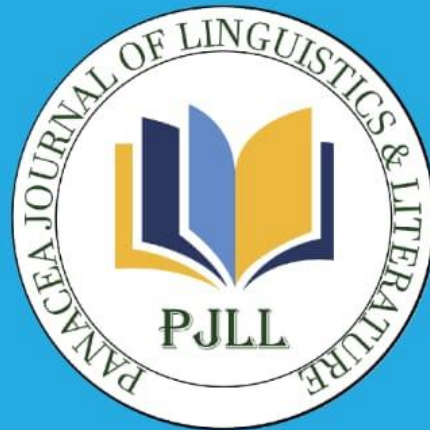


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# PANACEA JOURNAL OF LINGUISTICS & LITERATURE

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- Descriptive linguistics (anthropological linguistics, comparative linguistics, historical linguistics, phonetics, etymology, sociolinguistics);
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- Literature creation, authors, writers, editing, publishing, and literature distribution;
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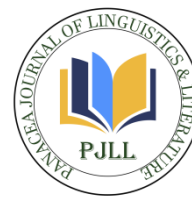
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## Cognitive Stylistic Analysis of Kamila Shamsie's Short Story *the Walk*

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### ABSTRACT

*This research is concerned with the application of two key approaches of cognitive stylistics i.e. Schema theory and Text World Theory approach to Kamila Shamsie's short story The Walk (2020). The role of cognitive analysis in interpretation of the text is manifold as it reveals how a creator of the text takes care of the text at discourse level and at text-world. Exposing himself or herself to the audience, the author conveys the message and the reader decode the embedded message conveyed through the specific text. Thus constructing textual meanings not simply requires further elaborations but needs reader's 'mental space' involvement in the process of creating the Text world. Text world theory aims to clear the distance laid between the reader and author. The 'reading experience' involves the focus of cognitive stylistics as what happens when this action of reading the text happen and also how this action shape the construction of meaning and interpretation of text (cf. e.g., Ibrahim, 2014; Stockwell, 2015). "Text World Theory (Werth, 1999; Gavins, 2007; Whiteley, 2011) has given us answers to the questions as how and why readers construct meanings while performing the act of reading (Patricia Canning). Where on one hand the Text-World theory tells us how meanings and interpretations are constructed, on the other hand the Schema theory helps us to understand how coherence is achieved by connecting the vacant dots created by the author and solved by the reader.*



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### INTRODUCTION

This research explains how a reader respond to a short story about the restrictions and a quarantined region imposed due to Covid-19. It also explains the writer's approach towards an idea and a problem. The key devices of cognitive stylistics are Schema-Theory, Text-World Theory, Conceptual-Metaphor and Mental-Space Theory. But in the present research the concepts of Text-World Theory such as deictic expressions and world-repair notions are

discussed and analyzed that exists in *The Walk*. Moreover the schemas and the presence of past experience or knowledge of readers are tested here and analyzed while reading the text. The interesting factor about the field is how a reader and a writer see each other through the text they are part of. Cognitive Stylistics offers new insights into the world of Human cognition and Psychology as Patricia Canning in her latest studies tried to explore its new horizons by applying the cognitive devices on ‘only female prisoners’.

## **SIGNIFICANCE OF THE STUDY**

The present cognitive approach will highlight, interpret and reveal all the unsaid things existed in the story. The study will help the students of cognitive stylistics while studying the field. Kamila Shamsie’s recent works are not viewed from cognitive perspective. The study will shed some light on her work from such new and recent perspective. The application of the two basic devices of cognitive stylistics that are text related theories and Schema concepts, on the work can generate fresh ideas and interpretations. This study may enable readers and students of stylistics to explore the works of Kamila Shamsie’s work from Cognitive perspective.

## **LITERATURE REVIEW**

In this part of the research a detailed review of the key devices that are Text world theory and Schema theory has been done. Their different techniques and approaches to literature and also a discussion about Text by established Stylisticians. In this section the explanation of Text and Stylisticians, Text-World theory and Schema theory is given. Also, this part will mention the notable works or studies made into the field.

### **Text and Stylisticians**

The word ‘Text’ is mostly used interchangeably with the word of discourse. Views about texts change from subject to subject and from author to author. Here, the most cogent explanation is given by Dictionary of Stylistics by Katie Wells as the concept of ‘Text’ is normally used in many fields of linguistics and also in the subject of stylistics and literary criticism, but its definition is not without complexities and confusions. That’s why it cannot be easily differentiated from the word or the concept of discourse. Etymologically speaking the concept of text comes from a figurative use of the Latin Verb ‘textere’, ‘weave’, implying a series of sentences or words ‘interrelated’ fundamentally and semantically. Because it is a countable noun that’s why it is usually used in both the fields of linguistics and stylistics to mean a successive gathering of sentences or statements which create harmony due to its linguistic interrelation and semantic unity. The examples and instances can be taken from an essay or an article; a formula; poem; communal lecture; address, etc. Nevertheless, it is conceivable for a text to contain only one sentence or utterance, for example a notice board or road symbol (Exit, Stop), which is semantically whole in itself, and pragmatically knotted to a definite location or condition.

(Katie Wells, 2014). Further Peter Stockwell elaborated the job of stylisticians in the process; When stylisticians of literature talk about ‘style’, they have conventionally mentioned to the word-based patterns that are caused because of selections and choices made by the writers. The originality of the author or his and her creativity is not the only valid concern. But rather their authorial creativity has been detected due to the inspirational spirit behind the work of text.



And that's why it is the text that has been the emphasis of examination and interest. Equally important are the other facets of stylisticians, such as they have traditionally concentrated on the text as the location for meaning and aesthetic form, with the seeing reader being recognized merely as the area where the effects of sense, feeling, or assessment occurred. The creativeness of the reader has never been a concern for the traditional stylisticians (Peter Stockwell,).

Mahmoud in his 'Doctoral' thesis (2020) offers a complete cognitive stylistic analysis of three present-day novels by Egyptian writers: Karim Alrawi's (2015) *Book of Sands*; Khalid Al Khamissi's (2006) *Taxi* and Naguib Mahfouz's (1985) *The Day the Leader Was Killed*. It applies two prominent theoretical frames which are Text-World (Werth, 1999; Gavins, 2007) and Blending-Theory (Fauconnier and Turner, 2002). His thesis has three vital goals: it shows the way in which Text-World Theory aids readers to comprehend the story as a theoretical structure consisting of three interlinked level or layers. These levels can be termed as 'conceptual interconnected layers', which are the discourse-world, text-worlds and sub-worlds. It exposes the significant part of the Blending Theory does while appropriately interpreting the sentence-level metaphors. Further his thesis shows that how irony and humor, resulting from the complexities of incompatible elements that are present in the metaphoric mixtures. Further how they are utilized to overtly criticize the main and dominant political and socio-cultural issues current in Egypt. Lastly, it demonstrates the blend of Text World Theory and Blending Theory, through which he becomes successful to develop a method that empowers readers to fully comprehend the novels on both minute and bigger levels (2020).

Another work relevant to the core concept of Cognitive stylistics is made by Elena Glotova (Dept. of English, North Ossetian State University, Vladikavkaz, Russia). Her paper (2014) focuses to inspect the mind style of anguishing central character in A. Chekhov's "Sleepy" and K. Mansfield's "The Child-Who-Was-Tired" in cognitive stylistic tradition (Semino 2002, 2006). The plots signify remarkable case of "Chekhovian influence" in Mansfield's works which is connected and related to resemblances in plot and setting. Her study has demonstrated how cognitive type approach to **narrative** work can enhance literary meanings and interpretations, just through by noting the facets of characterization of fictional individuals. These fictional individuals' thoughts and behaviors can be gauged through use of language spoken in the text. (ACADEMY PUBLISHER Manufactured in Finland, 2014)

In her remarkable work by Canning. P (University College Roosevelt, Netherlands) developed a complete new notion of how a real-time reader, experience the meaning and construction of interpreting the text by experimenting her test on female prisoners (2017).

According to Patricia Canning, until now the main focus of the great cognitive researchers, were mainly upon the readers' responses to literature. They have mainly centered their observations on 'idealized' reader or an 'experimental' one which were obtained from within the academy and conducted using artificial or edited literary fiction. Furthermore, the layout of traditional book groups where members read texts privately and debate them at later stages. Therefore, the data from such experiments is called post-hoc data. That's why the findings of Patricia are genuine in nature and also can be trusted. Her study is therefore regarded as first of its kind and a very recent one, which has analyzed the real-time readers, if we are to quote exactly the term she used ('read.live.learn'). Her study is concerned with Northern Ireland's only female prison. She herself termed the experiment a unique because it dealt with

the post-hoc prejudice (2017). She performed a splendid job by further adding to and enhancing the growing field of cognitive stylistic.

Ghani made his research (2016) in Cognitive Stylistic study of poetic discourse. His study was related to the examination of cognitive stylistic in the poem of Emily Dickinson. To reveal the impact of different approaches of cognitive stylistic devices, the researcher in discussion used especially the concepts of mental spaces on the meaning and interpretations. His findings disclose the facts that such mental spaces can assist in constructing grammars that depict the poet's world view. These spaces are used for creating various dynamics and helpful in generating mapping of the language (2016).

Giovanelli (2016) while 'Construing the Child Reader' analyzed stylistically the "Opening to Neil Gaiman's The Graveyard Book". "Neil Gaiman's The Graveyard Book (2009) narrates the story of Nobody Owens, a boy who is adopted by supernatural forces. These supernatural entities took the boy in their hold after the boy's family members were murdered. His analysis worked on the idea of "construed reader,". He therefore utilized the two cognitive stylistics methods to criticize and assess the first part of the novel. The article thus examined the importance of family in different contexts. The analysis viewed the scene and world through the lens of Text-World Theory (Werth, 1999; Gavins, 2007), but also assimilates some features of Cognitive Grammar (Langacker, 2008), which create more slight variation in the features of literary text. His work gave special attention to the methods or frames of Gaiman and in addition also to his opinions about the special position of readers from which they the text of any literary or non-literary piece. Moreover, his analysis did consider the stylistician views about children's literature make up itself with focusing attitude towards young children minds (2016).

Jaafar from University of Baghdad made an attempt on Schema and Text- world theories. Her article is about "Cognitive Stylistic Analysis of Selected Literary Texts" (2020). Her study is aimed especially at the interpretation of literary text while applying the key concepts of cognitive stylistics. Moreover, her study unfolded the responses of readers toward connecting the text world with the real world. To say it more correctly her study tried to find how a reader bring his or her world to the world of an author which the text-world to some extent besides discourse world (2020)

As it is already mentioned that this research uses two key devices namely The Schema -- Theory and Text-World theory to explain how the minds of readers interpret the encoded message. Schemata help us to achieve cohesion and coherence in the text. Elaborating further, Schema theory is a basic concept in cognitive stylistics which is obtained from psychology and artificial intelligence. A schema is termed sometimes as script, frame or scenario having basic information which helps us comprehend the embedded information in something.

Cook (1994,:10) highlighted that schemata are basic to the process of text construction. He further shared the fact that these schemata can be productive and at the same time harmful in the process of interpreting the texts. He actually wanted to say that our prior knowledge can mislead us to a wrong interpretation of the text, if that knowledge or information is stored in negative ways. He also added that various uses of language can modify our exposure of the world.

These stylisticians like Culpepper and Semino (2002), Sperber and Willson (1986), Lahe (2010) have widened the field of cognitive stylistics which is related to schema theory. Thus their contributions enabled us to understand more deeply and look more closely with new insights at the literary texts. On the other hand Cook has concentrated on **cohesion** and **coherence** of the text at discourse levels to elucidate its influence on the readers. In this research paper the theories help us to understand the inferences and gaps laying in the text of the short story **The Walk** by Kamila Shamsie. The theory will highlight the Coherence and cohesion happened only when a reader takes part in the process of interpretation, as it is not done before to her short story.

### **Text-World Theory**

The term Text World is borrowed from the works Teun Van Dijk (1977). It falls within the definition of mental space of Fauconnier (1985). According to the Dictionary of Stylistics by Katie Wales near the end of the 20th century a strong interest started to develop in the field of cognitive science which led them to uncover the worlds of texts and discourses. These interests were primarily led by cognitive scientists or linguists. Also the development and innovations in the **schema theory**, the philosophical ideas and logic on imaginable worlds, the text-world theories came into existence. Since the innovative or creative interface among writer, reader, text and context in the creation and negotiation of meaning originates a cognitive **Text-World**. This world can be experienced exactly like as if there is a world which contained people, places and events. But such world is possibly at clash with our familiarity of the 'real' world. That imaginary world includes the mental worlds of characters themselves. Theorists like Cathy Emmott (1997) and Paul Werth (1999) took particular interest in the real process of text world-constructs. They also took great interest in the textual elements which are called deictic expressions and such elements consequently create more sub-worlds (A dictionary of Stylistics by Katie Wales, 2014).

To generalize the theory under discussion we can say that it (Text-World-Theory) is basically a cognitive model which shows the processing and functioning of human discourse. It is also greatly interlinked with other approaches. These approaches or fields include cognitive psychology, possible world's logic, and philosophy. The applications of such dynamic (text-world) theories to the latest short stories of literature will definitely enrich the field in general but particularly to the work of Kamila Shamsie.

Gavins (2007) while discussing the theories and concepts states that previous knowledge and experiences play an important role whenever we try to create a mental image of the people. Because for her language shapes reality and thus our mental world by stimulating and influencing us. She therefore termed the mental imagination or mental representations "text-worlds". She also asserted that these mental representations equipped us to picture and understand information we receive (Gavins, 2007,). That's why; the main and basic ground of Text-World-Theory is organized by cognitive and empirical ideas (Mahmoud).

TWT is in essence a form of human discourse which is founded on the mental representations of us. This representation can be seen in cognitive psychology and it is relative to experiential principle of cognitive science (Gavins, 2007)

## **ABOUT THE AUTHOR**

Kamila Shamsie is a well-known Pakistani-British female writer. She has written many award winning novels and short story. Her novel 'Home Fire' was written and published in 2017. That won her a worldwide acclaim and recognition and turned into an award winning. This was her seventh novel which was long listed for the Booker Prize, and won the Women's Prize for Fiction (2018). She wrote many short stories and novels. That includes, Sham, In the City by the Sea, Salt and Saffron Kartography, Offence: the Muslim case, Burnt Shadows, A God in Every Stone, Home Fire and her latest short story The Walk published in The New York Time magazine project Decameron (2020). She is known for her distinct style and diction. Her themes include the modern trends of the day. In her recent short story she highlighted the current day predicaments and issues. Her short story The Walk is about restrictions, lockdown, social distancing and people's reaction towards them. In her widely acclaimed novel Home Fire, she dealt the issue of Islamophobia which is threatening the lives of Muslim people across the world.

