

ISSN: 2710-4923 (Online)
ISSN: 2663-3485 (Print)

JELLE

**JOURNAL OF ENGLISH LANGUAGE
LITERATURE & EDUCATION (JELLE)**

Vol.2 Issue 4 (April - June 2021)



Lahore Garrison University, Lahore

Editorial Board

Patron in Chief

Major General (R) Shahzad Sikander HI (M)
Vice- Chancellor, Lahore Garrison University

Patron

Dr. Gulshan Tariq
Dean of Languages, Lahore Garrison University

Editor in Chief

Prof. Dr. Arif Jawaid
Director Academics, Lahore Garrison University

Editor

Farhana Yasmin
Assistant Professor
Department of English Language and Literature

Managing Editor

Dr. Mazhar Iqbal Ranjha
Assistant Professor
Department of English Language and Literature

Associate Editor

Sumbal Sarfraz
Assistant Professor
Department of English Language and Literature

Assistant Editor

Tahseen Muhammad
Senior Lecturer
Department of English Language and Literature

Advisory Board

Dr. Amra Raza

Professor of English
Dean of Faculty of Arts and Humanities
University of the Punjab Lahore, Pakistan

Dr. Inayat Ullah

Professor
Department of English
National University of Modern Languages
Islamabad, Pakistan

Dr. Muhammad Islam

Assistant Professor
Department of English Language Teaching & Linguistics
Institute of Education and Research
University of the Punjab Lahore, Pakistan

Dr. Ghulam Fatima

Associate Professor
Institute of Education and Research
University of the Punjab Lahore, Pakistan

Dr. Maria Isabel Maldonado Garcia (PHD, Spain)

Professor of Linguistics
Director, Al Andalus Institute of Languages
Editor, Eurasian Journal of Humanities
Head of Department of English Language and Literature
University of Lahore, Lahore, Pakistan

Dr. Misbah Malik

Assistant Professor
Department of Elementary Education
Institute of Education and Research
University of the Punjab Lahore, Pakistan

Dr. Jaky Troy

Professor
Director, Indigenous Research
Office of the Deputy Vice-Chancellor (Research)
The University of Sydney, Australia

Dr Simon Paul Atkinson

Professor

Principal Fellow of the Higher Education Academy (PFHEA)

Head of Learning Design and Development Directorate,

Open Polytechnic of New Zealand, Wellington, New Zealand

Dr. Parveen Kaur

Assistant Professor

Department of Anthropology and Sociology

Faculty of Social Sciences and Humanities

University of Sarawak, Malaysia

Dr. Enriqueta D. Reston

Professor

Department of Science and Mathematics Education

Cebu City, University of San Carlos, Philippines

Dr. Sundarachariar Padmasani

Professor of English

Director, The literary Seminary

ERI University Madhuravoyal Chennai, India

Dr. William Atweh

Professor

Science and Mathematics Education Centre (SMEC)

Curtin University, Bentley, Australia

Table of Contents		
1.	<p>Analysis of Conversational Implicatures in Camus' <i>The Misunderstanding</i>: A Pragmatic Exploration</p> <p>Dr. Mamona Yasmin Khan Assistant Professor, Department of English The Women University Multan, Pakistan</p> <p>Nausheen Rasheed MPhil Scholar, Department of English, The Women University Multan, Pakistan</p> <p>Shaheen Rasheed Student MPhil Scholar, Department of English Bahauddin Zakariya University Multan, Pakistan</p>	1-14
2.	<p>Queer Struggle, Defiance and Victory of Hijra in Arundhati Roy's <i>The Ministry of Utmost Happiness</i></p> <p>Rehmat Naseer Research Scholar, Department of English Language and Literature University of the Punjab Lahore, Pakistan</p> <p>Dr Amna Umer Cheema Assistant Professor, Department of English Language and Literature University of the Punjab Lahore, Pakistan</p>	15-26
3.	<p>Exploring the Linguistic Problems of Toastmasters Club Pakistan</p> <p>Javeedul Islam MPhil Scholar, Department of English University of Lahore Lahore, Pakistan</p> <p>Tabassum Saba Lecturer, Department of English University of Lahore Lahore, Pakistan</p>	27-36

4.	<p>A Critical Discourse Analysis of Metaphors Used in the Novel, ‘<i>The Kite Runner</i>’ by Hosseini</p> <p>Rana Batool MS Scholar, Department of English Women University of Azad Jammu and Kashmir Bagh, Pakistan</p> <p>Dr Nadeem Haider Bukhari Professor, Department of English Women University of Azad Jammu and Kashmir Bagh, Pakistan</p> <p>Abdul Qaddir Lecturer in English Govt. Associate College, Arifwala</p>	37-56
5.	<p>Effect of Butterfly Theory on <i>The Pillars of Society</i> in light of Northrop Frye’s Criticism</p> <p>Rubab Ali BS English Scholar, Department of English Language and Literature Lahore Garrison University Lahore, Pakistan</p>	57-73
6.	<p>Interpretation of Gender Perspective in Punjab English Textbook 8</p> <p>Fizza Riaz MS Scholar, Department of English Lahore Garrison University Lahore, Pakistan</p> <p>Dr. Mazhar Iqbal Ranjha Assistant Professor, Department of English Lahore Garrison University Lahore, Pakistan</p> <p>Tahseen Muhammad Senior Lecturer, Department of English Lahore Garrison University Lahore, Pakistan</p>	75-86

Analysis of Conversational Implicatures in Camus' *The Misunderstanding*: A Pragmatic Exploration

Mamona Yasmin Khan¹

Nausheen Rasheed²

Shaheen Rasheed³

¹*Department of English – The Women University – Multan*

²*Department of English – The Women University – Multan*

³*Department of English – Bahauddin Zakariya University – Multan*

Abstract

Implicatures perform an important role in creating humour or imparting different shades of meaning to a message. Similarly, flouting has become one of the common features in our daily communication. The focus of this paper is to study the cooperative principles in Camus' French play, The Misunderstanding (1943). This is a qualitative research. For this purpose, the data has been collected through the purposive sampling technique. In this study, the framework of Grice (1975) has been adopted, in which he described four maxims that should be obeyed by a speaker while making a conversation. The present study explores that in what ways the Gricean maxims have been flouted by the characters of the play. Findings reveal that there are 24 implicatures found in 16 utterances. Out of these 24 implicatures, the maxim of quantity has been flouted more than the others as it appears with the ratio of 9/24. Then comes the maxim of manner with the ratio of 8/24. The maxim of a relation comes on the third rank with the ratio of 6/24 and in the last comes the maxim of quality with the lowest ratio of 1/24. This study can be further expanded to find out the scalar implicatures and speech acts in the selected play.

Keywords: *Communication, Co-operative Principles, Conversational Implicatures, Implied Meaning, Pragmatics*

Author's E-mail: mamonakhan1234@gmail.com

Introduction

Communication is a process that takes place every day. There are different modes in which communication occurs i.e., through the use of words (verbal communication), body language, rise and fall of intonation, etc. In Merriam Webster Dictionary, the term Communication has been defined as, "A process by which information is exchanged between individuals through a common system of symbols, signs or behaviour." With the help of communication, people convey and transfer their messages to the listeners. Cook (1989), alludes, "the idea that conversation proceeds according to principle, known and applied by all human beings, was first proposed in a limited form by the philosopher Paul Grice (1975). The idea was further described as the co-operative principle" (p. 29). The co-operative principles are the assumptions that the speaker will obey or follow during communication (1989, p. 29). The speaker is supposed to be true (the maxim of quality), he should be brief (the maxim of quantity), should be relevant (the maxim of relevance) and clear (the maxim of manner) (Yule, 1989, p. 29). In "Discourse Analysis" (1983), Brown and Yule have also talked about the co-operative principles of Grice, "Make your conversational contribution such as is required, at the stage, at which it occurs, by the accepted purpose or the direction of the talk exchange in which you are engaged" (p. 31). Quantity Maxim says; "Make your contribution as informative as is required (for the current purpose of the exchange.) Do

not make your contribution more informative than is required."; Quality: "Do not say what you believe to be false. Do not say that for which you lack adequate evidence."; Relation: "Be relevant."; Manner: "Be perspicuous, avoid obscurity of expression, avoid ambiguity, be brief (avoid unnecessary prolixity), be orderly." (Brown & Yule, 1983, p. 32).

Usually, these cooperative principles or conversational principles are not obeyed by the speakers. When these maxims are violated or flouted then the conversational implicatures occur. The implicatures, according to Yule (1996) are, "the additional conveyed meanings" (p. 35). The occurrence of implicatures is not something to be ignored. These implicatures provide the implied meanings to the listeners and the readers. The implied meaning, according to Merriam Webster is "to express indirectly", "a suggested meaning or the indirect meaning".

For this study, a French play, *The Misunderstanding* (1943), written by Albert Camus in French named, *Le Malentendu* that has been translated into English by Graham Ley, has been selected. The play is about a man, who left his mother and sister twenty years ago and was living overseas. His widowed mother and daughter were making their living by killing their lodging guests. When he came back as a lodging guest, his mother and sister could not recognize him and killed him by considering him as a regular lodging guest.

Statement of the Problem

There have been a lot of researches done on Albert Camus' absurdist philosophical play, *The Misunderstanding* (1943) in which the play has been analyzed in the light of absurdist and existentialist theories. However, there has not been any research that investigates the text pragmatically. The current research explores this play through the lens of Grice's cooperative principles and four maxims have been observed which, have been flouted by the characters of the play.

Objective of the Study

This study aims to explore the violation of Grice's four maxims of conversation by the characters of the play.

Research Question

- In what ways the Gricean maxims have been flouted by the characters in Camus' play, *The Misunderstanding* (1943)?

Literature Review

The play of Albert Camus has been observed from a philosophical perspective by different researchers. Behrens (1964) sees Camus' play "*The Misunderstanding*" as the existential 'character-idea', as the characters in the play seemed to him to be portrayed as the vehicle of the author's existential thoughts and ideas rather than being portrayed as merely individuals. Roberts (2013) has analyzed the

platform of Levinas' ethical and educational perspective. He argues that the same communicative misunderstanding is experienced in the teaching institutions. The teachers fail to communicate properly and pay attention to the 'others' i.e., the students which consequently leads to the problems and complexities in pedagogy. Siame (2020) supports the arguments set by Behrens (1964) that the characters in this play are the projection of the author's vision of life. He views that the humans in this world are living a robotic life. They have a repetitive cycle, a habit and routine to follow which is running their lives. In the same way, the characters in the play also have a habit that is regulating their lives and it is killing their lodgers to earn a living. The researcher states that they have turned from being-for-itself to being-in-itself. According to Sartre's perspective, the being-in-itself is objects which are around the human beings and do not have consciousness whereas, the being-for-itself are humans, who possess a consciousness and strive for their future.

A great number of researches have been conducted on the study on conversational implicatures in movie scripts, literature and discourse. Atmawijaya & Suryani (2019) have applied the theory of implicature to the script of the movie *Goosebumps*. They have pointed out the conversational implicature and conventional implicatures present in the dialogues which have helped the characters in the maintenance of relationships and in giving comical effect to their discourses. Likewise, Riani and

Nasution (2019) in their study have also analyzed a movie script of *Peaceful Warrior* on the principles of Grice's maxims and concluded that the actors have disobeyed the cooperative principles to convey their emotions. Similarly, Labobar (2018) has also applied the co-operative principles theory in her study. She has observed that the maxims have been flouted in the film "*The Escape* (2014)". The researcher has discovered the reasons behind the floating of maxims in characters' speech are: they want to tell a lie, hide the truth, make the situation complicated or develop good interpersonal relations. Andy and Ambalegin (2019) have studied the conversational implicatures in the movie script "*Night at the Museum*". They have discovered that the characters have been shown violating conversational principles to make the plot interesting and gripping for the audience. Another study that has been done on conversational implicatures includes the work of Wahyuningsih and Gustania (2021). They have studied the violation of Grice's principles and Ekman's deceit theory in the *Aladdin* film. The characters have been observed violating the principles and showing deceitful behaviour in the movie. The findings of their research expose the fact of telling lies, deceiving others and violating the maxims is, for face-saving, belittling others and attempting to take charge of the situation. Wardana, Surbakti, Anayati and Mayasari (2020) have explored that the main characters in "*Coco*" movie have disobeyed Grice's conversational principles in their dialogues for different purposes.

Other researches that have been conducted on conversational implicatures include (2019) paper. He observed the conversational implicatures taking place in Jane Austen's novel, "*Emma*" and found out that the character's reason for using indirect speech was to keep themselves away from the disputes. Tian (2021) has analyzed Lawrence's short story "*The Shadow in the Rose Garden*" from the lens of Grice's cooperative principles and found that the violation has been done in the husband and wife's conversation. Suryadi & Muslim (2019) have investigated the conversational implicatures in the drama *The Bear*. The results show the utilization of conversational implicatures in the text is to show power and politeness in the character's speech. Imami's (2017) pragmatic analysis of the play *Waiting for Godot* has also talked about the cooperative principles, which have been flouted by the characters to produce the air of absurdism and the meaningless state of life. Al-Aameri and Jamil (2020) have studied the violation of cooperative principles in Miller's play "*Death of the Salesman*". The researcher concluded that the characters were in the pursuit of the American dream and in their struggle, they all fell apart and violated Grice's maxims for different purposes. Speech and media discourse have also been analyzed on the grounds of Grice's cooperative principles. Lestari (2018) has studied the flouting of cooperative principles in advertisements. He is of the view that to give the special effects and implied meanings, the Gricean maxims have been floated in the ads. Jiatong (2020) has observed the

violation of cooperative principles done by Trump in his speech which he delivered at the 73rd UN General Debate. Trump has been observed flouting all the four maxims and disobeying the traditional style of delivering a speech. Agbo and Odo (2021) have studied the newspaper campaign text of Nigeria, in which they have observed that politicians during their election campaigns have flouted the principles to get the votes. Muhammad and Karim (2019) have studied the T.V interviews of politicians and artists. Their research shows that the artists in their interviews tried to follow the co-operative principles as compared to the politicians. The reason that has been stated by the researchers is that the politicians cannot answer every question, since they have their secrets to hide. This is why they have been observed violating Grice's maxims. Qassemi, Ziabari and Kheirabadi (2018) have studied the Iranian news report, where they have detected the violation of Grice's maxims. In the report, the quality maxim was violated the most. The reporters violate the maxims to attract the readers or to support one party and exploit the other one. Zaidi, Mehdi, Sarwar and Mehmood (2020) have evaluated the beggars' discourse. The interviews with the beggars have revealed that they tend to violate the cooperative principles to achieve their goal which is, getting more money by telling people about their bad condition. The study of Ekah and Akpan (2018) has discussed the non-observance of Grice's Maxims in social media. The chats which have been analyzed in this regard show that

the interlocutors violate all four maxims of Grice during their conversation. They have tried to give more or less than the required information. Moreover, they did not answer each other properly and remained ambiguous and irrelevant to the topics during their conversation.

In the same way, in this study, Grice's theory of conversational implicatures has been applied to Camus' play *The Misunderstanding* (1943), to find out the violation of maxims which resulted in *the misunderstanding* of the implied meanings conveyed by the characters.

Methodology

The methodology which was adopted for this study was a qualitative descriptive approach. The textual analysis of the selected play was done by collecting the data through intensive reading of the text and then highlighting the text where Grice's maxims were not observed by the characters. The source of the data in this research was Camus' play. The study remained focused on the appearance of the implicatures which helped in the data sampling. Act One was selected for the analysis out of three acts. The selected data was then analyzed according to the co-operative principles of Grice (1975).

Data Analysis

To have effective communication, every interlocutor must be aware of these conversational principles. These principles are also

known as Gricean maxims or Gricean principles. These maxims have been observed in Camus' play *The Misunderstanding*. The data was collected by the purposive sampling technique. This play consists of three acts. Act one had been selected for the analysis, as all the characters have been introduced in that part and the story was made clear to the readers.

Utterance: 01

"MARTHA: Did he seem well-off? Lot's of money with him?

MOTHER: He wasn't worried by the price" (Camus, 1943, p. 3).

In this conversation, the mother violates the maxim of relation. When Martha asks her if the man is rich the answer can be yes or no, but Mother says "he wasn't worried by the price" (p.3). This implies that the man is rich who has just arrived to stay in their hotel.

Utterance: 02

"MOTHER: There's nothing wrong. I'm just tired, that's all. I think I need a rest.

MARTHA: A rest? That's easy. I'll take on all the housework, yours as well as mine. The days can be all yours. All the day, and every day.

MOTHER: That's not what I meant. Not that kind of rest. No, it's just an old woman's dream. I just want a bit of peace, the chance to let things slide. (She gives a weak laugh.) I know. It all sounds very stupid. I wonder if religion has anything to do with it. It may be catching up with me, at long last. You never know. It has its attractions".

(Camus, 1943, p. 03)

In this conversation, the mother seems to be violating the maxim of quantity. When her daughter asks her what's the matter, she tells her that she is just tired. After that, her daughter offers her that she can do her chores too. In her answer, the mother violates the maxim of quantity. Instead of saying okay, thank you! or no, you do not have to do my work. She talks about the dreams which she has. She wants to have some peace in her life. She also violates the maxim of relation when she talks about religion. This implies that she does not want her daughter to do her work, what she wants is, the break from the work they are used to do.

Utterance: 03

"MOTHER: (taking a long look at her) You've got a hard face, Martha.

MARTHA: (coming up to her, calmly) But loveable? To you at least?

MOTHER: (still looking at her and after a moment of silence) Yes, loveable. I think so. Hard or not.

MARTHA: (with emotion) Oh, mother, mother! All we need is the money! With money in our hands there's an end to grey skies and damp, dripping roofs...Did he have much to say, when you saw him?".(Camus, 1943, p. 04)

In this piece of the conversation, the maxim of quantity and relation have been violated by Martha. When her mother affirms that her face is loveable to her, Martha can take it as a compliment and say thank you. Instead, she makes her answer long by violating the maxim of

quantity. Moreover, she also flouts the maxim of relation by talking about the money that she needs to get away from the life that they are having. These lines of Martha are not meaningless but convey their meaning successfully. This implies that all she wants is money. In other words, only money can make her smile and make her look better.

Utterance: 04

"MARTHA: What was his expression when he asked for his room?

MOTHER: I can't say I noticed. My eyes are bad, and besides, I wasn't looking. Not very closely. I know from experience that it's better not to look at them. It's easier to kill when you don't know the face. (Pause.) There. That should please you. I'm not afraid of words. Not any more. The moment has passed". (Camus, p. 4,5)

Here again, the maxim of quantity and relations have been violated by the mother. Martha asks her about the expressions of the guest, but their mother tells her that she could not notice him because of her weak eyesight. Then, she gives more details in her answer which makes her violate the maxim of relevance as well by talking about her past experiences. This implies that neither the mother saw the man's expressions nor she preferred to look at him so that, she may not have trouble in killing him later.

Utterance: 05

"JAN: You followed me.

MARIA: I'm sorry, I couldn't... I won't

stay long. Just a look. It's not much to ask, if I'm to leave you here". (Camus, p. 07)

The maximum quantity has have been flouted here by Maria. Her husband, Jan, asks her that she followed him to the hotel, to which she apologizes and gives the answer more than the requirement, and requests permission to let her stay with him for some time. This can be implied that Maria was asked not to come with her husband but she could not control herself and followed him, and she wants her husband to let her stay and not make her go away.

Utterance: 06

"MARIA: One word would have been enough.

