

I. History of Partition of India and Its Critics

The partition of India which had brought the division of India into two nations as India and Pakistan has been taken as the great historical event of the freedom and independence. This aspect of partition has often been glorified and highlighted in the official history of both India and Pakistan. And still there is the tradition of celebrating it as a historical victory of common people of India and Pakistan over the colonial rule. Taking that event of Indian partition as for the welfare of common people of India and newly independent nation, Pakistan, both states commemorate those people who sacrificed their life in the violence of colonial rule. In the officially documented history these aspects of partition are highlighted by limiting the partition event only within the division of territory and the division of people according to those territories.

While doing so multiple aspects of partition India such as loot, killing, destruction of lives, property and houses, abduction, rape and ruthless killing of women and children, pathetic condition of weak, poor, disables and old people, disintegration of family members are ignored. But partition directly or indirectly affected the life of those common people there. Similarly many members of the family were disintegrated and they had been out of contact for long period of time. In that course, many innocent people were captured and killed by giving excessive physical and mental torture in the name of spy while going in search of their lost family members.

There was also the mass killing of the thousands of people which was out of count and record. Such ugly events of partition are ignored and only some handful of attractive aspects are highlighted too much in the history of India and Pakistan. While going back to those ugly aspects of partition history which were ignored we can find

the various instances of open air killing of bus passenger by taking them out forcefully, collecting and selling or giving women to other people as gifts or objects, and pathetic or deplorable condition of refugee people who were unable to afford for the tickets and obliged to walk through road, where many of them were dying due to the malnutrition and lack of medicines.

Similarly no positions and values were given to the scheduled castes like Harijan, Christian and other people of the minority groups. Still there is no provision for the life of poor people and lower caste people. They were never taken in the center of representation. And those so-called superior people of Hindu community always dominated the poor and labourer. No serf got the chance of becoming landowner. They were used only to perform the lower grade tasks like sweeping, cleaning etc. As a result there was no change in the life of those poor people rather their condition became further destitute when they were not getting the proper field to do their previous profession. Though the government's decision of distribution of land and property to the refugees in the form of exchange programmes, no poor people like serfs and laborer got the piece of land and property. Through that exchange mission only landlords of Pakistan and India were benefited. Official history of partition denies all these facts of exploitations and discriminations.

Actually partition is not only the result of religious difference between Hindu/Sikh and Muslim people, rather to some extent the partition can be said to have lain within the economic and social difference that existed between Hindus/Sikhs and Muslim. Though some partition memories of official history described the mythical harmony among Hindus, Sikh and Muslim people during the pre-partition period reality was far more different and there was vast difference in their situation. There were various kinds of differences in their daily life. Urvashi Butalia, *"The Other Sides*

of Silence" makes it clear by quoting the expression of a Sikh member, Bir Bahadur Singh:

If Musalman was coming along the road, and we shook hands with him and we had, say, a box of food or something in our hands that would then become soiled and would not eat it; if we are holding a dog in one hand and food in the other, there is nothing wrong with that food. But if a Musalman would come and shake hands, our dadies and mothers would say, son, don't eat this food, it has become polluted. (93)

This above extract gives us the vivid picture of the relation of discrimination between the people of Muslims and Non-Muslims who were living in the same village. For the real harmony between and among the people of two different communities there should have been the proper treatment and respect to the people of both groups with each other. Instead if one begins to treat inhumanly to the people of other community by privileging one's own position only, there could be no harmony which creates antagonistic environment and that was the reason Pakistan was made. As to other factors, economic factor was another important factor of the partition violence. Due to the existing unequal economic standard among the people of that society a kind of conflict was there between them. Sometimes violence was there not because of their religious and communal difference but by their existing economic inequality. Being so Menon and Bhasin claim that the bourgeois nature of Hindu, Sikh and Muslim communities was one of the main reason for the partition riots and violence. They say:

The economic reason was . . . an important reason. Hindus and Sikhs owned land, Muslims labored on their land . . . They were the working class, [Hindus] were exploiters. Hindus and Sikhs were traders,

shopkeepers . . . but majority [Muslims] were poor. [So], they took their revenge. Servants kill their masters. Those servants who could barely stand straight in front of their masters abducted the women of landlords and expressed their anger. It is these sections who turned into mobs. (212)

This makes us clear that due to the revenge attitude of poor Muslim people against Hindus, who exploited them by staying at higher positions, violence was heightened and that had actually brought the division of people.

Partition of India was mainly associated with the independence and the relief of the people. That is why it was taken as an appropriate action, which was supposed to bring happiness in people's life by making them among the people of their own community. But the reality was far away from that statement and somehow terrible for the people to bear. And there was the sense of sorrow and sadness among the people. In that context Gyanendra Pandey in "*Defense of the fragment*" comments:

On 15 August 1947, India celebrated with joy its first day of freedom. The sacrifice of generation of patriots and the blood of countless martyrs had borne fruit . . . But the sense of joy . . . was mixed with pain and sadness . . . [For] even at the very moment of freedom a communal orgy, accompanied by indescribable brutalities, was consuming thousands of lives in India and Pakistan. (30)

Here in this above extract we can find the ugly and dark aspects of partition of India which are ignored while highlighting it as the independence and the victory of the people.

As the partition remained not away from each and every aspect of the life of the then society it had also affected the industrial and administrative sectors by

bringing division there. Together with the decision of Indian partition there had been the division in the industrial sector of the society. It was so because with the division of states' territory the areas of the raw materials production were also divided and after that there became no chance of moving industrial production by bringing raw materials across the country. And on the other hand there became the strong need of market to sell produced goods and services. To show that aspect of reality Butalia writes:

Raw materials and chemical and machine goods that were earlier available from Karachi could now no longer be had, and new suppliers had to be found in Bombay. The textile industry, one of the key industries in Amritsar now had to look for markets in the Indian interior. (81)

These lines pointed to the reality how the industrial life was affected by the partition of India. Furthermore, Indian partition which brought division in industrial sector had crippled the various industries such as metal works, hosiery and that changes the shape of cities like Lahore and Amritsar. Likewise, both states had been severely affected by the decision of that partition in the fields of their administration. By showing such a critical situation of both states administration Butalia writes:

The two countries were tied together in the relationship of fierce and hatred and grudging interdependence. The departure of barbers, weavers, tailors, goldsmiths, and other en masse to Pakistan, crippled certain aspects of life particularly in Delhi. In Pakistan, the departure of accounts clerks, bankers, lawyers and teachers, dealt a similar blow, albeit at a different level, to life there. (87)

This expression depicts the weak form of administration due to the departure of the experts from various sectors of both states.

Similarly, people of lower class and caste are also at the marginalized level. They are not mentioned in the history of modern India. For instance schedule castes like Harijans were used to perform the cleaning, sanitation and the production of the agriculture. But their situation during partition violence is completely unknown and they have been marginalized without thinking about their skill and ability to do things. None of them was chosen as the representative and taken at the center. During the partition violence of India, their condition was very pitiable because they had to do third class activities but they have no stand and status in the society. To depict their existing situation Butalia writes, "Their importance lay squarely, but differently, in the material realm. Scheduled castes were essential because of their location in both the production and sanitation systems and indeed in the realms of ritual and custom" (329). It shows how people of lower class and caste were limited and marginalized within the boundary of untouchable.

In the same way, next important sector which was affected greatly by the partition violence and remained in marginal state is the condition of women. Actually women became the victim of partition violence at the level of familial, social and communal ground. They were the main target of attack in all forms of violence during the period of partition violence because of the patriarchal notion of the society. In such a patriarchal society men took women as their property. And they associated the purity and honour of women as the purity and honour of the family, society and community. In this case Menon and Bhasin write, "the patriarchy treated the women's body as a territory either to be conquered by the men of the other communities or to be protected by the men of their own families (42). It shows the women's plight of

being tortured everywhere. By highlighting the notion of taking the honouring of women as the honouring of whole male community Paul R. Brass, in the *journal of Genocide Research*, comments:

It appears that untold numbers of women and children were "saved" by their own fathers and brothers by being slaughtered to prevent their capture, abduction, rape and conversion during these raids. One Mangal Singh for example during an attack upon his village cut off the heads of 17 women and children in his own family one by one in full view of all members of the family, though he and his son ultimately escaped, reached safely in India, and fostered new families. (89)

This extract exposes the cruelty of men over women. The males, in the name of saving their prestige and preserving purity, slaughtered those women. Moreover, women were forced to make their suicidal death in order to avoid captivity of the opposite community. To prove this Brass writes, "In this and other families also, women marched to the village wells one by one and threw themselves in to avoid the capture by suicide" (89). It shows how women were sacrificing their life in order to save the honour of her family and the male ones. During that period of partition violence women were tormented excessively and there was no limitation of their suffering. They are suffering by various means in several steps of violence. To show such situation Paul R. Brass in the *journal* writes, "Moreover, the women were often twice or thrice victimized: first, by their abduction; second, by their "recovery" after partition against their will in many cases; third, by their rejection and loss of their children born after their abduction but before their recovery by their original families" (94). From this expression we can say that during partition violence women became the main target of attack by the men of both communities and their condition was

vulnerable. It became so because society centered the honour and dignity of men and society in female body.