## **Analyzing the Data**

Researchers differentiate between 'real-time' readers and 'experimental' readers. They have focused not only the **time** and **Space** of the writers but of the readers as well. A real-time reader response, while constructing the meaning and interpretation, is different because of his or her exiting situation. As Patricia Canning in her research on real time readers revealed a new dimension of existing experiences of female prisoners while making them to listen stories. Here in this research article a cognitive analysis is done to reveal how text-world is created with the joint venture of writer and reader. According to Joanna Gavins, developing interpretation is not a sole job of an author, it in fact happens when a reader takes active part in the process. In addition this analysis ought to look at those structural and textual elements that trigger meaning and interpretation of the text in the mind of a reader.

## **Background of the short story The Walk**

In 2020, when Covid-19 was ravaging and plaguing the whole world, The New York Times Magazine initiated a project by the name of 'Decameron' (The project's name is taken from Giovanni Boccaccio's work "The Decameron" which was written in 14<sup>th</sup> century Florence when the Plague was ravaging through the whole region). They asked 29 writers from across the world to write new short stories inspired by the moment. ([www.nytimes.com/magazine](http://www.nytimes.com/magazine))

## **Theoretical Framework**

The theory of Text-world provides a complete guide line and framework with which it can view how a discourse-world, text-world and sub-world are built and how its participants involve in its communication. The framework can be used as a Participants in the text are termed as 'characters' (and further subdivided into actors and staying outsiders) by Werth (1999: 82; see also Emmott, 1992 and Gavins, 2007). When discourse-world information is communicated, meaning is conveyed and created because in this way the text-worlds are constructed jointly thus complexities are solved and any miscommunication rightly demonstrated and cleared (Patricia Canning). The reader, while reading and the writer during his or her writing experience, do not act separately rather they both are the integral part of the cognitive world (Paul Werth). So

therefore both participants are outside the text but both are not acting alone and without constructing the meaning.

### **Application of Text-World and Schema Theory to “The Walk”**

In “The Walk” (2020) while writing this short story the producer of the text did consider the previous knowledge and experiences of her readers. The readers are aware that what social distancing means and can understand the lockdown because of the context that has already been established and its meanings conveyed. Since this great and widespread plague was wreaking havoc across the globe, the people were facing the same restrictions due to Covid-19, that’s why talking in the context, without narrating the expressions of Social-distancing and Lockdown, it becomes much easier for the author to tell the story.

The significance of the title of the story is part of the story like other textual elements in the text. From the perspective of Text World Theory (TWT) the title of the story has many purposes. Viewing it at the discourse-world level, the title of the story tells its readers that it will be about a usual walk, to which each one is familiar. But at the Text-World level the readers through background knowledge and inference can specify the space and time of the story and its true objective.

**1-Azra swung open.... the gate .... “Are you sure”? her mother said..... from the garden where... walking ... circles, one ... every 45 seconds.**

The story deals with the awareness of the blessings that have been taken for granted. The desire to live in affinity with one another and the longing we have forsaken. The above extract from the story is the opening paragraph, telling its readers about the story’s main character Azra whose action of opening a gate raised her mother’s concern. The opening of the story tells about the space and location including the objectionable action made by Azra. The excerpt also gives its readers the physical view of time and space. Now the writer’s deliberate mention of “one circle every 45 seconds” is not without a reason. Readers can estimate the size of the of the garden’s width and length by taking note of 45 seconds. Azra’s mother objection over her opening of the gate raises many speculations in the mind of a reader. The interrogative sentence “Are you sure”? , has many interpretations even in the present context. But Kamila Shamsie used this expression to attract her readers’ attention to something which is serious and demanding. To view from Text world perspective, this expression has “deictic-function”. Because its meaning changes when its speaker change and here it is said by Azra’s mother so therefore the expression holds command and objection.

The focus and center of cognitive stylistics should be toward the language and the mind. However there should be a focus on the response of a reader as why their response has been activated and why such reaction should be expected. It must be highlighted that their response is due to the approach towards creative potentialities of a writer (Ali Abdullah Ghani-2016).

The story has an omniscient narrator indicating the presence of the outside world. Therefore positioned outside the text, the writer is not participating and thus confirming the notion of Discourse world. The third person narration is considered in literary criticism as an indirect way for offering a less intimate relationship between a reader and character (Gavins, 2007).

**2-“Everyone’s doing it, even women on their own” ... “Five minutes”! Zohra call “It took me five minutes to walk to you. Less”.**

In the above excerpt, at the text-world level, a feminist discourse seems to penetrate into a mother and her daughter arguments. Readers can easily find Azra’s answer a satisfactory one because of the discourse created by the outside world. As if something is done by everyone then it is considered a normal thing and our cognitive world don’t find it disturbing or upsetting. Readers can find interaction between Azra and Zohra a revealing one. The fear of security and safety are conveyed and only those readers whose schemata have the knowledge of Karachi situation in current day world. To comprehend the above extract in its context one needs to have prior information about the location and time of the area.

Gavins (2007) further states that conveying information between author and the reader is highly active and often constantly changing process. According to her any discourse has the potential to change abruptly or switch topics consistently thus making the text reader in perpetual change.

The same notion of “dynamic process, new information’, switch topic’ or change of scene” can be observed in the above excerpt from *The Walk*, which comes right after the first paragraph. The writer switched from one topic to another and also changed the scene quite abruptly. The information regarding Azra’s mobile phones is a tricky one. A reader can respond with a question that how can a thing be safer and make you at the same time a ‘target’? The process of world-switch occurs when a new character by the name of Zohra is introduced.

Spatial and temporal expressions go side by side causing its readers to world-switch and world-shift like in this sentence “halfway down the street. “It took me five minutes to walk to you. Less”.

The absence of any modalities in the opening expressions from the omniscient narrator shows that the information provided is to the point and factual. Also the **World-repair** process is happening at various points. Such as the initial part of the story tells its readers that there is something scary and dangerous going to happen to the main character of the story. The world-repair notion was given by Gavins (2007). She stated that some literary works include deliberate deception in order to amuse and surprise its readers. At some point in the text, the readers are able to realize what the trickery or deception is being played on to them. This causes the readers to repair and correct their mental representations accordingly. The story by Kamila Shamsie holds many surprising things that cause mental-representations to change at the end of story. Like the lockdown, social distancing and other restrictions which are merely implied due to the plague are in fact proving to be blessing in disguise. The author conveyed her message creating gaps for readers to fill as in the following incomplete information;

**3- In the subsequent text the temporal and spatial terms are in these words structured coherently;...three weeks since ... in the park, though Zohra ...daily to feed .....the security... one topic of conversation... subsets of it. They meandered between the quotidian and the apocalyptic...**

The words and phrases are keys to open the message and create interpretations. Connecting the pieces of information which is based on experience and cultural or traditional

background through stored knowledge and information known as schemata are bound to change. These schemas later on take on new shape of knowledge which is important to guess what is going on the text. Readers' schemas can be challenged here because of the misconceptions they may have about the unsecured city. That's why such schemas regularly got updated and changed. Schemata, nevertheless, are significantly important for readers to make interpretations about what is going on in a text or film, to fill in gaps and to make it coherent (Katie Wales, 2014). Applying the theory of schema and in order to create coherence, the above information can be transformed into full conveyed information. Their walking into the park after three weeks reveal to its readers the imposition of lockdown and the conversation they made was surely about the COVID-19.

**4- The traffic, the one-way streets. "Wash your hands", "yes, yes, all right, Ms. Paranoid". , nearly 25 years ago.... First interaction.... Early April .... memory ... Karachi...**

Readers and listeners laugh at jokes when they read or hear them because of the cognitive compatibility between readers and writers. A reader may create his her own sub-world while reading the excerpt. What will it look like? It may display certain dominant traits such as the word Ms. Paranoid was uttered for Azra, describing her mental occupation and constant precautions. But to match her recent actions of getting out of home despite lockdown might question her indecisiveness about her overall cautious nature.

**5- Everyone waved... was delighted.... made a great show of keeping a distance... Preadolescents....unaccompanied by adults.**

The fact of social distancing and happiness of meeting one another is shown through in the words "everyone waved". The event of the walk is not a normal or usual one in this story but a special one. No one before ever felt so much blessed and happy, for merely seeing one another and Preadolescents don't worry about their safety and neither Azra and Zohra.

The conclusions we can draw from the data is variegated and multifarious. It includes several aspects of reader's and writer's cognition. If we exclude the context or the previous experience of reader and writer then the text cannot exist on its own. For meaning and interpretation it has to rely on the schemas and past experiences of the stack holders. Without stating directly the words of Covid-19 and lockdown, the story is only meaningful and conveys its message because of the context in which it is being narrated.

## **CONCLUSION**

The cognitive analysis of literature reveals certain facts about the author and simultaneously also about the readers. The co-construction work of interpretation and meaning is not done without the participation of either. In this research article the application of Schema and Text-World theories to the short story The Walk analyzed the unrevealed aspects of daily life. The research has highlighted the cognitive aspects of the reader and the writer. The discourse world and the text worlds are developed and communicated between a writer and a reader. Further the study has discussed in detail the key devices of cognitive stylistics; The Text-World Theory and its different levels that are Discourse level, Text-world level and sub-world level. The Schema Theory was also explored with its script, frame or scenario. The short story by Kamila Shamsie is viewed through methodology and framework of Cognitive stylistics.

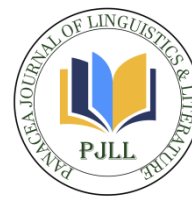
Applying its key devices, the research brought into light the sub-world of a reader while creating an almost different cognitive mental space.

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## An Exploration of Figures of Speech in Alamgir Hashmi's Poem *Singing on in the Old Culture; Or the Poem as a Foundling*

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### ABSTRACT

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The present research contemplates to analyze the stylistic qualities of a poem *Singing on in the Old Culture; Or Poem as a Foundling* written by Aurangzeb Alamgir Hashmi. The poem has many connotations which are analyzed via distinctive tools of analysis. This research article is an attempt to evaluate the poem with its focus on the figures of speech. All the literary devices lead to the elucidation of the theme. This scrutiny endeavors to help the readers in the better understanding of the theme, reflected in the poem. The findings of this research set straight to the conclusion that the poem has employed figures of speech such as alliteration, symbolism, rhetorical questions and metaphor along strong imagery to address his concerns about the condition of the people of Pakistan and India during the British Colonialism.



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### INTRODUCTION

Style comes from the Latin word 'stylus' which literally means a way, method or manner of expressing something. For a literary author, it is the way of communicating his idea to the readers and spectators. He or She has to dress up that idea through style; and the style of the work is as significant as the subject matter. The writing style of a poet or poetess may deviate in

many ways from the already set standards of composing poetry. Among these deviations, some are vivid whereas other are hidden (Leech, 1969). The worth of the stylistic analysis lies in reading literary works (drama, poetry, prose and novel) and the effect of linguistic fluctuation in them. Each and every author has defined this subject according to his or her own point of view. In other words, we come across various definitions of stylistics. For example, according to Widdowson (1975), Stylistic deals with literary texts from a linguistic point of view. Likewise, stylistic analysis, according to Short and Candlin (1989), is a study of linguistic in literary works.

According to *Encyclopedia* Alamgir Hashmi, born in Pakistan, is considered as one of the best poets of Pakistani literature in English. He is also known as Avant-grade. From the early childhood, his parents taught him and developed his taste in reading, writing, and listening. Hashmi started writing poetry in 1962 and began to show his works to friends around 1964-65. The first book of Hashmi was The Oath and Amen. It was a thematic collection subtitled as love poems. Love is not the only theme or a quality that runs through his works. The readers also find variety of themes in his poetry and prose such as death, partition, isolation and independence etc. Likewise, they also find the philosophical and psychological themes in his poetry which are global. Actually, this is his abroad study, exile and travel which bring universality in development of thought, setting, symbolism and forms of expression in his poetry. Due to martial law in the late 1970s, he moved to America. There, he produced a poetry book, titled as My Second in Kentucky. This book retains much of his best work. He reveals the state of nostalgia for Lahore but he indirectly through the help of figures of speech answers to the question of loneliness of existence which life offers. Most of his poems are concerned with the problems of worldwide scale, especially the catastrophic role of colonialism in Asia and Africa, as expressed in “The Game Called Triply”, “They are Waltzing”, “Napoleon’s Clock”, “Crusoe’s Island” and “Winter Flight”. Furthermore, Hashmi’s Poetry is clean from animosity of personal grudges. His view that happiness fades away as the time passes and history has fathomless recurrences in the sufferings of human beings makes his poetry apathetic and calm.

### **Statement of the Problem**

It is witnessed from the Pakistani poets that people of sub-continent were suffered, victimized and otherized before, during and after the partition. Countless impeccable people were stoned to death by the mobs and no one had the courage to stop, to question and to control them during that period. The poet, Hashmi, portrays a touching picture of the state of people during the period of colonialism. He, with the help of metaphorical language and through dialogues conveys the theme of colonialism. The poet, by using his artistic skills, shows to the world that how did the foreigners intrude and represent themselves clean in order to colonize the native and indigenous people. This research will throw light on the significant of the selection of words in the poem which makes the readers to look at it through the lens of colonialism. The purpose of this research project is to observe this poem from stylistic point of view.

### **Research Objectives**

The following are the research objectives:

- (1) To examine the different figures of speech in Alamgir Hashmi’s poem *Singing on in the Old Culture; Or the Poem as a Foundling*.

(2) To analyze the literary devices in the poem, helping in communicating the real meaning and message as well as original ideas and thoughts of the poet.

### **Research Questions**

The following are the research questions:

(1) What different poetic devices or figures of speech have been used by Alamgir Hashmi in his poem *Singing on in the Old Culture; Or the Poem as a Foundling*?

(2) How do these literary devices help the poet in conveying the real meaning of the poem?