JAN: But I couldn't find the right one! And anyway, what's the hurry? I came here with money in my pockets, and if I can I want to make them happy...Knowing that I did what I had to do. But perhaps coming home isn't quite as easy as it sounds. It takes a bit of time to make a son out of just another man". (Camus, 1943,p. 08)

The violation of the maxim of quantity and relation has been done by Jan. He has violated the maxim of quantity by giving more than the required information to Maria. His wife asks him to tell the truth by simply using one word, to which he replies that he could not find a word to tell them the truth, and then adds more information to it which was not needed. Moreover, he has violated the maxim of relation, by talking about the death of the father

and the responsibility which lies on his shoulder, and the money which he has brought to help his family. It can be inferred that Jan wants to help his family and tell them that who he is but he is having a difficulty in finding the right way to put it.

Utterance: 07

"JAN: Maria! How can you doubt my love?

MARIA: I don't, I don't! It's not that. But your love is one thing, and your dreams are another. Or your obligations, as you would say. It doesn't matter...I'm never tired of you, and the thought of this evening (she throws herself against him in tears)...is more than I can bear!". (Camus, 1943, p.10)

The maxim of quantity has been flouted by Maria. At first, she gives Jan the answer to his question and then she continues the conversation by talking about the dreams and obligations which Jan has to fulfil. This implies that Maria does not want her husband to spend his evening and night away from her. She is having a hunch that her husband will get tired of her or they will get separated.

Utterance: 08

"JAN: Now that is cruel. You know I love you as much as anyone could.

MARIA: No. Only as much as any man could. But men don't know how to love. Nothing is enough for them. They must have their dreams. It's the only thing they do well. Dreaming. They dream obligations. New ones every day...There's no time for dreams if

you're in love".(Camus, 1943, p.11)

Here again, in this conversation, Maria is seen violating the maxim of manner and quantity. She has floated the manner maxim, by saying that every day, men have new dreams. She is being ambiguous here by not being specific. Hence, she has violated the manner maxim. The violation of quantity maxim is done by providing more than the required information. This implies that she wants to prove her point that men do not bother about love and fear of being alone. They are only concerned with their dreams. She wants to convince him to not spend his night by staying away from her.

Utterance: 09

"MARTHA: I hadn't noticed it. Could you give me your wife's address?

JAN: She stayed at home. In Africa". (Camus, 1943, p.15)

Here, the maxim of quality has been violated by Jan. He has lied to Martha about his wife, who has also come with him, but he chooses not to give her adequate information and lied to her. It can be implied that he does not want to give them a clue of who he is. Otherwise, he thinks, he will not come to know what their needs are.

Utterance: 10

"MARTHA: I see. Excellent. (She shuts the book.) Can I get you anything to drink? The room's not quite ready for you yet.

JAN: No, I'm fine. I'll wait here, if I

may. But I do hope I'm not in your way.
MARTHA: How could you be? This room is set aside for guests.

JAN: Yes, but you know what I mean. One person on his can sometimes be more of a nuisance than a whole crowd of people".(Camus, 1943,p. 15)

In this conversation, Jan is not being clear and relevant and has flouted the manner and relation maxim. He has violated the maxim of relation by asking an irrelevant question from Martha that is going to be in her way if he stays here (p.15). In addition to it, the manner maxim has been violated when he says that one person who is alone can be annoying and disturbing. From this conversation, it can be implied that he thinks his presence will bring back the twenty years old memories and will make his job easy.

Utterance: 11

"JAN: But...(He hesitates.) Don't you ever feel the need for a bit of life? It must be very dull here. Don't you ever feel lonely?

MARTHA: Look, I'd like to get some things straight if you don't mind. Once you step inside that door, you become a guest... Remember, you're the guest. Enjoy what's on offer. But please don't ask for more".(Camus, 1943,p. 16)

The maxim of manner has been flouted by Jan when he says "don't you ever feel lonely" (p. 16). He is being ambiguous about what he intends to ask. This implies that he wants to know from her that if she ever required her long-gone brother or has she ever missed him. In addition to it, the

quantity maxim has been violated by Martha when she tries to snub him. It can be inferred that she does not want to continue the conversation with him because she does not want to be familiar with him.

Utterance: 12

"MOTHER: It'll be the monastery that's brought you, I expect. I gather it is very well thought of.

JAN: Yes I have heard of it. But I was thinking of looking around the whole area. I used to know it very well, some time ago. Good memories.

MOTHER: You've lived here before?

JAN: No. But I passed through once, a long time ago. I haven't forgotten it".(Camus, 1943, p. 18)

The maxim of manner has been flouted by Jan. He is not being clear when he says, "good memories" and "a long time ago" (p. 18). This can be implied that he is trying to tell them that he belongs to this country too. He knows the place and had good memories as well which he never tends to forget.

Utterance: 13

"MOTHER: Do you intend to stay long?

JAN: I don't know. I expect that seems a bit strange... You have to have a reason for staying in a place... And until you know what kind of reception you're going to get, you can't be sure what you're going to do". (Camus, 1943, p. 18)

The maxim of quantity and

manner have been flouted by Jan. He has flouted the quantity maxim by giving his mother more than the required information. In addition to it, the manner maxim has been flouted by his not being clear about the reception that one receives. This can be implied that firstly, he wants to continue the conversation with his mother because he wants her to know him. Secondly, his focus on the reception tells that he wants them to be nice to him so that, it may become easy for him to tell the truth.

Utterance: 14

"MOTHER: Well, I expect you'll soon get tired of it here.

JAN: Oh I don't know. I'm a man of warm feelings, and I'll soon find something to remember if I'm given the chance.

MARTHA: (with impatience) This isn't a place for warm feelings". (Camus, 1943, p. 19)

The maxim of manner has been violated by Jan and Martha. Jan has flouted the manner maxim by saying that he is "a man of warm feeling" (p. 19). The utterance of Jan implies that he is being open to them so that, they also share their feelings with him. Martha has violated the manner maxim by saying that "this isn't a place for warm feelings" (p. 19). Here, she is not directly saying him that he does not have to be personal with them because sooner or later, they are going to kill him.

Utterance: 15

"MOTHER: Time comes and goes. It's been many years now, so long that can't remember when it started, and I've forgotten what I was like before. This is my daughter.

MARTHA: There's no call for family history, mother". (Camus, 1943, p. 19)

In this conversation, the manner maxim has been exploited by Martha by saying "there is no call for a family" (p. 19). She has not directly refrained from her mother from sharing personal information with the stranger, but by using this expression, she has successfully stopped her mother from doing it. This can be inferred that she does not want her mother to be familiar with the person that they are going to murder later.

Utterance: 16

"JAN: (very quickly) Let her go on... At the end of working life that's the way you feel. But things might have been very different if you had a man to help you. A strong right arm is something every woman needs.

MOTHER: Oh, I've had help... Why, I think I'd almost forgotten who he was before he was in his grave". (Camus, 1943, p.19)

The maxim of manner has been violated by Jan. He is being obscure in his question when he says that the situation would be different if they have a helping hand of a man. This implies that he is not talking about their son but he intends to elicit the information that he wants to hear.

Findings and Discussion

The findings of this study are illustrated in the tables given below.

Table # 1

Utterance	Maxim of Manner	Maxim of Quantity	Maxim of Relation	Maxim of Quality
01			✓	
02		✓	✓	
03		✓	✓	
04		✓	✓	
05		✓		
06		✓	✓	
07		✓		
08	✓	✓		
09				✓
10	✓		✓	
11	✓	✓		
12	✓			
13	✓	✓		
14	✓			
15	✓			
16	✓			

Table # 2

Maxim of Manner	Maxim of Quantity	Maxim of Relation	Maxim of Quality	Total No. of Implicatures	Total No. of Utterances
08	09	06	01	24	16

Table # 1 talks about the types of maxims that have been observed in 16 utterances. In utterance # 1 only the violation of the relation maxim was found. In utterances # 2,3,4 and 6, the violation of quantity and relation maxim has been observed. In utterances # 5 and 7 only the violation of quantity maxim has been found. In utterances # 8, 11 and 13, the violation of manner and quantity maxim has been observed. In utterance # 9, only the quality maxim remained unfulfilled by the character. In utterance # 10, the violation of manner and relation maxim has been seen. In utterances # 12, 14, 15 and 16 only the maxim of manner has been violated by the characters.

Table # 2 reveals that a total of 16 utterances have been analyzed, in which 24 implicatures are found. Out of these 24 implicatures, the maxim of quantity has been flouted more than the others as it appears with the ratio of 9/24. Then comes the maxim of manner with the ratio of 8/24. The maxim of a relation comes on the third rank with the ratio of 6/24 and in the last comes the maxim of quality with the lowest ratio of 1/24.

Conclusions

From the findings described above, it is observed that the characters of *The Misunderstanding*, have flouted the maxim of quantity more than the other maxims. This shows that in the conversation, the characters have tried to give more than the required information to the readers or listeners. The violation of the manner maxim is the proof of the characters' avoidance of

being clear and orderly. They have made their conversation very ambiguous for their readers. The flouting of the relation maxim illustrates that the characters have not remained relevant in their discourses and have provided the information more than the requirement. The lowest ratio of the maxim of quality demonstrates that almost all the characters have tried to provide adequate information to the readers. It can be concluded that the violation of cooperative principles by the characters has resulted in *the misunderstanding* of the implied meanings conveyed by the characters, hence, verifying the title of the play.

References

- Andy, A., & Ambalegin, A. (2019). Maxims violation on "Night at the museum"Movie. *Jurnal Basis*, 6(2), 215-224.
- Behrens, R. (1964). Existential "Character-Ideas" In Camus' *The Misunderstanding*. *Modern Drama*, 7(2), 210-212.
- Benton. (2020, July 29). Paul Grice [Blog post]. Retrieved from <https://www.oxfordbibliographies.com/view/document/obo-9780195396577/obo-9780195396577-0257.xml#:~:text=Grice%20argued%20for%20an%20intention,by%20uttering%20it%20in%20a>
- Brown, G., & Yule, G. (1983). *Discourse Analysis*. Cambridge University Press.

- Camus, A. (1943). *The Misunderstanding*.
- Communication. (2021). In Merriam-Webster's online dictionary. Retrieved from <https://www.merriam-webster.com/dictionary/communication>
- Cook, G. (1989). Language Teaching: A Scheme for Teacher Education. Discourse.
- Ekah, M. H., & Akpan, A. N. (2018). Discourse-Syntax Interface: A Study of Gricean's maxims in Computer-Mediated Discourse. *Language in India*, 18(2).
- Imami, T. (2017). A stylistic analysis of *Waiting for Godot* (Doctoral dissertation, BARC University).
- Imply. (2021). In Merriam-Webster's online dictionary. Retrieved from <https://www.merriam-webster.com/dictionary/imply>
- Jamil, A. F. Violating and Flouting Grice's Cooperative Principles in Miller's Play "Death of the Salesman."
- Jiatong, G. Violation of Cooperative Principles: Taking Donald Trump's Speech as an Example.
- Labobar, M. F. (2018). The Violation of Cooperative Principles in The Dialogue Among The Characters of David Baldacci's *The Escape* (2014). *English Education Journal*, 8(3), 370-377.
- Muhammad, A. A., & Karim, H. A. (2019). An Analysis of Grice's Cooperative Principles in Some Selected English TV Interviews. *Journal of the University of Garmian*, 6(1).
- Qassemi, M., Ziabari, R. S., & Kheirabadi, R. (2018). Grice's Cooperative Principles in News Reports of Tehran Times-A Descriptive-Analytical Study. *International Journal of English Language and Translation Studies*, 6(1), 66-74.
- Roberts, P. (2013). Education and the Face of the Other: Levinas, Camus and (mis) understanding. *Educational Philosophy and Theory*, 45(11), 1133-1149.
- Siame, M. (2020). The Robotic Man by Habit: An Existential Analysis of Albert Camus' *The Misunderstanding*. *Journal of Law and Social Sciences*, 3(1), 93-100.
- Tian, Y. (2021). An Analysis of Characters in "The Shadow in the Rose Garden" from the perspective of the Cooperative Principle. *International Journal of Social Science and Education Research*, 4(3), 343-347.
- Wahyuningsih, I., & Gustania, R. R. (2021). Disclosing Deceitful Behavior in *Aladdin* (2019): The Characters' Violation of Grice's Maxims. *KnE Social Sciences*, 353-367.
- Wu, Y. (2019, April). The Conventional

*ANALYSIS OF CONVERSATIONAL IMPLICATURES IN CAMUS' THE MISUNDERSTANDING:
A PRAGMATIC EXPLORATION*

Implicature of Dialogues in Emma.
In 3rd International Conference on
Culture, Education and Economic
Development of Modern Society
(ICCESE 2019). Atlantis Press.

Yule, G. (1996). *Pragmatics*: Oxford
University Press.

Zaidi, S. A. H., Mehdi, M., Sarwar, M.,
& Mehmood, K. (2020). A Critical
Analysis of the Language of
Beggars in Islamabad concerning
Gricean Maxims: A Case Study.
Pakistan Journal of Social Sciences
(PJSS), 40(2), 709-720.

Queer Struggle, Defiance and Victory of Hijra in Arundhati Roy's *The Ministry of Utmost Happiness*

Rehmat Naseer¹
Amna Umer Cheema²

¹Department of English Language & Literature – University of the Punjab
– Lahore Pakistan

²Department of English Language & Literature – University of the Punjab
– Lahore Pakistan

Abstract

This paper examines the struggle of queer people through the perspective of the term Queer in Arundhati Roy's The Ministry of Utmost Happiness (2017). This paper aims to explore the persistent struggle of queer minorities in Indian society, their challenges to the cultural traditions of heteronormative society and their modes of resistance. The paper mainly focuses on the protagonist of the early part of the novel, Anjum, formerly Aftab, who is one of the socially abandoned transgender characters of modern India. The purpose of this research is to explore the queer subversion against the heteronormative ideals in Roy's novel and to show through Anjum's vision of queer resistance and utopia. In the novel, Anjum's choice of leaving her house and living in a queer utopia, fighting individually with the society throughout her life, establishing a small, but self-dependent community in the graveyard, and sheltering the minorities like "queers, addicts, orphans, Muslims and other dropouts from the society" (Zubair, 2018, p. 35), does not exhibit her defeat or helplessness, but her defiance and rebellion against the status quo. This act has also empowered her to redefine her life in the best possible way by creating an alternative Duniya where she could shelter "all people from different shades and shapes of life" (Raina, 2017, p. 837).

Keywords: Queer, Heteronormative, Hijra, Subversion, Resistance, Utopia, Minorities.

Authors E-mail: aminaumer@gmail.com

Introduction

Amidst the patriarchy in India, the issue of identity has also found representation in voicing the 'other' - transgender, among socially constructed gender identities. In contemporary India, these other gender accents have been denied the right to

body and space; therefore, they have been variedly recording the social oppression, segregation and impact of violence within their economically and socially challenging environment.

Keeping up this spirit, once again, the writer and political activist Arundhati Roy's second novel, *The*

Ministry of Utmost Happiness (2017) lends literary space to these other voices. In her commitment to the small and humble, Roy has primarily focused on the physical and psychological oppression exercised on the displaced and marginalized groups of people. Amidst the political implications of Indian civil rights and Indian-held Kashmir, Roy has layered these stories of the oppressed minorities facing ethnic and sectarian hurdles.

In *The Ministry of Utmost Happiness*, the social injustice, cruelty and disgrace inflicted upon the others are expressed through one of the transgender protagonists Anjum (Aftab). Aftab undergoes a sexual transformation and becomes a female Anjum in her dreamy domain called khwabgah. However, soon her dreams fade away, but she carries the baggage of injustices and prejudices against individuals like her and moves on in a "Paradise Guest House" in the graveyard among the other oppressed segments - "queer, addicts, orphans ... and other dropouts from the society" (Zubair, 2018, p. 35).

Anjum does not give up at any time and practices compassion for the vulnerable amidst instances of cruelty and hypocrisy of the normal Dunya. Her miserable life and survival strategies are not acceptable by the heteronormative society, which labels her and all the other living with her as abnormal. This paper looks at this so-called abnormal identity through the perspective of the term Queer - the strange and socially bizarre section of the society. Broadly speaking, the

Queer studies argue that gender is not biological, but a "cultural category" (Harari, 2014, p. 137), and those who come up to this cultural criterion are termed as normal, and others as abnormal or deviants. These binaries, consequently, generate a hierarchy that leads to the marginalization of the minorities. Unlike socially normal people, they are deprived of their due rights. With this perspective in view, the research highlights the life of the diminished segments of the society through the transgender character of Anjum, the plight she faces, and the alternative ways she has found to celebrate the queer existence of many like her.

The Term and its Use:

The term, Queer was coined by the Italian feminist and film theorist Teresa de Lauretis. Her studies include a set of Western ideologies in which the difficulties of a strange life are depicted through the LGBT (lesbian, gay, bisexual and transgender) identities. The Queer studies deal with the sexual orientations in their deviation from the acknowledged bandwidth; they question the categorization of LGBTs by challenging the gender binaries constructed by society. The Queer studies highlight the disregard of queer personas in a heteronormative society. They bring forth the desires, emotions and cultural complexities involving asexual lives in contrast to the socially normal people. The Studies decenter the normal and highlight the sexual intersections being suppressed in the society. The Queer studies challenge the representation of identities in

society by bringing forth the biases, hatred, and subjugation of the other sexes. Teresa de Lauretis in "Queer theory: Lesbian and Gay sexualities: An Introduction" was the first to question such flaws in the social structure, which made us think over the concepts of gender and sexuality.

In the 1990s, Queer studies became an emerging discipline in the West for the empowerment of marginalized queer groups. The queer theorists - Michael Foucault, Gayle Rubin, Eve Kosofsky Sedgwick, Judith Butler, among others, have discussed the complexity of sexuality, the expansive domain of its marginalities and its productive role in society.

In the South-Asian perspective, one of the critically popular other representation is of the transgender: the other sex called *hijra* that encompasses a wider diversity of gender non-normative. The term queer allows us to see the third gender as "Murat, a combination of the Urdu words mard (man) and aurat (woman)" (Jaffer, 2017, p. 6). *Hijras* are categorized as third sex because they challenge the normative binary division and are "neither males nor females" (Enthoven 1997). However, "*hijras* are generally male-born persons who describe themselves as emasculates or eunuchs from birth, wear feminine clothing, usually adopt feminine names and have a socio-cultural role." (Hinchy, 2014, p. 274) A South-Asian *hijra*, Bobby prefers to use the metaphor of "riding in both boats" (qt. in Pamment, 2010, p. 30) to define her gender identity. This gender ambiguity makes these

characters more challenging than negligible beings.

The queer allows us to see the suffering - physical and mental torture - encompassing the lives of *hijras* in South Asia. The queer identifies the pain of being scrutinized as a strange community: these people undergo "psychological agony that when people see them, they look negatively and pass comment" (Islam, 2020, p. 28). They experience differentiation based on gender and economic stratification.

The queer makes us see the ever-evolving nature of gender. Therefore, stable identities, such as man and woman, are not acceptable divisions. It makes us think of new ways of looking at the other, or the third sex. The aim is to identify the variable sexes, to see them in their difference, to reconcile the binaries, and overcome the politics of the majoritarian group. Thus, the emergence of Queer studies not only highlights their existential crisis but also puts forth the need to give equal rights and benefits to LGBTs. This is based on the argument that "gender is a cultural construct" (Islam, 2020, p. 28), and is not biologically determined: "clothing, mannerism, speech and language are all signs that bodies use to declare their gender to the world" (Islam, 2020, p. 32). Therefore, as members of society, regardless of socially acceptable sex and self-chosen gender identity, transgenders are not outcasts.

This queer group of *hijras* seek bonding with their types to create their unique sphere of existence. They have "replaced the patriarchal family and

kinship group with a set of parallel social institutions, relations and practices that constitute a distinctive community that is not based on blood ties" (Jaffer, 2019, p. 188). In their queer groups, they have also generated a hierarchy where the *hijras* are subordinate to their gurus; the guru-chela bonding is an alternative to the other-daughter relationship. In this way, they develop affinity and create a sense of community.