In this way, partition of India had actually brought many things into the division. It had affected each and every aspect of life. No single thing was away from partition. As well as those above mentioned things remained affected, everything was there out of control. Loot, killing, massacre, death, destruction were not new and environment was fully chaotic. People were living under the fear of abduction, rape and murder. These all ugly aspects of partition violence were ignored and kept in silence by highlighting partition event only as independence and bravery in the official history of modern India. That official discourse of partition of India accounts each and everything from the centre and leaving aside the multiple things in the margin. Therefore, Gyanendra Pandey comments:

The history of violence has been treated in the historiography of modern India as aberration and as absence: aberration in the sense that violence is seen as something removed from the general run of Indian history: a distorted form, an exceptional moment, not the real history of India at all. Violence also appears as an absence because historical discourse has not been able to capture and represent the moment almost always about context- about everything that happens around violence. The violence itself is taken as 'known'. Its contours and characters are simply assumed: its form needs no investigation. (27)

It shows that official documents of history were only the collection of selective and filtered events. It had left aside the various aspects which seem somehow dark and evil. That is why in order to know the reality of history we have to go back by unveiling its surface. In a way, partition became the event of victory and

independence only to some handful of people whereas large mass of people had the feeling of pain, sorrow, anguish and sadness, where people were separated overnight, friends became enemies, homes became strange places, strange places had to be claimed as homes and the mind of the people also got partitioned.

But the revisionist historians subverted that notion about partition violence as victory and solution of all existing problems by going deeper from its surface and pointing to the various ugly aspects of the partition. While making revision of official history, creative writers and those revisionist historians depicted the situation before and after the event and presented the cause and effect of the happening. Those writers use irony as the mode of their writing in order to subvert the notion that partition of India into two different nation states as the ultimate solution for the existing violence by showing violence at various levels such as: familial, social, economic and in terms of caste, gender etc. In that course they also subverted the limited notion of partition, which took partition of India as only the partition of people and territory, and showed the multiple aspects of partition.

While ironizing official notion of partition and violence creative writers like Manto brought forward the experience of unspeakable pain, suffering and trauma through memory writing, short stories about partition violence, autobiography of those writers who experienced that partition violence where they light upon the bitter reality of partition violence which was ignored while privileging partition as an occasion of independence and relief. In the course of subverting that limited notion about partition violence Manto has brought the various instances of partition violence at various levels in his stories. Using irony as the mode of his writing Manto in his stories captures the particular instances of partition violence and subverts the limited notion of partition as the solution for the existing problem of violence there.

II. Irony

Irony is widely employed literary device. There are almost as many different kinds of irony as there are instances of it and it can produce emotional and intellectual effects in endless variety. Dictionary definitions do not have space to devote to the full discussion of irony, especially when it is considered solely as a technical literary term. Books of rhetoric and critical commentaries often compound the confusion by using the word in all sorts of phrases: irony of fate, conscious and unconscious irony, irony of structure, submerged irony and so forth. Of the popular desk dictionaries, the *American College Dictionary* definition is the most complete; it includes the idea of simulation, especially a simulation of ignorance, or Socratic irony. Irony is also defined as a trope in which intended meaning is opposite to or nearly opposite to an apparent meaning as in deliberate understatement and in some kinds of sarcasm. Further it is an effect produced in tragic drama when more is revealed to the audience than to the protagonist. The idea of non-verbal irony or irony of fate is included. This kind of irony is produced when the outcome of events is widely at variance with what is expected or what should have or might have been.

Irony then can also be a figure of speech, an effect, an intention, an outcome, a pretended ignorance and merely a vague sort of quality. In the glossary of the third edition of *An Approach to Literature*, Brooks, Purser and Warren state that "Irony always implies a kind of contrast" (817). When one is sarcastic, there is contrast between what one says and what he means; when one pretends ignorance, there is contrast between pretense and one's actual knowledge. But not all contrast involves irony, and in their later *Modern Rhetoric*, second edition, Brooks and Warren give an amended and enlarged discussion of irony, "Irony always involves a discrepancy between the literal meaning of the statement and its actual meaning"(363). In

discussing the irony of fate or irony of situation Jack C. observes, "the irony of situation is at least partially converted into the irony of statement by the way in which the writer describes the situation. It is though he did not himself see the implications of such phrases" (365). Contradictions, contrasts and discrepancies exist in irony, and while irony does not resolve the clash of the contestants, it somehow provides an atmosphere in which both can reside without destroying each other or the human beings whose conflicts and contradictions they are.

Dictionaries customarily define two or more kinds of irony without attempting to state what they have in common that cause them to be given the same name. In this case, the OED entry is representative:

- i) A figure of speech in which the intended meaning is the opposite of that expressed by the words used; usually taking the form of sarcasm or ridicule in which laudatory expressions are used to imply condemnation or contempt.
- ii) The condition of affairs or events of a character opposite to what was or might naturally be, expected, a contradictory outcome of events as if in mockery of the promise and fitness of things.
- iii) In etymological sense: Dissimulation, pretense, especially in reference to the dissimulation of ignorance practiced by Socrates as a means of confusing an adversary.

Deception in some form is implicit in all three of the definitions: what appears is not true. In first and second, there is also the idea of contradiction: what appears is the opposite of the truth. In the first and the third, the deception is represented as deliberate on the part of the deceivers, whereas in the second no deceiver is clearly postulated. There is direct contradiction in the kind of irony practiced by Socrates, it is pretense of weakness which turns out to be strength. If then we take irony

deliberately deceptive act which suggests the conclusion opposite to the real one we have the common dominator for the three definitions.

The above first and third OED definitions are thus accounted for. Moreover, they are seen to contain an element of necessary instrumentality: the ironist not only expresses the opposite of meaning but brings about his conclusion by the very means of indicating its opposite. And the concept of irony represented by the second definition was introduced to English criticism in 1833 by Bishop Cannop Thirwall, who mildly remarked at the beginning of his essay that he knew the application of "irony" to tragedy to be a surprising use of the word and proceeded to link it to the old uses without, however, offering a condensed definition that would embrace all three. Bishop Thrilwall defines the kinds of irony already recognized. Verbal irony Thrilwall says:

a figure of speech which enables speaker to convey his meaning with greater force by means of a contrast between his thoughts and his expression, or to speak more accurately, between the thought which he evidently designs to express and that which his words properly signify. (355)

And about dialectic irony he says:

Instead of being concentrated in insulted passages, and rendered prominent by its contrast with the prevailing tone of the composition, pervades every part, and spread over the whole like a transparent vesture closely tilled to every limb of the body. The writer effects his purpose by placing the opinion of his adversary in the foreground and solution it with every demonstration of respect while he is busied in withdrawing one by one all the supports in which it rests. (355)

The essential common factor in two definitions is, of course, the communication of one meaning through the pretense of trying to convey its opposite. In this case E.N. Hutchens views that the truth must be indicated by the very means used supposedly to point to its opposite is emphasized:

The highest triumph of irony consists not in refutation and demolition. It requires that, while the fallacy is exposed and overthrown by the admissions which it has itself demanded, the truth should be set in the clearest light and on the most solid ground, by the attempts made to suppress and overwhelm it. (356)

And then, Bishop Thirlwall now goes on to introduce his new application:

Without departing from the analogy that pervades the various kinds of verbal irony, we may speak of the practical irony, which is independent of all forms of speech, and needs not aid of words. Life affords as many illustration of this as conversation and books of the other. (356)

In the discussion he makes it clear that he regards this sort of irony as a practice, as a purposeful pretense by deed or fact, as verbal irony is purposeful pretense by the word.

Historically, the idea of irony seems to have descended in at least two distinct lines. It is not difficult to follow the rhetorical and dialectic devices known as irony from *Eipwv* of the early Greek comedy through Socrates, on to Lucian, to Erasmus, to Swift and down to modern times. It is likewise easy to see the concept of the irony of fate coming from the Greek tragedy, although this concept was not called by the name of irony until comparatively in recent times. The Greek word *Eipwv* from which we derive our word "irony" meant a dissembler one who says less than he thinks. The

'Eipwv' in early Greek, comedy was a character who represented himself as less than he was. Socrates was bitterly referred to as an Eipwv because of his annoying way of pretending ignorance and humbly questioning his interlocutor until that helpless person convicted himself out of his own mouth. There is no difficulty in seeing the transition from the idea of Eipwveia to the rhetorical figure in which the speaker says the opposite of what he means. The rhetorical ironist uses words by seeming to assert the opposite of his meaning which actually affirms or enforces it.

The basic concept of irony as the sport of bringing about a conclusion by indicating its opposite is implicit, then, in the widely accepted modern extension of usage. If it kept trimly in mind, as a criterion and a mooring point, the term "irony" may not escape into uselessness.

The study of irony is obstructed by the double edged hurdles. On the one hand there exists such a diversity of things to which the name "irony" appropriately attaches that one despairs of the finding a unified core. But on the other hand we are so adept at recognizing ironies in particular setting that we seldom take as problematic our inability to explain the concept of uniformity across this diversity.

There are some functions that people can do with irony. But very interestingly, the principal function associated with irony, that creating a sarcastic effect, is not a true species of irony at all. Sarcasm designates a general tone of utterance while irony, the opposition of meaning. Irony enhances a sarcastic effect by increasing its bit but sarcasm is no more dependent on irony than irony on it. The widespread confusion of irony with sarcasm is encoded ironically. In addition to enhancing the sarcastic tone, irony commonly functions rhetorically by allowing the speaker to achieve emphasis through negation. Specifically it permits the speaker to emphasize the particular

proposition by pretending to contradict it. Ironist can also achieve affiliation with the target audience by identifying common victims through their irony.

Some literary works exhibit structural irony that is, the author, instead of using an occasional verbal irony, introduces a structural feature that serves to sustain a duplex meaning and evaluation throughout the work- (Abrahms 135). One common literary device of this sort is the invention of the naive hero, or a naive narrator or spokesman, whose invincible simplicity or obtuseness leads him to persist in putting an interpretation on affairs which the knowing reader, who penetrates to, and share, the implied point of view of the authorial presence behind the naïve persona, just as persistently is called on to alter and correct. In structural irony, there is no use of verbal irony. The difference between the verbal irony and structural irony is that the former relies on the knowledge of fictional speaker's ironic intention which is shared both by speaker and reader; whereas the latter relies on the knowledge of the ironist's intention, which is shared by the reader but not intended by fictional persona.