### **Delimitations**

Only one poet, Alamgir Hashmi and his poem “Singing on in the Old Culture; Or the Poem as a Foundling” is taken for the purpose of stylistic analysis. The researchers only deal with the figures of speech in the poem.

### **LITERATURE REVIEW**

The poem “Ode to Nightingale” was stylistically explored by Zia (2017). This poem was written by John Keats, a romantic poet. It is considered one of the best odes written by him. Actually, “Ode to Nightingale” is famous in English literature for its uniqueness and fascinating style. The way the poet elaborates the concept of beauty is totally different from the rest of the poets of his age. In addition to it, his idea of negative capability helps him to stand distinctive from his contemporary writers. The author of this research article, Zia, not only puts focus on the exploration of stylistic tools which are inculcated to give a picturesque and emotive connotations but he also digs out different stylistic devices which are incorporated in the composition of the poem. The poet, Keats, uses many figures of speech for the sake of creating an impact. Similarly, Zia scrutinizes the poem on different levels of stylistics i.e. Phonetic level, Graphological level, phonological level etc. The research highlights the use and value of assonance, consonance, vowel patterns, meter and rhyme scheme. Besides, the researcher also highlights that the poet employs the stunning imagery, metaphors and personification in order to communicate the strong meanings to the readers.

Khan (2014) also stylistically analyzed the poem “Night”. It is written by William Blake. This poem is about the subject of this world which is brutal and dangerous and the new world which is very much guarded and well mannered. Moreover, the poem deals with the awareness about environment of calamity associated to the possible nature of death. The poem contains many instances of gods, angels and demons. In addition to it, the poem retains many metaphors and illusions. The poet injects all these accessories through the medium of descriptive language. Khan analyses this poem on the basis of different levels of stylistics. The researcher, Khan, throws light on the lexical, semantic and phonological patterns of the poem. He studies the different devices of stylistics which makes it easy for the readers in order to understand the poem in a better way. The researcher finds different devices like metaphor, alliteration, imagery, personification etc. while doing the stylistic study of the poem. In a similar way, the poem is also analyzed at the lexical level. In the result of lexical study of the poem, the readers come to know that it has thirty nouns, thirteen adjectives and twenty eight verbs.

Batool (2015) interpreted the poem “Leisure” in the view of stylistics. In this poem, the poet attempts to demonstrate the conflicting relation between beauty of nature and the man who is dwelling in the modern world. The theme of the poem is materialism. The poet, W. H. Davies, deals with it through new approach. Today’s modern man totally concentrates on riches and has become materialistic in nature completely. The poet desires to show the worldly men that the mental and physical strength is more significant rather than merely living for material wealth. The researcher, Batool, examines the concept of the poet in the poem through stylistic analysis. Actually with the help of two famous books— *A Linguistic Guide to English Poetry* by Geoffrey Leech and Milk Short and Longman’s *Exploring the Language of Poems, Plays, Prose*. So, the researcher has analyzed the poem. This analysis introduces the readers with many results. For example, the poem is having seven rhyming couplets in Iambic tetrameter (aa, bb, dd, ee, ff, aa ). In addition to it, the analysis concludes that many figures of speech like personification imagery and simile are commonly used; and the most common figure of speech used in this poem is repetition. All the above written results are found by the researcher during the study.

Aslam (2014) chooses the poem “Bereft” written by Robert Frost and interprets it through the lens of stylistics. This poem deals with the inward feelings of a person and his or her psychological state of the mind. Different aspects such as Graphological, phonological, syntactical, and grammatical patterns are explored during the analysis of the poem. The analysis of the poem on Graphological level reveals that there is no appropriate division of the stanzas throughout the poem. Similarly, there is no proper use of colon, capitalization, full stop, comma and apostrophe. They are use haphazardly. The lexical study of the poem highlights the repeated use of verbs, nouns, adverbs etc. He finds out that the poem has nine adjectives, two adverbs, eight verbs, three pronouns, one collective noun, eleven common nouns, two pronouns and eleven nouns during the break down (lexical study) of the poem. Anyway, when the researcher (Aslam) studies it on the phonological level, he finds that it has sixteen lines and it is a lyrical poem. The rhyme scheme is aa, aa, ab, ba, ca, dd, de, de. The poet’s assertion on the alliteration is also found during the scrutiny. Actually, this research is very beneficial because it unveils the hidden and deeper meanings of the words; and it is done through studying the structure and style of the poet. More specially, this research propounds indirectly that readers get the main idea through different literary device used in the poem.

Batool and Ahmed (2014) stylistically analyzes the poem “Success is Counted Sweetest” written by an American poetess Emily Dickinson. She is considered one of the greatest poets of America. The analysis of the poem is based on different stylistic levels which are Graphological, lexical, grammatical and phonological. Firstly, when the poem is studied on the Graphological level, the research shows that much punctuation marks are used in the text by the poet like, full stops, hyphen, exclamation mark, capitalization etc. Each punctuation has a purpose and importance behind its usage in the mind of poet. Secondly, phonological study of the poem brings forth the employ of alliteration in the text. Likewise, the further analysis highlights the use of paradoxes and symbolism. They are used very artistically by the poet. In addition, she also deviates from the traditional structure of sentence. This is shown from the researcher that the poet uses simple and easy words. It also shows that she does not stick to only one sentence pattern of the poem. This research is beneficial and helps the readers in orders in order to identify the different themes of the poem which are isolation, indifferent of man and death.

Niazi (2013) explores the style and subject matter of D. H. Lawrence famous novel *Sons and Lovers*. Generally, we all know that helps the readers in giving a good comprehension of the meanings and worth of a work. It is aptly acknowledged that it is style which makes one and his writings different and unique from the rest of the authors. This researcher (Niazi) analyzes the novel *Son and Lovers* stylistically. In other words, he studies this novel while keeping in mind that what figures of speech the novelist uses. Similarly, he looks for lexis, Phonology and coherence etc. The readers come to know from this research that the novelist, Lawrence, chooses complex language or vocabulary to describe incidents and events. In addition to it, it is this research which makes the readers to know that the novel can be divided in two parts. The first part has six chapters whereas the second part has nine chapters. Likewise, this research unveils the hidden connotations of the novel which are associated with family, Oedipus complex and psychology.

Mughair and Mahadi (2014) dissect the popular address of King Martin Luther's *I Have a Dream*. Firstly, the analyst looks over the writing style of the writer and then he stylistically examines the speech. He puts focus on the setting of the speech. He also looks for figures of speech used by Martin Luther. The delivery and the structure of the speech is rational and the order of it, is well established. As a result, the concept and the theory which the author wants to communicate come into the mind of the listeners. The speaker frequently incorporates the figures of speech like metaphor and parallelism etc. This analysis brings forth the better understanding of the speech.

Maratabali and Wajid Riaz study the stylistic deviations in one of the E.E Cumming's poems "She Being Brand". E.E Cumming is famous for not following the traditional style of writing poems. The analysts find out that the poem has twenty four Graphological deviations. Graphological deviations in the poem include capitalization, word splitting and hyphenation etc. Similarly, the researchers find morphological and grammatical deviations. Likewise, they notice that poem also does not follow the syntax rules. It shows that it has syntactic deviations as well. They discover that all these deviations polish the expression of Cumming poetry and convey his messages more effectively.

Dr. Abdul, Maryam and Hamid Khan (2020) explore the figures of speech in Maki Kureshi's poem "Kittens". They stylistically analyze the poem. Their aim of research is to find out the poet address and the condition of the people of Pakistan through inculcating different literary devices in the text. This research finds out that the poet utilizes Similes, personification, assonance, metaphors and imagery in order to present a vivid picture of hardships and misfortunes of the people after the partition of subcontinent. In other words, the poem retains figures of speech which play an important part in the depiction of partition's horrors. The language and vocabulary of the poem is lucid. The poet does not focus on the proper rhyme scheme. This research makes the reader to know the motive of the poet.

To cut it short, all of these critics miss to throw light on stylistic aspect of Alamgir Hashmi's poem "Singing on in the Old; Or The poem as a Foundling". In this research work, the researcher attempt is to read the poem from stylistic point of view and find out the figures of speech which play an important role.

## RESEARCH METHODOLOGY

The focus of this research article is on the analysis of a poem “Singing on in the Old Culture; Or The as a Foundling” authored by Pakistani poet, Alamgir Hashmi. It has been analyzed from stylistic point of view. This research is analytical in nature. This study employs qualitative research method as an instrument with the aim of analyzing the selected poem of Hashmi stylistically, especially keeping in view the use of literary devices in the text. Besides, as a data essential for this study is all about the text content. So the present research has been carried out with a concentrated reading of the selected poem. Moreover, research articles have been taken into consideration for the better understanding of the poem. Furthermore, the research is deductive in nature. Thus a creative aspect of the researcher is involved.

## ANALYSIS AND DISCUSSION

The theme of the poem is reflected through the use of language and words in it. From the very structure of the poem, it seems as if two identities are in conflict. The first one is Europe and the second is Asia. On the one hand the noun “she” in the poem, is representing the Europeans whereas on the other hand the noun “He” in the poem, is representing the Asians. In terms of post-colonial studies, the former one is represented as self and the latter one is represented as other. The Europeans consider themselves superior and the Asians inferior. They colonized them over two hundred years. So, they consider themselves as torch bearers and civilized who want to civilize the uncivilized and savage people, according to Europeans, of Asia. In this poem, Hashmi shows to the readers that how Europeans cunningly intrude and embody themselves like a pure substance; and help others by bringing enlightenment. As in the beginning of the poem, the poet rightly says:

She: My surface is silk Purified to light. (01-02)

But those who are not the blind believers and have some ability of thinking, they begin to explore and to observe Europeans. They start looking whether Europeans really want to improve their system and develop their people or they have evil intentions and purposes behind their colonialism. So the colonizers, who think and consider the colonized one as a “size of a titmouse” get infuriated and stop such sort of influences against them through ideology and violence (13-14). As in the poem, the self “She” then questions at the end, “Whaat?/Is your text alright”(21-22). This line shows that the Europeans consider their text the right one whereas they consider wrong the text of Asians. In this way, the poem very clearly depicts the picture of colonialism and its manipulation. We can deduce that the theme of this poem is colonialism and its suppression and exploitation over the common people in the east.

## Figures of Speech

Gautam (2014) has defined the figures of speech, in his book, *Figures of Speech in Fag-golden Tales*, as the manner of narrating some incidents, events and feelings. They are also called literary devices or poetic devices. They are used by the author in order to beautify and polish his language. These devices help the readers in grasping the real meaning and message of any poem, essay and novel. Similarly, Gray (2003) explains figures of speech as a method or way of expressing something (idea or concept) that does not follow the set norms of language. Generally, these poetic or literary devices are employed in literature, writing poems and in

speeches for oration to give metaphorical touch to a literary text. In other words, they are used to comprehend those meanings which are hidden in the lines. There are many figures of speech which the writers incorporate in their works to make them more appealing to readers and productive. Some of the figures of speech utilized are: Anaphora, Alliteration, Assonance, Conflict, Consonance, Cataphora, Personification, Simile, Metaphor, Imagery, Paradox etc.

### **Imagery**

C. Hugh Holman and William Harmon in their book *A Handbook to Literature* states about imagery that it is the use of language to descriptively represent things, actions or even abstract ideas. Generally speaking, imagery serves as a vehicle for aesthetic experience and imaginative thought which the author intends to convey. Most commonly, the use of imagery suggests visual images as pictures. In other words, it is the depiction of some experience through language. It captivates the mental faculties of human being in order to create a particular sort of depiction. Being a poet, Hashmi, also uses imagery in his poem "Singing on in the Old Culture; Or the Poem as a Foundling" in order to improve the reader's experience. He, very skillfully, describes the small waves of a river which appear on the upper surface of water when someone throws a stone or pebble in it. For instance, as the poet writes,

"She: The ripple will reverberate." (9-10)

In the above mentioned lines, the poet is speaking as a colonizer. The colonized people tell him that they will try to break their chains of slavery and suppression by doing some sort of noise. The colonizers answer immediately that their act will create more problems for them. Instead of making problem for colonizers, it will re-echo towards them. Neither it will affect, nor will it break the master. Rather, they themselves will hurt. In other words, according to colonizer whatever the waves or obstacles the others will generate, the Europeans will turn the faces of those obstacles back towards them. So, their effort will, neither, bring any change, nor will it stop them from colonial rule.

### **Metaphor**

Generally, the two most common figures of speech are metaphor and simile. These two tools are natural in writing poetry. They are employed for the sake of comparison between two unlike things. When the poet intends to compare two things without using 'like' or 'as' in the poem, we call it metaphor. Actually metaphors describe much more than what is just the literal meaning of something. It develops a relationship of one thing with another through meanings. That is why; the poets or story tellers use metaphors in their works so that they may make the readers to think about the things in a new and interesting way. In a similar way, Hashmi, in the poem gives a figurative touch to his style of language. He uses metaphor in this poem in order to make his readers to look at it in different and new dimensions. In the very beginning of the poem, the poet uses metaphor for the colonizers. As he writes:

She: My surface is silk purified to light. (1-2)

Here, the poet is comparing the colonizer to light and purity. Their surface is clean. Actually, the poet is recalling the time when the colonizers for the first time intrude in the land of Asians. They represent themselves as torch bearers, pure, civilized and messengers of Christ. They portray themselves as pure and virtuous human beings so that the natives and indigenous



people of Asia may consider them good one and begin believing in them. The other metaphor, poet employs in line 13 and 14. This time, the poet who is speaking in the voice of colonizer, compares the colonized one with a small little bird which is known as “titmouse”. As the poet writes:

She: the size of titmouse? (13-14)

Actually the Europeans consider the native very small and inferior. They are of the view that the natives are unable to go against their rules and regulations; and if they go against them, they will not be able to do something on bigger level. According to them, natives and indigenous people are innocent and uncivilized. They do not know how to deal with the world. They are living in the dark. Neither they have mental capability, nor do they have physical ability to fight against the evils and other countries. As small birds are nothing before bigger birds like eagle and ostrich, likewise the natives and their efforts or plans against the Europeans seem very little, futile and unproductive.