However, queer identities can choose any queer category "such as effeminate gay men, transsexual men (pre-post castration), transvestites and true hermaphrodites (rare)" (Kalra, 2011, p. 122). Moreover, at any time of their lives, they can leave one group to join another acquiring its characteristics. Hence, "gender is in no way a stable identity or locus of agency from which various acts proceed; rather, it is an identity tenuously constituted in time" (Butler, 1988, p. 519). We need to acknowledge that queer minorities, specially *hijras* are "situated between the poles of normativity and queerness", and this "gender ambiguity offers a form of productive power over mainstream society by preserving the mysterious aura of *hijras*" (Khan, 2016, p.162).

Literature Review

In "*Hijras: The 21st Century Untouchables*" (2017), a recent study on the status of *hijras* in Indian law, Sapna Khatri laments the fact that the Rajya Sabha's 'Rights of Transgender Persons Bill' (2015) has made no difference to the lives of these others, as

what is preached has never been fully put into practice. The social diversity India brags of still looks at the *hijras* as another set of untouchables in their society (p. 389). The hypocrisy of the society expresses itself in its dual response of fear and loath for *hijras*. Moreover, Khatri emphasizes redeeming the identity of *hijras* by giving them social rights to public health and education facilities. In her view, they should not be ignored in parliamentary decisions.

However, this seems to be a far cry because of the persistent bifurcations in practice. In his review of the novel, Hassan bin Zubair highlights caste system in Indian society, that showers kindness and hatred among the likeable and the unlikable based on social status. Amidst this scenario, he finds the trans-community, among other 'dropouts' (Zubair, 2018, p.35), more vulnerable to be sympathized by the society at large. Therefore, the third sex will always be experiencing public violence and injustice. Nevertheless, Zubair is of the view that through the stark descriptions of disgrace inflicted upon Anjum, Roy wants her readers to get agitated and understand how the neo-liberal lords of India are persistently exploiting the marginalized groups in one garb or the other.

In the "Representation of 'The Other': Tracing the 'Otherized' Segments of Contemporary Indian Society in Arundhati Roy's *The Ministry of Utmost Happiness*" (2019), Rizwan Mustafa and Zoya Jamil Chaudhry further delve into the

marginalization of the others and the binarism prevailing in the Indian society. They translate the bifurcations, in Edward Said's terms, as 'us and them'. The *hijras* and other castrated members of the Indian society mark the social, cultural and political differences between the touchable and untouchables. Through the lens of Edward Said's concept of "Self" and "the Other", "Us" and "Them" and "Binary Opposition" they argue that *hijras* have been pushed away from the mainstream of the society into the graveyard and have been labelled as "the Other" because their "gender do not match with the majority of the people of society" (p. 495). The researchers highlight the fact that in this novel, "self is mostly at the background and the other is in the front suffering by identity problems" (p. 496) because of the social hierarchies, which suppress the weak groups to strengthen those in the majority. Rigoberto Gonzales shares a similar view by deliberating on the plight of each of the marginalized character, which "comes as a story of injustice from the pages of Indian history" (2017).

Gurpreet Singh (2017) looks into the religious and biological differences as reasons for Anjum's complex existence. Anjum is a Muslim and a transgender, and therefore twice the time more vulnerable in a community of Hindu majority observing class stratification. However, according to Gurpreet Singh, Anjum is able to defy her ill-luck by creating a physical space for her non-stereotypes - a haven for the orphans, low caste individuals, and other oppressed

people.

This is why, Parul Sehgal views the atypical spaces in "Arundhati Roy's *Fascinating Mess*", as "a compendium of alternatives-alternative structures of kinship, resistance, and romance" (2017). The fact that Anjum comes close to other transgenders, she raises a child, and later moves to her paradise - the graveyard - "that can obliterate the divisions between the living and the dead" makes her a triumphant character. The real and fanciful space of the graveyard is a reward she earns out of "experience and endurance" (2017). In the backdrop of the civil rights issues in the novel, Swati Ganguly views this coming together of the have-nots, at the grave-yard, as the 'Grotesque hybrid existence' (2017, p. 135), making 'new marginalities' as a result of the vitriolic behaviours of the majority groups and the so-called champions of a national ideology. She looks at the discrimination of these queer people by breaking down the life of Anjum into four phases. Her life is thoroughly transformed through "her discovery of the Khwabgah, her deep attachment to the orphan girl Zainab, her travel to Gujrat in 2002 and finally, her decision to move away from Khwabgah to Jannat- the graveyard" (p. 134).

Being transgender in a heteronormative society made Anjum vulnerable and queer. But Anjum has fought with the situation audaciously, as Sarah Begley has reinforced this idea in her review that "Anjum has keen sympathy for women in dangerous spaces, whose bodies are used as shields", and through her own

exemplary life, she has proved that "women can use their bodies as a weapon too" (2017). Swapna Gopinath calls the khutbah and graveyard heterotopic spaces: 'heterotopias are typical spaces in a postmodern world, where fragmented individuals occupy carceral city spaces. These alternative grounds for the third gender, drug addicts, castrated men, lower caste people deny heterosexual spaces, which control their bodies.

The novel encompasses the shattered story of a transgender, her identity crisis, her quest for happiness and her victorious residence in a graveyard. This research paper studies her character through her queer position and the space she acquires to further reinforce the shallow ideals of a cruel society, which persists in separating the atypical beings from their essential rights. Anjum's transition from this literal Duniya to the "Paradise Guest House" highlights the miseries of all the queer groups, and their struggle to find alternative ways to channelize their lives in more meaningful ways.

Research Methodology

The method of this research is qualitative. The primary source for the data was *The Ministry of Utmost Happiness*. In this fiction, the focus is particularly on the transgender identity of the protagonist Anjum. Her character is seen as a representation of the consistently oppressed community in India. Her suffering, struggle and alternative narrative of existence are studied through the broader concept of the term Queer. The study observes the

strangeness of this other gender and its subtle efforts in creating a new space within the heteronormative society of India. The purpose is to acknowledge this trans-community and accept their physical and social demeanour, as equal to the socially normal individuals.

Data Analysis

In all the societies of the world, there are specific spaces for different genders and there is a social role for each sex. But it is only for those who fit in the binaries of the society, while those who have challenging identities are not given any status or prestige. Such complex groups are pushed to the peripheries of the mainstream community and are "thrown into the abyss of misfortune and suffering" (Raina, 2017, p. 830). Owing to a crucial identity, "the term transgender includes all those people whose internally felt a sense of core gender identity does not correspond to their assigned sex at birth in which they were raised" (Raina, 2017, p. 831). Due to this fact, they are deprived of the right to live and pursue their choices.

According to Roy's *The Ministry of Utmost Happiness*, the queer matter of the existence of Anjum's life begins with her birth, which awaited a son. The parents longed for the son, as "their first three children were girls". Materializing their hopes, they even decided "they would name him Aftab" (Roy, 2017, p. 7). Hence, Aftab was a blessing for his parents, until they faced his queer truth. The happiness suddenly faded away

when Jahanara Begum discovered that under the male sexual parts of Aftab, there was "a small, unformed, but undoubtedly girl-part" (Roy, 2017, p. 7). This discovery had led Jahanara Begum into a realm of confusions and ambiguities because she thought that everything in this world is either "masculine or feminine, man or woman" (Roy, 2017, p. 8). Jahanara Begum realized the fragmented existence of the child with the doctor's revelation: "Aftab, he said, was a rare example of a hermaphrodite, with both male and female characteristics, though outwardly, the male characteristics appeared to be more dominant" (Roy, 2017, pp. 16-17). The dehumanization of the different status of Aftab lands himself in the middle of nowhere, and the only word that exists for him is a *hijra*. Although, Jahanara Begum carried her baby to the dargah of Sarmad Shah as "in real life, the mother goes to mosque, dargah, temple to get the solution of her child's real identity" (Islam, 2020, p. 30), but even the mystics had no cure for her plight. Hence, when Aftab's parents came to know that his illness was not an illness, but a part of his existence, which cannot be recovered, they disowned him. Thus, he headed towards the Khwabgah, leaving his family and the literal Dunya behind. Aftab did not belong to the well-defined physical and spatial patterns, therefore, he chose to explore the alternate spaces.

Studies have revealed that the life of a *hijra* is affected by "various stressors that affect the mental health of *hijra* individuals, including discomfort with their sexual identity or orientation, coming-out processes, and pressure

from family" (Kalra, 2011, p. 125). The queer realization begins with the anatomy of gender trespassing the limits of body and space. The house no more remains an abode for the queer Aftab, but a space of termination and exit for defying laws of the society and its narrow comprehension of knowledge. "In leaving their (*Hijras*) paternal families and because of their inability (in some cases, refusal) to procreate, they disrupt the patrilineal system" (Pamment, 2010, p. 30). However, their exit is not a relief but becomes a crucial path of greater complexities in the process of exerting new spaces and being themselves.

Breaking stereotypes through changing garbs and sensitivities towards a gender performance shows the advent of Aftab's transference to a freer zone of independence, along with converging conflicts and epithets. "Ordinary women in Shajahanabad wore burqas or at least covered their heads and every other part of their body except their hands and feet. The (*hijra*) woman Aftab followed could dress as she was dressed and walked the way she did only because she wasn't a woman. Whatever she was, Aftab wanted to be her" (Roy, 2017, pp. 18-19). Aftab was attracted towards queerly dressed bodies of *hijras* from the very early stage of his life and that was natural because he had that tendency (Roy, 2017, p. 17). The very first time Aftab sang, he was ridiculed for his queer voice when other kids bullied him for being "He is a She. He is not a He or a She. He is a He and a She. She-He, He-She Hee!" (Roy, 2017, p. 12). He was given this bitter realization

that he was "born in a wrong body with the wrong sex" (Kalra, 2011, p. 122). Such an understanding would generally lead *hijras* to "constantly seek crevices in established gender norms" and "suffer from the violence of being constantly bombarded with reminders of their gender difference" (Jaffer, 2017, p. 10). However, this ridicule became Aftab's strength to move on in life, and away from those who had no regard for cultural diversity.

During the journey of Aftab to Anjum and being Anjum to Anjuman, she calls herself:

"I'm all of them. I'm Romi and Juli, I'm Laila and Majnu. And Mujna, why not? Who says my name is Anjum? I'm not Anjum, I'm Anjuman. I'm a mehfil, I'm a gathering. Of everybody and nobody, of everything and nothing. Is there anyone else you would like to invite? Everyone's invited" (Roy 2017, p. 2-4).

Anjum sees herself as a plural being who can become one and many, man and woman, Muslim and non-muslim, good and bad, pious and fearless at the same time. This dichotomy within herself expresses her physical and mental resistance as a survivor, rather than being a perpetual victim. In an instance of street protest being documented, Anjum tells the documentary makers about this unique plurality of her kind: "We've come from another world" (Roy 2017, p. 110). In this way, Anjum realizes the importance of peripheral, and bordered lives, which can make constructive use of their divisions in the process of

becoming one and another. In doing so, they play their part in showing solidarity with those in distress.

Aftab's exit from Duniya takes her to the other worldly Khwabgah: an alternative world, away from the charms and ugliness, beliefs and practices, and hierarchies and politics of the normal world. Here, Aftab, as Anjum lived in a "multigenerational joint family of other *Hijras*" (Seghal, 2017). After entering into the khutbah, Anjum realized that this is the place that God has reserved for her and others like her. "Finally the day dawned when he entered that ordinary broken-down home as though he was walking through the gates of Paradise" (Roy 2017, p. 20). Aftab experiences a sense of inclusion through acceptance into a space like Khwabgah. The place is in a dilapidated condition and is typically representative of the othering that marginalises the other genders. "The Khwabgah was called Khwabgah, ... because it was where special people, blessed people, came out with their dreams that could not be realized in the Duniya." This is a queer space of reality and imagination, a place of weaving dreams outside the sphere of uncivilized behaviours. Although, an ugly space, conditioned to agree with the lives of *hijras* and other outcasts.

In this sense, there is beauty in the ruins of Khwabgah because it elevates those who come devastated in these ruins. "In the Khwabgah, Holy Souls trapped in the wrong bodies were liberated" (Roy, 2017, p. 53). There she met Kulsoom Bi, the guru of this *hijra* gharana and many other queer or

ambiguous identities. Anjum's plurality desired for being a mother and live a normal life, as she once says to Saddam Hussain that she was born to be a mother knowing that this was somewhat impossible for her; she asks herself "were ambitions such as these, on the part of someone like herself, reasonable or unreasonable" (Roy, 2017, p.30). When desires are left unanswered, the characters show their struggle to accept reality and defy it at the same time for remaining unresolved. The Khwabgah was an entirely new world where each living creature was having his or her interpretation of the queer, as Nimmo Gorakhpuri says "it was an experiment. He 'God' decided to create something, a living creature that is incapable of happiness. So, he made us" (Roy, 2017, p. 23). She further reveals her inner dilemmas and queer feelings in her view that "the riot is inside us. The war is inside us. Indo-Pak is inside us. It will never settle down. It can't" (Roy, 2017, p. 23).

Anjum had gone through different surgeries and medical treatments to tilt towards femininity, but she only succeeded in getting a "patched-together body" (Roy, 2017, p. 29). At the age of forty-six, "she announced that she wanted to leave" (Roy, 2017, p. 29) the Khwabgah, and then she entered another world of "an unprepossessing graveyard, run-down, not very big and used only occasionally" (Roy, 2017, p. 58). This transition shows her continuous quest for placing her selfhood in real space and time. The purpose brings her close to mother nature and gives her the

courage to defy the abnormal nature of the societal norms.

When the word spread around about the graveyard guest house, it gradually became a "hub for *hijras* who, for one reason or another, had fallen out of, or been expelled from, the tightly administered grid of *hijra* Gharanas" (Roy, 2017, p. 68). Anjum shared this space only with those who deserved it: Imam Ziauddin who was expelled out of his house, Saddam Hussain who was *chamar* - an 'untouchable', and injured animals like Biru and Payal. "They sleep between the headstones, plant vegetables, create a new kind of human family that can obliterate the division between the living and the dead" (Seghal 2017). Over time, she also commenced funeral services, but they were available only for those "whom the graveyards and Imams of the Duniya had rejected" (Roy, 2017, p. 81). Thus, in no time "Jannat Guest House" became an ideal place consisting of "People's Pool, People's Zoo and a People's School" (Roy, 2017, p. 400). This place was a combination of real and unreal, life and death, a collection of sorts recognized and embraced with no foul intentions.

The queer groups "suffer multiple forms of marginalization as they are excluded from the domains of citizenship, economy and society" (Jaffer, 2017, p. 6). Through the queer character of Aftab, who survived as Anjum, Roy shows that she has not only resisted the hurdles that came her way, but she has endeavoured to subvert many traditional norms of the Indian society.

Being a queer, Anjum has become a cherished character who has gained victory in many ways and has defeated her ill-luck. She made a home for herself, where everyone else had the rights to attain and religious tolerance to exercise. Anjum becomes successful in establishing a ministry of utmost happiness, as in the closing scene of the fiction "she looked back at Jannat Guest House with a sense of contentment and accomplishment" (Roy, 2017, p. 438). Roy has been convincing, as "*The Ministry of Utmost Happiness* opens up a space for alternative support networks and new family structures, unconventional refuges, and homes such as graveyards as places of shelter, protection and belonging" (Mendas & Lau, 2019, p. 78).

It is this graveyard where Anjum finally finds peace and satisfaction, and here she becomes an emblem of victory. Roy acknowledges this in anticipation: "When people called her names-clown without a circus, queen without a palace-she let the hurt blow through her branches, like a breeze and used the music of her rustling leaves as a balm to ease her pain" (Roy, 2017, p. 1).

Conclusions

This paper has highlighted the concept of queer identity embodied in the character of Anjum, a *hijra* in contemporary India, who has undergone physical maltreatment and social discrimination. It has shown Anjum's struggle towards self-assertion within a culturally and religiously complex society. Her

character exhibits the queer space, where identities merge and converge, to contest the gendered way of living, rather than embracing it. Anjum's life emphasizes how "gender is not a biological reality but a culturally informed training of the body" (Butler 1999). This is why Anjum's multiple roles in varied relationships: as a sister, mother, host and guardian show the range and extent of constructive social structures a third gender is capable to host. Although, "traditionally, people's concept about gender is either male or female. But transgender is a recognized identity and people have to come out from the traditional concepts, celebrate and accept *hijra*" (Islam, 2020, p. 36). In acknowledging their conflicting demeanour, we need to recognize the fluidity of social identities and the experience of a hybrid culture.

References

- Begley, S. (2017). "*The Ministry of Utmost Happiness* is Worth the 20-Year wait." Book Review. The Times. Retrieved from <https://time.com/4800799/arundhati-roy-the-ministry-of-utmost-happiness/>.
- Butler, J. (1999). *Gender Trouble: Feminism and the Subversion of Identity*. New York. Routledge.
- Butler, J. (1988). "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *TheatreJournal*. 40 (4), 519-531. Retrieved from <https://www.jstor.org/stable/32078>

- 93.
- Chaudry, Z. J. Rizwan Mustafa. (2019). "Representation of 'The Other': Tracing the 'otherized' Segments of Contemporary Indian society in Arundhati Roy's *The Ministry of Utmost Happiness*." A Research Journal of South Asian Studies, 34(2), 489-504. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&profile=ehost&scope=site&authtype>
- Enthoven, RE. (1997). The Tribes and Castes of Bombay. Bombay. D. K. Publishers Distributors.
- Gangulay, S. (2017). "Arundhati Roy: *The Ministry of Utmost Happiness*." IIUM Journal of English Language and Literature. 11(2), 133-137. Retrieved from <https://journals.iium.edu.my/asiatic/index.php/AJELL/article/view/1087>.
- Gonzales, R. (2017). "Rigoberto Gonzales on Arundhati Roy's '*The Ministry of Utmost Happiness*': dazzling but imperfect." Los Angeles Times. Retrieved from <https://www.latimes.com/books/jacketcopy/la-ca-jc-roy-utmost-happiness-20170727-story.html>.
- Harari, Y N. (2014). Sapiens: A Brief History of Mankind. Penguin Random House.
- Hinchy, J. (2014). "Obscenity, moral contagion and masculinity: khwajasiras in public space in Colonial North India." Asian Studies Review, 38(2), 274-294. DOI: <http://dx.doi.org/10.1080/10357823.2014.901298>
- Islam, R. (2020). "Exploring Identity and space of *Hijra*: Arundhati Roy's *The Ministry of Utmost Happiness*." Journal of African and Asian Social Sciences and Humanities, 6(1), 26-38. Retrieved from : https://www.researchgate.net/publication/333039328_Exploring_Ide nt it y _a nd _S pa ce _o f _Hijra_Arundhati_Roy's_The_Min istry_of_Utmost_Happiness
- Jaffer, A. (2017). "Spiritualizing Marginality: Sufi Concepts and the Politics of Identity in Pakistan." Security and Culture in South Asia, 3 (2) , 1 - 2 3 . DOI : 10.1177/2393861717706294.
- Kalra, G. (2011). "*Hijras*: the unique transgender culture in India." International Journal of Culture and Mental Health, 5(2), 121-126. DOI: <https://doi.org/10.1080/17542863.2011.570915>.
- Khan, F. A. (2016). "Khwaja Sira Activism. The Politics of Gender Ambiguity in Pakistan." Transgender Studies Quarterly, 3 (1 - 2) , 1 5 8 - 1 6 4 . DOI : 10.1215/23289252-3334331
- Khatri, S. (2017). "Hijras: The 21st Century Untouchables." Washington University Global Studies Law Review, 16 (2), 387-409. Retrieved from <https://openscholarship.wustl.edu/>

*QUEER STRUGGLE, DEFIANCE AND VICTORY OF HIJRA IN
ARUNDHATI ROY'S THE MINISTRY OF UTMOST HAPPINESS*

- cgi/viewcontent.cgi?article=1619
&context=law_globalstudies/
- 8861/ministry-utmost-happiness-
gives-voice-other-india.
- Mendes, A C. Lisa Lau. (2019). "The precarious lives of India's Others: The creativity of precarity in Arundhati Roy's *The Ministry of Utmost Happiness*." *Journal of Postcolonial Writing*, 56(1), 70-82. DOI: <https://doi.org/10.1080/17449855.2019.1683758>
- Zubair, H B. (2018). "*The Ministry of Utmost Happiness*." Book Review. *International Journal of Linguistics, Literature and Translation*. Retrieved from <https://publication.ijllt.org/publications/290148/the-ministry-of-utmost-happiness-by-arundhati-roy-a-book-review>.
- Pamment, C. (2010). "Hijraism: Jostling for the third Space in Pakistani Politics." *The Drama Review*, 54(2), 29-50. DOI: 10.2307/40650610.
- Raina, J A. (2017). "Transgender Marginalization and Exclusion: A study of Arundhati Roy's *The Ministry of Utmost Happiness*." *The Creative Launcher*, 2(4), 829-837. Retrieved from: https://www.researchgate.net/publication/340261433_Transgender_Marginalization_and_Exclusion_A_study_of_Arundhati_Roy's_The_Ministry_of_Utmost_Happiness.
- Seghal, P. (2017). "Arundhati Roy's Fascinating Mess." *The Atlantic*. Retrieved from: <https://www.theatlantic.com/magazine/archive/2017/07/arundhati-roys-fascinating-mess/528684/>
- Singh, G. (2017) "Arundhati Roy's *The Ministry of Utmost Happiness* gives Voice to the other India". *Georgia Straight*. Retrieved from <https://www.straight.com/news/92>

Exploring the Linguistic Problems of Toastmasters Club Pakistan

Javeedul Islam¹

Tabassum Saba²

¹Department of English - University of Lahore - Lahore, Pakistan.