Politics of Irony

Discursive analysis places irony with wider historical and cultural contexts. The discursive strategy of irony is associated with discursive analysis of the politics of representation in the practice of cultural studies. The discursive analysis examines the nexus between the knowledge, power and discourse. The production of discourse is at once controlled, selected, organized and redistributed according to the certain number of procedures: rules of exclusion, classification, ordering and distribution as well as the rules determining who may speak, when, how, where and on what topic.

Irony happens in all kinds of discourse ranging from verbal, aural, visual to common speech to highly crafted aesthetic form to high art to popular culture. Irony is matter of concern in issues like gender, race, class, conflict or sexuality. There is a

gendered attitude towards irony throughout history in discourse. Religionists, historians, social critics, and ethicists have assumed that irony provides a reliable rhetoric with which to locate abuses of power, identity, justice or shape public or private moral sensibilities. Within these claims, little or no attention is given to the constructed character of irony. The rhetorical possibilities of comedic and serious irony challenge the rhetorical traditions of irony in the narrative of liberal autonomous agency. Thus, it is not enough to say simply that social moral theorists have been overly dependent on irony, nor to observe that irony is socially constructed, neither of which claim engages authority relations of morals and their ironies.

Irony is polymorphous but whatever communicative function it performs, the activity of irony creates distance, which it than must close. In its capacity for creating incongruity which ensues from this distance, irony can sustain tension of surprise, insight, resignation and subversion. Irony can introduce trouble something unfixed that breaks the linear flow of action and doubles things back of themselves and multiplies their meaning so that they are displaced, reinforced and repositioned. The entire process assumes that speaker and audience, in their historical situatedness, share some degree of common discourse, without which irony could not be irony.

Here, Hutcheon says:

Theorists who emphasize irony's incongruity often neglect the knowledge that must be shared among ironists for irony to take place including a common sense of the rule and flexibilities of their language, the cultural significance and purposes in communication, and the positions and relationships of participants. (98-99)

Similarly R.L. Smith adds something on this political dimension of irony and argues, "Irony is not neutral but indicates the attitudes of ironists towards whatever they are

ironic about. The participants of the affinity and the attitude contribute to the historical character of irony" (369). In these above extracts of expression both Huntcheon and Smith emphasize over the association of irony with the context or the environment of the situation. By doing this they have focused upon its political dimension.

Twentieth century theorists of irony often align it with critical moral disposition marked by the capacity to recognize and live with ambiguity. Reinhold Niebuhr assumes, "irony as the modernist problematic of appearance and reality" (370). And Rorty assumes, "The non-foundational problematic of contingency removed from the dualism of appearance and reality" (370). Amidst these affinities, Niebuhr's claim that irony always participates in power distinguishes him from Rorty, whose assumption about power remains largely implicit, yet in the work of both the ironists is domesticated by the limit each places on what the ironist criticizes, limits that foreclose, among other things, criticisms of authority and power of ironists. Niebuhr further argues that ironists out their course between complete sympathy and complete hostility because irony tempers the congruence that would ignore weakness of character and incongruence that would see only fault. He further says:

The knowledge of irony depends upon an observer who is not so hostile to the victim of the irony as to deny the element of virtue which must constitute the part of ironic situation; nor yet so sympathetic as to discount weakness, the unity, the pretension which constitutes another element. (153)

Irony of power as Niebuhr describes it, includes several overlapping aspects, one of which is the persistence of compromise in political life because as Niebuhr sees it, power cannot be controlled by morality alone. It is necessary to use power to control

power, which makes negotiation and compromise inevitable for both power and morality. The contradictory nature of human beings is ironic and not just paradoxical because it entails responsibility of one's weakness and ignorance as Richard Rorty puts it in his study of Niebuhrian irony. According to Niebuhr, the irony of human nature, in which virtue and vice can't be separated, infuses the exercise of power in democracy itself, which, as a consequence, is not simply the political expression of virtue as sentimental liberal would have claimed. In *Moral Man and Immoral Society* he puts the problem in terms of the political requirement for peace as, "No society has ever achieved peace without incorporating injustice into the harmony" (129).

Exploring the relationship of irony and power he (Niebuhr) examines illusions about power. In Marxism, with its sophistication about power, Niebuhr finds the illusion that awareness of power relation leads to the attainment of a good society. To show it he writes:

Thus the Marxist channeling of the resentments of the recently emancipated colonial people not only accentuates the primary animus of their rebellion but also, ironically predisposes them to court enslavements to a new master, under the illusion that he is an emancipator. (113-14)

He finds converse illusion, that ignorance of power can produce a good society, in bourgeois liberalism because of its claims to innocence about power. "The irony of situation lies in the fact that we could not be virtuous if we were really as innocent as we pretended to be" (23). In identifying the ironies of these attitudes toward power, Niebuhr associates irony most often with the contradictions of morality in political life as they are experienced in the problem of unintended consequences. Disavowing the notions of the irony of fate, Niebuhr holds that people and nations have

responsibility for these consequences, even when they are entirely under the control. One aspects of Niebuhr's thinking that blunts the edge of irony is the vacillation through which he evades commitment, as with the case of innocence, which alternately describes as the "pretended innocence" of the united stated (3), "no strong lost for power" (38) and our schizophrenia about power (5). He erases any tension between these alternatives with a claim of innocence; "our culture knows little of the use and abuse of power; but we have to use power in global terms" (5).

A second pattern entails identifying historical conflict through irony and then undercutting the critical direction by other ironies that are given greater authority because they explores what he considers to be the perennial truth of the human condition rather than the contingent circumstances particular social arrangement. The tension between historical and perennial irony is evident in Niebuhr's analysis of class relations, as when he describes the rationalization of power by the dominant classes. On this occasion he says, "It has always been the habit of privileged groups to deny the oppressed cultivation capacities and then to accuse them of lacking what they have been denied the right to acquire" (118). The notion of historical irony writ large because of the dynamics of power is connected to a third pattern of argument in which Niebuhr repeatedly consolidates the critical authority and alienation of irony by generalizing it to the human condition. In making these connections, Niebuhr makes clear that the disjunction of irony is primarily religious in significance, the confusion of relative with the absolute. He views, "Ironies emerge because human beings, unable to discern and accept limits, overreach human powers" (83-84).

In its dominant western traditions, "irony is a means of generating moral-social discourse that begins, by some readings, when Socrates shifts irony's orientation from those who would use ironic language to contrive mockery and deceit

to those who would use ironic language to seek understanding and judgment" (Vlastos, 28-29). According to this perspective, the moral use of irony in particular kind of agency enacted in a critical stance toward authority. Gregory Vlastos refers to this quality, which emerges with Socrates, as the gap between speaker and hearer in that irony curtails, "the burden of freedom which is inherent in all significant communication" (44). In similar vein, Kierkegaard describes irony as a mode and process of self creation in which the ironist accepts the fact that nothing actual is standing behind irony or the ironist, "the ironist must have no an sich" (281).

To consider irony in its cultural practice of authority gets at the emotional qualities expressed in this authority the feeling of superiority and inferiority, subordination and humiliation required by the patterns of distributing and limiting power and its speakers. These considerations also highlight the claim of autonomy to the univocal, which forbids all other shades all other reasons and all other ironies. "Some thinkers are also convinced that irony is morally-politically undermining that they find it largely antithetical to social struggle" (Eagleton, 152). Linda Hutcheon notes the risks of using irony in critique of colonialism and questions irony's approximateness; it may be too slippery to carry critique and too evasive to respond to its own affective consequences (Hutcheon, 202-4). She also wonders, "if irony is the appropriate mode for German artists to choose who want their painting or musical productions to critically engage the issues of national socialism" (139). Similarly, Kathleen Sands argues, "though not talking specifically about irony that to view the comic and tragic arguments against and for absolutism in human and divine authority, arguments that presuppose opposition and incongruity as fixed variables" (517-18).

The older archetypal image of irony can be shown to have affinities at the symbolic hence psychological level with archetypal image of knowledge and power

that in Karl Solger's views, "Supreme irony regains in the conduct of God as he creates men and the life of men. In earthly art irony has this meaning similar to God's" (qtd. in Budde, 23 trans. in Sedgewick, 17). The archetypal ironist is God because he is omnipotent, omniscient, absolute infinite and free. The archetypal victim is man in so far as the man easily be seen as trapped and submerged in time and matter, blind, contingent, limited, not free, the slave of heredity, environment, historical conditioning, instincts, feelings and conscience while all the time answer of his beings in these prisons. The knowledge and power proverbially identified are central to this archetypal image of irony.