### **Alliteration**

One of the most common among the stylistic devices, repeatedly used by the poets, is alliteration. According to *Oxford Advanced Learner's Dictionary*, alliteration is a device which uses the same sound or letter at the beginning of words or sentences. Except poetry, it is also used in prose like novels and essays etc. As a poetic device, it is used for creating and generating mood, tone and rhythm of the poem. In addition to it, it also impacts on the conveying of different meanings of the text or how do the readers experience the sounds or words. Generally, alliteration does not occur in the whole poem or a piece of prose. When alliteration is employed, it normally carries fewer words or two words. Mainly, it puts stress on the meaning hidden in those words. In a similar way, the poet has employed alliteration in this poem. As in the line 9 and 10, the poet writes:

She: The ripple will reverberate. (9 - 10)

In the above line, the reader can clearly see that the poet has used alliteration by starting of noun with the letter ‘r’ and then the main verb with ‘r’ which make a rhythm in the poem. In addition to it, in lines 17-18, the poet, once again, employs alliteration but this time more obviously. As he writes:

She: Where? What? wherefore?” (17 - 18)

Now, in these lines, the poet is creating and generating more rhythm and giving tone to it. The above mentioned line of alliteration is setting the tone of exasperation in the poem. The poet uses this stylistic device in order to create sound by using the letter ‘w’ in the beginning of each word in the poetic line. This line is more alliterative than the first one because it does not have any other word in between to make it less alliterative. With the help of this alliteration, the writer turns the attention of the readers to the main subject matter which is “white man burden”.

### **Symbolism**

M. H. Abrahams in his book *A Glossary of Literary Terms* states that it is a tool employed to give things a wide meaning and a distinctive quality with the use of symbols.

Symbol is an object that denotes or suggests to other way of understanding the object. In other words, it represents things beyond their literal connotations. It transcends the actual meaning of the words and objects. As a result, it gives a broader and figurative meaning of the words to the readers which help them to understand the significance of symbols used in the text. Hashmi, in this poem, has used a symbol and he makes his readers to think on a deeper level or beyond the literal meaning of the word. In lines 19-20, the poet writes:

He: the deep structure of this Bodensee. (19 - 20)

In the above line, the poet incorporates the word “Bodensee” as a symbol for Europe. This word is used for Lake Constant in German language. It is a European lake which is connected with three countries— Germany, Austria and Switzerland. It is commonly known as central European lake. So, the poet, in the voice of colonized, is saying that he wants to check this structure of the whole Europe and also wants to figure it out whether they really care about the other people who are not Europeans or they have their own evil and malicious purposes behind this intrusion for the sake of spreading enlightenment. That is why the poet uses the symbol “Bodensee” because he wants to dive in this lake of Europe and wants to explore and to seek the answers of question which he has in his mind.

### **Rhetorical Questions**

Katie Wales in her famous book *A Dictionary of Stylistics* states that rhetorical question is asked for the purpose of getting answers from the readers or audience. It does not expect an answer. It is incorporated and asked for the sake of creating effect in the poem, novel or essay etc. In other words, rhetorical question is a type of persuasive question that can influence a person's response to an audience. In a similar way, Hashmi in this poem also asks rhetorical questions many times. Firstly, the poet, speaking in the voice of colonizer, asks question in lines 13-14. As it is written in the poem:

She: the size of a titmouse? (13-14)

In the above mentioned line, the poet does not need an answer because he knows that the colonized people are like titmouse and they are unable to do something against the colonizers. Secondly, he in the voice of colonizer asks another question in lines 17-18. As he writes:

She: Where? What? Wherefore?” (17-18)

In the above question, the poet does not want to get answer of the question. He puts these ‘W’ questions so that he may generate dramatic and rhythmic effect in the poem. This sort of rhythmic and dramatic effect reaches to its peak when the readers read the rhetorical questions in the last lines of the poem. As Hashmi writes:

She: What? Is your text alright?” (21-22)

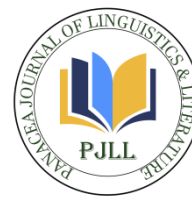
Now in the above all mentioned questions, the worth noting point is that the poet emphasizes on the superiority of whites who are not ready to confess the fault of psychological, social, economic and physical exploitation of the those who do not come in the imaginary boundary of the west.

## CONCLUSION

Apparently, the poem appears as if two people (man and woman) are talking with each other but when it is interpreted stylistically, it discloses the hidden meanings such as colonialism and its suppression. The theme of the poem is entrenched in the diction, symbols, imagery, rhetorical questions and metaphor. So, Hashmi, through the medium of figures of speech, has conveyed his considerations about the people of sub- continent who suffered during the period of colonialism. The selected poem “Singing on in the Old Culture; Or the Poem as a Foundling” retains different figures of speech that play a vital role in the depiction of Europeans’ exploitation of the natives and indigenous people. The choice of words play is a significant role in making the poem explicit. This analysis brings forth the intentions of the author in a comprehensible way to the readers. With all the evidences given in the analysis, we may conclude that Hashmi has used an appropriate figurative language which unveils to the readers the theme and subject matter of his poem.

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## Comparative Formalistic Analysis of Daud Kamal and Emily Dickinson's Selected Poems

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### ABSTRACT

From the perspective of formalist critics, form is important and content is secondary. Unlike the traditional criticism of literature, formalism focuses on form of a given text and endeavours to dissect meanings and theme. The current research work is focused on comparative formalist analysis of Daud Kamal's poem *Ode to Death* and Emily Dickinson's poem *I heard a fly Buzz-when I died*. These poems are taken for formalistic analysis because these are one of the best poems written by poets in terms of their style, diction and themes. Furthermore, this study investigates literary devices that are used in the selected poems. The study utilizes qualitative approach by using a textual analysis.



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## INTRODUCTION

### Russian Formalism

Russian Formalism was started in 1920s in Russia. Formalist rejected many 19<sup>th</sup> century literary critics. They introduced scientific approach to literary studies. According to formalists form is superior to context and only text is enough to study it. There is no need to study a text in

reference to the context. A literary text should be studied by taking the linguistic and structural features of the text. Their chief focus was on the literariness of the text. By literariness they mean the language employed in the text. They study a text through structure, imagery, rhyme scheme and figurative language. The formalists endeavor to identify literariness in a given text which is achieved by the use of language. They believe that literary language is different from everyday speech. By the use of literary devices literary language deviates from everyday speech patterns and produces literariness and defamiliarization.

### **About the Poets**

Daud Kamal was born in 1935 in Abbottabad, now district of Khyber Pakhtunkhwa, Pakistan. He was an educationist and a poet. He wrote in English language. He got his early education from Burn Hall School and then Islamia College Peshawar. He went to University of Cambridge England for the completion of his tripos. He served as a professor and chairman of University of Peshawar and later he became vice chancellor of the same institution. He was influenced by modernist English writings. He liked the poetry of Ezra Pound, W.B Yeats and T.S Eliot. His poetic collections include *remote beginning*, *compass of love* and other poems, *recognitions*, *before the carnations wither*. He also translated some of the poems of Faiz Ahmad Faiz and Mirza Ghalib into English Language. He was awarded with Faiz Ahmad Faiz award in 1987 and pride of performance award in 1990 after his death. He left this world on Dec 5, 1987 in United States.

His poetry is connected to past and present simultaneously. His works have the unique sense of history, culture, art and civilization. He beautifully uses the technique of imagery in his poetry and his poems create a clear insight of the things he portrays in his poems. Daud Kamal in his works conveys a sense of spirituality and loss. His writing style is very beautiful as his deep observations about small things can be seen in his poems. Sufism is one of the important parts in Daud's poetry. He elegantly portrays the images of nature as he talks about trees and sparkling waters. Through his writing Daud allows the reader to see the deep connection he has with the entire universe.

Emily Dickinson, in the American state of Massachusetts, in the town of Amherst, Emily Dickinson was born on December 10th, 1830. She was regarded as one of the greatest poets of America in 19<sup>th</sup> century. Her poems are lyrical and the speaker in her poems is identified as the first person "I". Most of her poems are really short but they hold within them the beauty of an entire world. Emily Dickinson was a keen observer and in her poems she wrote about everything she observed. Her unique power was to write about imaginary world because of her strong imaginative strength which would lead her works to the high levels of uniqueness. Emily Dickinson didn't follow any poetic rules and made a distinct style of her own.

### **About the Poems:**

A person might express their strong love or admiration for someone or something in an ode, which is a lyric poetry with erratic metrical structure. This poem has discussed that life and death are the ultimate realities. It is about the journey of an individual's life from birth to death. The poem discusses that there is very small distance between an individual's life and death. A human's life comes to an end when death engulfs him and death occurs so quickly that even it

takes little time than lifting of a single eyebrow. Death is inevitable, no one can deny it and nobody can escape the occurrence of it. There is no doubt that every living being has to die one day but this death of an individual causes no effect on time as it stops for no one. Grief at the loss of a loved one cannot cause one to pass away, every individual comes to his normal routine at certain point. Although diamonds are comprised of carbon, it is not a given or required that each molecule of carbon dust transforms into a diamond. Same is the case with human beings, it is not necessary that they will accomplish all their dreams in such a short period of life. Human beings have huge dreams and goals in their lives but it is not possible for them to accomplish all of their goals in a really limited time. The combination of soul and body results in the existence of human beings and life and death have a certain link that is similar to the link between tear and eye. In the busy world human beings forget that death occurs as rapidly as a tear drop flows out from an eye. No one knows the exact timing of when death will occur but it will certainly happen. The poet further talks about the after-death situation of the grave. There is complete and utter silence in grave because after death there are no more hardships and chaos of life anymore. Grave is a place where there is no space for mourning because it is free from all sorrows and troubles of life. At the end of the poem Daud Kamal asks a question from life that either you left me or I was on the verge of passing out as it is the harsh reality of our life.

In *I heard a fly buzz- when I died*, the poet described the transition between life and death. The poet in this poem has tried to describe that what it feels like to actually die. The speaker of the poem is telling this after having actually died, as the speaker is on her deathbed. The room and the air was completely still in those final moments like the calm and tense air between storms. This seems to herald the silence of death and implies that the boundary between these two states is somewhat blurred, as if the transition between life and death was not a sharp jump, but a slow fading. The people around the speaker were crying so much that they couldn't shed their tears anymore. They all seem to hold their breath while waiting for speaker's last moments and looking forward to the arrival of God in the room. The speaker further tells that she signed a will and gave away all her property. The speaker divided all those parts of her life which were dividable. But then instead of God's arrival into the room, a fly suddenly interrupted the process. Fly suggests the arrival of death and the buzzing of fly prevents the speaker from reaching a state of spiritual contemplation or grace which seemed more appropriate for the occasion. The moment of death remains a hidden mystery as fly interrupts the final moments of the speaker and human beings can't know for sure that what comes after life. The poem ends with an unfinished note and the fading light of windows represents the speaker's inability to see beyond her last living moments. Death remains a mystery despite the fact that the speaker is talking from a life after death.

### **Research Question:**

1. What are the similarities and differences between the writing style of Daud Kamal and Emily Dickinson by applying formalism on selected poems?
2. How effectively Russian Formalism is truly applicable on both of the poems?

## LITERATURE REVIEW

Andrew Bula in his research article *The Poetry of A.N Akwanya: A Formalist Evaluation of its Technique*, does the formalistic analysis of the A.N Akwanya's collection of poems. He analyzed that there is the existence of formalist techniques at large in the all the three poetic collections and they depict the true essence of literature. The three collections analyzed include, "Pilgrim Foot", "Moments", and "Visitant on Tiptoe and Other Poems". In this research article the researcher analyzed the poetic collection separately. In the very first poetic collection, namely 'pilgrim foot' the researcher pointed out that the poet used all the thematic and figurative devices aptly and accurately. There is an extensive use of themes, poetic diction, similes, metaphors, personification and rhetorical devices. Repetition is visible either in every line or every stanza of the poem. (Bule, 2018) The researcher explored many religious themes through the use of different words like 'judgment by fire', 'seesaw', and 'time for the military' in the poems. Bule analyzed that the use of these words depicts the religious as well as the ethnic nationalism attractions of the poets. Then the researcher analyzed second poetic collection which was published in 2007 with the name "Moments". In this poetic collection is also analyzed by Bule on the grounds of Russian Formalism. There is the use of assonance, consonance, alliteration in this poetic collection also this includes multiple themes of religious integrity.

*The Textual Analysis of Wole Soyinka's Poem: A Formalist Approach*, is the research article jointly written by Faniran, A. O. Adetuyi, C. A. In this research article, the researchers did the analysis of Abiku, a poem written by Wole Soyinka by applying Russian Formalism. The researchers firstly described what actually Russian Formalism is and how it is related to the concept of literature as 'art for art sake' and then analyzed one of the poems of Soyinka on the theoretical grounds of Russian Formalism. The researchers pointed out the use of literary devices and stylistic features such as diction, symbolism, imagery, graphology, rhythm and other observed literary styles in the selected poem (Adetuyi and Olatayo, 2015). The researchers evaluated the themes as centered on the interplay between the individual predicaments and social responsibilities. It is noted by the researchers that "Soyinka exploits literary stylistics to embark on syntactic modification of his poetic lines in "Abiku". This study only plays up lines or stanzas of the poem that either breaks existing linguistic rules to create new ones or those that modify and utilize conventional rules for specific stylistic effects." (Adetuyi and Olatayo, 2015).

Pervez (2018), in his research article, *The semantic analysis of Daud Kamal's Ode to Death*, has semantically analyzed the Pakistani poet Daud Kamal's poem *Ode to Death*. This article is interpreted with the help of semantics which explains the characteristics of poem, its meaning and poet's assumption towards it. The article further states that as Daud Kamal is Pakistani and a Muslim, his approach towards linguistics, his religious bent of mind, viewpoint about personal life and attitude towards death is visibly different from other regional poets.

According to Wahid Pervez, 'Death is the door from which every living being will pass. It is that drink which will be taken by everyone. Death is that flavor which every human will taste. Death is that tyrant who will put you into the stomach of Earth where human will live alone for an uncertain period of time. Death is that deceiver from whose deceive no one could escape' (Pervez, 2018).