²Department of English - University of Lahore - Lahore, Pakistan.

Abstract

Pakistani Toastmasters, while delivering speeches in English language, face a considerable number of difficulties. These difficulties arise on a syntactic, semantic and phonological levels and make it difficult for Pakistani Toastmasters to effectively express themselves in English language. This research explores the linguistic problems faced by the Pakistani Toastmasters and investigates the reasons behind those problems. The population for this research was taken from Lahore Toastmasters Club and by following the qualitative research paradigm, this research not only investigated the linguistic problems of Toastmasters but also offered solutions to uproot them.

Keywords: *Linguistic Problems, Toastmasters Club, Pakistan.*

Author's E-mail: javedislamjaved@gmail.com

Introduction

English language is the medium of communication in all Toastmaster clubs and those who speak English either as a second or a foreign language, face difficulties. The problems reach the zenith when they have to address the audience. Sometimes these problems are accompanied by confusion and embarrassment (Samer, 2016). Pakistani Toastmasters, being non-native speakers of English, find it hard to deliver a speech in the English language. The most obvious problem is the problem of intonation. A good speaker is the one who designs and delivers his speech in such a way that it

inspires the audience. It is not difficult to write a speech beautifully but intonation can be a problem. Poor Intonation causes misunderstanding and leaves a poor impression on the audience (Rusadze & Kipiani, 2015). Intonation has a vital role in public speaking but Pakistani public speakers find it difficult to create the desired effects on the audience because of their intonation. Mostly, they are unable to follow the pattern of rising and fall but when doing so, they do it inappropriately. The sentence structure of English is yet a challenge to non-native English speakers but once it mingles with anxiety, the problem reaches a new level. Stress is yet another problem for the speakers since

understanding the stressed syllable either needs a profound knowledge of the phonology or a great deal of time spent in the company of native speakers. The vocabulary used by these people is also poor, and with the limited number of words, they are unable to fully express themselves. Mother tongue interference is also a big challenge that needs to be considered (Hassan, 2011). Toastmasters club receives members from linguistically diverse backgrounds and all of these languages interfere in their ways. Proper use of collocation is the essence of a good speech but Pakistani Toastmasters find it difficult to find proper collocation for different words while delivering speeches. The young generation is usually tilted towards the modern variation of English since they keep watching movies and also prefer informal language when they are talking to their friends. The excessive use of informal and slang language is another hindrance to speech. Their linguistic items mainly remain confined to the highly informal variation of English and when they have to use formal language, they hardly find anything to say, and thus, an effective speech becomes difficult. Apart from these major problems, there are many minor problems that Pakistani Toastmasters face while delivering a speech in English language.

Different factors contribute to the aforementioned problem. Some of them have their roots deep in the methods that were used to teach English in their school time. Others just occur naturally because of the linguistic

differences between the mother tongue and the English language. The physiological development of the vocal cords of these speakers also makes it difficult to pronounce the sounds of a new foreign language that belongs to a new family. There are some attributes of a language that are difficult to teach. Intonation, for instance, is very much difficult to teach (Rusadze, 2015). The difficulties in getting familiar with the intonation patterns of the target language are often due to the non-equivalence of the intonation structure of the mother tongue (Cruz-Ferreira, 1983). In short, there are numerous reasons behind the existence of all these problems.

Statement of the Problem

Language is a big problem for Pakistani Toastmasters since English is a foreign language for them and, at the same time, they are supposed to deliver a speech in English language. While delivering a speech in English language, these speakers face difficulty and find it hard to effectively express themselves.

Objectives of the Research

1. To explore the linguistic problems of Pakistani Toastmasters
2. To investigate the reasons behind these problems

Research Questions

1. What are the language-related problems of Toastmasters in Pakistan?
2. What are the reasons behind the problems faced by the Toastmasters in Pakistan?

Delimitations of the Research

It is nearly impossible to cover the entire Toastmasters clubs of Pakistan, so, the researcher selected only Lahore Toastmasters club.

Rationale

Language has become a major issue for Pakistani Toastmasters and because of having a foreign language as a medium of communication, they find it difficult to deliver an effective speech. The linguistic problems they face are far greater than the problems faced in interpersonal communication since it is only the language that can influence people. In interpersonal communication, messages can be conveyed even if mistakes are being made but there is less room for mistakes in a speech. Apart from that, the ultimate goal of the speech is to influence others and people cannot be influenced until and unless the language is used properly. Numerous researches are conducted on the psychological aspects of these speeches but the linguistic aspect has been entirely neglected. The researcher believes that exploring the problem to the depth, investigating the reasons and

providing solutions will be much beneficial for Pakistani Toastmasters.

Significance of the Research

The English language is a big problem for Pakistani Toastmasters. The research has investigated all the factors that become problematic for Pakistani Toastmasters. The primary focus is to explore the reasons for the problem and provide solutions. The finding of the research may not only help Pakistani Toastmasters to identify the reasons for their problems but also proper direction maybe given to them to uproot the problem.

Literature Review

Enhancing oral communication is the primary focus of the most modern researches. Different studies have uncovered different aspects of oral communication and the major problems have also been highlighted. Anxiety and other psychological factors have been playing their roles to make group communication difficult. Once these factors blend with linguistic problems, say (Eiadeh, Rehman & Samer, 2015), effective communication becomes difficult. If someone is confused, anxious and embarrassed, and, at the same time, if he is not well familiar with the target language, then group communication can never be effective. The fear of making mistakes and vocabulary also become a hindrance while talking to a mass audience. According to Heriansyah (2012) poor vocabulary and the continuous fear of making

mistakes are the main cause of making mistakes while talking to a group. When someone with a poor vocabulary and a deep fear tries to deliver a speech, it would be challenging to influence the audience.

Apart from the above-mentioned reasons, there are plenty of other reasons that keep creating hurdles for public speakers. Sometimes, the speakers do not have ideas to share with the audience, sometimes their minds go blank and lack of exposure is yet another challenge that speakers face quite frequently (Sharma, 2018). If the speakers have enough ideas, good exposure and good coherence of thoughts, they would never find public speech so difficult. Other similar problems are found out by (Hadijah, 2014) and she made it clear that pronunciation, grammar and vocabulary are the main reasons that students are unable to communicate effectively. Lack of fluency, comprehension and speaking practice also contributes to the problem. In this way, they find it extremely difficult to communicate in English language and group communication becomes even more difficult.

Methodology

Theoretical Framework

The researcher used Lasswell's communication model as a theoretical framework. The theory was developed to analyze mass communication or group communication. The theory says 'who says what to whom through which

channel and what the outcome is' (Lasswell, 1948). 'Who' means the one who addresses the audience, 'what' means the contents being used for communication and to whom' means the audience that listens to the communication. By 'channel' he means the medium of communication and by 'with what effect' he means the feedback of the audience. Mass communication or group communication is effective only when the model is followed properly but the communication would be ineffective even if one of these components is being compromised.

The Design of the Study

The research has followed a qualitative paradigm. The researcher interviewed and observed the target population to collect the necessary data and analyzed them manually through content analysis.

Data Collection

Since the research is about the problems of Toastmasters, the researcher took 10 Toastmasters from Lahore Toastmasters Club. To obtain the required data, the researcher used interviews and observations as data collection tools. The obtained data was analyzed through data analysis. The research used a semi-structured interview technique to make sure that the necessary information was obtained and additional information was elicited by asking extra questions if needed. The researcher also used a less structured observation technique and

played a dual role by participating as a table-talk speaker to make the participants comfortable.

Ethical Consideration

All of the participants participated voluntarily and no one was forced to be a part of the research. The researcher, before conducting interviews and observation, took permission from the president of the club. The researcher also requested the participants for their permission to record the interviews. More importantly, the research prioritized the anonymity and confidentiality of all the participants.

Data Analysis

Through observation and interviews, it was obvious that the English language is the major problem of Pakistani Toastmasters. Be it syntax or semantics, phonetics or phonology, problems could be seen in each aspect of spoken language. Apart from all these linguistic challenges, many other psychological problems could be detected but the research is delimited to language-related problems.

Intonation

The first, and probably the biggest problem was the problem of intonation. Almost all of the Toastmasters found it hard to follow English intonation properly. Intonation is very much ambiguous in terms of its definition and no one has ever been able to give a satisfactory definition but

most of the people define it in terms of a low and high pitch of the voice of a speaker. There were also some idiosyncratic attributes, as could be seen among Pakistani Toastmasters, that made the concept of pitch even more difficult. Some people would go for high and low pitch, others simply make their voices heavy and light to follow intonation. In short, intonation was understood through the pitch of the voice and pitch means high and low voice in speech. It was more than obvious that the intonation of Pakistani Toastmasters was quite unnatural. For instance, "yes" is a word that has more than one possible meaning (Merriam-Webster's Dictionary, 2016) and the meanings entirely depend on the intonation. Being the non-native speakers of English, Pakistani Toastmasters interchangeably used different possible intonations of this particular word and, as a result, a question seemed like a statement. When a Toastmaster wanted to ask a question through a "yes" word, as commonly used in English language, the unnatural intonation made the listener believe that it was a general statement not a question and prefer to stay silent. In this way, the communication became ineffective since it did not follow Lasswell's model of communication. The speakers address the audience through the medium of the English language but the final step is incomplete which means no feedback is received from the audience because of being unfamiliar with the intonation of the English language.

The main reason behind this problem is the difference between the attributes of

the native language and the target language of the speakers. Almost all of the regional languages of Pakistan are somehow different from the English language. All these languages belong to the Indo-Iranian family and their segmental and suprasegmental features are different from the features of a language that belongs to the Indo-European family. The Toastmasters, being the speakers of Pakistani languages, extend the features of their languages to the English language and thus, intonation becomes unnatural and communication becomes ineffective.

Collocation

The proper use of collocation is the essence of a good speech. No matter it is normal communication or mass communication, finding the collocating words is simple in one's mother tongue but once he starts communicating in a language other than his own, it becomes challenging. The same happened to Pakistani Toastmasters when they delivered speeches in English language. Numerous unusual collocations were detected in their speeches. For instance, instead of saying "correct and incorrect grammar", one of the members said "effective and ineffective gramma". In each meeting, it is the responsibility of the grammarian to introduce a new word and those who use that particular word in his speech are much appreciated. The newly introduced words are usually difficult and incorporation of these words leads to many unusual collocations. A new word 'cajole' was introduced by the

grammarian and throughout the session, many wrong collocations were made by different speakers. Another member used the word "tangible" with "time" which is altogether incorrect. Tangible is something that is concrete or perceptible and it is impossible to percept or touch time. Unusual collocations make a speech ineffective since the contents used for communication are not appropriate and the second point of Lasswell's model emphasizes the same idea that communication cannot be effective until and unless the contents are appropriate. The problem has its roots somewhere in our education system. Our educational institutions do not make sure that the students learn from every aspect of the target language and as a result, the students remain incompetent.

Informal Language

The next problem was somehow unexpected and unique. The younger generation is usually tilted towards the modern variation of English language because they keep watching movies and, with time, they develop a taste of speaking the highly informal language. Even in their social circles, they prefer those people who share the same taste with them and, in this way, their language becomes highly informal. When these types of people join the club, they encounter enormous difficulty to adjust to the formal variation of English language. The vocabulary they have is entirely informal and they are unable to find suitable contents to express themselves

and thus, communication becomes ineffective. The reason for this problem is pretty simple. They keep watching English movies and communicate with their friends in a highly informal language. Hence, their speaking skills improve but their vocabulary is inappropriate to use in formal occasions.

Coherence

Coherence appeared to be yet another serious challenge faced by Pakistani Toastmasters. During the speeches, the speakers usually proceeded from one idea to another and there seemed to be no logical connection in the ideas given by the speakers. It is mostly dealt with the table-talk speakers who are supposed to deliver speeches without any prior preparation. Even the regular members faced the problem of coherence, as was revealed through interviews. When a person delivers a speech without coherence, he compromises two important points of Lasswell's model of communication. Firstly, the content used in delivering a speech gives no meaning because of the scattered ideas. Secondly, the audience would not understand what the speaker wants to say and, as a result, no positive feedback is received from the audience. It usually happens due to our approach to the target language as revealed by one of the participants. We think in our mother tongue, translate it into the target language and then speak to the audience. This process either takes too much time or leaves us in a situation where we do not know what to say and,

in confusion, say whatever comes to our mind regardless of the meaning and coherence.

Apart from all these problems, many other common problems were noticed. These included grammatical problems, pronunciation problems, vocabulary issues and mother tongue interference. Over generalization of grammatical rules happened quite frequently for instance, 'suicided' and 'weakest' etc. Correct use of prepositions and articles were also confusing for them. An intrusive article was also used by one of the participants quite frequently. e.g. "at the end of the very session" and "some of the my friends" etc. Stress was yet another challenge for almost all of the participants. Sometimes their intended meanings were not understood because of inappropriate use of stress. Pronunciation seemed to be even a greater challenge for all the participants. Some of them were stuck between different accents of English; others were not clear about the correct pronunciation of different words. For example, instead of saying "/k??zi/", "/k?l?g/", "/pr?za?d/" and "/?p?t?m?/", they said, "/ku?z?/", "k?l?g/", "/pr?sa?d/" and "/?p?d?m/". The reasons behind these problems seem difficult to explore since everyone belonged to a different educational and cultural background; however, one thing was clearly understood that these problems were somehow the product of the educational system which needs to be changed.

Conclusions

To conclude, English being a foreign language, appears to be a serious problem for Pakistani Toastmasters since they are supposed to deliver speeches in the English language. While delivering speeches, these speakers find it difficult to effectively express themselves. Intonation, as proved in the chapter on data analysis is the major problem of Pakistani Toastmasters and almost all of the Toastmasters find it hard to follow English intonation properly. It was also explored that the reason behind this problem was the difference in segmental and suprasegmental features of English and Pakistani languages. The second important problem was the use of unusual collocations and it was also evident that Pakistani Toastmasters' inappropriate use of collocations made their speech ineffective. This problem occurred because of their unfamiliarity with English language and the ineffective education system. The next problem was related to the modern variation of English language. Our younger generation is tilted towards the modern variation of English which is highly informal to be used in Toastmasters club. Coherence was yet another serious challenge faced by Pakistani Toastmasters. During the speeches, the speakers usually switched from one idea to another and there was no visible logical connection between the ideas given by the speakers. Apart from all these major problems, there were many other common problems that Pakistani Toastmasters faced while delivering

speeches in English language. These problems are related to vocabulary, stress, pronunciation and grammar. Mother tongue interference and over generalization also seem to be problematic. Hence it is proved that there are many problems that Pakistani Toastmasters quite frequently face while delivering speeches in English language.

Recommendations

The recommended area for further study is to approach syntactic, semantic, pragmatic and phonological problems separately. Comparative study of paralinguistic and prosodic features of English and Pakistani languages can be done and their effects on Toastmasters can be a good field of study.

Possible Solutions to the Problems

It is difficult to entirely uproot these problems but if certain steps are followed, these problems can be minimized to a great extent. For intonation, it is not possible for all Toastmasters to do a course in English phonetics and phonology but it does not mean it is the only choice. A good practice of pitch and its ups and down with a little research can easily make them familiar with the basic attributes of English intonation. Some senior Toastmasters are seen who are well familiar with English intonation without doing any course. What they have done is a little research and good practice. The problem of coherence can also be tackled by practice, preparation

and visualization. It can also be minimized by creating a mindset that does not involve the mother tongue and directly thinking in the target language. Modern variation may not remain a problem anymore since there are many writers, like Mark Manson and Amy Alkon, who use highly informal language in their books. There are probabilities that it might be extended to public speaking in future.

References

- Al-Eiadeh, A. R., Al-Sobh, M. A., Al-Zoubi, S. M., & Al-Khasawneh, F. (2016). Improving English language speaking skills of Ajloun National University students. *International Journal of English and Education*, 5(3), 181-195.
- Bajracharya, S. (January 6, 2018). "Lasswell's Communication Model". *Communication*. Retrieved from <https://www.businesstopia.net/communication/lasswell-communication-model>
- Cruz-Ferreira, M. (1983). "Non-native Comprehension of Intonation Patterns in Portuguese and English". Manchester University.
- Hadija, S. (2014). "Investigating the Problems of English Speaking of the Students of Islamic Boarding Schools Programme at STAIN Samarinda". *Journal.iain-samarinda.ac.id*
- Heriansyah, H. (2012). Speaking problems faced by the English Department students of Syiah Kuala University. *Lingua Didaktika: Jurnal Bahasa dan Pembelajaran Bahasa*, 6(1), 37-44.
- Rusadze, I., & Kipiani, S. (2015). Intonation difficulties in non-native languages. Published at <http://atsu.edu.ge/EJournal/HENTI/ebook/New/RusadzeIrma.pdf>. Retrieved from <https://atsu.edu.ge/EJournal/HENTI/ebook/New/RusadzeIrma.pdf>
- Sharma, D. R. (2018). Action research on improving students' speaking proficiency in using cooperative storytelling strategy. *Journal of NELTA Surkhet*, 5, 97-105.
- Yes. (n.d.) "Merriam-Webster's collegiate dictionary". Retrieved from <http://www.merriam-webster.com/dictionary/yes>
- Yu-Chih, S. (2008). The Toastmasters approach: An innovative way to teach public speaking to EFL learners in Taiwan. *RELC Journal*, 39(1), 113-130.