Unlike the use of irony from the position of power another political function of irony is to use it in a positive and constructively progressive way where it is used as a powerful tool or even as a weapon in the fight against a dominant authority by subverting the oppression. Oppositional theorists like feminists, post-colonial, subalterns and other marginal use this function of irony, where as, Culler reminds, "The forces of oppression are subverted by the boundless powers of irony that no prison can contain. In such of kind of subversive use, irony is taken as basely reminds, are implicit than explicit" (29). It shows how irony helps us to subvert the false tradition. The recourse to irony's multinuclear instability is exploited by the oppositional theories at the expense of necessarily univocal social commitments in which irony not only works to point to the complexities of historical and social reality but also has the power to change that reality. So, the subversive function is the "mode of unsaid, the unheard, the unseen relishing them power in its verbal and structural a discursive strategy at the level of language which has intrinsically subversive, self questioning, and internally dialogize mode that can and does function tactically in the service of wide range of political positions, legitimizing or undercutting wide variety of interest as Hutcheon reminds:

Irony is often connected to the view that it is a self-critical, self knowing, self reflective mode that has the power to challenge to the hierarchy of the very 'sites' of discourse, a hierarchy based in social relations of dominance and overturn is said to have politically transformative power. (30)

Such a subversive political function of irony has established ironic discourse. In this view irony's intimacy with the dominant discourse it contests is its strength to relatives the authority and stability in part by appropriating its power. This intimacy is what makes irony potentially on effective strategy of oppositionality since the ironized discourse can point to difference to avoid both imperial and simply oppositional single voicing. The ironized can allow "alternates of being" through the "alternates of saying" (31). In such alternates, the marginalized can be heard by the centre and yet to keep their critical distance and thus unbalance and undermine the authority. This function of irony, therefore, is "radical and democratizing" as it gives a room for alternative reactions (38). Irony involves social interaction as an inquiring mode to avoid the single and dogmatic. It becomes as Bakhtin says, "a special kind of substitute for silence" wherein the irony's working as self protective suggests that irony can be interpreted as a kind of defence mechanism (38). Thus, the irony's politics is not only relational but also counter discursive:

This is a function of irony that does not reject or refute turn upside down: no evasiveness or lack of courage on conviction, but an admission that there are times when we can't be sure, not so much because we don't know enough as because as uncertainly is intrinsic of the essence. When such a provisional position is seen as valuable it is often called demystifying. For some, this provisionality actually becomes the essence of 'true' art, over which irony rules as a kind of

divine protector. [Such a] Function of irony has specially been called "counter discourse" in its ability to contest dominant habits of mind and expression. (51-52)

It is not, of course, always easy to distinguish what is deliberately undermining from what is simply inconsistent. Since Swift wrote the following, the subverting irony is clear, " I remember it was with great justice, and due regard to freedom both of the public and press, forbidden upon several penalties to work, or discourage, or lay wages against the union even before it was confirmed by parliament" (498). This is the case of illocutionary subversion. An example of the latter would be R.A. Bulter's famous description of Harold Macmillan when prime minister as "the best prime minister we have got" (196). The fact that there is the only one prime minister undercuts the application of "best" if there is only one there can't be the best. In a way irony becomes political when it is oriented to the service of life. And irony becomes subversive when it is used to notify what is wrong in the convention or the system. So irony works as a guiding principle. Irony first highlights socio-political loopholes and tries its best to eliminate them. While concerning representation of partition violence in Manto's partition stories, irony, which is used as the mode of his writing in his stories, does the subversive function by denouncing the existing notion of modern Indian history that took partition as an independence and people's victory. It became so because official history of India limited partition event only as the partition of territory and people and took it as the solution of existing problem of violence. Then, using irony as means in his stories Manto undercuts those assumptions by showing multiple dimensions of partition violence.

III. Politics of Irony in Manto's Stories

Manto's stories contain the ironic mode of storytelling to foreground the inhumanity and cruelty that are inherent within the history of partition on India. In doing so, these stories open the experience of pain, suffering and trauma of the victims of partition violence. While writing these stories about partition violence Manto has used irony as a means for political commentary to convey his political message aligning himself to the minorities and reveals the politics of representation of violence in official texts of both modern India and Pakistan. His use of irony in the context of communal violence unravels the pitiable condition of people, where the ironic unsaid messages replace the said ones. The history of violence has been treated in the history of modern India as the history of victory, bravery and independence. The brevity of some handful of people is glorified, celebrated and eulogized. But reality remains quite different because it never touches those inherent dark aspects of the Indian partition such as indifference and devaluation of marginal groups like Harijans, Christians; pathetic condition of the poor people, old people, disabled women and children; disintegration of family members and loss and destruction of land, property and houses. Besides this, the very official history of partition has limited the partition history only within the division of territory and people of Hindu, Muslim and Sikh communities and has openly ignored various dimensions of partition, which became inevitable and happened smoothly along with the August-1947 decision of Indian partition. That history is not written from the side of poor people, disabled people, minority people, mad people and women, who are as a whole actual victims of the partition violence. Manto has used irony in his stories in order to excavate the surface and to highlight those silenced aspects of official history of modern India.

Manto in the story, "Open It" displays the pitiable and pathetic situation of the victims of the partition violence. He points to the animosity between and among the people of two different communities, Hindu and Muslim, during that communal violence of the partition. In the story writer has created the intensive and traumatic situation to make the clear depiction of abduction, rape and mass killing during violence. The story opens with the scene of communal killing of Mughalpura. The description of pathetic and unbearable situation indicates the torment and the disintegration of every person. It indirectly points out the dark aspect of life where people are obliged to face abduction, rape, injuries, killing, and insults. To present that senseless situation of people he writes, "for a long time he kept staring at the sky. The noise filled the camp but old Sirajuddin's ears were as if sealed, . . . Sirajuddin stood up instantly and began to comb the sea of humanity" (200). This line conveys the ironic revelation of inhumanity and unconscious situation of victims of violence. The direct standing of Sirajuddin in the sea of humanity around him actually shows the sea of inhumanity where mass killings and massacre prevail. It is because Sirajuddin here finds no presence of human behavior from other people surrounding him. Manto reveals the hypocrisy behind men's attitude towards women. Among the turmoil and violence of partition he describes Sirajuddin's daughter, Sakina disappears from the train carrying Muslim refugees from India to Pakistan. Sirajuddin wanders without any proper destination everywhere. At this moment a group of young men promise him to find the lost girl and bring her back to him. After much searching the young men find Sakina, but instead of returning her safely to Sirajuddin, they rape her repeatedly until she goes unconscious. Here Manto shows the beastly, lusty and inhuman nature of so-called young volunteers. By showing the real intention and activity of those volunteers Manto opens their mask and reveals the exploitation of

upper class people over poor people inherent inside that. By means of these volunteers Manto points to the hypocritical attitude of rich people who suck the blood of poor people in the name of providing service to them. This seems very much ironic. By wearing the mask of volunteer they have tormented the common people who are in difficulty and vulnerable condition. To prove this reality Manto in this story quotes, "The doctor looked at the body lying on the stretcher and felt its pulse. Then, pointed to the window and said to him, "open it". The body stirred slightly on the stretcher. The lifeless hands untied the waistband. And lowered the shalwar" (203). In the above quote, Manto shows how the victims are vulnerable and suffering even at their psychological level, who are ready to bear further suffering in their unconscious situation. Manto here directs his attack to the lusty and brutal nature of volunteers who are employed to provide selfless service to those helpless refugee people. It further shows inhuman nature and behaviour of rational human to other people of same kind but from different community. And another point of Manto's concern becomes obvious when he writes, "Sirajuddin gave them a description of his daughter, she's fair and very beautiful like her mother, not me. She's about fourteen, has dark hair, and a big mole on her right cheek. She's my only daughter. Please try to find her, god will bless you" (201). From these lines Manto on the one hand depicts the innocence of victims and on the other hand he attacks over the cruelty and inhumanity of those so-called volunteers. Sirajuddin being himself in a weak and helpless condition gives full description of his disappeared daughter to that group of young people whom he finds ready for help. But on the contrary to his expectation they rape her until she goes unconscious. Similarly, Manto's attack towards these volunteers is over their act of giving further pain instead of fulfilling their duty by rescuing that helpless young girl and helping that destitute old man. Mainly Manto's mission of

ironic attack is not limited to those volunteers only rather it is directed towards the whole volunteer service of the period of partition violence.

In another story, "The Dutiful Daughter" Manto unveils the grim picture of partition violence. Manto attacks the hypocrisy and irresponsibility of both Indian and Pakistani governments. He has proved the so-called effort of both governments during partition violence for the service of common people is only for external show. He depicts excessive domination of patriarchal norms and values that once a kidnapped and raped girl is not ready to return to her parents and other relatives even after being free from those capturing group. It is so because after being abducted and used badly by opposite group the life of those innocent and weak girls become living dead in their community. So, Manto attacks over the so-called effort of the government for the formation of volunteer group for the recovery of the refugee people. He reveals the futility of such activities like:

It always amused me to see that such enthusiastic efforts were being made to undo the effects of something which had been perpetrated by more or less the same people. Why were they trying to rehabilitate the women who had been raped and taken away when they had let them be raped and taken away in the first place ? (96)

Here the writer expresses his feeling of surprise over the engagement of volunteer group for curing the problem of refugee women instead of saving them from being abducted. Actually the government's act for the refugee people in an inappropriate sector by leaving aside the appropriate sector is very much absurd. The involvement of authority for the rehabilitation of abducted and raped women is itself ironic because if they avoided such an environment of communal violence there would be no abduction, no rape, no killing and then no need of such programmes of

rehabilitation and recovery. During the period of partition violence victims belonging to both communities, especially women, who were abducted during that violence suffer because of the so-called orthodox patriarchal norms:

Two abducted Muslim girls had refused to return to their parents who were in Pakistan. Then there was this Muslim girl in Jullandar who was given a touching farewell by the abductor's family as if she was a daughter-in-law leaving on a long journey. Some girls had committed suicide on the way, afraid of facing their parents. (97)