Daghamin (2017), in his research article, *Reflection of Death in the Poetry of Emily Dickinson*, has discussed that how the topic of death is reflected in Emily Dickinson's poetry. Death arouses fear and curiosity because it suddenly approaches without preparation or expectation. Death is a pure and mysterious truth that no one likes; it is a natural phenomenon in the life cycle of human beings. Death seems insensitive and cruel to most of us, although we all know that it is inevitable and predetermined. We are afraid of death because it takes away those we love, our parents, siblings and friends. People have different opinions about death, some people think that death is a savior and it saves us from all pains, trials and sufferings of life. However some people think of death as a bad omen because it takes away all relatives and friends. Literary works and religious books have long portrayed the existence of death. The topic of death is not only reflected in novels, short stories and dramas, but also are present in in- depth discussions in poems. Poets use words to express their views on death, while the readers use personal perceptions and experiences to appreciate and understand death.

## **DATA ANALYSIS**

### **Writing Style used in Daud Kamal's *Ode to Death***

Ode to Death is one of the most amazing blank verse of Pakistani writer Daud Kamal. This poem talks about death as the ultimate fact, and it is written in an incredibly lovely manner. The poet has make use of symbolism and images in such a brilliant way that it catches the attention of many readers and leaves a great impact on them. The language of this poem is completely straightforward but the way poet has written it conveys a deep meaning. Three major topics are present in this poem; first is the ultimate fact of death, second major aspect is the vulnerability of worldly life and third is the unending life after death. One surprising fact about this poem is that the poet has quoted two different but modern American writers twice in the beginning, one after the other.

This line depicts that there is no huge separation between death and life. When death holds a man in its arms, the story of human ends and it all happens in few seconds that it will even require a small deal of time than raising an eyebrow. This much small distance is present between life and death.

Poet has quoted E.E Cummings in the next lines of poem;

Through Cumming's quotations, poet says that death is the extreme truth and nobody can deny or escape it. And just like clock, which keeps on ticking, humans keep on breathing even after the loss of their loved ones.

As diamond is one of the most precious gems, it is composed of carbon. But it is not necessary that each and every tiny particle of carbon will turn into precious diamond. Just like that there is no surety that each and every single dream of human beings will be fulfilled in this short period of life in world.

Humans all their lives have many wishes and dreams which they want to achieve in their lives but it is not possible to fulfil them all. Wishes are like the seeds of a pomegranate, and time is like one, due to which human can't satisfy all those dreams in such short life.



Poet compares a huge pine tree with a matchstick and says that pine tree was knocked down by thunder strike last year. The end of both pine tree and burned matchstick in ashtray is same. The last destiny of everything is tomb.

The poet in these lines is addressing to a man that he was present when the person was taking his final breaths, poet was holding his hand. Poet then asks from dying person that is it true that bones and hair takes long time in decaying as other body parts disintegrate quite quickly.

Poet is saying in these lines that humans exist because of the combination of body and soul. These two entwine together and submerge into the long forgotten stream of the world. The link between life and death is similar to the link between an eye and tear. Human in their daily life hassle forgets about the existence of death which comes as rapidly as a tear coming out from an eye.

Here Islamic point of view is presented that grave is a place of barrel rocks and silence and sleep roams there. It is a location devoid of all the problems and pains of life, leaving no room for grief.

The poet also wonders about death and then thinks about his past life from which he gets terrified as he has done nothing good in his life. The bad deeds are responsible for the darkness which consumes the poet when he thinks about his past life and makes him concerned.

In these lines poet says that life is moving very far away from him because death takes over life and nobody can fight against it. The poet further says that it is hard to figure out that which one between life and death are a deceiver and which one of them is being deceived. At the end of the poem Daud Kamal asks a question from life that either you left me or I was on the verge of passing out as it is the harsh reality of our life.

### **Writing Style used in Emily Dickinson's *I heard a Fly buzz – when I died***

*I heard a Fly buzz – when I died* is one of the popular poetries of American poet Emily Dickinson. In this poem, poet is explaining the dying experience. The poem shows poet's own experience of death, which is an unexplainable mystery as only those who die, knows how it feels to be dying. But the poet has tried to imagine it in her poem. The tone used here is very light and soothing which shows to the readers that narrator is accepting her fate. Fly is such a small meniscal creature but it interrupts the arrival of god in the room where narrator is taking her last breaths. An insignificant fly arrives into the room instead of god.

In the starting line of poem, narrator hears the buzzing of a fly in the last moment of her death. Dying is very grim and heavy moment as it is a very serious occasion but fly interrupts the moment. It can be understood from the first line that fly is the center focus of this poem. Next line shows the setting of poem, the narrator is taking her last breaths in a room where she is surrounded by her loved ones. The atmosphere in the room is completely still because the occasion is very gloomy but this stillness also awaits the stillness of being dead. There is a

moment of complete and utter stillness when a person dies. This stillness comes after the storm of life and before the storm of death.

In line 5, the narrator is hyper aware of her surrounding and states that her loved ones who are present in the room have cried for her so much that their eyes are unable to shed anymore tears because they have wrung them dry. The next line presents a fact that death is now awaited and the breathing of her loved ones is firm because now everyone is waiting for her last breath. In next line the moment of death is told as the last onset which means the last beginning, that speaker will begin a last journey after death. In Christianity, the word King is frequently used for God. Everyone gathered in the room is anticipating the arrival of God who will lead the last journey of narrator.

In these lines the narrator says that she signed away all her property/will. Speaker signs away only that stuff which was assignable because some things can't be assigned, such as human soul. And then fly makes its entrance into the room where narrator and people are waiting for god's arrival. Fly interrupts the moment which represents the doubt about what comes after death.

In last quatrain narrator tells that fly enters the room and comes between the narrator and the window, here window symbolizes life. These lines also suggest that the speaker's vision is narrowing as she takes her one last breath and leaves the world. Here the fly can be interpreted as the grim reaper. In the last line see is repeated which means that two types of seeing is mentioned. The narrator's literal vision has failed, as she is dead now and her ability to see beyond death has also failed. The narrator's line of sight goes blank and the poem ends, leaving the readers in the same state of blankness.

### **Technique used in *Ode to Death***

#### **Ode**

Ode is a lyric poetry with an erratic metrical structure in which the author conveys his or her passionate admiration and love for a person or thing. Ode to death is a lyrical poem about the ultimate fact of death and that it will occur in the life of every human being. The writing technique used in this poem is in the form of an ode.

#### **Tone**

Throughout the poem, the usage of tone is serious, dull and dark. It doesn't change the entire time. The gloominess of the poem can be seen from the use of words like thunderbolt, grave, dissolving of eyes, hair and bones.

#### **Metaphor**

Metaphor is a figurative device in which a certain word is used for something to refer it with another object in order to show the similarity between them. Daud Kamal has used metaphors throughout his poem. The words like diamond dreams and galaxies are used to refer to human goals and dreams which end with his demise. Poet compares the death of a man with

pine tree and matchstick that a thing strong and big like a pine tree will turn into ashes just like a small matchstick. The end of every living thing is death and everyone will taste the flavor of it.

### **Imagery**

Imagery is used to appear certain ideas, things and actions in such a way that it interests the physical senses. Poet has used imagery in this poem from line 11 to 15.

### **Religious Approach**

Daud Kamal is a Muslim writer and that's why the influence of religion can be seen in his poetries. In *Ode to Death* religious influence is present because he tells throughout his poem that death is the ultimate reality and it will come for everyone. Grave will be a last destination of all human beings and there is eternal life after death.

### **Style**

The style used in this poem is dramatic monologue which is a poem written in a form of speech narrated by a single person. A style in which no dialogue comes from any other person and only a single imaginary person narrates the whole poem.

Thus, the writing style and techniques used by Daud Kamal in his poem *Ode to Death* is simple and precise. The word usage and arrangement is very simple, effective and easily understandable. The poem is written in such a way that it forces readers to stick to it even after finishing the poem and leaves a great impact on one's mind.

### **Techniques used in I heard a Fly buzz – when I died**

#### **Imagery**

In the very first line of poem imagery is used. As the buzzing of a fly heard by narrator shows the sense of hearing in it. The sense of sight is present in the last stanza as fly comes between the narrator and window and blocks her vision.

#### **Simile**

Simile is used to compare two objects with each other in order to make the statement more clear. Simile is present in the second and third line of the poem where poet is comparing stillness of room with the stillness in air, as there is a moment of complete stillness when the storm of life ends with person's death and when person enters to the state that comes after death. In between these two storms stillness exists.

#### **Enjambment**

Enjambment means when a line is continued even after the end of line. The continuation of sentence without break is enjambment. In first quatrain it is used in lines two and three. Enjambment makes the sentence longer as there is no pause when one line finishes and the other starts. It is also present in lines six and seven and in the third quatrain.

### **Anaphora**

Anaphora is repetition of words in any poetic line or sentence. The word stillness is used two times, in line two and three. Stillness here is giving more stress to the atmosphere of the room in these two lines of the poem.

### **Synecdoche**

Synecdoche is used in the fifth line of poem. The eyes here represent the people who are present in the room.

### **Form**

This poem has a formal pattern written in quatrains and rhyming scheme used here is ABCB, a slant rhyme.

### **Meter**

Emily Dickinson has used her common pattern; iambic tetrameter and trimeter, which could be seen in her many poems. There are four stresses in first and third lines of every quatrain and three stresses in second and fourth lines.

### **Rhyming Scheme**

This poem follows the ballad stanza rhyming scheme, ABCB.

### **DISCUSSION**

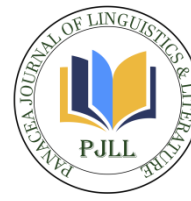
By comparative formalist analysis of these two poems, it could be said that I heard a fly buzz-when I died has formal pattern written in quatrains and rhyming scheme used here is ABCB, a slant rhyme. There are four stresses in first and third lines of every quatrain and three stresses in second and fourth lines. This poem follows the ballad stanza rhyming scheme, ABCB. Ode to death is a lyrical poem about the ultimate truth of death and that it will occur in the life of every human being. The writing technique used in this poem in the form of an ode. Throughout the poem, the usage of tone is serious, dull and dark. It doesn't change the entire time. The style used in this poem is a dramatic one-liner which is a poem written in a form of speech narrated by a single person. Imagery is used in both poems and the theme focus of these two poems is death.

### **CONCLUSION**

In the nutshell, according to Russian Formalism the meaning, essence and beauty of any text lies within the text and only the text is enough to extract the exact meaning from it. There is no need to study the social, political, cultural or any sort of context to understand a text. The true literariness lies inside the text. Formalists study the form, use of literary devices, use of figurative language, plot, characters, rhythm and rhyme of the poem to analyze its true meaning. This research focuses on the comparative formalistic analysis of 'Ode to Death and I heard a fly buzz- when I died, written by Daud Kamal and Emily Dickinson respectively. Both the poets not only successfully used the poetic techniques like theme, imagery, symbolism, alliteration, assonance, consonance, simile, metaphor etc. but they also embellished the poem by the quality use of poetic diction.

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## A Feminist Stylistic Analysis of Aysha Baqir's *Beyond the Fields*

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### ABSTRACT

Women have been the victim of gender stereotyping and gender discrimination since decades. They are fighting to have the recognition of their worthy identity under the movement of feminism across the globe. The present study has the motive to highlight this issue through the stylistic analysis of the novel, *Beyond The Fields* by Aysha Baqir. Feminism and Stylistics are two different fields but the term was coined by Sara Mills in her book *feministic stylistics*. Sara Mills's model of three level analysis has been applied to portray and reflect the gender stereotyping present in typical Pakistani society. The application is done at word level, phrase and sentence level and discourse level respectively. The analysis reveals that gender stereotyping is present in typical mindset of rural community. For this stereotyping, sexism is adopted towards the female gender and the model analyses this through the structure of linguistic patterns. The study opens the minds towards certain enlightenment to break the manacles of gender stereotyping and gender discrimination through the mode of education to lit the dark minds.



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## INTRODUCTION

Feminism is the name of a doctrine that advocates the equal rights for the oppressed gender namely the woman. Feminism aims to struggle for the balanced social role of the women folk. Feminism is one of the sociological theories that make the analysis of the status of women in society and aim to get better lives for them. Feminism does not belittle the opposite gender rather it works for equality not for the superiority of the backward gender.

The idea of feminism has not emerged instantly. It has an established history following the waves of the movement. Its earliest movement can be traced back to 18<sup>th</sup> century but Suffragette movement for the voting rights of the weak gender gave it a prominent rise to the first wave. The first wave was concerned mainly with voting rights so it got the claim of political theory. The second wave emerged in late 1960s and early 1970s in Europe and North America with the goal to awake consciousness about sexism, economic stability and political liberation. The third wave was motivated by middle class women realizing the issues of race and sexuality. With the start of new century, the feminism has turned into common phenomenon realizing that women can be as strong and powerful as men if they are given the chance to be.

### **Feminist Stylistics**

When we move towards literary texts, a theory or approach finds its expression in the choice of linguistic features. The rhetorical figures and syntactical patterns are chosen for a literary style. This comes under the umbrella of field of stylistics. Stylistics is the analysis of language used in literary texts to explain how specific meanings are created by using specific language. Different literary texts go with different stylistic aspects following a definite idea associated with literary texts. The works with the projection of feministic mode follow the patterns of feministic stylistics.

Montoro (2014) defines feministic stylistics as “the sub branch of stylistics which aims to account for the way in which gender concerns are linguistically encoded in texts and which attempts to do so by employing some of the frameworks and models pertaining in the stylistic tool kit”. The term ‘gender concerns’ takes with it variety of meanings that has resulted in the notion of feminism. Feminist stylisticians consider the gender issues and their embodiment in literary texts.

### **Beyond The Fields: A Story of Female Resilience**

In Pakistani society, the unconventional role of women is still not an acceptable option. Women are still fighting for the justified representation. The issue has been raised by different literary figures to fight against the marginalization. *Beyond The Fields* by Aysha Baqir (2019) also raises the voice against female oppression. The novel is a good choice for feministic stylistics application as the usage of words and linguistic patterns highlights the stereotypical roles taken by female gender in contemporary Pakistani society. *Beyond The Fields* is the moving account of Zara’s struggle to get her twin sister Tara back. Zara has to go through a hard journey to accomplish her goal. But her sufferings bring the worthy results. The tragedy commences when one afternoon, Tara is raped in the fields. The horrible reality of the village gets surfaced where home is the best choice for a woman while fields are meant for men. When a woman enters into the world of man, she is robbed of her honour. The novel addresses other gender biased issues like marriage, education, divorce as well. The novel carries multiple female characters and through these characters, the state of female in a bleak society can be visualized ideally.

