nervousness at being so close to a young girl... (p. 32).	Enactment	Nervous
3	Anwar, hidden in one corner of the car, sat in silence, his mouth dry . (p. 33).	Enactment	Anxiety
4	She suddenly felt urge to sing . So she stopped playing with Kafayat's tie and began... " (p. 34).	Verbal	Blissed
5	'Why're you so quiet? Why don't you say something? Why don't you sing something?' " (p. 34).	Verbal	Anxiety
6	"Anwar wanted to say something , but Sarita began to sing in a high voice " (p. 36).	Verbal	Anxious and terrified

The inherent desire to enjoy a carefree living in Sarita is another source of her anxieties and worries. The first excerpt denotes her worries and anxieties which she carries along with her desires leading her to uncanny behavior when she is in the crowd. Since, she is a forced prostitute, who is an innocent child than a mature adult, mentally. Therefore, she is terrified by looking at the crowd which is making her confused as well as insecure about her identity. In the excerpt, it is evident that she is unable to give an outlet to this feeling and turn her thoughts into words. Ultimately, she fell into the silence after an attempt to speak out. But the narrator knew about the thoughts and feelings of Sarita. Hence, the readers get to know that Sarita wanted to

express her discomfort but her mother's advice did not let her speak. The same stillness is prevailing within the car, as the young men were also not comfortable by seeing a small girl with them as a prostitute. They were nervous by seeing her sitting in an abnormally reserved position. Consequently, they were also terrifyingly nervous, as is described in the second excerpt. The gestures as well as their outlook were referring to their insecurities and nervousness of having a flesh trader besides themselves. The third excerpt refers to the silence of Anwar, who is not at all comfortable with having a girl by his side, who is a prostitute. He is anxiously sitting in the car, trying to hide his face and keeping his words to himself.

The fourth excerpt explains Sarita's joyous mood which was expressed through singing the song when they entered into the setting of the countryside, where there was no crowd to be witnessed. Through Sarita's singing, everybody started enjoying their trip except Anwar, who was not interested. Therefore, the fifth excerpt contains a question posited by Sarita to Anwar, who has hardly spoken a word to her. He was just silently observing her. His silence has been verbally highlighted by Sarita, who has taken money to give them happiness. In the same context, when Anwar wanted to say something, Sarita did not let him because she started singing the song. Thus, initially, it was Anwar who did not want to contribute to the activity, but Sarita had transferred her immense energies to the surrounding that he was also happy and joyous mood. So, he also wanted to engage and give himself an outlet, but Sarita was so much overwhelmed that she did not let him speak and started giving herself an outlet through singing.

4.3.3. Conative Function of Silence

The selected excerpts are coded according to the verb mood and role assigned within the context of the text. Moreover, those structures which are contributing to the performance of conative function are highlighted.

Table 3.3: Coding according to Conative Function of Silence

Sr #	Excerpt	Verb Mood	Acting as
1	Whispering in Kishori's ear he said, 'She's not going to kick up a fuss, is she? ' (p. 31).	Interrogative	Indirect Speech act (denoting doubts)
2	Hearing this, the young man took two rupees out of his pocket and handed them to Kishori. ' Go, have fun! ' (p. 32).	Imperative	Indirect speech act (exchanging of services)

In the first excerpt, the young boy is asking Kishori about Sarita that whether she is mature enough to understand her profession. Through interrogative structure, he is denoting his doubts and insecurities to Kishori as he is the one who gets payment for arranging a girl for their trip. This excerpt ironically expresses the mournful tone of the narrator by explaining that even the people, who prove to be one of the major causes of oppression, were also worried and concerned for child prostitution. Kafayat, who is a young man in the car, took out the money and gave it to Kishori after receiving a satisfactory answer. Through imperative structure, he is structurally giving order to Kishori, but connotatively, it is an exchange of service, as he was responsible to arrange a girl for them and in turn, he was to get paid.

4.3.4. Poetic Function of Silence

The metaphorically silenced messages are expressed and coded as below:

Table 3.4: Coding according to Poetic Function of Silence

Sr #	Excerpt	Metaphorical Indication
1	You taught me how to love, and stirred a sleeping heart.' (p. 34).	Referring to her mother, who is oppressing her.
2	'I'm a sparrow in the heart's jungle singing my little song ...' (p. 34).	Referring to the joy and freedom from her mother oppression.
3	'I love town, I'll build my house ... forgoing all the worrrrrrrld.' (p. 36).	Referring to her desires living away from her mother and cruel society.
4	'Spring came to my house. And I, I hit the road, a little drunkenly.' (p. 36).	Referring to her tragedies.