A Critical Discourse Analysis of Metaphors Used in the Novel, ‘The Kite Runner’ by Hosseini

Rana Batool¹

Nadeem Haider Bukhari²

¹Women University of Azad Jammu and Kashmir – Bagh, Pakistan

²Women University of Azad Jammu and Kashmir – Muzaffarabad, Pakistan

Abstract

This study is to analyze power, dominance, racial discrimination, and exploitation of power which the novelist Khaled Hosseini has exposed in his novel 'The Kite Runner'. The Kite Runner exposes the socioeconomic conditions in the borderline areas of Pakistan and Afghanistan; reveals the differences between the majority and the minority, and exposes how people differentiate against each other based on physical features and religious beliefs. The Kite Runner also indicates the disparity between American society on the one hand, and the society of the Middle East on the other. Several types of techniques are used to expose dominant ideologies covertly, and metaphor is one of them. Critical Discourse Analysis (CDA) and Conceptual Metaphor Theory (CMT) frameworks presented by Van Dijk are used to reveal the hidden dogmas under the cover of figurative devices and especially metaphors. The metaphors are collected from the novel manually. CMT proved helpful in understanding metaphors. On the other hand, CDA helped to reveal the racial discrimination, human rights violation, and hatred against minorities are brought to light through a detailed analysis of metaphors—in eastern society. It was found that there is very significant in connection with the current scenario, as depicted in the novel, of cross-cultural studies, as it mainly depicts the prevailing social trends regarding two different settings. The study may be beneficial to intelligentsia who are interested in post-cold war discourse and diasporas' literature.

Keywords: *Metaphors, Power Exploitation, Racial Discrimination, Critical Analysis, Conceptual Metaphor Theory.*

Author's Email: raayna.batool@gmail.com

Introduction

Critical discourse analysis is an approach that is used to study text and talk, becoming apparent from critical linguistics and commonly from the socio-politically conscious and oppositional way of language,

discourse and communication investigation (Van Dijk 1995). Fairclough (1993) explains critical discourse analysis as a systematic approach to find out the opaque relationships of determination and causality between discursive practices, events and text and on the contrary, a

wider range of cultural and social structures. It also explores how these practices are ideologically shaped by the relationship of power and struggles over power to control the mind of people and maintain hegemony (p.135). For the purpose to control the mind, certain linguistic devices play an important role to communicate the required meaning. The use of metaphor in political speeches is also one of them.

Communication is the essential activity in politics due to the reason that in political communication it is the lifeblood of politics that links together the various parts of society and permits them to work as an integrated whole" (Graber, 1993, p. 305). As Edelman (1964, 1971, 1977, 1988) argued, the politician could make use of metaphor and symbols at the core of political communication that awakes latent tendencies among the masses. An oft-quoted view among the researchers of cognitive psychology of metaphor is Paivio's (1979) contention: "Metaphor is a solar eclipse. It hides the object of study and at the same time reveals some of its most salient and interesting characteristics when viewed through the right telescope" (p. 150). This hiding-as it-reveals metaphor quality was anticipated long before in the political field by Edelman (1971):

Metaphor, therefore, defines the pattern of perception to which people respond. To speak of deterrence and strike capacity is to perceive war as a game; to speak of legalized murder is to perceive war as a slaughter of human beings; to

speak of a struggle for democracy is to perceive war as a vaguely defined instrument for achieving an intensely sought objective. Each metaphor intensifies selected perceptions and ignores others, thereby helping one to concentrate upon desired consequences of favoured public policies and helping one to ignore their unwanted, unthinkable, or irrelevant premises and aftermaths. Each metaphor can be a subtle way of highlighting what one wants to believe and avoiding what one does not wish to face.

This research is an undertaking in conceptual metaphor theory (CMT) and critical discourse analysis (CDA). The research aims at dissecting the metaphors and extracts all semantic patterns and implied ideologies out of them through CMT and CDA. Though different CDA analysts formulated different postulates in their theories the central idea of CDA is power-abduction in societies through discourse analysis. Dijk (1993b) pointed out micro-structural and macro-structural levels of CDA, whereas the micro-structural level is the usage of language and macro-structural level is the portrayal of certain ideologies, power-expansion through language. Written and spoken discourse have micro-level and macro-level structures at the same time like a religious sermon related to one sect may set an ideology against another sect. A racist speech could be a tool of power expansion for one group, but on the other hand, it may provoke hatred and injustice among the common-dominated circle. Micro-level used in discourse bridges the gap between the

propaganda and the mindset of propagandists.

Fairclough (2012) expresses that the very basic aim of the CDA is to give an explanation of hierarchical changes of society related to social status, education, and power as well as the reasons behind such social upheavals. The literary discourses of society represent the real picture of social structure and its dogmas. Literary discourse could also be used to propagate certain ideologies or propagandas. The novel is a certain type of discourse that reflects the social, moral, and religious conflicts of the society. Writers and especially novelists use figurative devices to expose the ideologies of certain dominant groups of the society, covertly.

The recurrent use of metaphors in literary texts is pervasive. Writers and novelists used this device to open up the so-called ideologies of certain groups. *The Kite Runner* is a novel written by Khaled Hosseini, a diaspora literary figure. The settings of the novel are disputed territories of Afghanistan where certain powers are fighting to hold the land. The novelist has used metaphors frequently to make obvious the human rights annihilation through power proliferation and exploitation. The researcher would analyze some of the metaphors used by the writer at hot discussions and situations where the power structure is hierarchical.

Objectives of the Research

- To investigate different semantic and ideological patterns of metaphors, through conceptual metaphor theory.
- To examine dominance and power exploitation embedded in the metaphors through critical discourse analysis

Literature Review

According to Lakoff and Johnson (1980), metaphor is for most people, a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical.

The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system

is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.

But our conceptual system is not something we are normally aware of. In most of the little things we do every day, we simply think and act more or less automatically along certain lines. Just what these lines are is by no means obvious. One way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like.

The standard definition of conceptual metaphors is this: A conceptual metaphor is understanding one domain of experience (that is typically abstract) in terms of another (that is typically concrete). This definition captures conceptual

metaphors both as a process and a product. The cognitive process of understanding a domain is the process aspect of metaphor, while the resulting conceptual pattern is the product aspect.

Dijk (1988) presented a chart about micro and macro structures of CDA in the article 'News Analysis'. In this chart, Dijk (1988) presented micro and macro structures concerning local and global domains. The discursive patterns have theoretical significance and it builds social thoughts and social structures. The local structures signify the linguistics elements that build the themes and ideologies of the societies-global structures.

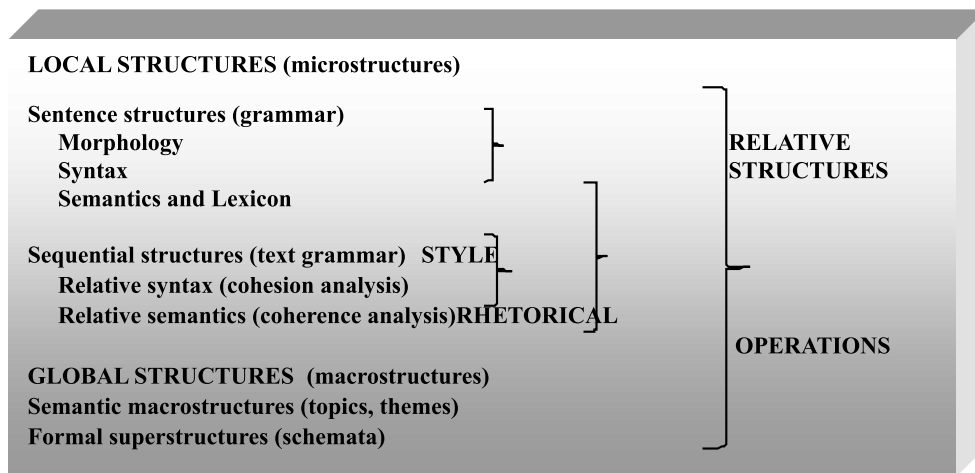


Figure 1: Micro and Macro Structures (Dijk, 1988)

These discourse structures are not illogical rather, they directly portray the discursive practices of the society. Both micro-structures and macro-structures are interconnected, and in the context of this novel, metaphors are micro-structures and the ideologies they embed covertly are macro-structures.

Chouliaraki and Fairclough (1999) stated that social life is a knitted pattern of different social actions and discourse structures. Social practice is the basic tenet of CDA because it permits the vacillation between the perception of social makeup and social performance. Social practices are defined by local structures and ideologies and semantic patterns behind these practices are global structures.

Wodak (2001) expresses that ideology is neither examined positively and negatively nor under the theory of Superstructure Dichotomy or Marxian Ideology. He further explains the main points of ideology and the hierarchical structures of power.

- Ideologies make people strong and eventually they could lead
- They guide others with their particular agenda
- They rationalize their ideological perspective with knowledge and spoken techniques
- Their knowledge, perspective, and rationality lead them to power

When most of the public thinks in the same way and accepts a particular

ideology with no alternative left is the starting point of hegemony, according to Gramscian (1971). He further elaborates that dominance comes into existence when the power of a main supreme group incorporated into several small groups like public institutions, law implementation sectors, and discourse control groups, then slowly it becomes hegemony. This supreme power or dominance then controls the mind of people and creates racial discrimination that further leads to intolerance in society. A controlling group exploits its power in routine matters of discrimination or prejudice and creates inequity on available reserves.

Fairclough (2000a) elaborates that there are different methods to construct hegemony through different ideologies and these ideologies may be constructed through different groups and associations. Power balance is a substantial element for a prosperous society and dominant groups are responsible for power imbalance in the society because it can create intolerance among different sectarian and racial groups. Currently, the most effective way to propagate a specific ideology is through discourse. Political or supreme groups on the first hand, control discourse by controlling the narrative. They include their narrative and give a certain angle to all national and international disputes and wars. The public absorbs that capsules of information passively, available most of the time [information controlled by political groups like newspapers]. The buds of a specific narrative are not overt

initially and several techniques are used to hide the agent or goal of a certain agenda. Figurative devices like metaphors and similes are used especially to convey messages covertly.

Literary narratives are frequently used by writers to explore discriminative ideologies dissecting a society into unequal groups. CDA of such narratives is very useful to culminate social injustice and unequal distribution of power. CDA of microstructures [as defined by Dijk (1988)] needs a specific language that expresses some interconnected relations to power and hegemony. Metaphor is one of the most frequently used tools of language that are used by writers and novelist to express power structures, covertly.

Lakoff (1987) says that ideology is not only something interesting and apparent to linguists, but it is deeper and poignant, masked in the form of metaphors and analogies that look very inquisitive to researchers. A CDA of such devices used in literary text unveils a lot of power mysteries and semantic and ideological patterns to readers. Lakoff and Johnson (1980) explore that perceiving one type of entity in the case of another entity is the basic function of metaphor. A metaphor is a mapping of two different concepts from two different domains. Metaphors are easy to understand because the mapping is easy and concerned with everyday routine.

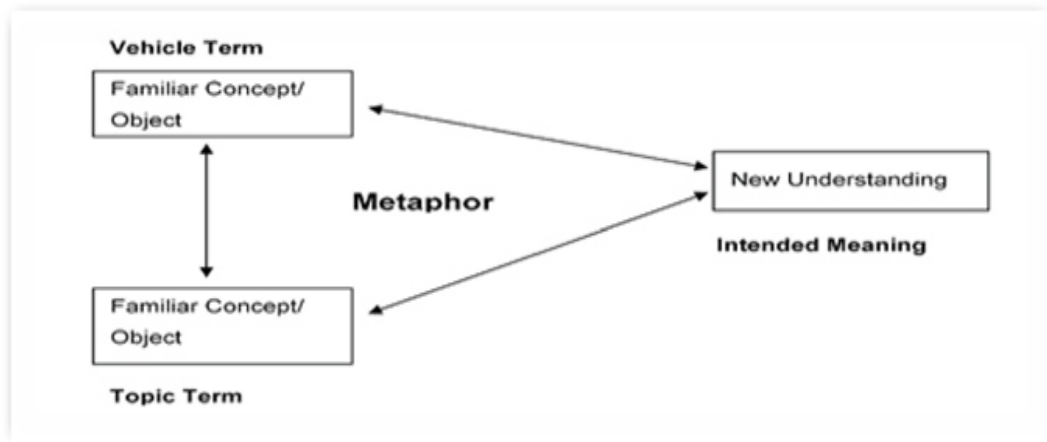


Figure 2: Conceptual Metaphor

Reddy (1979) explains that metaphor is an indispensable part of our day by day talk. He further says that language is not only mean but is also thought of because it is a traditional way to intellectualize the world. Metaphor is one of the most essential and pervasive means of language to conceptualize the traditional concepts of the world. Reddy was the first to uncover the traditional relation of metaphors with the world.

Lakoff and Johnson's work '*The Metaphor We Live By*' (1980) is based on Reddy's work '*The Conduit Metaphor*'. Lakoff and Johnson challenged the conventional point of view about metaphors and gave some claims about the conceptual metaphors. Those claims of Lakoff and Johnson are summarized by Kovecses (2002):

- ▲ We can understand the properties of thoughts and concepts in terms of metaphors
- ▲ The function of conceptual understanding is played by metaphors
- ▲ Metaphors are based on schemas that build through experiences
- ▲ Metaphors are frequently used in ordinary life

Conceptual metaphors need certain correspondences between source-domains and target-domain to clear the relation of two entities. Speakers of a particular language build schemas through ordinary experiences. These experiences play a fruitful role to understand conceptual metaphors. Dominant groups conceptualize their

ideologies and propagate their agendas through metaphors, a veiled technique. Through critical discourse analysis of such metaphors, the hidden ideologies could be unveiled and bring into the focus of public.

Methodology

This study investigates the embedded metaphoric expressions from the novel '*The Kite Runner*'. On the first hand, the researcher read the text of the novel to understand the background and intentions of the novelist. The researcher has collected 50 metaphors used by the novelist in the novel but analyzed only the metaphors used at different hierarchical situations where power-exercise or exploitation was possible by purposive-sampling technique. The hierarchical situations are following:

- ▲ Father-son interaction
- ▲ Soldier-layman interaction
- ▲ Leader-subordinate interaction
- ▲ Businessman-worker interaction
- ▲ Association of dominant groups with other dominant groups

The researcher created a table of metaphors to be analyzed in this research project under the framework of CMT and CDA.

*A CRITICAL DISCOURSE ANALYSIS OF METAPHORS USED
IN THE NOVEL, 'THE KITE RUNNER BY HOSSEINI*

Table 01: Selected Metaphors from the text

Serial#	Source Domain	Metaphor	Target Domain	Text Example	Page#.
01	Animal /dog	Barked	Soldier's voice	'you! The Hazara !Look at me when I am talking to you' the soldier barked.	6
02	Animal Load-carrying -donkeys	Donkey	Hazara- People	The book said a lot of things I did not know. Things my teachers had not mentioned. Things baba had not mentioned either. It also said some things I did know, like the people called Hazara mice-eating, flat-nosed, load-carrying donkeys.	9
03	Monarch's Families	Royal	Blood of Aristocratic families	When people scoffed that Baba would never marry well after all he was not of royal blood--he wedded my mother.	14
05	Animal	Self- righteous Monkeys	Religious icons	You mean Mullah Fatiullah khan' Baba gestured with his glass. The ice clinked. I mean all of them. Piss on the beard of all selfrighteous monkeys.	15
06	Venomous Animal	Sting	Referred to Amir	'yes, Baba Jan,' I muttered,marvelling, not far the first time, at how Baba could sting me with so few words.	15
07	Useless Animal	Donkey	Boy	Hey, you flat-nosed Babalu, who did you eat today? Tell us you slanteyed donkey	34
08	Barbarian Society	Savage-grin	Turned	They stood before us, three tallboys dressed in jeans and Tshirts. Towering over us all, Assef crossed his thick arms on his chest a savage sort of grin on his lips	34

09	Environment	Pollute and Dirty	Hazara Hazara Community	His people pollute our homeland, our watan. They dirty our blood. He made a sweeping, grandiose gesture with his hands. ‘Afghanistan for Pushtoons, I say. That’s my vision.	35
10	Insult [abstract]	Disgrace to Afghanistar	Hazara boy	They’d all just go rot in Hazarajat where they belong. You are a disgrace to Afghanistan.	35
11	Useless Animal	Disrespectful Donkey	Hazara boy	‘Your father won’t find us out.’ Assef said. And there is nothing sinful about teaching a lesson to a disrespectful donkey.	66
12	Nature	Unmindful- River	The USA and its Life	America was different. America was a river, roaring along, unmindful of the past.	119
13	Animal	Barked	Baba’s Power	When I had asked baba I he’d ever considered getting new servants. Hassan is not going anywhere, he’d barked.	197
14	Animal	Dog meat	Human body	We left them in the streets for days. We left them for dogs. Dog meat for dogs.	243
15	Ecclesiastical Concept	Slice of Heaven	Australia and its Prosperity	“Have you ever heard of Rockingham? Western Australia, a slice of heaven. You should see it, miles and miles of beach. Green water, blueskies.”	248

Theoretical Framework

Critical Discourse Analysis

Current research is solely Qualitative and Van Dijk's framework for macro-structural and microstructural analysis is used to unveil metaphors containing racial and ideological contents. Van Dijk (2001) presents two levels of analysis i.e. microstructural and macrostructural analysis. Microstructural [local-structures] analysis is concerned with linguistics elements and macro-structural [global-structures] analysis is concerned with thematic and semantic roles. CDA is an approach that builds a link between these two levels to reveal the ideologies of social factors, according to Alexander (1987) as mentioned in Van Dijk (2001).

Conceptual Metaphor Theory

The researcher will also use CMT to interpret the metaphorical utterance in the Novel '*The Kite Runner*' by Khalid Hussein. Lakoff and Johnson (1980) explain that metaphor is a cross-mapping between two domains that are quite different but a conceptual relation could exist between these domains. Metaphors are taken from the source-domain to express meanings of the target-domain comprehensively and concisely. There is a systematic mapping between the source and the target domain of metaphor. When both domains build a conceptually systematic relation then the entity of the target domain could be interpreted in terms of the entity from

the source domain. The mapping between two domains is not whole rather it is partial, so all the elements of one domain could not be expressed in terms of another domain. CMT claims that it is cognitive schemas [experiences] of people that help them to understand metaphors. (Lakoff & Johnson, 1980).

Integrating CDA and CMT

CMT links the domains of metaphors and interprets the meanings conceptually. CMT explains a clear cognitive structure of the metaphor but does not explain the ideological patterns veiled under this device, so CDA is essential for such pragmatic aspects. CDA extracts the ideological patterns conveyed through this device covertly. Integration of these two theoretical frameworks is very helpful in terms of critical analysis of literary discourse. Pragmatic aspects assist a writer to use a precise metaphor in certain situations that eventually produce comprehensive meanings in terms of semantic and ideological patterns.

Results and Discussions

Text#1 Context: A soldier stopped Hassan to insult him for no reason when both Hassan and Amir were going to the movie. Hassan was a Hazara boy, and on the first hand, I did not notice the soldier and moved ahead. Then the soldier stopped him and talked to him.

You! The Hazara! Look at me when I am talking to you' the soldier barked.

Table 02: Description of metaphor 'barked'

Source Domain	Metaphors	Target Domain	Concordance
Dog	Barked	Hazara People	5

The word 'barked' is used as a metaphor in this example and its occurrence in the text is 5. A bark could be:

- Harsh
- Loud
- Dominating
- Frightening

The source domain is a dog and the target domain is a human. Dogs usually bark at strangers and try to frighten them. Here, the soldier is barking over a low-cast person, Hassan, to show his power and trying to frighten him for no reason. Primarily the metaphor bark is a nexus between the intention of the soldier and the social status of Hassan. As it is already mentioned that Hassan belongs to a poor out-casted family so the nexus could not be positive rather it is insulting. The metaphor is not directly used by the character of the plot, rather the writer gave a name to the tone of the soldier. As far as the semantic pattern of this word 'bark' is concerned, it is a metaphor and it implied that the voice or tone of a soldier is harsh, loud dominating, and frightening. Critically it could be extracted that the soldier is trying to show his power over Hassan. The writer has used this metaphor to show the ideological mindset of a soldier. The soldier's dislike and hatred

towards an out-casted person are obvious from his tone. The race is very important in South-Asian societies and mostly it happens that people who have equal social status or belong to the same race used face-saving strategies to save themselves from troubles. CDA of this metaphor shows that the way soldier barked (a face-threatening act) can create violence among the participants if both are socially in equal status but Hassan showed tolerance towards these words and did not react to it. Van Dijk (2001) says that the power of military forces is not absolute but it works in maximum situations. Military power is focused on their agenda and they exploit their power when they see retaliation against it.