### **Research Objectives**

The present study has specific aims that are as follow;

- to identify the words, phrases, sentences and discourses linked with the sexism

- to highlight the stereotypical representation of women in Pakistani society as presented by Aysha Baqir in her novel *Beyond The Fields*
- to give certain enlightenment regarding the possible solution of the issue of stereotypical oppressed representation of women folk in Pakistani society

### **Research Questions**

1. How does Aysha Baqir highlight the gender issues through the sexist language in her novel *Beyond The Fields*?
2. How does Sara Mills' feminist stylistics model get a reflection in *Beyond The Fields* by Aysha Baqir?
3. What are the ways through which gender biased stereotypical roles can be modified in the selected text?

### **Significance of the Study**

The study has a potential significance as it is aimed at giving expression to gender stereotypical vocabulary including words, phrases and sentences used by Ayesha Baqir in the novel *Beyond The Fields* using feministic stylistics. The term was firstly coined by Sara Mills and she has the credit of this field of stylistic analysis. Sara Mills makes textual analysis by using a minute linguistic study. In present study, Sara Mills' model has been adopted to make the interpretation of stereotypical representation of female in an oppressed social sphere

### **LITERATURE REVIEW**

'Given that language is an instrument for the assignment of the phenomena of human experience to conceptual categories it is clearly not simply a mirror that reflects reality. Rather it functions to impose structure on our perceptions of the world. Language...is highly selective and in this sense...the process of linguistic encoding involves a significant degree of abstraction from 'reality' (Lee 1992, p. 8).

Norman Fairclough in his work *Language and Power* asserts that his motive is to raise the consciousness regarding language that how language plays its part in the domination of one group by another (Fairclough 1989, p.4).

Language analysis can be helpful in understanding the gender differences. Analysis of language conveys a great deal about self or subject (Millard, 1989). Feminist Stylistics represents an urge to analyse and explain the gender issues in terms of linguistics. McFadden analyses that literature depicts cultural aspects and gives the chance for its alteration so does the feministic stylistics. It can either raise voice to eliminate oppression of females or to perpetuate it. Feminist stylistics gives shape to the questions that are necessary for the gender's autonomy. In what way, does language used in literary works give representation to women and their gender relations?



How can gender play its part in one's writings? Feminist stylistics analyses the texts focalizing the feministic perspective. It shows that there are linguistic terms for the subordination of women in society and these terms highlight the issue to move towards its elimination. Feminist styliticians deviate from the traditional way of language use and go with conscious approach by using dialectical features as well as forms of expression in the texts. This thing covers a vast range of issues that are tackled in literary texts with feminism as its underlying ideology.

Montoro (2014) holds that the term 'Feminist Stylistics' can be accredited to Mills (1995). Although others followed her example yet it is Mills who is the real figure coining the term. Sarah Mills holds that there is a diverse variety of definitions of Feminism. She shares a view that is held generally among the feminists. Mills propounds that males and females are treated differently and it is the female section that is the victim of oppression and subjugation. This part of the society suffers personally as well as institutionally. The society always works for the good of male gender and this gender is benefitted to the maximum. It proves that society has a patriarchal mindset. Although we cannot blame the whole male gender to get the advantage of this bias or to make allowance for perpetuation of the imbalanced approach. Sara continues that women are treated differently and as an ultimate result, they develop an inferior view of themselves and others also consider them as gendered beings (Mills 1995, p.2).

In addition to this, she maintains that there are significant -differences even among women namely the differences of wealth, race, education, age etc. All the women are the part of sufferings. But feminism is committed to change the system to make it less ruthless and oppressive towards female (Mills 1995).

Sarah Mills herself gives the definition of Feministic Stylistics in the way that the term 'Feminist Stylistics' has a phrasal nature consisting of two parts namely 'feminist' and 'stylistics'. Both the words have complexity in them and can be taken differently by the readers. But the phrase is comprehensive to make the illustration of the things. For her it is "an analysis which identifies itself as feminist and which uses linguistic or language analysis to examine texts" (Feministic Stylistics, p.1).

Mills (1995) presents it as a kind of stylistics based on political motivation with the aim to give awareness about the way gender is treated in literary texts. Feminist Stylistics sets a rationale to make textual analysis with this objective. Feminist Stylistics after Critical Stylistics is the powerful weapon to unveil and unmask the patriarchal ideologies and assumptions based on these ideologies (Blaine 1990, p.3).

Feminist Stylistics has the structure of sexist language to describe the unfair differences tackled with the consideration of gender bias. Mills (1995) upholds the theory of linguistic determinism that determine that the difference in structure of language is mainly based on the views people hold about the world. Our thoughts get its shape in the cultural patterns and the community we are living in. Feminist believe that circulation of the established thoughts and their language promote and strengthen sexism in language and ultimately in society. Nneka (2012, p. 1)) maintains that sexist language includes all but intentionally or unintentionally skips a gender that can be either of the categories. The issues of use of sexist language is debatable as some linguistics consider the use of sexist language to be the sign of sexist society while other think it to get the society sexist with its influence. Cameron 2005, p.12) asserts that language

gets a shape based on cultural norms and any culture is sexist following its own cultural set of norms and one culture is different from another culture on the basis of its sexism. Wareing makes a distinction between sex and gender. Sex according to him is a biological term while gender is socially constructed term linked with particular behavior (p.58). Sexism is encoded in language that decides that men and women do not have equal representation and one of the sexes is having lower position. Men are stereotyped at the cost of female disadvantage. Herman asserts that sexism is at the peak in lexical terms. He gives his stance an authenticity by giving the examples of sexism in linguistics. There is frequent use of pronoun 'he' in educational stuff to give edge to males. Female titles of Miss and Mrs. provide their sexual availability while there is only one counterpart namely Mr. for all men. Women are shown as belonging of men like 'John's girlfriend'. Bill's wife'etc. He shows that this phenomenon is applicable to almost all the languages where application of feminine terms over men is the subject of disdain while application of male terms over female makes their status upgraded. Lakoff in his book *Language and Women's Place* discusses that women are to experience linguistic discrimination in society. This takes its shape in two ways, the usage that is taught to women about language and the treatment they get through the use of language. In both the ways, women fall at the status of object of sex or a servant (p.4).

Mary Vetterling-Braggin (1981, p. 2) holds that sexism can be traced in a statement if it is strong enough to encourage oppression against the weak gender. Mike Bygrave (1991, p.14) asserts that the people who blame others for sexism in their language consider their own language purified and beyond questioning. Eberhardt (1976) discusses that sexism in language has short term and long term effects. It upsets peoples' relations and their self-image and confidence. Gender free language can be adopted as conscious choice to make people believe that the speakers do not take world as something to be dominated by males. Selven, Saravana, & Sugana (2013) assert that Language is biased and leads towards marginalization of subdued sex. There is chauvinism in language that holds a belief that males are superior and women are inferior to men. 'Sons and Daughters'. Adam and Eve' are just the pairs but the preference is given to male counterparts in the context. Wood & Eagly (2002) discuss that men and women are to adopt different roles. There are certain expectations attached to both the sexes. Men are likely to adopt tasks engaging strength, power and dominance while women are supposed to take roles confined within the walls of their home. It is this thing which makes males as agentic and females as communal. All this stereotyping is reflected in language use. (Frye1981, p. 9) asserts that sexism in language is not a kind of use, it holds certain beliefs about sexual differences and their impacts. Spender (1981) discusses that language is in fact man-made. The women have to view themselves through the gaze of MEN and they are not supposed to create new meanings.

## **RESEARCH METHODOLOGY**

The study is carried out with qualitative research method and the novel has been analyzed by applying feminist stylistics model of Sara Mills in her *Feministic Stylistics*. Sara Mills's book is a stepping stone in the field of feministic stylistics. Other stylisticians followed her in the application of the term.

The model of analysis has been divided into three levels namely word level, phrase or sentence level and discourse level. Word level analysis tackles gender discrimination through the

usage of sexist words used in text. Phrase or sentence level is the part that makes analysis of the sentences projecting sexism towards the oppressed gender. Discourse level analysis takes into account large structures examining the overall sexist behavior. Carter & Simpson (1989) give a comprehensive view of textual discourses. Discourse, according to them, not only makes the analysis of context at micro level but also at macro level analyzing the wide social sets or patterns. At this level, the lexical items are connected with the significant ideology.

### **Theoretical Framework**

The study has been done with the feminist stylistics approach on a novel written by a female writer to reveal the sexism and gender stereotyping. Feminist Stylistics is theory or approach that gives insight, awareness and logicity regarding the female situation in a text and ultimately the message to the society in general. The approach embodies the gender issues and language at a time. Sara Mill's model of feminist stylistics raises the issue of sexism and gender stereotyping analyzing words, phrases, sentences and discourses. Her model has been discussed from two angles i.e. the production and the reception. According to her, sexism in text does not come into existence abruptly. There are certain factors that are at the screen behind to encourage the text production. Every society follows certain constraints in language and then there are sociological factors as well that put their impact on the production of text. Reception of the text is influenced by the audience and readers who buy the text.

Sara Mills speaks in favor of her model in her book that the model will help the critics to evaluate sexism in language of the text as the same evaluation cannot be done with "traditional code model". That model is not good to observe the reason behind the production of the text. Apart, the traditional model studies the individual as isolated identity and not as the members of whole group to see into a collective identity.

### **DISCUSSION & ANALYSIS**

Beyond The Fields by Aysha Baqir is the novel tackling certain gender issues. The novel depicts the narrow mentality of the people living in rural setting of Bahawalpur. The story revolves around the protagonist Zara and Her twin sister Tara. Tara has to face a tragic fate in the name of rape. The incident changes their lives altogether because Tara now appears to be a person bringing dishonor to their family. She is transported to Lahore and she is married to a person without the knowledge of his whereabouts in order to avoid the public shame. A newspaper piece brings again turmoil in their lives when her husband is revealed to be a person running a brothel. Zara, irrespective of her social constraints and limitations, steps out to make the salvation of her twin sister possible. She sacrifices her own virginity but is determined to break the shackles. Zara, in the novel, can be seen a ray of hope for thousands of other women living a miserable life. The novel addresses the issues of gender inequality, gender oppression and patriarchal supremacy in the typical Pakistani society.

### **Analysis at Word Level**

Sara Mills has given reference to gender biased individual words and their analysis. According to her, the gender roles get influenced by the words we use. Mackay (1983) has stated that the use of generic 'he' is somewhat confusing as it does not make the sense whether it is something generic or gender specific. He gives the example of statement, 'the more education

one attains, the better his occupation is likely to be. Professors, scientist, engineers are the labels attached commonly with males while nurse, model, secretary are the terms normally linked to the females.

Sara Mills discusses that there are different types of the words like generic nouns and pronouns, insulting names for women, derogatory terms for females that are responsible for sexism against women. So a term can be sexist if it promotes unfair discrimination (Mills,2005). If we make the analysis of *Beyond The Fields* at word level, there are certain words or terms that specify gender roles or gender stereotyping. It can be divided into three parts namely Generic Pronouns, Generic Noun and Naming and Andocentrism.

### **Generic Pronoun**

The Generic Pronouns in the novel has been used according to the gender specification. For the male figures like Abba, Omer, Saleem, Khalid Chacha, Jameel Sahb, Riaz Chacha, Kamran Sultan, Akbar chacha etc. have been tackled in the male gender and pronoun 'he' has been used as generic pronoun. The characters from the opposite gender like Zara, Tara, Amma, Kulsoom Chachi, Bari Masi, Nasreen Masi, Sehr Madam, Gloria, Bushra, Surriya, Saima Appi, Nazia, etc have been given the Generic Pronoun 'she' following the gender distinction. 'They' as Generic Pronoun has been used for both the sexes but the context of the usage makes its application clear.

### **Generic Nouns**

Generic Noun is used for the purpose of generalization. It is used as a symbol for the whole class or group. Kept in rural setting mostly, *Beyond The Fields* is replete with the repeated nouns used in typical rural setting of Pakistani society. The male gender is addressed in the words like Abba, Chacha, Bahi, Sahb, shopkeeper, driver etc. to fix these terms for the male gender. The opposite gender namely the female is addressed in the way like Amma, Chachi, Nanny, Sister, Appi Masi etc.

### **Naming & Andocentrism**

Cameron (1990) asserts that language itself is sexist as it gives representation to male point of view following the beliefs based on stereotypical standpoint. According to Sara Mills, sexist words can have different effects on women including the effect of feeling pressurized to think of themselves in a negative way. (Mills,2003, p.72)

In the Book I of the novel *Beyond The Fields* namely JOURNEY Zara is referred to as "jaahil" by the bus driver in a roared voice (Baqir 2019,p.6). The word is strong enough to declare the intellectual mark of a female in a sexist way. Interested in the only purpose of a female life namely 'marriage', Amma has shown Zara to the seekers and is rejected on the grounds that is not "White Enough" and does not have much of a 'Dowry' (p.8). Both the terms are considered something very much essential in the typical eastern society and specially the Pakistani. The terms have negative connotation in them to exercise sexism against female gender. Describing the old city in Lahore after the night prayers, professor Mrs. Niaz tells that it is pulsing with the beat of "Drums" and the 'tinkle of Anklets' (p.10). The words in the context are of negative value as both the sounds describe female in the capacity of prostitute that is gender stereotyping against the helpless gender. 'Chores' is the word that has been used at many places in the novel.

Giving voice to the routine of line, Zara exclaims” As soon as we learnt to walk, Amma set us on’ Chores”.(p.33)This term has a negative application in the context of the novel as the female gender is supposed to be kept within the walls of the home and chores is decided as the sole purpose of their lives. In order to please their in-laws, they must be good at chores.” Match – Making Aunties” and”Dealers” (p.56) are two derogatory terms used to involve sexism in language. The role of Match-making is discussed in negative colors as the females are always in the search of their hunt and they play the part of a dealer involving the tricks to tackle the marriage knots like a business. The term ”Watta-satta” (p.60) is again a term promoting sexism against the female gender. It is a stereotypical word used in the typical and backward Pakistani society for two exchanged marriages without giving place to the female will and approval. Wearing of ‘Burka’ is something presented horrible in the context.”I was not going to let a burka beat me”(p.67) is conveyed by Zara to get rid of this traditional way to save the so called izzat attached to a female. Burka is declared as a cage to captivate the passions, dreams and everything of a female. Rape and Zina are another two names when attached with a female are considered to be sexist in nature. Riaz Chacha declares,”Tara Beti will have to prove she was raped or they can accuse her of Zina”(p.115) .A girls is robbed of her honour but in the name of rape but she cannot clear herself or prove herself innocent. ’Bitch’(p.206) is again a derogatory sexist term used for oppressed gender to get it fallen at this mean status. ’Client’ is the word that is used in the novel in negative terms”” she got lucky when my client demanded two for tonight”(p.215).Client is the term used for males on. For those who come to the helpless prostitutes to satisfy the sensual lust at the brothel.