Sarita has been repressed by her mother in order to fulfill her desires. She is working against her will, despite the fact that she is unaware that she is a victim of her mother's oppression. Hence, the first excerpt metaphorically indicates her mother's attempt of inducing the desires in her childish heart and fears in her childish mind. In the second excerpt, the lyrics of the song consist of joy and freedom, which she enjoys in the car ride. These joyous moods and happy feelings are due to the absence of her mother who has confined her to four walls. Hence, she is enjoying it because her duty is an escape from the oppression of her mother.

Similarly, the third excerpt explains her feelings and desires to escape from the world of oppression in which she has born and living. Away from her lusty mother and cruel society, who didn't come to help her escape, she wanted to live in a house,

where she can enjoy freedom as her birthright. Hence, it can be stated that she is longing for freedom, which has been brutally snatched by her mother since her childhood. In excerpt 4, she has explained her miseries as she is the one who is responsible for satisfying her mother's hunger for money.

Section 4: *Back to Cage*

The eloquent silences found in the text have been analyzed according to their communicative function.

4.4. Communicative functions of Eloquent Silence

All the excerpts carrying silence as the representation of oppression of Sarita have been analyzed by tracing their communicative purposes.

4.4.1. Referential Function of Silence

The excerpts carrying silences are coded according to the verb mood as well as the ellipsis of the specific part of the sentence structure. The main lexical items, which are identified as contributing agents, in referential function are highlighted in the excerpts.

Table 4.1: Coding according to Referential Function of Silence

Sr #	Excerpt	Verb Mood	Ellipsis
1	"The car stopped " (p. 36).	Declarative	Agent
2	"Empty beer bottles lay strewn on the wet sand " (p. 37).	Declarative	Agent

The first excerpt consists of the event narrating the young boys and Sarita's stay at the beach. But these referents are omitted in the excerpt by employing passive structures. Likewise, the second excerpt explains their activities on the beach and leaving empty beer bottles. Interestingly, the narrator has highlighted the processes only and the people who are involved in the process are left omitted.

4.4.2. Emotive Function of Silence

The excerpts stated in table 4.2 are coded according to their performance as silence in a text and the embedded emotion with silences. Moreover, the lexical item indicating the emotive expressions are highlighted in bold.

Table 4.2: Coding according to Emotive Function of Silence

Sr #	Excerpt	Form	of	Emotion
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		Silence	
1	“Sarita opened the door, jumped out, and began to run along the shore ” (p. 36).	Enactment	Excited
2	“They went through six bottles of beer ; some entered their stomachs; some turned to foam and was absorbed by the sand” (p. 37).	Enactment	Delightedness
3	“Sarita mischievously began to comb Shahab’s hair with her fingers and he fell asleep . When she turned her back to Anwar, she saw that he was also fall asleep ” (p. 38).	Enactment	Numbness

The sole desire of Sarita was to enjoy moments free of worries, which became true. Therefore, she was extremely contented. Her each act and word is drenched with emotions. In the first excerpt, Sarita is depicted as a girl, who has been freed from the cage of her mother. This excerpt represents situational irony, which has been explicated as the mechanical manners of living a social life, by referring to them as the cage of desirous living of modern people. But the ultimate freedom is hidden in nature not in aspiring to the robotic life. Hence, Sarita is shown not only following her mother’s induced desire but innate desires of living a cage-free life, away from the robotic life, which her mother wants her to live.

As young men and Sarita provided each other an escape to each other from the harsh realities and traumas of their life, they began celebrating their moment of freedom through alcohol consumption. In the second excerpt, the description of their celebrations of freedom depicts their movement to the world of fantasies. Sarita has been raised as a prostitute, without inducing even a single sense of distinction of the moral line. She is trained to deal with the customers, without considering them as the customers. Therefore, she becomes friends with those people who were her customers in actuality.