In the given lines, irony demystifies the inherent discrimination and domination that Muslim girls had to undergo due to the patriarchal norms during the partition violence. Muslim girls who commit suicide on the way instead of returning home with their parents even after being free from the capture of Hindu group indirectly points to the reality that those women are tormented by the people of their own community rather than from their enemy group. Actually they got the total rejection from all fields by their people. After being rejected in such a way from their parents their life becomes no more living one and always try their best to remain away from the touch of their parents. During that period of partition violence, women were first abducted and raped repeatedly, after that they were left as useless things. As a result they become landless, propertyless, parentless and identityless. In this case the writer in this story asks, "What was going to happen to them and what they contained? Who would claim the end result? Pakistan or India?" (97). First these innocent women are abducted forcefully and violated against their will and then they are forced either to live being detached from everywhere or to make suicide. Here comes another ironic revelation of the partition violence in the sense that women have been the mere commodity in the hand of that patriarchal society. It becomes further clear when he

writes, "Sometimes it seemed to me that the entire operation was being conducted like import-export trade" (98). Manto clearly shows the violence, which accompanied partition, as an act of collective madness. Due to the trauma of disintegration with family members during that communal violence remaining people are becoming mad and continuing their futile search of their disappeared members. It underscores the barbarism of abduction in the separatist notion of communal violence:

I was told by one of the women volunteers that she had lost her mind because her only daughter had been abducted during the riots in Patiala. She said they had tried for months to find the girl but had failed. In all probability, she had been killed, but that was something the old woman was not prepared to believe. (98)

Through these lines the writer points out not only about the miserable situation of abducted women during partition violence rather it also vividly shows the destitute condition of those parents whose children, especially daughters are disappeared and out of contact. And those parents deny to accept that reality and keep on searching their lost children being completely mad. Similarly, Manto exposes the futility of the rescue operation of those volunteer groups because due to the feeling of shame from their society and family members those once abducted girls never want to be reunited with their parents. In this case he writes, "The girl looked up, but only for a second. Then covering her face with her *chaddur*, she grabbed her companion's arm and said: "let's get away from here" (101). This extract reveals the condition of family disintegration as result of partition violence. It is a severe assault on the orthodox and narrow patriarchal norms of the Muslim society. These Muslim people think that the girls after the abduction by Hindu rioters lose their purity and become signs of sin. Thinking so they reject those innocent girls and give them excessive torture with

insults whenever they return back to their family or community. Due to such condition of society, the girl who was once abducted by Hindu rioters wants to remain away from parents even after being free from the hand of those gangs. Therefore, instead of returning back and reuniting with her parents she further covers her face with chaddur and moves away from the touch of parents taking brisk steps with her sikh friend.

Similarly, another story, "A girl from Delhi" shows the horrible effect of partition violence over the life of common people. The irony used in the story is that so called celebration and glory of independence is futile one. Opposite to the celebration of independence along with the partition of India there is endless pain, suffering and sorrow in people's life. The pain and suffering started after that announcement of partition. One important aspect that Manto wants to make clear here is that together with freedom from colonial rule people were forced to leave behind their business, profession or means of living. At the same time his attack is on the belief of mythical harmony of pre partition period between the people of Hindu, Sikh and Muslims Communities by excavating the existing differences and inequalities. The partition instead of bringing prosperous and harmonious life among the people brings further pain and suffering with the increase of violence. The leaders of both India and Pakistan claimed that the minorities would be protected and safe in their places. But authority had already disintegrated and became partial as the consequences of their own inability to agree to almost all practical matters and in their own deliberate actions to instigate violence. This kind of situation is clearly presented in this story when Manto writes, "The religious killing had shown no sign of abating. India had been partitioned, but the blood letting continued. Hindu killing Muslims and Muslims killing Hindu" (123). It proves that there was no chance of living Hindu one

among Muslim community and Muslim one among Hindu community because during that period of violence one community was making its target of attack over the people of another community. Therefore the assurance from both Indian and Pakistani government seems nonsense. The story shows how the so-called concept of secular nation state, which had brought partition and communal violence, had snatched peoples' bread from them. It is so due to the communal violence there remains no situation for people to stay in their previous places and they have to take out their hands from their business. And on the other hand it is very difficult for those displaced ones to be settled in new places and do their business properly as before. Same is the plight of young dancer lady Nasim Akhtar. In this story the Muslim girl Nasim Akhtar earns her livelihood as a dancer. She is staying together with her old mother in Mumbai. But when partition was declared, violence increased and it became very difficult for her to continue her business there. As a result she escapes from there with a view to save her life. But after going to Pakistan also she became destitute and cheated by the People of her own community. It shows the fact that people suffered not only by the gangs of another community but by the people of own community also.

Next point that Manto deals here is about the revelation of orthodox religious doctrine. After partition of India the division of people into different religious groups as Hindu, Sikh and Muslim became far more visible. Then after they became enemy to each other and stayed in a situation of attack and counterattack. After that Muslim people of India began to go to Pakistan, Hindus and Sikhs of west Punjab start to go to India. It was their obligation rather than their interest. But people who are forced to go to Pakistan leaving everything of previous settlement are proud for the formation of new state for them due to their blind faith in religious dogma. And Manto makes it

further clear when he in this story comments, 'Don't say that Mother', Nasim Akhtar reacted sharply, 'the Quaid-i-Azam, Jinnah Sahib has worked so hard and got us our own country, Pakistan, and, that's where we should go and leave '(124). It provides us the ironic revelation on the one hand over the innocence of people because these people are grateful for the formation of new states for them due to which there is violence over them and they are suffering and obliged to leave their home and business. And on the other hand it is an assault over the futile handwork of those so-called great leaders like Jinnah sahib. It is because those great leaders claim that they are doing hard work for common people but due to their same hard work people are suffering and tormented instead of getting comfort and relief in their life. Likewise another most important ironic attack that Manto makes is the domination of patriarchy over women by making them as the target of attack and by using them as the means of pleasure and entertainment. In this story that very pitiable condition of Nasim Akhtar from the point of view of security shows how women are being the target of patriarchal society. Getting that environment against her favour she says her old mother to leave the place. It becomes obvious as he quotes, "Let's get out of here" (123). It makes us clear that there is the certainty of attack over her if she remains there. On the other hand Manto is doing his best to show how women, especially girls, are exploited as the thing to quench the lusty thirst of male. In this story, Seth Gobinda Prakash is using Nasim Akhtar to quench his thirst of pleasure and lust. She has to please him by acting according to his will. To please that person has been the duty and profession of Nasim Akhtar. With such description Manto throws the light the pathetic and unbearable condition of women due to the severe domination of patriarchal society over them. Further more the exact situation of women especially girls becomes clear as Manto in this story mentions, "We don't want you, you old hag.

We have come for the young one"(127). This very expression vividly depicts the lusty interest of those wild goonads over that young and innocent girl, Nasim Akhtar. Here the real interest of that Seth Gobinda Prakash in keeping Nasim Akhtar there is also revealed whenever he sent those Goonads to fetch Nasim Akhtar to him. With such description Manto gives the clear picture of brutal, ugly and inhuman attitude of the then patriarchal society which looks upon women only as the objects of pleasure.

In the next story, "Bitter Harvest" Manto brings out the cruelty, inhumanity and nakedness of the patriarchy by showing how the so-called male in violence use women as the target of their revenge by associating women with prestige of that community. The rape and abduction of women by the men of other community constitute a dishonouring of the male members of the community and of the community as a whole. This story reveals about the condition of women by showing how they are being targeted from the gangs of another community due to the communal violence of partition. The gangs of all religious groups' inability to know the fact that their attack over the people of other religious community is to invite them for counter attack is very much ironic. It mainly depicts the cruel, inhuman and brutal nature of men over women. Here in this story Qasim's daughter, Sharifan has been the victim of that. On this occasion Manto comments, "On the floor was the nearly naked body of a young girl, her small, upturned breasts pointing at the ceiling as she lay on her back" (143). It shows the grim picture of male domination and suppression over women with capture and rape over an innocent girl due to her different community. The writer on the one hand tries to show the inhumanity and cruelty of male over female and helplessness of women in front of the male's chauvinism on the other. Throughout this story the writer mainly tries to focus on female vulnerability and male chauvinism by making women as the target of their attack and retaliation. In an

attack of gangs of goondas where Qasim gets wounded but it leaves his wife dead in the courtyard and his daughter in a rather pitiable condition of being raped and dead with their repeated rape. It shows fact that innocent and defenseless women were the main target of their attack. So, the writer's concern here is about the male chauvinism. Similarly after getting such a pitiable condition of his daughter and wife Qasim becomes almost mad and obsessed with the trauma. Then he goes out with an axe in order to take revenge. In this course, he goes on killing whoever comes in his front and goes further by abusing the mothers, sisters and daughters of his enemies with the thirst of revenge. At length, he gets quenched fully from the thirst of revenge only after ravaging the young girl of Hindu community who was of the same age of his own daughter. This also shows that the main target of Qasim are females who are weak and innocent. The attack of Qasim over that innocent young Hindu girl points to the cruelty and brutality of patriarchy over the innocence and vulnerability of women. To make this fact obvious Manto writes, "Qasim threw away the axe and pounced on her like a wild beast, throwing her to the ground. Then he began to tear at her clothes and for half an hour he ravaged her like an animal gone berserk. There was no resistance; she had fainted" (145). These lines bear the ironic glimpse in two levels. On the one hand it shows the cruelty of male domination over weak and defenseless women and on the other hand women have been the victim of male attack being targeted for revenge over the fault of males of their community even in their innocence. The brutal task of Qasim symbolically represents the rape of his own daughter, Sharifan. So in its symbolic level he is raping his own daughter, which seems ironical. To make it further clear Manto writes, "He closed his eyes and saw an image of his daughter lying dead on the floor, her small breasts pointing upwards. He broke into an icy sweat" (145). Through these lines of expression the writer is

pointing to the mad treatment and cruelty of father figures over their innocent daughters during that period of partition violence.