### **Analysis at Phrase& Sentence Level**

The second part of the model is related with the analysis of language beyond the level of word i.e. The level of phrase and sentence. Phrase and sentences provide sense according to their context, usage history and background knowledge that is needed (MILLS,2003). The analysis is taken at four further levels dividing this level into its components.

### **Ready-Made Phrases**

These are the expressions having some negative connotation for female gender. Or it is portrayed in this way. In it, pre-existing knowledge has a special place that establishes a weak persona of a woman.” The horn blared and” childlike eyes” looked up from the folds of cloth” (p.6). The phrase childlike eyes have been used for the innocent look of the eyes a female has. It is that innocence with which the male world tries to suppress them and crush them. The only purpose of Zara and Tara’s mother is to get her daughters married because to the rural world, marriage is the only way to provide happiness to the females.” She has shown me off to aunties wanting ‘good girls’ for their nephews.” (p.7) The expression ‘good girls’ is again marked within commas to give it the negative meaning. Good girls are those with bright face and having a command over the domestic chores. ”In Amma’s world, there were three types of girls. First class girls married whom their parents chose, second class girls never married and third class girls married against their parents ‘wishes”(p.8).Three terms ,first class, second class and third class are used as common phrases for the things in order to rate them. But here, these are used with girls or females to make their rating only on the issue of marriage that is something personal.”Dancing Girls”(p.10) is a phrase used for prostitutes who try to please the males with their bodily skills.”Pithu gol garam” and”Chuppan chhupae”(p.28) are the local phrase used for two games. But in the novel, these are allowed to female till certain time,”Amma said that

running out was haram. Playing in the streets was haram”(p.28)..”Another girl,’ she had mourned”.(p.32). Although the phrase is simple and commonly used but in the context, it is strong enough to mark sexism. Zara and Tara are born as twins but after the birth of one girl, the dai has expressed mournfully when second child is also a girl. “If I rebelled, I dishonored them and my family name”(p.49).The family name and dishonor are the two expressions that go parallel in the novel and both the things are attached with the female only who are held responsible to maintain or shatter the family honor. Zara feels herself caged in the so-called social constraints set for a girl in a conservative community. She expresses” ‘I felt like a goldfish in a plastic bag”(p.49.”Tell me who is that pretty thing”(p.58) and ”Shy little thin”(p.59) are the simple sentences but are expressive to declare the status of a female as thing. The landlords’ men are described as “Wild Dogs”. The term is commonly used but here it is used for the oppressive and violent nature of men in general.

### **Metaphorical Representation**

Metaphor in this view is not seen as a literary form but as an integral part of thinking used at the level of language (Johnson, 1980).

At metaphorical level, the novel is having some good choice” A tiny lie can push you down a slippery slop” (p.7). Here, the statement has a thematic significance as the twins’ parents lie to save their face after Tara’s rape. But Zara, when steps out to free her sister, thinks that the lies can push a person to a position from where there is no way to come back. She does not believe in the lies to conceal the reality about a female.”Abba had threatened me to chop into mince if I shamed the family name” (p.20) is again metaphorical and proverbial. The statement shows a hard, violent and intolerant approach of strong gender against the weak. To cover the head is something consider mandatory in typical conservative society. Bari Masi declares it in the way, ”Cover your devil’s tail for shame. Grabbing my braids, Bari Masi had pulled me inside” (p.31).”My obedience was a yardstick of my parents’ standing in our villag” (p.49) is metaphorical statement used for the expectations of obedience attached to a female kid. In rural world of Zara, it is considered to be a yardstick that can provide support to a parents’ persona in the village. ’Fields, mud hut and burka have been used metaphorically in the statement,” I ran away from the fields that fenced me and the mud hut that buried me. I had speed and strength. I was not going to let a burka beat me”(p.67).The things are discussed as shackles for female freedom. Zara wants to get rid of the slavery she is bound to follow.”A thick gold chain looped from her nose to her ears, reminding me of a buffalo led away by its owner”(p.94) has metaphorical representation where a bride is taken as a buffalo with nose chain and that is being led by the person who has its possession. In deciding about the marriage knots, preference is always given to sons.”I like you family and your daughter, but my son is a rare jewel. One in million”(P.130) is the conversation testifying the edge given to male factor. Dreams of females are neglected in a typical setting in order to snatch the basic rights from them. Zara has certain dreams to make her future with studies. But her parents are the representatives of the rural mindset not letting the daughters to get enlightened. She states,” The viper was back, coiling around my windpipe, crushing my dreams” (p.145) at the time when her Amma does not give a hopeful reply to master sahib about her education. Marriage proposals and specially the good marriage proposals are something very valuable in Pakistani society. It is expressed by Kulsoom Chachi,”A good proposal is like a pearl in oyster shell”(p.154).”Moth danced a frenzied dance around the naked lights”(p.220) has again metaphorical significance as in the backdrop, Zara

loses her own virginity to get her sister back. The statement is bleak enough to project the tragic fate of Zara. Women in the typical mindset is often expected to be dumb not to speak a word against oppression.”Their silence strangled them” (p.271) is conveying the things in the right fashion when silence is there to strangle the voices. Zara, at the end of the novel, is somewhat successful to achieve her goals at the cost of her virginity even. But she gets inspired and declares,” A surge swelled inside of me.I soared higher and higher. I was up in the sky. Flying beyond my village, beyond the fields” (p.276).

### **Jokes & Humour**

The novel has a serious tone but at some places, sentences convey humour but with sexist approach. Sexism can get a cover of humour and reader can perpetuate sexism in text if it makes him laugh (Mills,2005).” When Amma went inside to nap, leaving us with more chores, we created adventures. Washing clothes, we pretended to fight monster scrawling up the river bank; soaking rice and lentils, we stirred the brew to poison the witch who had captured many of the villagers: dusting we searched for hidden treasures, pretending to be sailors from Treasure Island. We grew up imagining new adventures and creating characters out of the stories”(p.33).The adventures seem to be silly and humorous but infact, they are the dreams of the oppressed gender to be active and adventurous like the opposite gender. The women under wears are also tackled in humorous but sexist way” ’I giggled with my cousins, spotting the heaps of women’s underwear stuffed with foam”(p.159).

### **Transitivity Choices**

Internal and external experiences are expressed in different transitivity patterns that are the part of overall functions of language (Wales, 1989). Transitivity choices are related with the representation of actions, the different roles the participants take and the decision making capacity. All these are shown syntactically through transitivity choices (Mills, 1995). Transitivity choices are dealt at material action intention, mental action intention, and relational process with the actors in the background as male or female agents. Transitivity choices decides about the active our passive state of any character and females as the victim of sexist attitude can be easily comprehended through transitivity choices (Mills,2005)

In the novel, transitivity choices are distributed between male actors and female actors showing them as active or passive.

“Why did I suddenly feel trapped” (p.43) (mental action with female agent)

“And what if Abba finds out” (p.62) (mental action with male actor)

“I caught Tara’s warning look” (p.77) (mental action with female actor)”

“NO one in our village will forgive her” (p.80) (mental action with male as actor and female as passive)

“His eyes scanned the horizon” (p.106) (mental action with male actor)

“I nodded ,feeling my throat tighten” (p.111) ( relational process with female actor)

“If we can not prove rape, the criminals can accuse Tara”(p.115) ( relational process with male actors and female as passive)

“Abba’s hawk like eyes fixed on Amma”(p.145) (relational process with male as actor and female as passive)

These are few of the sentences chosen to apply the transitivity choice concept.

### **Analysis at Discourse Level**

Discourse level analysis is taken above the level of word or phrase and sentence. The first part is related with the making of characters. In this regard stereotypical notions are taken into account while describing the characters. It is based on views of society about how men and women are.

Beyond the Fields is a novel replete with female characters and some characters are described in the physical capacity.” She was a narrow-jawed woman with Kohl-lined eyes and crimson lips”( p.8) These comments are made by Zara about Professor Mrs Niaz traveling with her in the bus. Talking about foreign maid, Gloria, Zara states” I stared at the lithe woman with long dark hair. She glided forward in a loose black top and tight black pants. Her arms and legs moved fast like a spider. Gloria.” (p.14). The statement is enough to verify the role of Gloria in the story. Zara herself talks about her own complexion in negative terms exhibiting the gender stereotyping enclosed in the color of skin. ”In days, Tara’s yellowness had faded to a creamy peach color. My redness had cleared too, but the sunbeams had done their work leaving me dark as berry. I knew I was darker than Tara much Darker than Amma” (p.33) The gender stereotyping is seen even among the female characters. Zara, at Saima Appi’s wedding states some horrible lines, ”She resembled an evil clown. The ghost like foundation had cracked. Blood red lipstick smeared the sides of her lips”.(p.94) This type of stereotyping is visible again in the talk of a female looking at the twin sisters with the purpose of ‘rishta’.”They look old enough. Good height and slim. And thick long braids’I see. Can’t stand girls who primp and fuss before marriage” ( p.96)

The discourse level deals with gender specific larger structures as well. From these structures, one can assess the sexism in language.

“As soon as we learnt to walk, Amma set us on chores. She woke up us at dawn. we cooked breakfast, dusted the rooms, swept the floor, sorted grains, fed and washed the livestock” The feeling of oppression and sexism in the language can be traced in this discourse” This was my village, obsessed by honour and shame. Fathers had hacked their daughters into mince, buried them alive or drowned them for shaming the family name. The men got rid of anyone that threatened their family honor and family name” (p.122).

### **CONCLUSION**

After making the analysis of *Beyond The Fields* at three levels proposed by Sara Mills in her book *Feministic Stylistics*, it is evident that gender stereotyping is present in the typical Pakistani society. Female gender is always oppressed having a weak representation in life. Almost all the characters in the novel are stereotypes of a conservative and reactionary society. The character of Abba who has hawk-like eyes, the character of Kamran Sultan, the character of

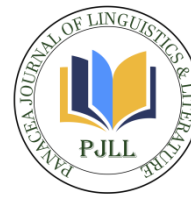


Jameel sahb, husband of Saima Appi, etc are the male agent who believe in male domination. In order to maintain this, they are ready to sacrifice even their blood relations and those relations who have sacrificed their all for them. On the other hand, we have the weak and fragile characters like Zara, her twin sister Tara, Amma, Sehr Madam, Surriya, etc who are victimized since the day of their birth. This thing is also surfaced that not only men but also the women are involved in stereotyping. The character of Bari Masi, Sakina Masi and so-called match-making aunties is also deplorable. They try to victimize their own gender to give more strength to sexism and oppression against the females. As the novel portrays the rural setting where the gender oppression is at its peak, it can pave the way to modify the traditional norms. A big deal in the novel is there for the need of female education. It is the tool of education that can modify the stereotypical gender representation and Zara carries this message, the message of dream of education and this dream can bring a positive change it becomes a reality. Another issue through which the stereotypical representation can be modified is the free will regarding marriage. Marriage can be a personal matter for both the sexes but in the typical society, this matter is dealt by others specially in case of women. Aysha Baqir awakes a positive mentality regarding it.

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## A Critique of Structural Binary Oppositions in Elif Shafak's *The Forty Rules of Love*

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### ABSTRACT

In this research researcher opt *The Forty Rules of Love* by Elf Shafak. This novel belongs to the genre of Sufiism. An in-depth of the novel allow researcher to find binaries out of this literary text. The researcher also seeks the meanings reflected out of these binary oppositions. In the net shell researcher explore the ideology of structuralism by Ferdinand de Saussure in the novel. The researcher by the work claim that binary oppositions are universal and they provide meaning to their structure. By the close reading of the text researcher conclude that Elf Shafak produce the binaries like east vs west, past vs present, rigidity of character vs flexibility in character and more decently love and spirituality vs materialism. By this entire analysis researcher meet the result that the novel provides to folds of life. It is what the Sufiism. Sufiism is not only associated with white cloth and beard on the face, it is concerned with the internal peace. As one show sophistication in his physical appearance similarly he must contain sophistication in his inner too. The binaries present in the construction of novel create the meaning that it is a best example Sufiism.



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### BACKGROUND OF THE STUDY

After the theory of formalism, it was new criticism, which deal with the study of text with the reference of the text's creator i-e the author of the literary text. That means text is analytically

criticized on the basis of open reading i-e with the association of its historical and contextual background. Then formalism critique the text with close reading of text where critics of formalism considered only to the text. After that Structuralism found its roots, the critics of structuralism by close reading the text analyse the structure of the main plot. The theory of structuralism is actually theory of consciousness that deal with the systematic analysis. It was his view that the only elements necessarily require to explain the conscious experience are sensation and affection. On the other hand, by separating meaning from the facts of experience, structuralism opposed the phenomenological tradition of Franz Brentano's act of psychology as well as functionalist school.

Structuralism is a method of interpreting and analyzing such things as a language, literature, and society, which focuses on contrasting elements or ideas of structure and applying structuralism in order to show how they are technically related to whole structure. This term can be used to refer to two movements which developed independently each other. The first is European and can be categorized as Post Saussure. The main motif of this movement is that terms of a language of all kinds (sounds, words, meanings) express themselves in Saussure's phrase 'as a system; and can only be identified by describing their relations to other terms of the same language; one cannot first recognize the terms of a language because a language is a system of sign that's why one cannot identify expressed elements. The second movement is an American one, got from the work of Leonard Bloomfield and dominated in the 1940s and 1950s. It possess an independent domain of mental events and processes. It is unlike the first movement which exclude the study of meaning from that of grammar and ant corpus in terms of distribution of its expression elements relative to each other.