When I had asked Baba he'd ever considered getting new servants. Hassan is not going anywhere, he'd barked.

The stereotypical personality of Baba is retained throughout the story. Here the metaphor 'bark' is specifically used to show the forceful personality of Amir's father. Baba has a very deep relation with both Hassan and Amir and usually, it was very difficult for him to allow them to go away. Again the nexus is to frighten Ali and Amir about the thought of sending Hassan away from

him. Baba is the head of the family as well as a successful businessman so the character is yelling over matters going against his will.

Text#2, Context: Amir was reading a typical-controlled discourse about Hazaras

The book said a lot of things I did not know. Things my teachers had not mentioned. Things Baba had not mentioned either. It also said some things I did know, like the people called Hazaras mice-eating, flat-nosed, load-carrying donkeys.

Table 03: Description of the metaphor donkey

Source Domain	Metaphor	Target Domain	Concordance
Animal	Donkey	Hazaras	7

The writer has attained the mindset and racial approach of Afghani society. The writer has selected a piece of writing from a propagandized discourse against the Hazara group of people. Donkey is usually considered a fool, submissive and hardworking animal in South-Asian settings. Undertaking the CMT the vehicle 'donkey' is used for tenor 'Hazara People'. This group is racially discriminated against and sabotaged by the Afghani public. The metaphor 'load carrying donkey' can be interpreted under CMT as following:

- Hazaras belong to the lower category of human evolution.
- Afghani people think that Hazaras are not intellectual people.
- Afghani public use them for daily work and keep them under their shelters.

They usually do not have issues with money because they only ask for food

Van Dijk (2005) says that discourse-control ultimately controls the minds of the public and this example is proving that false discourse is created to instigate hatred against Hazaras. CDA of this metaphor is explaining the social status of the Hazara people. They are no more than animals used only for laborious work and deserve the attitude of the animals. Hazaras worked hard only for food and shelter. This metaphor is intensifying the racial discrimination among the social groups of a certain society. This particular racial discourse of Afghanistan is the mirror image of the ideology possessed by the majority of the Afghanis regarding Hazaras. The same metaphor is used in another conflicting situation of the novel.

Context: Hassan and Amir were running to catch the falling kite they just have won. Hassan reached the place and Assef, the antagonist of the novel, was already there.

Your father won't find us out.'

Assef said. And there is nothing sinful about teaching a lesson to a disrespectful donkey.

The metaphorical utterance is not only provocative but extremely derogatory for Hassan. This metaphor is again used for the Hazara group of people. Assef was a vagabond of the place where Amir and Hassan were living. He always scolded Hassan for no reason. Assef could never use such a metaphor for Amir because the social status of Amir and Assef was equal and it could put Assef into trouble. Hassan remained silent in front of Assef

because he knew the consequences of retaliation.

Text#3 Context: Baba's story is being narrated.

When people scoffed that Baba would never marry well-after all he was not of royal blood---he wedded my mother, Sofia Akrami, a highly educated woman universally regarded as one of Kabul's most respected, beautiful, and virtuous ladies. And not only did she teach classic Farsi literature at the university she was a descendant of the royal family.

Table 04: Description of the metaphor royal

Source Domain	Metaphors	Target Domain	Concordance
Elite Class/Monarchs	Royal	Blood	2

The metaphorical utterance can be interpreted in the following ways:

- Royal blood is unique, pure, and prestigious
- Royal blood runs in the veins of the ruling class
- Common people do not have royal blood

Tenor is Baba and the vehicle is kingship or imperialism. The semantic patterns related to this metaphor are well defined and prestigious. Here the metaphorical usage is about the character Baba. Royal blood means the blood of prestigious, precious, and related to the monarch's breed.

Usually, the blood of emperors

and monarchs are considered royal. The royal term is used for them because they have the prestigious lineage and are placed on a higher level of social hierarchy. The public is concerned about the Baba and they usually gave ironic compliments to him regarding the family lineage. Baba felt that insult and consequently marry to a woman of the royal family to maintain his social image Another school of thought is claiming that royal blood could marry a person of royal blood and common lineage could not deserve such partnership.

CDA of this text is revealing the mindset of Afghani society, like Van Dijk (2001) states that it is not in the hand of common people to think,

change, or retaliate against the power structure so consequently they follow the established hegemony of a dominant group. The integration of CDA and CMT explores that it is the power of certain groups in the society that takes the wonderful lexemes to define their role or status. Here the semantic patterns define that monarchs have good blood and the common public does not have this. Another quite opposite situation is created by the author when he used a clumsy and insulting metaphor for the blood of a downtrodden social group.

Text#4 Context: Here again Assef was talking bad about Hassan, He was talking to his friends that he belongs to the ruling family and his vision was Afghanistan only for Pushtoons.

His people pollute our homeland, our watan. They dirty our blood. He made a sweeping, grandiose gesture with his hands. 'Afghanistan for Pushtoons, I say. That's my vision.

Table 05: Description of the metaphor pollute and dirty

Source Domain	Metaphors	Target Domain	Concordance
Environment	Pollute Dirty	Hazaras	2

The metaphorical utterances are 'pollute' and 'dirty' can be described in the following ways under CMT:

- Hazaras' are dirty
- Hazaras' cannot mix into common public
- Their blood is impure
- Hazaras' lineage is filthy

The writer has used the metaphor 'royal' for those who belong to higher strata of society and now has used metaphors 'pollute' and dirty for people of the Hazara group. The semantic patterns that belong to the first metaphor are that Hazaras are dirty and it is not a pure human lineage rather they have mixed impurities into the

blood of Afghanistan. They married in Afghanistan and now their blood is mixed with the blood of Afghani people so the blood of Afghanistan is now dirty.

Critically the metaphors 'pollute' and 'dirty' signifies the racial discrimination against the people of Hazara. The discrimination is not based on education or jobs rather the community is considering them dirty and unable to mix with other human lineages. The words expressed by Assef have a Machiavellian background because he is thinking about power by all means and no consideration of others. When a social group is using all means to reach a certain level of power

then he must possess Machiavellian ideology to grasp power. Assef is also using all legal and illegal means to suppress other dominated groups. Recessive groups usually do not have access to quality education, life, discourse so they remain in a certain clumsy situation for a longer period. Following is another example of the Machiavellian ideology of Assef.

They'd all just go rot in Hazarajat where they belong. You are a disgrace to Afghanistan.

Two metaphorical utterances 'rot' and 'disgrace' are used for Hazaras by Assef. Hazara group is a minority living in Afghanistan most of them are poor and worked on daily wages. According to CMT, the word 'rot' is used for unanimated things. Here

this metaphor is showing the status quo of Hazaras, they are not developing and progressing at any level so their fortune is to rot at their place. Hazara community has no provisions of basic life. The Life standards are very low in this community. CDA of this metaphor is claiming that Assef belongs to a rich and powerful family so his ideology is menacing for others and especially for Hazaras.

Text#6 Context: Baba was talking to his family about the religious icon Mullah Fatiullah.

You mean Mullah Fatiullah Khan, Baba gestured with his glass. The ice clinked. I mean all of them. Piss on the beard of all self-righteous monkeys.

Table 06: Description of the metaphor monkey

Source Domain	Metaphors	Target Domain	Concordance
Animal	Monkey	Religious Icons	2

The metaphorical utterance is 'monkey' used by a popular businessman against a prominent religious icon. The metaphorical utterance monkey is used directly for religious icon and can be interpreted in the following ways under the framework of CMT:

- Religious Icons do not stand on their own
- They are blind followers of their leaders
- They are not apt to the current

situations

Religious people have long beards and they take it as the symbol of the pious and virtuous life. Monkey is considered a clever animal and he can copy others easily. Baba has used this metaphor because religious icons are usually copying other religious icons and implement decisions without thinking about conflict and context. The character is considering them propagandists who propagate their agendas with all means. CDA of the metaphor is conveying that in the

situation the speaker is strong and dominant over the listeners. He has used the term self-righteous monkeys for religious people who are not strong rather they just follow their leaders blindly. His selection of diction is dependent on his ideology and his mindset regarding power either he is using it as a means or a resource.

Text#6 Context: Social and moral

conditions are deteriorating in Afghanistan after Russian Attack. Meanwhile Assef, the antagonist of the story, was exercising Machiavellian ideology in Afghanistan. He was killing Muslims and throwing their meat at dogs. Amir came back and met Assef. We left the bodies in the streets. We left them in the streets for days. We left them for dogs. Dog meat for dogs. He crushed his cigarette.

Table 07: Description of the metaphor dog

Source Domain	Metaphors	Target Domain	Concordance
Animal	Dog	Muslims	2

The metaphorical utterance 'dog meat' is used for dead bodies of human, Assef was mad in power and authority. CMT explains that the Metaphor in South-Asian society in the following ways:

- Common Muslims other than the Taliban are not according to religion according to the Taliban.
- Common Muslims are just like dogs according to the Taliban.
- The meat of Common Muslims is for dogs according to the Taliban.

The similarity between the two domains is conceptual according to the ideology of Assef who not considering the general public as Muslim rather he considered them as dirty and unwanted population. CDA is explaining the power motives of Assef that are dark and frightening. Afghanistan is only for the Taliban was the motive of Assef. The concept of Machiavellian ideology is not constant for Assef. The power

structure of Assef is not similar throughout the novel. Initially, he was racist and sectarian against a single group but at the end of the story, he has changed his perspective and became a powerful icon for the Taliban. He was killing all Muslims and non-Muslims who are not supporting his ideology and power.

Text#7 Context: There are two other metaphors used in the novel for appreciation of leading and dominant societies like America and Australia. One is used by Amir when he went to the USA after the Russian attack and another one is used by Assef about Australia. Consider the first one used by Amir for the USA.

America was a river roaring along, unmindful of the past. I could wade into this river, let my sins drown to the bottom, let the waters carry me someplace far."

Table 08: Description of the metaphor river

Source Domain	Metaphors	Target Domain	Concordance
Nature	River	The USA and its life	1

The metaphorical utterance is a river that is used for America and its busy life. CMT describes this metaphor in the following ways:

- America is only concerned about future.
- America's life is smooth and busy.
- America's life never repents on past.

Amir is aspiring for this stage that he could get rid of his past but in fact, he was indulged in memories and

repented on his deeds of childhood. Conceptual Metaphor Theory is explaining that a river always flows forward and never turns backwards. Amiri's taking America as the river that could take him forward and he could never think about his past.

Have you ever heard of Rockingham? Western Australia, A slice of heaven. You should see it, miles and miles of beach.

Table 09: Description of the metaphor 'slice of heaven

Source Domain	Metaphors	Target Domain	Concordance
Ecclesiastical Concept	Slice of Heaven	Australia	1

Assef was talking about Australia and he used the metaphor 'slice of heaven' for it. The metaphorical utterance can be described in the following ways regarding CMT:

- Australia is a part of Heaven
- Australia is the final destiny
- Australia is powerful and beautiful

Such strong, powerful and independent countries attract the public of backward countries. After the Russian attack, Afghanistan was rubble and land of ashes. Assef who was

worsening the condition of Afghanistan is now turning towards the other land that is prosperous and rich.

Conclusions

The research has reached some conclusions through data analysis. The narrative of the writer is to expose the mindsets and racial discrimination of dominant groups in Afghanistan. CDA and CMT have brought the ideological and semantic underpinnings to critically analyze the nexus of metaphors. CMT helped in the understanding of the literal and

intended meanings of the used metaphors while CDA has extracted the covert agendas behind the usage of metaphors. All the discussed metaphors have different semantic patterns and these patterns are conceptually aligned with the target domain. Most of the metaphors are used in the dominant-recessive group relation, where the intended exercise of the power is seen. The writer has shown the different techniques of power proliferation like discourse control, mind-control, and direct application of power to subjugate the minorities. The power exploitation is implied through metaphors and the intended ideologies are expressed covertly. It is seen that maximum Afghans are above Hazaras in power and they exploit their power in everyday life. In the end, the Taliban group was the sole power and it has created hegemony and become dominant over all other social groups.

References

- Chouliaraki, L., & Fairclough, N. (1999). *Discourse in Late Modernity*. Edinburgh: Edinburgh University Press.
- Fairclough, N. (2000a). Discourse, social theory and social research: the case of welfare reform. *Journal of Sociolinguistics*, 4 (2).
- Fairclough, N. (2012). *Critical Discourse analysis. International Advances in Engineering and Technology (IAET)*, 7.
- Gramsci, A. (1971). *Selections from Prison Notebooks*. London: Lawrence & Wishart.
- Halliday, M.A.K., & Hasan, R. (1976). *Cohesion in English*. London: Longman.
- Hosseini, K. (2003). *The Kite Runner*. New York City: Riverhead Books
- Kövecses, Z. (2002) *Metaphor: A Practical Introduction*. Oxford and New York: Oxford University Press.
- Lakoff, G. (1987). *Women, Fire, and Dangerous Things: What Categories Reveal About the Mind*. Chicago: University of Chicago Press.
- Lakoff, G. (1993). *The Contemporary Theory of Metaphor*. In A. Ortony (Ed.), *Metaphor and Thought*. Cambridge: Cambridge University Press, 202-251.
- Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago, IL: University of Chicago Press.
- Reddy, M. (1979). *The Conduit Metaphor: a Case of Frame Conflict in our Language about Language*. Cambridge: Cambridge University Press.
- Van Dijk T.A (1988), *News Analysis. Case Studies of International and National News in the Press*,

- Hillsdale (NJ): Lawrence
Elbaum Associates.
- Van Dijk, T. A. (1993b). Principles of
critical discourse analysis.
Discourse and Society, 4(2), 249-
283.
- Van Dijk, T. A. (2001). Critical
D i s c o u r s e A n a l y s i s .
Discourse and Society, 4(2), 249-
283.
- Van Dijk, T. A. (2005). Discourse and
racism in Spain and Latin
A m e r i c a . A m s t e r d a m :
Benjamins.
- Van Dijk, T. A. (2009). Critical
D i s c o u r s e S t u d i e s : A
Sociocognitive Approach.
Methods of Critical Discourse
Analysis, 2, 62-86.
- Van Dijk, T. A. (1993a). Principles of
Critical Discourse Analysis.
Discourse and Society, 4(249),
249-282.
- Wodak, R. (2007). Pragmatics and
Discourse Analysis. John
Benjamin Publishing Company.
- Wodak, R. (2001). What CDA is About
-a Summary of Its History,
Important Concepts and
Developments. In Ruth Wodak
and Michael Meyer, eds.,
Methods of Critical Discourse
Analysis. London: Sage
Publications.

Effect of Butterfly Theory on *The Pillars of Society* in light of Northrop Frye's Criticism

Rubab Ali¹

¹ Department of English – Lahore Garrison University – Lahore

Abstract

Henrik Ibsen being the founder of Modernism in theatrical works and the father of Realism in scriptwriting, had revealed his values of Realism by writing the play The Pillars of Society in 1877. The play is about a corrupt businessman who made his fortune by stealing and blaming an innocent person and assumes himself to be a pillar of society. His affair with an actress results in an illegitimate and unacknowledged daughter. After his son is placed in a perilous position, he realizes the error of his ways and repents. The framework of the research was to apply the Butterfly Effect Theory and Northrop Frye's Criticism on plots and kinds of heroes to identify the types of the particular realistic hero (i.e. Karsten Bernick) and the ending. The analysis represents the minor events that took place in the four act play that leads to the defined ending. The results portray certain dialogues and events that were reasonable to reach the ending and describe the protagonist as a low mimetic hero with a redemptive ending.

Keywords: *Butterfly Effect Theory, Northrop Frye's Criticism, Low Mimetic Hero, Redemptive Ending, Realism*

Author's E-mail: rubaaab8@gmail.com

Introduction

In the times, when attracting the audience to theatre and providing it with remarkable and polished characters was difficult and challenging, Henrik Ibsen raised his pen to become a literary genius and wrote countable works that are cherished till the day. Henrik Ibsen was born in Norway in 1828 and died in 1906 after giving his very famous and realistic writings to the world. He wrote while in exile and produced the tragedy 'Brand'. He also wrote classics like *A Doll's House* (1879), *Hedda Gabler* (1890), and *The Pillars of Society*

(1877). Ibsen worked in Norwegian Theatre in Bergen as a writer and manager to get insight into theatrical ventures. Ibsen wrote a controversial work *Ghosts* but did not watch it being performed in theatre because it covered forbidden topics and was an attack on contemporary morality. Henrik Ibsen wrote social satires and realistic plays that draw attention towards moral issues and economic circumstances of that time through flawed characters belonging to a middle-class background (Adams).

His play *The Pillars of Society* was written in 1877 and performed in

Munich and other theatres. The play comprises four acts and depicts the story of Karsten Bernick who has developed his business and false reputation through fraud and deception. He has spread rumours of robbery, affair, and elopement about Johan Tonnesen, who is his wife's brother. The return of Lona and Johan ignites Bernick's inner frights and causes mental dissatisfaction for him. Bernick plots the murder of Johan and does not share his intentions with anyone. He plans to drown Johan with the ship 'Indian Girl' but he falls prey to his trap when his son boards on the same ship. This triggers the fatherly emotions in Karsten and he ultimately repents. The greatest evil planned by Bernick shook him to roots when his son was in danger. Thus, he publicly renounces his past. This ending has been criticized and Ibsen seemed to have great trouble while writing this play with Norwegian Settings. This research aims to justify the criticized ending as to why it was only Mr. Bernick who revealed the truth and no other character or circumstance did so. To progress with this investigation, certain dialogues and events have been evaluated with the help of the Butterfly Effect Theory in the light of Northrop Frye's Criticism which further justifies the type of character Karsten Bernick is shown.

To evaluate and justify the ending of the play, dialogues and scenes have been selected which contributed as the minor steps that lead to a complex ending of the play. The dialogues and scenes were evaluated and analyzed as a flap of the wing of a butterfly with the help of The Butterfly Effect Theory.

Moreover, to rationalize the type of character and series of events, Northrop Frye's Criticism has been applied that aided to give the reason for the type of character and the storyline which progressed in a defined way.

Literature Review

A research conducted in 2011 by Cardullo sheds light on the slanting outlook of critics who do not consider Ibsen's play *Pillars of the Society* be worth studying today. The author made note of the assumption that this play is regarded as an "apprenticeship play" and often ignored or accepted with quite a reluctance in literary essays. This is due to the sense that modern audience is aware and educated; therefore, this drama appears to be old-fashioned and commonplace. Although this problem play transformed Ibsen among the prominent revolutionary writers and social crusaders, therefore he reconsidered and reassessed the reformist work of Ibsen (Cardullo 2011).

To study the contrasting and conflicting perceptions of America in Ibsen's play *Pillars of the Society*, Gulddal (2012) explicitly evaluated the discursive strings within the narrative of the play revolving around the notion of America. For this purpose, an amalgamation of textual and historical analysis was carried out. The researcher made a note of the dialogues on the biased and negative beliefs and judgments widespread and inculcated in the social setting of the play and discussed its various interpretations. The directed reading of the play sheds

light on the notion and realization that European prejudices regarding anti-Americanism are at the same time grounded in baseless opinions and also acknowledged the American culture with reverence though with hesitation. As represented by the actions and conversations of Bernick who simultaneously disregards the American culture yet strives to achieve the American Dream of success. Moreover, this comparative study also discerned the fact that although Henrik Ibsen was unable to extricate himself from the partial cognizance of the nineteenth-century European conception of American lifestyle and customs; nonetheless he expertly managed to represent this conception craftily in his play which hints at his adeptness as a dramatist (Gulddal).