4.4.3. Conative Function of Silence

The excerpts are coded according to verb mood and their role as silence within the text. The lexical items referring to the performance of the conative function of silence are highlighted below:

Table 4.3: Coding according to Conative Function of Silence

Sr #	Excerpt	Verb Mood	Acting as
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1	“Come on, let’s drive the car now. ” (p. 37).	Subjunctive	Indirect speech act (asserting that she wants to enjoy the ride)
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Sarita desperately wanted to live joyous moments whenever she is on a car ride. Paradoxically, Sarita was introduced to these strangers as a prostitute, who hired her but in the first excerpt, she suggests like a friend to drive back. This paradoxical situation gives birth to interpretation towards the shift of roles. The unaware consciousness of Sarita has made her follow the oppressive patterns, in which she is living since her childhood. Therefore, she silently asserts to go back to her cage, by her indirect requests to everyone, which is happily accepted by the young men.

5. Discussion

This section deals with the notions of women silence as a tool of expression of oppression.

5.1. Silence Performing Communicative Functions

The data analysis of eloquent silence reveals that silences perform different communicative functions within the fictitious settings while leaving a certain impact on the reader. The impact shared by the performance, with respect to the notion of the portrayal of the oppression, in particular, challenges the power practicing notion prevailing in society.

5.1.1. Communicative Function of Silenced Oppressors

The silencing of the referents engrosses the oppression of the oppressors, which has not been talked about, or not being practiced verbally but silently. The narrated acts of the oppressors through referential omission, in order to highlight their consequent product, which is the oppression of an innocent child Sarita. Moreover, the instances of voicing the unconsciousness of Sarita in the form of singing a song, also consist of the omission of the referents, which reinforce the notion that it was not Sarita speaking out herself but her unconsciousness making a way into her consciousness as well as in society, in latent expressions.

5.1.2. Silenced Emotion as an Outlet of Oppression

The emotions whose intensity is conveyed through impact lead by the silence within the text have emerged as a consequence of the oppression of society. The emotional

silencing highlights the factors of socio-economic deprivation or getting marginalized, having a rescue from the harsh realities of life, and giving an outlet to the unconsciousness as an agent of oppression (Sharma, 2019).

5.1.3. Influential Silence Dominating the Satire on Society

The narrator has portrayed the character hiding the things, which are explicit when they are viewed in an oppressive setting. The narrator has paradoxically highlighted the irony of societal values, which does not allow people to talk about taboo but practice them in society. This implicit expression of satire on the society as an oppressor of an innocent girl influences the readers on revolutionary grounds (Mukhopadhyay, 2016).

5.1.4. Silence as Phatic Foregrounding Agent of Oppression

The character's silencing upon certain subject matter influences not only the medium of communication between the characters but also impacts the intensity of the interpersonal relation with the readers. Moreover, through the phatic functioning of these silences, the narrator foregrounds the theme of oppression interknitted within the story.

5.1.5. Songs as Metaphorical Means of Fighting against Oppression

Singing is a symbolic expression of protesting against the oppression that leads a concealed impact on the readers, motivating them to view the hidden stories of the most neglected subject of the socio-economic world (i.e. profession of prostitution), causing them to align their feelings of sympathy along with an innocent oppressor. Sarita has foregrounded her urge to act behind her world of desire, which is to live freely in the world of cruelties, which has snatched her basic right of living (Suresh, 2008). Hence, despite the ignorance of Sarita upon the subject and power practices of her mother on her, her unconscious mind is in a constant struggle to fight against the oppression.

6. Conclusion

The silent tools employed by the oppressed and oppressors influence the readers to align their sympathies with less privileged characters of society. Hence, the tracing of silent references as a foregrounding element of oppression and oppressors acts as the tool for exercising power. Other tools, which aid the oppressor to oppress the characters of society, are an opted tool for silent induction of unjust societal norms, a tool of repression of the emotional outlet of a child Sarita by her mother, and the tool

of silent oppression of society through class struggle. The study also conforms to the notion that the metaphorical act of singing of Sarita is a silent expression of demanding justice, freedom, and escape. Another tool opted by Sarita to fight against oppression is proved to be her silent expression of emotions and feelings through her acts. Hence, the silence of oppressed as well as of oppressors acts as the traces for Manto's exposition of the humanitarian sides of a prostitute, arousing feelings of sympathy within readers. As the research possesses a kaleidoscopic view of women's oppression in silence, therefore, it proves to be beneficial for providing critical insights of interpretations to future researchers.

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