It is a key concept in structuralism, as a theory of sociology, anthropology and linguistics that state all elements of human culture can only be understood in relation to one another. For instance, a light switch is either on or off, air is hot or cold, mean to say something relation to something else can be left or right. These are opposite's concept which cannot stay together. We often do binary opposition in cultural studies while we explore the relationships of different group of people or of just two characters in respect of their class differences or their physical ability or disability. It marginalizes two different groups which lead to prejudice and discrimination on the behalf of gender, cultural, class and religion.

The Turkish writer Elif Shafaq wrote a novel *Forty Rules of love*. This novel is all about Sufiism, it reflects the life of Mulana Jalal-ul-Din, known as Rumi and his friend Shams. This novel tells two parallel plots that reflects into each other. Both the stories come across two different cultures and about different centuries. One of the story is about a house wife, Ella and the other is about two sufi scholars Rumi and Sham. Ella go through the story of Rumi and Shams, Sweet Blasphemy while story of Sweet Blasphemy taught Ella about love by the Sham's Forty Rules of love.

## **Research Questions**

How an author employs Saussurean binary oppositions in the test of *Forty Rules of love*?

How binary oppositions emphasis meanings in novel of *Forty Rules of loves*?

How the theme of Sufiism is interpreted by binaries in the text?

### **Research Objectives**

- To interpret the use of binary opposition by the author in the text of *Forty Rules of love*?
- To check the binary oppositions that emphasize the meaning in novel of *Forty Rules of love*?
- To analyze the themes interpreted by binaries in the text?

### **Statement of the Problem**

Structuralism claims that binary oppositions are the main concepts to introduce any striking meanings in a literary text. *Forty Rules of love* by a Turkish writer Elf Shafak is a literary Sufiism work. It also contains a huge heap of meanings. Elf Shafak use many binaries in the text metaphorically as well as philosophically. By close reading of that novel, researcher interpret the meanings created by binaries as well as how these meaning create the structure of the whole plot.

### **LITERATURE REVIEW**

This section provide preview of the study. This preview thoroughly claims that study is pour work that can be debatable and measureable. The philosophy in this study has a direct link with its historical studies. The data of this section provide vital references to claim that text is knitted by binaries.

According to Barry, who assert that any literary text can be understood in the reference of its structure from where of belong to but not in isolation. The critics of structuralism analyze the literary text by interpreting its meanings as well as explaining how these meanings are created (Barry, 2002).

Structuralism deals with a key concept known as Binary oppositions, according to which each element, idea, notion as well as principles can only be understood in relation with their contrasting units and thoughts. These binaries are used to interpret the differences as well as contrasting features between two different groups that based upon different features like, culture, ethnicity, class, gender etc. (Barry, 2002)

It is very common practice to teach any child about language while using thoughts and notions of binaries. For sure while giving the concept of “Darkness” to a child, one must relate it with “light” similarly for good there is bad, for beautiful one use ugly; there is relation of day with night and so on. (Barry, 2002)

As structuralism declares that things and ideas are fragments of a bigger structure, no one can take it in isolation. Similarly binary oppositions are associated with producing a systematic structure by creating the contrasting concepts. Saussure claimed that binary opposition as unit of structure of language that provides meanings to that structure. According to Fogarty, these binaries are structural as well as complementary concepts but not only the contradictory relations. (Fograty: 2005).

Sufism is an essential element in *The Forty Rules of Love*. Anjum (2014), explores the element of universalism and universal spirituality in the novel *The Forty Rules of Love*. She explores that the unity of mankind is possible through only one element which is love. Religion, time, and place do not matter. She explores that love is the centripetal force for the communion of all human beings. She has found this philosophy, that there is a difference between religions and Sufism. Religion is bound to division; it requires Muslims, Hindus, Sikhs, and Christians. On the other hand, Sufism is bound to universality; it does not seek any Muslim, Hindu, or Christian. A Muslim like Shams can be Sufi and a Christian like Francis can be Sufi. Sufism has this one thing “a true love.” She says “love has no labels and imparities and its blessings are meant for all.”

Tassa Annisa (2018), in her thesis: *An analysis of hope as reflected in Elif Shafak’s The Forty Rules of Love*, explores the optimistic approach of the novel. The writer says that hope is an element present in this novel. She says, “Hope is the movement from crises to survival.” She found that hope is the main element of the novel. Or we can say, she has found that hope is the main thread of the novel upon which the whole story is woven. She has found the function of hope in the novel. Or in other words, she has found something meaningful in the novel. Like, she has discovered that hope gives people the courage to be creative and innovative in their lives.

Fyaz, (2019) in her article, *Thou Shalt Love: The contemporary relevance of Rumi in Elif Shafak’s The Forty Rules of Love*. A character based study of establishing love as the central theme of the novel and humanity. The article depicted the idea that love is the basic theme of life in general and this novel in particular. Love is related to humanity because, in this article, she says “the journey of love starts from self and goes deeper into humanity”. And the oneness to god and human beings can only be achieved through love.

Shahida Perween (2019) in her thesis, “discourse analysis f Elif Shafak’s novel *The Forty Rules of Love*,” analyzed the novel through discourse analysis. This study mainly focuses on gender discourse. The study reveals that gender roles are not biologically constructed but these roles are given by society to both men and women. This study has analyzed that women are in a lower position in both the 13th and 21st centuries and men are in a higher position than women. But Ella and Desert Rose have broken the walls of stereotypes and changed their position in society. Like in the novel Ella is being suppressed by the male patriarch, her husband, David. But she does not become submissive and can stand for herself. The same is the case with one of the other characters who belong to the 13th century, Desert Rose. She is also being suppressed by the males because she is a concubine and she stands for herself and changes her position in society. So the study also explores that male patriarchy is everywhere and in every age, in the past and also in the present as well, in the east and west. So this study has proved the male patriarchy and female suppression through the dialogues taken from the text. This reveals the thoughts of male and female characters in the novel, which is the basic purpose of this study, discourse analysis.

Sherwni(2020) in her article, explores that even in this chaotic world, people can find peace and happiness. People can be united under the roof of affection, love, and self-discovery. So this article aims to attempt how the writer has depicted the eastern spirituality in the novel by

analyzing the dialogues of Rumi. It also aims to attempt that novel is filled with pure love that has removed differences in society.

Aroosa (2021) in her thesis explores the self-realization of the main characters, Rumi and Ella. She uses Freudian id, ego, and super ego to show the transformation of Ella and Rumi. After studying her thesis, it gives an idea about the power of love. Love possesses the power of transformation in someone's personality; the same is the case with Rumi and Ella. Putri and Sarwoto, in their research article analyze the binary symbols as elements of structuralism. By interpreting binaries in Tennessee William's *Summer and Smoke*, researchers found that the play reveal the dichotomies. The play mainly concerned with the importance of binaries i-e soul/body, spiritual/sexuality, life/death etc. The binaries in the play proved that the plot of the play is directed with the quest of soul and body, which transform the meanings to the characters i-e Alma and John. A fine line is interpreted between two main characters of the play.

As from above all arguments it states that structuralism has a very vital concept of binaries that are always depicted in the text to understand the meanings of that literary text. Researchers of this study are now going to prove the binaries in the text *The Forty Rules of Love* by Elf Shafak and also interpret how these binaries driven the meanings to the plot of novel and Sufiism of characters in the novel.

## **RESEARCH METHODOLOGY**

The current research is qualitative in nature and utilizes textual analysis by applying a structural approach. The selected novel is examined at length, and textual references embodying the stylistic as well linguistic choices of the writer were collected, analyzed and discussed. This study endeavors to interpret novelist's use of the phenomenon of narrative techniques and how they create an undeniable impact on thoughts and minds of the readers.

### **Data Analysis**

Elf Shafak wrote a novel *The Forty Rules of Love*, in which there are two parallel plots, means it is a story of two binary plots i-e story of 21st century's characters Ella and Aziz while the other story is a story of 13<sup>th</sup> century Rumi and Shams in the Aziz's novel *Sweet Blasphemy*. Actually these binaries in the plots create a concept of two binaries of time i-e past vs present. There is a very sweet conception behind the discussion of past and present that past is a history while present is chemistry. Means that present is compounded out of history; both the past and present have some connection between each other. This connection of binaries of time is well interpreted by the author in novel *The Forty Rules of Love*. "For Every Shams of Tabriz who has passed away, there will emerge a new one in a different age, under a different name" (P: 348). This evident now claimed that parent is a result of past. Means the soul and character of Shams wear new mask of Ella. From the creation of binaries of time the creator emphasis on the point that past is privileged over the present because past contain more love and freedom.

The binaries in plot structure depict that novel may contain two stories but the soul and energy of both stories is common. There are binaries in characters of each story as Ella Vs Aziz in 13<sup>th</sup> century's story, while Rumi and Shams in *Sweet Blasphemy*. In these binaries the

character of Ella is related parallel with Rumi, similarly Aziz is related to Shams. It is evident from the text that Shams love to meet Rumi “Although I was eager to listen to the sermon and dying to meet Rumi” (P: 103) similarly Ella loves to meet Aziz “I’m staying at the Onyx and would love to see you, Aziz” (P: 279). The similarity is the characters show the similarity of theme, in difference to the time.

The novel defines binaries in the personalities of the characters of both stories, creating the effect of binaries in two civilizations. There in the novel two cultures are depicted in extreme level i.e east as well as west. Ella as similar to Rumi represents the eastern figures as they have family and their whole life revolves around their families. They both have extended families i.e Rumi has two sons Aladdin and Sultan, while Ella has three kids Avi, Orly and Jeannette. Elf Shafak was a western writer, and from colonial prospective western writers mainly show eastern culture as primitive and uncivilized. While in this novel author give importance to eastern culture and proved by the help of binaries that eastern culture is full of love, care and life. While in contrasting to the characters of Rumi and Ella, Shams and Aziz on the other hand belong to western culture. These two characters although known for their civilization but also seek knowledge and for that reason they travel to east as Aziz go to Boston to meet Ella while Sham go to Kanoya to meet Rumi. The proceeding narrative describe that both Aziz and Ella bring light and enlightened knowledge to Ella and Rumi. The author of novel by producing this concepts describe that both east and west are just meaning of other. Both the civilizations need each other’s to complete their identities.

The novel *The Forty Rules of love* by Elf Shafak is a narrative that also defines materialism and spiritualism as binary oppositions. The character from *Sweet Blasphemy* Rumi represents the character of material lover and reflects materialism.

“Sure enough, there was Rumi, riding a horse as white as milk, wearing exquisite amber caftan embroidered with golden leaves and baby pearls, erect and proud, wise and noble, followed by a throng of admirers.” (P.106)

The binary opposite for the material nature of Rumi is the character of Ella and Shams. Actually there is a transformation of materialism to spiritualism. Ella from the novel *The Forty Rules of Love*, meeting Aziz start transform from materialism to spiritualism. She started to live in Konya in another place with Aziz. There the situation was:

“By his bed, she was sleeping on a plastic chair when suddenly opened her eyes and listened to an unexpected sound. Somebody was saying unknown words in the dark. She realized it was the call to prayer coming from outside” (P.346)

These lines define that Ella preferences were now change as her materialism converted in to spirituality. The researchers of this study depict that author in by producing following binaries illustrate the message of spirituality and love by giving preference to spiritualism over materialism.

The narrative of the novel is also filled with much metaphorical binary opposition. “Between two fingers you hold a stone and throw it into flowing water” (P:1). The novel begins with the symbol of stone and water. This create a wonderful ideology that for attaining thrill an energy in life a stone must be throwing in it. Here two binary symbols are used in which flowing



water symbolize life moving in its full zeal and zest while stone is any hardship that come across and provide energy to the life.

As the novel start with very striking conversation that argue toward the nature and properties of two natural entities i-e Lake and river. These introduce that how these two natural entities treats when stone hit each of these. “If a stone hits a river-----nothing unusual. Nothing unmanageable” (P: 1). this line indicate that river like a rigid and still character, in which the hardships not produce any effect. While for lake; “If a stone hits a lake, however, the lake will never be the same again” (P: 1). This line indicate that lake have very flowing nature, that can be changeable, so that when stone hits the lake water it can produce a huge energy in it. This energy change the whole identity of the lake, means the life of flexible character become very innovative.

The other striking metaphor is the death of shams which is defined through wind and cloud. Both the wind and cloud work as binaries and depict the different meaning to the situation. “The wind blew hard, and the moon hid behind a cloud”. This line interprets that moon is all like a God i-e belong to spiritualism and enlightenment. That on the death of Sham all the spiritual powers hid in the fog of clouds. But at the same time wind represents that this situation is temporary, means the fog of absence of spirituality.

Interpretation is also a very wonderful idea produced by the author in the novel. This idea in illustrated by the binaries of Food and Bed; “You owe me. In return for food and bed, you were going to interpret my dreams” (P: 31). This line claimed that dreams are interpreted in the cost of food or bed. Food here interprets the ideology of materialism while bed is for sleeping which represent spiritualism.

The researcher in this section find by close reading of the text of the novel, that author is trying to create an idea of spirituality and Sufism. Elif shafak in the whole text prefer spirituality as an act of Sufiism over materialism as well as freedom and liberty over confinement. So the whole text of *The Forty Rules of Love* is knitted by binary oppositions and creates an ideology of Sufiism.

## **CONCLUSION**

This research concludes that the text of the novel *The Forty Rules of Love* by Elif Shafak is constructed out of binaries. These binaries the text leaves no stability in text. The formation of two plots and their development is also predicted out of this instability. According to structuralism, every binary consist of a universal meaning, so in the case here. The binaries in the text collected by the researcher had a meaning. These meanings from the binaries construct a meaningful structure for the novel. There is always a one part in the binaries which have some privilege over the other, so as the case in the text spiritualism over the materialism, past over the present, similarly freedom over the confinements. The main aim of Shafak to write this master piece is to give rhetoric to the western society. Now a day western society is famous for all the material notions i-e money, fame and calculation in living. She thoroughly passed a constructed criticism to the western mode of living life. There is also a significance of Letter “B” in the whole structure of novel. Each and every chapter of novel is started by the letter “B.” This letter is a significant symbol of spiritualism. The final conclusion for the research is that the text of

novel is constructed by meaningful thoughts provided by the binaries. It means that binaries have a direct parallelism with meanings of the structure of any thought, notion, or literary work.

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