Through Henrik Ibsen's play, *Pillars of the Society*, he artfully depicted the distinction between the divine father and the authoritative fatherhood portrayed by Karsten Bernick, whose control spreads out of his family home to the labourers and citizens of the community. The research was orchestrated by Shideler (1997) to explore the relation between Charles Darwin's concept of biocentrism and the theory of natural selection and Ibsen's depiction of disarrayed patriarchal power in his drama to realize the transient attitude of nineteenth-century Norway. The results of this paper indicate that women often possess the strength required to challenge the obstructing patriarchal authority displayed by weak and displaced male characters of Ibsen's drama. This element contributes and is related to Darwin's attack and

challenge against Creationism and Divine Patriarch (Shideler, 1997).

Conceptual Framework

Hermann Northrop Frye, a Canadian Literary Critic who published two notable works, died at the age of 79 in 1991. The first book was published in 1947 with the name *Fearful Symmetry: A Study of William Blake*. In this book, he studied the Visionary Symbolism in Blake's work. Literary Grounds were set by Northrop Frye in 1957 when he published a book named *Anatomy of Criticism*. The book emphasizes the modes and genres of fictional text and it was a challenge for the New Criticism. This book forecast the imaginative patterns upon which literary works were constructed instead of focusing on the character's language or analyzing the individual language in Literature works. The book also represents the importance of exemplars in Literature works. He organized the categories of protagonist/hero in the fictional works depending upon five means of Narration. i.e., 1) Mythic 2) Romantic 3) High mimetic 4) Low mimetic 5) Ironic.

1) Mythic heroes is superior in level and his surroundings. They represent the stories of Gods or Goddesses like in *Oedipus Rex* or *Medusa*. The heroes are Gods that is why they do not live among common people but they possess the qualities or characteristics of the common man i.e., anguish, war, jealousy, and love, etc. This disfunctionality was found in Greek Gods.

*EFFECT OF BUTTERFLY THEORY ON THE PILLARS OF SOCIETY
IN LIGHT OF NORTHRUP FRYE'S CRITICISM*

2) A romantic hero is superior in standard in contrast to the abode. This represents the Legends of the folk tales, for example, Hercules and King Arthur. The hero is not a typical hero destined to fall in love but the 'romantic' represents the 'imaginative idea' about a perfect hero who would be adventurous, mysterious, and a benchmark person. His actions are considered spectacular though he is a normal human being. He leads society to help.

3) A high mimetic protagonist is the one who is superior in rank to his surroundings and is the representation of Classic tragedies of Kings, Queens, Princes, and Presidents, etc. A high mimetic hero is a leader who is driven by authority, passion, and power but he serves nature and the people.

4) A low mimetic hero is not superior in extent or his surroundings. He is the realistic portrayal of a hero from real life and also a representation of Realism. The hero can be a common person who is basically 'one of us' and possesses a common sense of humanity.

5) An ironic hero is the one who is inferior in power or intelligence to his surroundings. The hero is unaware of his inferiority but the audience knows that the audience is superior to him/ her.

Sometimes, the hero may appear as an antagonist or may have anti-hero characteristics. He may struggle emotionally, psychologically, or in both ways but it also helps to engage the audience psychologically

and emotionally. The hero may be compulsive and appear to be normal but actually, he or she is driven by her or his mind. The hero may have a character flaw that would lead to an unforeseen ending, for example, the character of Hamlet.

In *Anatomy of Criticism*, Frye proposes various types of Plots. A plot is a sequence of events that occur on the principle of Cause and Effect. The series of events are connected and end at a particular point. The plot is also called a storyline or the journey of a hero. The types that are proposed by Frye depending upon the narrative elements are 1) Maturation Plot 2) Redemption Plot 3) Punitive Plot 4) Testing Plot 5) Education Plot 6) Disillusionment Plot.

1) In Maturation Plot the storyline revolves around the coming-of-age story of the protagonist that starts from his or her childhood to a ripened age where the story is at present for example *Harry Potter* series.

2) In Redemption Plot, the audience observes a moralistic change in the protagonist and he turns good from bad for example Dostoevsky's *Crime and Punishment*.

3) In the Punitive Plot, the protagonist turns bad and is punished, for example, Oedipus Rex.

4) In the Education Plot, the audience observes a change in the protagonist's view of life and he restrains from negative.

5) In the Disillusionment Plot, one observes a change in the protagonist's point of view regarding the world that turns negative from positive.

6) In Testing Plot, there is a conflict between willpower and temptations for example *Murder The Cathedral*.

Chaos Theory was proposed by Edward Norton Lorenz in the 1960s. In Chaos Theory, The Butterfly Effect Theory demonstrates how small and minimal changes alter the complex system. It was suggested that a butterfly flaps its wings and at a farther distance, this flapping can cause tornadoes. This originated the Butterfly Effect Theory. As for a human being, he might end in a complex situation. Minor actions lead to major consequences. For example, the tragic end of *Oedipus Rex* was a complex ending as his parents' actions of abandoning him and challenging fate lead to the defined ending.

Analysis

Henrik Ibsen's *Pillars of Society* casts a stark contrast and juxtaposition with the true definition of Society's Pillars: Someone who is an energetic, respected, and significant person of a local social bubble is considered to be a pillar of society. There are seven pillars of society that constitute, influence, and shape society i.e., Religion, Family, Culture, Government, Business, Media, and Education. The irony in the play is that out of the seven institutions that hold a community together and share the burden, there are only two characters that play the role of the actual seven

Pillars of Society i.e., Rorlund and Bernick. These two characters govern business and education as Bernick is a businessman who secretly holds all the major business of the town and Rorlund is a schoolmaster. Both characters voluntarily appoint duties to themselves to serve the town. Rorlund in his opinion, educates the female characters of the play whereas, Bernick plays the role of media in spreading the news of Johan's robbery, affair, and elopement. The women gossip regularly and never let the past die. The men of the town, who are rich, have formed the administration of their own and make the decisions for the town themselves. The pillar of culture is weak in the play as the culture of the town and its people are presented as being conservative and a hypocrite. The pillar of family is also weak and controlled by Bernick who has upheld a façade of having a strong family bond but his very own family hides the most powerful secrets which shake the foundations of Pillar of Family. The pillar of religion plays no role in the play as the characters have no religious standards or morals to uphold or follow. The story of Henrik Ibsen's *Pillars of Society* revolves around a town that is strangled in the talks and gossip of a sin committed by a town's resident fifteen years ago. Presently, having the allegations of robbery and having an affair with an actress and then leaving her and running to America, followed by his sister Lona, Johan returns to his hometown. Mr and Mrs Bernick are not happy with his decision of returning but Mrs Bernick is in a dilemma; neither can she ask her brother Johan to go back nor can she ask her half-sister Lona to

*EFFECT OF BUTTERFLY THEORY ON THE PILLARS OF SOCIETY
IN LIGHT OF NORTHROP FRYE'S CRITICISM*

take a decision. Meanwhile, Martha, who is a former teacher and Mr Bernick's unmarried sister, is raising Johan's and the actress's presumably illegitimate child. The girl is infatuated with Mr Rorlund who teaches her and is one of *the Pillars of Society*. Certain events reveal the truth that Dina is Bernick's illegitimate daughter and it was he who had an affair with the actress though Johan took the blame just to run away from the small town and get free air. Meanwhile, Bernick's son Olaf is also planning an escape in search of adventures. All of this was confessed by Mr Bernick himself.

The ending does not simply portray the honest confession of Karsten Bernick but also adheres to the fact that many stereotypes that were aiding the progression of the story led Mr Bernick to finally hold the truth together and face it in the eye. The society which he confronts was already blinded by many stereotypes and it was difficult for him to embody such truths in people's mind.

Karsten Bernick is the protagonist and more like the antagonist of the play *Pillars of Society* and this is a contradiction in itself. He represents small-town politics. Karsten is a businessman who owns a shipyard and is going to contribute to Railway lines in the town in Norway. He considers himself a Pillar of Society who looks after the town's people because he thinks that he has to serve them through the real reason behind this facade is his gains. Karsten Bernick had an affair with Lona Hessel in his youth but he married Lona's sister Betty

to raise his social standard and status. The truth is revealed when he confesses to Lona that he had to support his family and he married Betty out of circumstances and his marriage has been loveless.

Karsten had an affair with the town's actress and she bore an illegitimate daughter of Karsten, Dina Dorf. According to the characteristics of Northrop's protagonists, Karsten Bernick is a low mimetic hero because he is a common man and shares all the humanly qualities of manipulation, hatred, deceit, lying, plotting murders, fraud, and diverting allegations upon others.

The play starts in a drawing-room where some women are gossiping and sewing while Rorlund is also present, as he states:

RORLUND (drawing his chair nearer): Don't speak of it, my dear lady. Are you not all of you making some sacrifice in a good cause?--and that willingly and gladly? These poor fallen creatures for whose rescue we are working may be compared to soldiers wounded on the field of battle; you, ladies, are the kind-hearted sisters of mercy who prepare the lint for these stricken ones, lay the bandages softly on their wounds, heal them and cure them. (5)

Rorlund, being a manipulative male in society is altering women's mindset by instilling his ideas. He plays with their thinking and alters the fact that women are considered secondary. He is artistically calling them saviours

through attaching secondary and post duties to them.

Everyone gets shocked when Lona and Johan return because of being suspected guilty. Nobody is expected to return to the place of their dishonour. Therefore, the fact that Johan and Lona return must be seen as a courageous act. Alternatively, it could show that Johan was unaware of the rumours about him/Whereas, Lona is suspected to be up to something as she removes the curtains from the window and says:

LONA: I will let some fresh air into it, Mr Parson. (26)

The fresh air symbolizes advancement and a novelty that is going to influence or alter the life of many people in the room. The dialogue foreshadows the decision of Dina to go to America and of Olaf to plan an escape, of Bernick to confess his truth and reveal his true self in front of Lona and his family. In *Butterfly Effect*, the return of Lona and her dialogue can be considered as the first step leading to the larger event as she has finally arrived after many years and seems certain for not returning.

As Mr and Mrs Bernick have conversed over the fact of their disliking the return of Lona and Johan, Mr Bernick clearly shows his disregard towards his wife's sister with whom he shares an infatuated past. The irony resides when in his wife's absence; Mr Bernick will confess his love for Lona and will explain his actions by portraying himself as a victim of fate and circumstances.

BERNICK: No--who is there? And to have them on my shoulders just at this moment! Without a doubt, they will create a scandal in some way or another--she, in particular. It is simply a calamity to be connected with such folk in any way! (28)

While Mr Bernick is busy disrespecting his wife's family by saying:

BERNICK: ...And to think of their coming home now--just now, when it is particularly necessary for me that I should stand well in every respect with the town and with the Press. Our newspaper men will be sending paragraphs to the papers in the other towns about here. ...In a community like ours--(Throws his gloves down on the table.) And I have not a soul here to whom I can talk about it and to whom I can go for support (28).

His words represent his insecurity that Lona might tell Betty the truth, and Betty might believe her thus, he also plays the role of a helpless victim who has to look after the community in the hard times of disgrace. He also insults his worker Aune (a worker at his shipyard) who symbolizes the helpless poor labourers who are dependent on their unselected leader, Mr Bernick. His sudden outburst of anger upon Aune reflects his disturbed mind and his chaotic thoughts. Bernick without considering is risking his reputation in hands of his selfishness because he had been thinking about the truth only which only he, Lona, and Johan knew. His constant insecurity about the disclosure

*EFFECT OF BUTTERFLY THEORY ON THE PILLARS OF SOCIETY
IN LIGHT OF NORTHROP FRYE'S CRITICISM*

of secrets had kept him alert for which he insults the two characters who are bound to bear his insults and stay quiet. Betty Bernick is a harmless woman who will be held responsible for Olaf's escape and Aune is an old worker who is bound to work under Mr Bernick to have meals and earn for his family. Mrs Bernick is also a harmless character because Mr Bernick has manipulated her to an extent that she thinks that her family was responsible for bringing disgrace to the family name by robbing and running away. It depicts the submissive behaviour and mentality of Mrs Bernick constructed through the years of manipulation, hypocrisy, and fraud.

Mrs Bernick: How can I help thinking of it just now? After all, he is my brother--still, it is not on his account that I am distressed, but because of all the unpleasantness it would mean for you. Karsten, I am so dreadfully afraid! (28)

Whereas, for Aune, Mr Bernick says:
BERNICK: You read and think too much Aune; it does you no good, and that is what makes you dissatisfied with your lot. (31)

His words 'dissatisfied with your lot' are ironically portraying his inner guilt and burden of his past sins and misdeeds that Mr Bernick is unable to apprehend and confront. All of these mixed feelings of controlling the labour at Shipyard and expressing his inner self while insulting Aune can be considered as another step towards him bursting his feelings all at once. Karsten, being a strong manipulative businessman, had

focused on building his business empire through lying and he never focused on his misdeeds, for which he never objected. He never thought to submit to any of his doings but the return of Lona Hessel had influenced him a lot and made him ponder upon his ignored and neglected past, otherwise, in the past 15 years, he had never felt so insecure and insensitive towards himself or others. A sudden awakening of his conscience had disturbed him and caused him to speak unintentionally to reveal his state of mind.

The next minor step that is considered as a flap of butterfly's wing in Butterfly Effect Theory is the scene of Act 2 in which Mr Bernick tries to give a false sense of security, respect, and of being in debt to Johan for Johan's favour of keeping Mr Bernick's hidden affair secret many years ago. He does this to manipulate Johan like his sister (Mrs Bernick) and builds a strong trust. As Johan had been away for so many years and by breathing the fresh air of America, he had built an impression of his town as a non-conservative society and this was also a reason for him coming back. He had misjudged his society, being unaware of the restrained and confined mentalities of the town's people. Johan had thought that the matter had been closed for so long and nobody would have remembered his silly mistake of taking up someone else's blame. Whereas, Karsten played his cards and manipulated Johan by saying:

BERNICK: My home and all the happiness that it means to me--my position here as a citizen--all these I

owe to you. (40)

The words 'I owe to you' also symbolize the inner fright of Mr Bernick for losing his position, family reputation, and money with the revelation of the truth. These words are a portrayal of his insecurity, consciousness, and guilt Bernick as he realizes that he has done wrong to Lona and Johan. The words also portray the cunningness of Bernick to persuade Johan in keeping his mouth closed and not discussing the fact with anyone.

The unlimited trust of Johan in Mr Bernick's goodwill and high morals also shakes the roots of Mr Bernick's facade though Johan is unaware of the fact that his name is never defended in his absence and that he after so many years is still the town's hot gossip. Mr Bernick through his scheming words had altered Johan's thinking which never bothered to question anything from him. Karsten Bernick has the natural knack of deceiving others by use of his simple words laced with insincere expressions and torn excuses. Through the gift of language, he falsely communicates and unjustly explains the fabricated events of Johan's escape to America, Lona's outburst at the news of Betty and Bernick's marriage, and the illegitimate heritage of Dina Dorf. Bernick is not only patently aware of his devious actions at every step of the way but also unabashedly provides justifications for his duplicitous deeds, just as the character of Humbert from *Lolita* by Vladimir Nabokov is distinctly sensible of his sinful exertions, "One moment I was ashamed and frightened, another recklessly

optimistic. Taboos strangled me" (Nabokov, 1.5.9). Through the power of words, Bernick eloquently establishes his superior nature and facade of the ideal of society. The cunningness, tact and need to control everything and everyone around him for his gains are comparable to the control of the manipulative deftness of *Big Brother* in 1984 by George Orwell, where the ruling party contorts and distorts reality for their purpose of exerting absolute control as "Power is in tearing human minds to pieces and putting them together again in new shapes of your choosing" (Orwell, 266). Similarly, Bernick spreads malicious rumours and gains control by stepping on the heels of his forced labour, his submissive wife, the gullible community, and the absent Hessel siblings. Moreover, Bernick stoops low like the character of Aurangzeb Khurram from *Moth Smoke* by Mohsin Hamid, who traps his rival unjustly in a false criminal suit to get rid of him permanently. Bernick traps Johan in false rumours and gossip to get rid of him.

JOHAN: Put your scruples to rest, my dear Karsten...I understand that now--but I was proud of it! Who would not have been? Who would not willingly have sacrificed himself for you?--especially as it only meant a month's talk in the town, and enabled me to get away into the wide world. (41)

In the forthcoming events, Mr Bernick interferes with Hessel siblings and does not let Mrs Bernick talk to Lona or Johan for a long time and does not want them to talk long as he fears

that Lona might tell Betty about their previous infatuation towards each other. He even talks to Lona in Betty's absence and asks for her forgiveness for marrying Betty. The reason that Bernick expresses his abhorrence towards Lona and Johan was that his restless conscience hunted him that if the siblings talk, Lona might tell Betty the truth. Bernick was morally incorrect, corrupt, and shallow whereas Johan and Lona were morally correct and pure. This strong contrast added more to Bernick's insecurities and remorse. The concept of family bonding and sibling love shivered to Mr Bernick and made him insecure. Bernick not only subtly threatens but also admits part truths in front of Hessel siblings to convey his false sincerity and veil his true intentions just as Nick Dunne, to cover himself admits, "I am a big fan of the lie of omission." (Gillian 133). Similarly, Bernick spreads the news of the theft but with the sheath of the lie of omission, fails to accurately inform the society of the actual culprit. The manipulation, chiselling and the acts of con conducted by Bernick Karsten are not restricted to genders, such as the character of Amy Elliott Dunne from the novel *Gone Girl* by Gillian Flynn, who beautifully portrays the depths of deception people can fall into to gain power, influence, and control. Bernick, in his cleverness and ill-intentions, divulges his secret of buying up the land near the intended railway tracks to not only deftly threaten the Hessel siblings but also rile them up with himself. He tries in vain to make the siblings' accomplices in his dubiousness to ensure their cooperation and

pledge of secrecy, just as the sentiment expressed in the novel 1984, "By sharing a small act of thought crime he turned the two of them into accomplices" (Orwell, 157). However, by the end of the play, it is Bernick himself who concurs the trade secrets openly. This profession of Bernick is brought out due to his unexpressed emotions of guilt and contrition that nagged him constantly and would not let his consciousness rest as the sentiment expressed in 1984 sheds light at "If you want to keep a secret, you must also hide it from yourself" (Orwell, 283).

Bernick cannot bear the idea of Betty Bernick conversing and mingling with her relatives, due to the ill-assumed notion and fear that the Hessel siblings will disclose his secrets to his ignorant and unaware wife. Other than the conscience and qualm of Bernick disturbing him, Bernick in a way still loved Lona Hessel and even admitted the truth in a vain attempt to rile her and partly because he was unable to move on from the past and memories just as Nick Carraway assumes of Jay Gatsby, "He talked a lot about the past, and I gathered that he wanted to recover something, some idea of himself perhaps, that had gone into loving Daisy" (Fitzgerald, 88). However, these contradicting acts of Karsten resemble the selfish and conceited personality of Tom Buchanan of *The Great Gats* by who indulges in an extra-marital affair but is unable to understand and tolerate the happiness of his wife, Daisy Buchanan.

BERNICK: Yes, that is

excellent, Krap--capital! Send twenty pounds to the fund for dinners to the poor. (Turns round.) Lona! (Comes forward.) Are you alone? Is Betty not coming in? (48)

LONA: No. Would you like me to call her? (48)

BERNICK: No, no--not at all. Oh, Lona, you don't know how anxious I have been to speak openly to you--after having begged for your forgiveness (48).