At the time of partition of India it is said that there is violence because of the division of people into two separate religious communities but in both communities women were sufferers. And here in this story violence is seen as directed only towards women of either of Hindu or Muslim community. In a sense instead of calling it as the communal violence in the name of religion, it is appropriate to call it male chauvinism over the innocence and weakness of the women.

In this story "Toba Tek Singh" Manto uses irony in order to foreground the irrationality inherent in the so-called leaders of both India and Pakistan who were responsible for the partition as well as the pain, torture and horror of the people of partition country. In this story Manto has proved the decision of transferring lunatics of India and Pakistan is itself lunatic by disclosing the irrationality of those leaders. Once a lunatic climbs up a tree and gives speech on the issue of India and Pakistan. At that time when the guards threatened him to climb down but he denies that. Indicating that Manto writes, "I want to live in neither Hindustan nor in Pakistan . . . But I'd rather live in this tree" (214). It is ironic because on the one hand it is about the cruelty of security guard who tries to force over that lunatic to move according to his command and on the other hand it indicates the landless and identitilessness situation of those lunatics like that one who does not get even a single acre of land to stay. After the decision of partition other people got settled either in Pakistan or in India. But no place is given to those mad people.

Similarly, the act of sudden change in the behaviour of Muslim radio engineer to race around being stark naked by handovering everything to guard symbolizes the nakedness and madness of outside world. And the imitating act of Muslim lunatic as

Mohammad Ali Jinnah and Sikh lunatic as Master Tara Singh symbolically shows the irrationality of those so-called rational leaders. By making the comparison of these two lunatics of two different religious groups with the respective leaders of their religious communities, the writer here makes the obvious depiction about the madness, irrationality and irresponsibility of those leaders who were responsible to bring such pitiable condition of those lunatics by making partition of India and Indian people. To depict the exact situation of the then society Manto here writes:

A fat Muslim lunatic from chiniot, who had been an energetic member of the Muslim league and bathed some fifteen and sixteen times a day, abruptly gave up his habit. His name was Muhammad Ali. One day, he declared in his enclosure that he was Mohamad Ali Jinnah, the Qaed-e-a' zam. Following him, a Sikh lunatic styled himself Master Tara Singh. (214)

Here through the eccentricities of the lunatics Manto shows how much people were dogmatic in terms of their politics and religion. And one lunatic believes that he is a god and when Bishen Singh inquires of him about the location of Toba Tek Singh then he replies, “It is neither in Hidustan nor in Pakistan, for we haven’t yet passed the orders” (217). With this here Manto mirrors the irrationality of society outside the walls of asylum. Actually madness entirely defines the political and social upheaval of the partition with all its inherent ambiguities. In this story there we can find the confusion between a person’s home and his identity. Here with such description Manto’s target is to subvert the so-called mission of authority which forces those lunatics to depart from their identity making them obliged to go away from their home. He has used main character’s madness in order to exaggerate the sense of separation, the distorted loyalties and the dislocated self. From the description of the

writer in the story we come to know that the majority of the lunatics in the asylum are against that exchange mission. By doing so he questions the rationality of those so-called wise people and their decision. Further than this Manto has made those wise people themselves as mad. To make it clear he mentions:

It was indeed a hard job getting the men out of the lorries and handing them over to the officials on the other side. Some just refused to budge from their place. Those who agreed to come out were difficult to manage, as they ran off in all directions. The naked ones among them tore-off clothes as soon as they were made to put them on . . . while some fought, other cried and wailed. It was difficult to hear anything in the fracas. Female lunatics made their own noises. And the cold was so severe that it made one's teeth chatter. (219)

In this extract Manto has subverted the false norms of the then society by turning lunatic people as rational ones and wise people, who are trying to exchange those lunatic by using force, as mad and irrational ones. Actually the labeling of those people of asylum as lunatic is baseless because if they were really mad they wouldn't resist against that exchange mission of taking them away from their homeland so strongly. In the same way, the act of those wise people making the common people landless and identityless labeling them as lunatics is itself lunatic.

In "The Woman in the Red Rain-Coat" Manto as in his other stories, foregrounds the morally degraded situation of men with their ill-behavior to the women. Besides this, he has depicted the destructed and devastated picture of peoples' life during the partition violence. From the description of the situation of narrator's friend in this story the writer tries to present the actual reality of the then society which is out of control and the order. To picture that Manto writes, "There was no let-

up in the murderous attacks on the innocent, nor was the honor of young women safe. Gangs of young men were still on the prowl and abductions of helpless and terrified girls were common (49). In these lines Manto shows the futile presence of authority which is somehow mute and passive in front of the suffering and crisis of common people. Next important thing that Manto studies here in this story is the supposed superiority and rationality of men who claim themselves as rational in comparison to the women and stand them as the protector of the women during their crisis. In this story Manto makes upside down to such notion of patriarchal hierarchy. The writer also depicts here men as those opportunists who enjoy those victims, who are in weak and vulnerable position. Besides this, the man who himself is one of the looters takes out that woman with red raincoat from her car keeps into his dark room forcefully and enjoys the items of sexual activities with her. To prove it Manto writes, "I caught hold of her hand, then I thought her knee which I had touched. Violently, I pressed her against my breast. I could feel her warm under my chin. I put my lips on hers. She began to tremble" "Don't be afraid, darling. I won't kill you", I whispered" (54). In this extract Manto gives the clear picture of the brutal and beastly nature of men during their treatment to the female. Men consider themselves as the protectors of women while they are in crisis. But here Manto has shown the reality depicting men as the tormenter to the women of the crisis instead of being their helper.

Next aspect of men that Manto reveals here is their selfish attitude and hypocrisy. They claim that they can do everything for women's sake but in behavior they are very much selfish and show their pretended help with hypocrisy if they are in condition to get benefit. And if they find the situation not advantageous to them they take their hands away from the project. Same situation is illustrated from the treatment of man to the woman with red raincoat in this story. At first, with the hope

of getting sexual pleasure he brings that woman from the car and assures security for her by keeping into the dark room. But after knowing the fact that she is not young lady he says bye to her ordering to go out from the room. Here Manto points, "I stared at her in the state of bordering on shock. Then I put lantern down and said, you may leave if you wish" (57). Manto here points to the down trodden attitude of male society over women who treat all women, except some young, beautiful and attractive women, not as human beings. In the same way, another point of Manto's attack here is the self-created rationality of men which is nonsense in itself. Men think that they are rational in comparison to women because they can distinguish what is right and what is wrong. He subverts that notion about men with illustration. Here, unlike their claim of superiority, Manto has revealed their inability to distinguish youth from old and says, "God I can't explain to you what I saw. It was the face of an old woman, deeply painted and yet lined with creases. Because of the rain her make-up had become patchy. Her hair was colored, but you could see the roots which were white" (57). Here, the writer depicted those men who are guided by the emotion instead of intellect. Actually, that man in this story loses his power of judgment because he is overwhelmed by the feeling of sex and pleasure. As a result he takes that old woman into his room with a view to make sexual intercourse with her thinking that she is young and charming girl. This act of that man seems absurd at two levels: On the one hand so-called rational man fails to distinguish old from the young. And on the other hand he seduces to that victim woman of partition violence in the name of providing security to her. Besides these things Manto has presented the situation of chaos, looting massacre and everything is out of control. By giving such vivid picture of uncontrolled situation Manto has subverted the existing notion of partition event as an occasion of people's independence which was glorified very much in the official

history of India. In this way, by using irony as tool Manto has highlighted various aspects of partition which were silenced in the official history of India.

The writer in this story, "The Dog of Titwall" also presents the cruelty and brutality of human beings not only upon human beings but also in the life of innocent animal like dog which is supposed to be loyal animal to people. Besides this, he attacks the futility of war that is fought for nothing except to pass time.

In this story Manto mainly focuses upon the irrationality of human beings who kill to the innocent animal, dog by making it enemy. Dog is supposed to be the loyal and helpful animal to human beings. Instead of using it properly they show their animalistic nature by killing it in futile reason. During that event of the partition of India both India and Pakistan became enemy to each other and began to categorize all the things into their own groups. Here in this story Manto talks about the futility of such categorization or division. In the story when the dog approaches in the camp of Indian soldiers Jamadgr Harnam Singh tries to inspect it first whether it belongs to India or Pakistan before giving a cracker to it. To show such situation Manto expresses, "The dog sniffed at it and was about to eat it, when Hanam Singh snatched it away . . . Wait, you could be a Pakistani dog" (32). It shows the divided attitude of people even looking at the animals like dog. The writer makes it further clear and comments, "Even dogs will now have to decide if they are Indian or Pakistani" (32). It shows the reality of partition society that there is no chance for human beings to remain away from the involvement in war whenever even the dog is not in exception. It points to the narrow vision of those political leaders who come to the decision of partition by limiting it only within the boundary of territory and people. Here Manto also shows the futility of war. To prove this point he writes, "The war had been going on for months, but nobody could be quite sure who was winning it" (33). This shows

the fact that there is no gain from the war to the human world of both India and Pakistan. And on the other hand he points to the community of such useless war for a long time.

Then after when the dog comes at the camp of the Pakistani soldiers their treatment to it at first and later with the mere transformation of name seems absurd and nonsense. Previously they took this dog as the Indian dog when it was with the name "Jhun Jhun". But later on they claim that same dog as the Pakistani dog with the mere change of its name as "shun shun", "Good, Subedar Himmat Khan said approvingly. And add: this is a Pakistani dog" (35). By means of these lines the writer discusses about the selfish attitude of human beings who try to use dog like innocent animals to fulfill their vested interest. Here in this story main mission of Manto seems to foreground the reality that how innocent animals were suffered due to the petty war of people during partition period. Similarly another instance of human cruelty and domination over animals is clear when Subedar Himmat Khan threatens the dog. To show that cruelty and domination he describes, "look here, my friend, no treachery. The punishment for treachery is death" (35). This remark seems very much ironical because Himmat Khan sends the dog as his messenger to Indian side by telling that the punishment for treachery is death. But that dog meets death as the punishment for its innocence. In the same way when the dog runs back by turning round Himmat Khan from Pakistani camp fires towards it to scare it and shouts to encourage him to move ahead. Showing this Manto writes, "The brave never run away from the battle. Go forward and complete your mission" (36). This extract opens the cruelty of human beings over the weak and innocent ones. It also unfolds upon the so called superior attitude of human beings who devalue others' life and force them even to sacrifice their life for the fulfillment of their petty interest. Manto further assaults over the

domination of human beings to other lives and expresses, "Be brave boy. If you are injured, don't let that stand between you and your duty. Go, go, go, the Pakistani shouted" (36). Here in these lines Manto explores the tricky nature of human beings. In order to evoke that dog for further movement the man pretends himself being in company with the dog by personifying him and highlights the so-called duty as the great thing than its life itself. After the death of that dog in Harnam Singh's firing, Subedar Himmat Khan sighed, "The poor bugger has been martyred" (37). And at the same time Jamadar Harnam Singh from Indian camps muttered, "He died a dog's death" (37). Actually, both the statements seem absurd because Pakistani subedar devaluates the life of that innocent dog by considering its life as nothing in comparison to the respect of so-called martyrdom that is given to him as the compensation, and in the second argument from Jamadar Harnam Singh he celebrates his victory over Pakistani enemy by killing that weak and innocent animal, dog and considers this act of killing that dog as an act of great success.

This story, "Cold Meat" unfolds the vulgarity, brutality and senseless behaviour in human relation during partition period. With the help of irony Manto points to the degraded human relations. Presenting the characters of such standard with their activities Manto makes us obvious about the reality of the partition period where people are celebrating and enjoying their life with loot, murder, abduction and rape. In this story two main characters Ishar Singh and Kulwant Kaur seem as they are from poor class and lower social background while observing the language they speak and their behaviour. But they are living luxurious life by taking a room in a hotel. It shows that they are not making any legal means of earning but are involved in loot, abduction and other such illegal means of earnings in order to maintain that standard of living. Ishar Singh arrives into his living room of that hotel late at midnight. It also

indicates his involvement not in any legal kind of profession. With such description Manto's effort is to picture the dark reality of the society where people are suffering very much by the dozen gangs of looters like Ishar Singh. After the arrival of Ishar Singh, Kulwant Kaur inspects him a lot being very much suspicious. She asks him the questions like where had he gone for a long time? Where was he involved in loot? How much amount of money he has brought? Even after her husband assures her as he has brought nothing, she can't believe upon him and insists him to tell the truth. To make it obvious Manto writes, "Kulwant Kaur was incensed. You must have been to the city. And you have surely looted a lot of money which you are hiding from me" (206). It shows the lack of faith even between the husband and wife. While talking they use vulgar kind of language in aggressive mood. It shows there is no sense of respect to each other between the husband and wife.

In the story Manto has shown the reality that no family of the society is away from the trauma of the partition violence either of the looters or of the looted ones. There is full of tension and aggression even in the family of looters. By depicting the intensive environment between Kulwant Kaur and Ishar Singh, Manto shows the pain and trauma of partition even to those who collect lots of property with the regular looting. Kulwant Kaur mercilessly murders her husband because he has been unable to bring lots of wealth and to quench her sexual thirst. Here Manto's intention may be to show the miserable condition of Ishar Singh who is in a sense obliged to involve in looting profession. Another striking irony that Manto shows here is that Ishar Singh, who killed six men with his kirpan and made merciless exploitation of that one beautiful girl, is murdered by his own wife mercilessly at length. It can also be taken as a challenge to the patriarchy. Similarly, next important things that Manto tries to touch here is the excessive madness of people over sexual pleasure and loot. To

present that drowned condition of men in sexual pleasure Manto writes, “The house we broke into . . . there were . . . seven people . . . I . . . I killed six of them . . . with the kirpan with which you’ve . . . Forget it . . . listen . . . there was a girl . . . very beautiful . . . I picked her up . . .” (210). This extract very clearly depicts that how mad the men are when they are hunting for sexual intercourse. Actually he has taken that girl after killing those men not being kind towards her but with a view to fulfill his petty sexual thirst. Being mad by his excessive sexual thirst he exploits her having sexual intercourse with her without distinguishing either dead or unconscious. By presenting such a pathetic and pitiable condition Manto has placed people of the then society in the rank of brutality which is even lower than animal. Next extraordinary but important instance of Manto’s ironic attack is to the readers themselves who get sexually motivated while reading the description of Ishar Singh’s intercourse with that beautiful girl. But they face the sense of guilt at length after knowing the reality that she was dead one. In a way, he ironically fires back to the reader themselves.

The story, "The Great Divide", subverts the existing limited notion about partition violence by disclosing the multiple dimensions of it. Besides this, it foregrounds the cruelty and inhumanity of partition violence. Similarly it also deals with the idea of male superiority as well as about how trick and fake behaviour of politicians lead common people.

In the very beginning, Manto has presented the brutality and cruelty of violence with the description of the killing of Rahim Dad by nearly thirty armed men. With the description of the cruel death of Rahim Dad, Manto has made it clear that there is no security of common people during communal violence. He has shown the weakness of the government in fulfilling its duty to its people. Because of such situation of violence people are obliged to face any kind of cruelty and barbarity of

the attack from the armed groups. The situation there is very much degraded from the point of view of security because to be safe from the possible attack of looters it is very essential for everyone to be physically strong and should be armful. It shows the vulnerable and weak condition of the people where people can do nothing except facing the cruelty and the barbarity of goondas mute. One of such example is Karim Dad who is bearing the situation being silent even over the ruthless killing of his father, Rahim Dad. All the villagers are angry with this incident but they are unable to take even a single step. It becomes clear from the expression of this story, "The villagers even now become angry and abusive when they mentioned his (Rahim Dad) killers, but Karim Dad had never said word. His standing crop had been burnt to the ground, two of his houses had been gutted, but he had never once tried to recount his losses" (133). This extract depicts the tragic plight and the helplessness of those common people of the village during communal violence of partition. Similarly here in the story, Manto also shows the long term pain, suffering, tears and perils of the villagers due to the violence.

During that period of violence there is only killing, massacre, abduction and rape among the people of different communities. As a result there is only pain sorrow and suffering and no happiness and celebration among them. Villagers have seen marriage ceremony only after a long period of time in Jenna and Karim Dad's marriage. To show this Manto mentions, "This was the first happy thing to have happened since the upheavals of partition and the celebrations were spontaneous" (134). This extract shows the drowned condition of villagers in the pool of pains sorrows and the sufferings for years. In the same way, this story talks about the existing discrimination between male and female in the society in terms of their superiority and inferiority, which take male as brave strong and independent beings

whereas female as weak, fragile and dependent over the male. While there is the rumours of war between India and Pakistan in Karim Dad's village, Karim Dad seems bold, and courageous and no more anxious about the war. But his wife Jenna seems very much fearful and anxious about the breaking of war. She is actually terrified. Being terrified from the rumours of war she wants shelter in the company of her husband, Karim Dad. It becomes further obvious when Manto writes, "Karim Dad had bought a gun and trained himself to become an expert marksman. He was strong and he was brave. When he was with her, she never felt any fear but when she was with other women, she felt, very scared" (137). These lines provide us the glimpse of existing reality of the society during partition where males were taken as the superior and independent beings, whereas female as the weak, fragile and totally dependent upon males. Karim Dad's bold and courageous behaviour represents the independent nature of males whereas Jenna's fearful and weak nature and her interest to be in company with her husband show the inferiority and dependentness of women over men.

Next important point this story reveals the hypocrisy of political leaders while moving the people according to their intention to fulfill their petty desires. By giving the slogan of independent nation and freedom some leaders take the credit of action by using common people in the front. They use tricky language in their speech and move people easily according to their desire. Chaudhary Natho is the leader of same character. By using the slogan of independence and tricky language he cheats peoples' mind and tries to move people for the action of his desire. So this story indicates to that aspect of common peoples' exploitation by such selfish leaders during that time. He instead of observing own loopholes and frailties and being ready to defend only blames those Indians who are the enemy of his Pakistani community. So this is the

hypocrisy of so-called great leaders of the state. Likewise, this story also brings the picture of those people there who are blind and orthodox in their religion. Some Muslim people are so much orthodox that they think each and everything happens according to the desire of god. To prove this fact Manto writes, "Some people in the village were of the view that this was a punishment from god and the only way of averting this catastrophe was to gather in the mosque and pray" (138). It shows the fact that how the people were blind in their religions dogma and ready to leave everything aside for it. In a way, Manto makes us the true revelation over the frailty and weakness of the then society through this story.

In the course of his ironic revelation one most important and serious instance of study is over the narrow concepts of so-called leaders of the then political parties of the India, who come to the decision of making partition taking it only as the division of territory and people. They also claimed that partition will be the solution of the existing problems of that time and never thought about its bad consequences in various sectors of peoples' life. To indicate that same frailty of the then leaders, Manto here in this story has shown the problem of irrigation in Punjab. Due to the partition the head of the river, which was used to irrigate the fields of Punjab come to Indian side and there became no chance of using it in Punjab's field as before even after the partition.

Manto in "Black Margins" talks about the narrow vision of some handful of so-called rational leaders of the India who come to the decision of partition claiming it for the sake of peace and relief of common people of all India. Before going to do that act of making partition they never paid their attention about bad consequences of partition in the life of people. Instead, they only associated partition with the independence and freedom and kept other various things, which come frequently with

the touch of people, in silence thinking them as the evil aspects. When partition history is limited only some handful of things other various kinds of problems and sufferings of the people which are the result of partition are never heard. To bring these aspects of things on surface level which were ignored for years Manto has presented existing realities of the then society of partition violence in these different sections of *Black Margins*. These all sections of this story unveil the various aspects of the partition violence which remained as the black marks of the history and as a result they were kept in the margins of the society.

In this course, in one of the section of *Black Margins* "Wages of Labor", Manto has shown the hard struggle of people even to get mere food for living. Everything was out of control and nothing was in order. Death and destruction were spreading everywhere. To show such situation here Manto writes, "The looting and pillaging proceeded at a brisker pace now as the fire blazed all around. After some time gunshots were heard" (178). It shows the situation of chaos among the people of partition society. This portion of story indicates the indifference of authority regarding the security of people and domination of police over poor and innocent laborer who is carrying rice for the sake of his meal. The real rioters were free to create chaotic situation where as innocent, people who should be saved by the police, has been the target of their attack which seems very much tragic. At end of this by showing the appeal of that injured labourer only for four annas as the wage of his labour the writer is making clear about vulnerable and poverty stricken condition of the people.

Similarly another section, "Sharing the Loot" opens the degraded and down trodden situation of human relation and humanity. There was no faith and cooperation between and among the people during the partition violence. Gangs of people were enjoying and celebrating the merciless loot and destruction of other property. One

more interesting thing during that time was that there was no cooperation even between and among those looters. The owner's act of help to those looters and his request to them take everything from his house being in discipline shows his vulnerability in front of them. The dog is cooperating with the owner being faithful but there is no form of cooperation among those looters and owner. It shows the pathetic situation of the human relation.

In the next section, "Fifty Fifty" Manto undercuts the notion of partition as only the division of people and territory and shows the division in the field of economy. The tussle for the division of that gold between its carriers shows that there is the division of property or economy between or among the people along with the declaration of Indian partition and which has been the cause of existing violence there. It shows that people are suffering severely from the violence not only due to the division of territory but also by the division of property.

Next section of the story, "Appropriate Action" exposes the terror and horror of the partition violence. The couples hide themselves from the riotors to save their life. But after spending whole two days and nights they have nothing to eat and drink there. It becomes obvious when Manto says, "We've come to surrender, please kill us" (183). But being Jains that group denies to do that and handover those couples to another group for that action. Here in this part of the story Manto has shown the irony in both the act of those couples and Jains group. It is so because that couples once try their best to avoid their killing are searching the same killing later. And the act of Jains group is also ironic because though they plead themselves against an act of killing they involve in it indirectly when they handover those couples for that action to another group. By showing this reality Manto questions the celebration of partition as the relief for common people.

Then in another portion of story, "Correction" Manto makes the striking use of irony in the sense that partition violence was in the name of religion but the rioters who are doing violent activities do not know anything about the scripture of the very religion. Still that man demands proof and say, "we don't know the vedas . . . we want proof", "what proof", "loosen the waist cord of your pyjama" (184). And then that very person who does not know the scripture of vedas considers that something like circumcised penis becomes a solid proof of not knowledge of vedas which sounds very much ironic.

In the same way in another section of this story, "Beastliness" Manto shows light over the beastly nature of the human being. By showing beastly nature of human beings and highlighting the motherly feeling of the animal, cow Manto subverted existing false conception of the people about animal as beast. On the other hand due to the excessive effect of partition violence the mother has been so cruel and losing her motherly feeling over her child in the name of saving her husband and her own life. But the very animal shows that motherly feeling toward its calf even in that critical situation which seems ironical. By presenting such existing situation Manto has shown that how the partition violence has obliged people to go down from the level of animal.

Similar to these sections of " Black Margins," in other sections of this story also Manto has subverted the notion of partition as appropriate action for the solution of existing violence and shows the people's pains sorrows, sufferings and other various aspects of partition such as the partition of land, property, resources, human relation etc. which were ignored for years which actually increased the violence during that period of partition.

IV. Conclusion

The short stories of Manto, analyzed in this research paper, deal with the terrible and dreadful aspects of partition violence. He uses irony as the means or tool to unveil the cruelty, inhumanity and suffering of victims and to subvert the existing notion about partition violence, which took partition of India as an appropriate action and an ultimate solution of the existing violence there. Through the ironic narratives in these stories the writer is excavating the actual experiences of the pain, suffering and trauma that the victims undergo while violence was there at its climax. His use of irony in the context of violence in these stories depicts the condition of those suppressed people whose suffering and pain was unbearable and unspeakable. By doing so, he has brought those silenced voices in the centre by replacing those said voice of the suppressors. Making the lively depiction of common people's real suffering at various levels, Manto has been able to prove the notion of glory and celebration about Indian partition as futile and ironical. That is why, his use of irony in these stories has been the powerful weapon to refute and subvert the existing limited notion about partition of India only in terms of people and territory and it as the solution of violence. In the course of refusing them Manto has shown the partition of India at various levels such as social, familial, economic, administrative, industrial and in terms of class, race, caste etc. and proves further increase of violence there after the partition.

Manto in "Open it" and "The Dutiful Daughter" uses irony in order to reveal the hypocritical action of the government which was only for the external show to the world and not in the service of people who were undergoing various kinds of problems. These stories are depiction of the real problems and difficulties that the refugee people were facing. Actually those common refugee people were suffering

due to the hypocritical attitude of those high rank people. Manto in "Open it" uses irony to attack over the so-called volunteer service of that period where volunteers instead of rescuing people give further torture. By showing the deplorable condition of Sakina and her father Manto reveals the hypocrisy of volunteer service for refugee people. In the same way in "The Dutiful Daughter" Manto's irony is towards religious dogma and patriarchal notion of the society which took purity and honour of a girl to the purity and honour of the male and society as a whole. By making decision of not accepting any girl after the release from abduction, the patriarchal society of that time had obliged those women to remain disintegrated. Similarly in the story "A Girl From Delhi," Manto on the one hand explores the domination and suppression of poor people from those rich people and on the other hand he questions the so-called contribution of those great leaders like Jinnah Sahib who did lots of works to make separate and Independent nation, Pakistan. It sounds ironical because that very partition brought further pain and torture to the people which was supposed to bring happiness to the people.

In "Bitter Harvest" he ironically directs our attention towards the vulnerable condition of women and male chauvinism over female's body due to the then convention of taking female body as the target of their attack and counterattack. It is ironic because outwardly the violence is reported as the communal violence but in reality women had been made targets of attack from the people of both communities. Similarly, "Toba Tek Singh" makes the use of striking irony which discloses the irrationality, inhumanity and narrow vision of those so-called rational leaders who took Partition as the great achievement of independence and glorified it by limiting it only as the division of territory and people in their respective community. He subverts it and criticizes the long-held notion of partition by presenting the pitiable and deplorable condition of those so-called lunatic people for whom no place is given in

the partition history of India. In it Manto has shown the reality that together with partition of nation there is the division of people's mind, their identity and their heart.

In "The Woman in the Red Raincoat" also he has proved the nobility of the then government to establish peace, order and harmony as futile by showing the chaotic situation during partition violence. Besides this, he questions over the lusty attitude of men over the women in the disguise of help and rescue while they were in difficulty. Then in the next story "The Dog of Titwall" Manto mainly subverts the limited notion partition which took partition of India as only the physical division of territory and the people in their respective community. To undercut that notion of the partition Manto has shown the partition even in the life of that innocent animal, dog. Next point that Manto deals here is about the petty and selfish attitude of human beings over that innocent dog which is supposed to be loyal to human. By showing this reality he exposes the human rationality as futile. "The Great Divide" also turns that limited notion of partition as wrong. In doing so this story has given the instance of division in the natural resource like the river, which has been the cause of further chaos and violence between the people of these two states. And presenting the situation of violence Manto has shown the vulnerable condition of common people in front of those rioters. Furthermore, that Manto shows the reality of how common people are moved by the so-called politicians with their tricky slogan and speech. Manto uses irony in his next story, "Cold Meat" in order to show the barbarity and inhumanity of people who kill other people in quite ruthless and inhuman manner. It proves that there was no boundry of violence and it spreaded in terms of social, communal, familial and sexual level. Madness of both men and women for the sake of sex and property is revealed through the activities of Ishar Singh to that girl of Muslim community and his wife towards him. So here manto questions to the so-called rationality and previous notion of partition as an event of great achievement and relief.

And in "Black Margins" Manto brings the deplorable and pitiable condition of people to the surface depicting their experience of pain, sorrow, suffering and torture in the various sections of this story. Actually, he has brought those silenced aspects of that society in light by presenting the pitiable condition of people which was in fact the unavoidable reality of the then society. Out of these sections of this story some deal about the chaotic situation of the society and people's vulnerability in it. Some deal with the multiple dimensions of partition, some other present the various forms of the violence. In the same way some sections focus the inhumanity, cruelty and beastly attitude of the people. And some sections point to the pathetic condition of people and inability of authority to launch action for establishing the state of peace, order and harmony among people.

In this way, these all stories of Manto can be taken as the real depiction of that society of partition violence, where there is the true representation of all peoples' voice. These all stories instead of highlighting partition only as the division of people and land, go back to the deep and specific levels of it and show the actual reality of people by showing the various instances of experience of peoples' pain, suffering and torture during partition violence. When he excavates those bitter realities of the society, where huge sections of the society was affected by the violence during, before and after the India partition, those very remarks of glory and celebration about the partition become very much ironical.

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