His sentimental excuses to manipulate Lona refer to hidden propaganda: to hide the truth. Very vaguely and unnecessarily, Karsten admits his love for Lona in awe to persuade her to seal her lips and not tell anyone the truth. He renders himself as a man strangled in confusion and family honour in the past who had to save himself. His selfish deed was out of circumstances but Lona is guilt-tripping him. The reason for Lona pricking on Karsten was to make him move on and accept Betty as his lovable wife. Till now, Bernick was in denial of his actions because he was satisfied with what he did. But Lona out of concern could not bear with it. It was unacceptable for Lona to see her youth hero ignoring his conscience and dwelling more in the false life. Contrary to this, Lona wanted to bring justice to Dina and Johan; this is why she wanted to reveal the truth to everyone but in a harmless way. She kept on irritating Bernick with his deeds which ultimately played a role as a minor action that formed the major ending. Lona's struggles to get Dina and Johan

engaged were also a guilt-tripping plan for Bernick because, in this way, he ultimately had to give a name to his illegitimate daughter. Bernick admitted his greed in buying the Railway property in front of Lona and that clicked Lona in knowing the restlessness in Bernick's mind.

BERNICK: Let me tell you the plain truth of how things stood with me then. My mother, as you remember, was at the head of the business, but she was absolutely without any business ability whatever. I was hurriedly summoned home from Paris; times were critical, and they relied on me to set things straight. What did I find? I found--and you must keep this a profound secret--a house on the brink of ruin. Yes--as good as on the brink of ruin, this old respected house which had seen three generations of us. What else could I--the son, the only son--do then look about for some means of saving it? (50) Karsten very smartly plays the blame game and is not ready to confess the truth that he is the actual father of Dina Dorf and he had an affair with Lona and the actress and there was no robbery for which Johan was responsible, instead it was Bernick himself. His blame game and his manipulation of Lona sound another flap of the butterfly which will cause a tornado by the play's end.

BERNICK: Do you suppose I acted as I did from selfish motives? If I had stood alone then, I would have begun all over again with cheerful courage. But you do not understand how the life of a man of business, with his tremendous responsibilities, is bound up with that of the business

*EFFECT OF BUTTERFLY THEORY ON THE PILLARS OF SOCIETY
IN LIGHT OF NORTHROP FRYE'S CRITICISM*

which falls to his inheritance. Do you realize that the prosperity or the ruin of hundreds--of thousands--depends on him? Can you not take into consideration the fact that the whole community in which both you and I were born would have been affected to the most dangerous extent if the house of Bernick had gone to smash? (51)

In Act 3, a fatherly fear of abandonment in Karsten is revealed as he frets about his son Olaf's carefree nature. And offspring's love and concern are more than lover's. The threat given by Olaf of running away is ironic as Karsten never defended Johan's elopement in the town. Out of anger, he mockingly suggests Olaf run away. This is ironic as Olaf does run away, however, unsuccessfully.

BERNICK (speaking to his wife, who is in the other room): There! ...And then the young scamp dares to threaten that he will run away! Just let him try it!--... I have no fancy for being left childless... (57)

Bernick does not stop at this point. While demanding within regarding "Indian girl" he expresses himself and mentions his conscience. One who truly knows him (Lona) could have easily judged what Bernick is referring to. But he is still anxious about his reputation and money that he has gathered through ill means all these years. His guilt and insecurities are taking over him but very tactfully, he is concealing the state of his mind but somehow, his expressions or his dialogues reveal his state of mind, upon which other characters do not focus

except Rorlund and Lona, one being an old friend and the other being an old lover, do recognize his agitated feelings but Mr Bernick does not agree to the fact.

BERNICK: Report the affair...I could not have such a thing on my conscience... (60)

As the side events progress and Bernick becomes more conscious about the circumstances, he unwillingly confesses to Lona that he would be devastated with the revelation of the truth. This may have been done to gain Lona's sympathy by portraying himself as a helpless victim or this may have been confronted out of the horror of being caught and judged by the town's people whom he has been ruling for so long. Another flap of Butterfly's wing as the villain himself admits his insecurities and inner frights.

BERNICK: After what you heard yesterday, you will understand that my whole life will be ruined if the truth comes to light. (62)

Bernick does not only struggle to clear his slate but also thrives in getting his deal done for the Railway Track. A venomous attribute of a leader who runs a town forcefully defines Karsten's deeds. Act 3 ends with a visible tension on Karsten's face that has been observed by Rorlund too. Karsten's face grew paler as if something held his mind captivated but Karsten did not have the courage and any plan of confessing his truth. His appearance hints that Karsten has been pondering upon something lately.

Meanwhile, Olaf has made plans to escape on Indian Girl the next day when the story progresses to Act 4. The scene starts with the preparations for the upcoming event and all the administrative men are busy, Karsten is happy inside as he had previously planned the drowning of Johan by Indian Girl. Such heinous plotting to kill his relative was acceptable to Karsten but he gets traumatized on getting the news of his son's misplacement. The last selfish act of his son can be considered as the triggering effect for Bernick that ultimately hit him with reality. Though Bernick had been pondering upon the matter later this had not been highlighted in the play but the love and sense of fatherhood stand out. Despite being a manipulative liar, Karsten lost his cunningness as a father when he said,

BERNICK: I shall never see him again, I tell you. I have lost him, Lona; and--I see it now--he never was mine... (91)

The insecurity and anguish of never seeing his only son, the threat of killing his son by his plotting, breaking his family, and the fright of losing his position in the community-led Karsten Bernick to take the decision of confessing his crimes in front of his family and reveal his true identity in front of his community. This helped him let go of the burden which he had been bearing for so long. Another significant flap of the Butterfly's wing that contributes immensely to the confession of Bernick is the incident of Olaf's temporary disappearance. Bernick wrecks with guilt and

compunction over the fear of losing his beloved son, whom he considers his legacy. Due to his pivotal trepidation, Bernick forgoes his Machiavellian and fallacious ways just like the character of Niklaus Mikaelson from the TV show, *The Originals*, disavows his tendency of vampirism for the sake of his daughter.

All the previous steps led to the major complex ending of the play and Karsten living a sinful life finally ends at a pure destination i.e. the path of truth and honesty. Also, when Rorlund brags about the generosity and honesty of Mr Bernick in front of the town during the sermon, this adds more restlessness to Mr Bernick's conscience because he was well aware of his hypocritical nature and deceit in his appearance. As Roland says:

RORLUND: I have only a few more words to say, Mr Bernick. What you have done for your native place we all know has not been done with any underlying idea of its bringing tangible profit to yourself. ... (97)

As only Bernick was aware of his cruel nature and of the fact that he was a merchant of deceit, fraud, and lying; thus, he could not at any cost continue with his denial of the truth. He realized that it was the time of acceptance, repentance, and of acknowledging the truth, and confronting the true face of his character. Bernick through all the restlessness and anxiousness had realized that revealing his true identity will bring him peace of mind and as a saviour of the town, he needed to be as

*EFFECT OF BUTTERFLY THEORY ON THE PILLARS OF SOCIETY
IN LIGHT OF NORTHROP FRYE'S CRITICISM*

transparent as possible.

According to Northrop Frye's types of plots, the storyline of 'Pillars of Society' is of Redemption and Education. A visible moralistic change has been observed in Karsten Bernick's character as he has accepted his fate and has coped with his previous sins by confessing the truth and realizing his mistake. The point of view of Bernick about has also changed as previously he thought that life was only meant to fraud people and gain something but by the end of the play, he recognized the true meaning of life and clearly uttered that everyone is responsible for his/ hers' conscience. He accepted the reality of life that family is the greatest treasure and not every wealth is related to money.

BERNICK: But come to no decision tonight. I entreat everyone to go home--to collect his thoughts--to look into his own heart. When once more you can think calmly, then it will be seen whether I have lost or won by speaking out. Goodbye! I have still much--very much--to repent of; but that concerns my conscience only. Good night! Take away all these signs of rejoicing. We must all feel that they are out of place here. (101)

Discussion

This paper investigates the surface happenings that led to the redemptive end of Karsten Bernick in Pillars of Society. The play Pillar of Society was written in 1877. The writer faced a lot of criticism due to the unscratched ending of the protagonist

and how easily the protagonist had been saved by fate or by consequences. The paper aims to unleash the comprehended minor actions that would have led to the complex and unbearable ending of a villainess and anti-hero protagonist.

The textual analysis of this play carried out through the Butterfly Effect Theory and Northrop Frye's criticism reveals that certain minor and collectable happenings in the play have been a result of the non proposed unacceptable ending of such a character that is Karsten Bernick. In the first Act, the return of Lona and Johan represents that history is going to reveal itself. Bernick is at unease since the return of his previous lover. Whereas, he restrains his wife to talk to Lona as Lona is the only person who knows the real identity and harmful motives of Bernick.

According to Northrop Frye's types of protagonist Bernick is perceived to be a low mimetic hero because he is one of the common men but considers himself a superior one who is responsible for serving the community he is a part of. Though he has given this responsibility to himself without anyone's consent or consideration. Karsten is revealed to be a low moralistic fraud, who married the sister of his secret girlfriend for greed and money. He spends his whole life in a loveless marriage maintaining a facade of his reputation.

Though he is considered a respectful person and a leader in his community at the return of Lona and

Johan he feels insecure and unsafe due to which a constant bug hits his mind about the revelation of the truth that he has been hiding for so many years. For the sake of his deceptive appearance in the community, he has let the rumours live up to the present time for the last 15 years about Johan's affair, robbery, and elopement. He plays the victim very tactfully and Johan considers him his loyal friend but actually, he has not defended Johan's name in his absence. Another minor and collectable action is that Bernick confesses his love for Lona and blames his wife and circumstances for his loveless marriage. Then he also challenges his son Olaf to run and abandon the parents. His inner fright is portrayed when he challenges his son and his son runs away.

Meanwhile, he was plotting Johan's murder by drowning him with the Indian girl to kill the person who kept his secrets all along but falls prey to his trap when his son is caught on board of Indian Girl. This was the last triggering action that led to the realization of family love and family bonding and the importance of freedom and light in people's life. Instead of finding happiness in money or building a business empire, Bernick realized that his family mattered more than anything. Moreover, Lona's dialogue of letting fresh air in foresight that she is up to guilt-tripping Bernick because now she wanted to get home and get her the hero of her youth back.

The greed, ambitions, and desires of Bernick become more irrepressible the more crimes he

commits with time. This desire of acquiring more material and tangible wealth pumps Bernick's criminal sprees. He not only lies, steals, manipulates, threatens but also partakes in an attempted murder conspiracy of Johan Hessel. This tendency of gaining wealth through questionable means and to commit sporadic crimes to attain his objectionable goals is similar to the cunning manipulation and cleverness of Hannibal Lecter from *The Silence of the Lambs*, who acknowledges "He covets. How do we begin to covet? We begin by coveting what we see every day" (Harris). Moreover, this desire and need for affluence and possessions of Bernick are similar to that of the character of The Stork from the 2008 novel *The White Tiger*, who commit the criminal acts of bribery, extortion, and violence to restore their fortune, dominance, and authority.

Nevertheless, this tragic flaw of greed and accumulation gives wind to the Butterfly's wings as it leads Bernick Karsten to his redemptive end, just like the vindictive end of Lady Macbeth from Shakespeare's tragic play *Macbeth*. Lady Macbeth in her ambitious drive forced her husband Macbeth to rebel and orchestrated the murder of King Duncan. By the end of the play, the guilty conscience of the headstrong Lady Macbeth strikes her and leads her to eventual madness. Correspondingly, like Humbert and Lady Macbeth, Bernick also accedes to his transgressions leading to a redemptive end. Bernick will be led to admit his wrongdoings and tear up his carefully crafted appearance in front of

his community, through the realizations of remorse and self-reproach.

These small happenings have led to the un-scratched ending of the play which is now justified, comprehensible and redemptive. The flawless ending of Bernick by confessing the truth of his actual misdeeds educates him morally and changes his point of view about life i.e. to give, not only gain. He adapts a positive behaviour by the end of the play and in Northrop Frye's types of plot, the plot is redemptive.

Conclusions

The ending of the play is un-scratched and not tragic because the storyline is shown to be redemptive. The protagonist possessed all the common human characteristics and thus is a low mimetic hero. Secondly, the attributes were negative but the ending leads to a wake-up call of conscience and realization of the truth which makes the plot a Redemptive Plot.

The wake-up call occurs out of nowhere rather certain accountable triggering factors lead to realization and revelation of the truth which can be explained on the principle of the Butterfly Effect.

References

- Adams, Robert M. "Henrik Ibsen." *Britannica.com*, Encyclopædia Britannica, 19 May 2020, <http://www.britannica.com/biography/Henrik-Ibsen>. Accessed 9 January 2021.
- Adiga, Aravind, *The White Tiger: A Novel*. New York: Free Press, 2008.
- Biography.com Editors. "Henrik Ibsen Biography." *The Biography.com website*, A&E Television Networks, 1 April 2014, <https://www.biography.com/writer/henrik-ibsen>. Accessed 9 January 2021.
- Cardullo, Robert J. "The Pillar of Ibsenian Drama: Henrik Ibsen and Pillars of Society, Reconsidered." *Neophilologus*, vol. 95, 2011, pp. 359-371. *Link Springer website*, <https://link.springer.com/article/10.1007/s11061-011-9254-4>. Accessed 9 January 2021.
- Fitzgerald, F. Scott. *The Great Gatsby*. New York: Scribner Paperback Fiction, 1995. Print.
- Flynn, Gillian, 1971- author. *Gone Girl: A Novel*. New York: Crown, 2012.
- Gyldendal, Jesper. "Contrasting visions: Perceptions of America in Henrik Ibsen's Pillars of Society." *Nineteenth-Century Contexts*, vol. 34, no. 4, 2020, pp. 289-304. *Researchgate.com website*, https://www.researchgate.net/publication/254250694_Contrasting_Visions_Perceptions_of_America_in_Henrik_Ibsen%27s_Pillars_of_Society. Accessed 9 January 2021.

- Hamid, Mohsin. *Moth Smoke*. New York: Farrar, Straus, and Giroux, 2000. Print.
- Harris, Thomas, 1940-. *The Silence of the Lambs*. New York: St. Martin's, 1989.
- Ibsen, Henrik, and Michael Meyer. "*The Pillars of Society*." Plays: Four. London: Methuen Drama, 180. 10-119. Drama Online. Web. 20 Jan. 2021. <<http://dx.doi.org/10.5040/9781472590336.00000003>>.
- Nabokov, Vladimir. *Lolita*. France: Olympia Press, 1955.
- NIL. "The Butterfly Effect." YouTube, 26 September 2013, <https://youtube/1ZLbhxvlQmA>.
- Orwell, George. 1984. London: Secker and Warburg, 1949. Print.
- School of Media Arts. "Northrop Frye's Modes of Hero (Protagonist)." .umontanamediaarts.com website, n.d., <http://www.umontanamediaarts.com/MART101L/fryes-modes-of-hero>. Accessed 8 January 2021.
- "Seven Pillars of society, what are they?" .sverigebonen24-7.com website, n.d., <http://www.sverigebonen24-7.com/7-mountains>. Accessed 9 January 2021.
- Sidhwa, Bapsi. *Cracking India: A Novel*. Minneapolis, Minn: Milkweed Editions, 1991. Print.
- The Editors of Encyclopaedia Britannica. "Northrop Frye." Britannica.com website, Encyclopædia Britannica, 19 January 2021, <https://www.britannica.com/biography/Northrop-Frye>. Accessed 20 January 2021.
- The Editors of Encyclopaedia Britannica. "*The Pillars of Society*." Britannica.com website, Encyclopædia Britannica, 30 March 2020, <https://www.britannica.com/topic/The-Pillars-of-Society>. Accessed 9 January 2021.

Interpretation of Gender Perspective in Punjab English Textbook 8

Fizza Riaz¹
Mazhar Iqbal Ranjha²
Tahseen Muhammad³

¹ Department of English – Lahore Garrison University – Lahore, Pakistan

² Department of English – Lahore Garrison University – Lahore, Pakistan

³ Department of English – Lahore Garrison University – Lahore, Pakistan

Abstract

Gender is a socially assigned phenomenon that includes all the societal expectations, values and content of identity formation which are associated with men and women. Gender has a great importance in the process of identity formation in the children. From the age of seven, children try to create the gender notion fixed in their mind. They tend to learn that a person's outward form can be changed however masculinity or femininity remains fixed. So, they are inclined to form their own perception regarding gender. Formal education in the age can help a child to associate himself and others with the information he receives through education. Considering the impact of education, the study was conducted to observe the gender portrayal in the pictures and text of English textbook of class 8th. The study calculated the frequency of the representation of gender in the text and pictures as well as the notions associated with genders were observed through the content analysis. The themes were derived to grasp the main ideas discussed in the book. The study revealed the gender disparity in the content of the textbook. An underrepresentation of female was observed in both pictures and text of the textbook. The theme of women empowerment was not well supported in the content of textbook as the active inclusion of females is made only once in it. It is suggested that in order to construct the gender sensitized content, curriculum must be composed with the inclusion of gender experts in the team of book construction

Keywords: Gender; Identity; Impact; Textbook; Pictures; Disparity

Author's E-mail: cfizza37@gmail.com

Introduction

The study aimed to analyze the gender representation in the curriculum of 8th class Punjab text book of English. It attempted to find out the gender incorporated notions and

gender portrayal in the text and pictures of the book. The term gender tends to include all the societal expectations, values and content of identity formation which are associated with men and women. It is a socially constructed term that suggests social

and cultural activities to be assigned for both genders in respect to the masculinity and femininity (Holmes, 2008).

Gender identity in this regard contains a lot of importance as it suggests a whole life pattern for a person. In regard with gender identity, Kohlberg (1966) proposes the age of gender constancy that starts from age 7 till the age of 12. This age creates the notion of gender fixed in the children's mind. Child tends to learn that a person's actions, outward form and ways can be changed, however, masculinity or femininity remains fixed. The external feedback in the socialization of gender perspective results in creating the perceptions of gender in their mind. In this aspect, a child is inclined to form his own perception regarding gender for his identity formation. So, the formal education in the age can help a child associate himself and others with the information he receives through the education. Gender sensitization, at this age, can be a fruitful lesson for children to alter their behavior accordingly (UNESCO, 2004).

Analysis of gender discrimination in the field of employment dates back to the World War I. Pink collared jobs were introduced after the consequences of WWI when there emerged a need of women participation in workforce. Maximum male participation in the war and numerous deaths of male counterparts of the ladies, left them with no other option than working outside their homes to make both ends

meet. The term Pink Ghetto and Glass Ceiling effect was then implemented on a broader term to keep the male chauvinism enforced. The prejudice of males to prevent females in achieving higher positions and be in the leading places worked in greater strength. The limited job offers as teachers, domestic workers, assistants, librarians and administrative supporters as receptionist were encouraged to keep females restrained from leading a company or work at other significant positions. So, this misogynist approach towards women employment made female subordinated to males even in workforce (Ganpule, n.d.).

Gender sensitization is crucial to be attained. It is necessary for both genders to discard gender related biasness for economic and societal growth. Education in this prospect is an excellent medium to throw off gender inequalities (Iyengar, 2016). Education tends to be the initial and most influencing factor to deliver the normalities of society in a formal way. In this view, education helps people create a categorized view of different things influenced by the lessons that have been taught. As the result, people create mental images of right and wrong in respect to human rights, gender representation, values and norms (Sabir, 2008).

The need of changing a curriculum must be accompanied with the change in orientation system applied to teachers. The traditional approach of teaching used in past by teachers was less gender sensitized. The gender stereotypes are deeply

rooted in the brains that it is not possible to impart gender sensitized content effectively by teachers. So, training of teachers is crucial to effectively deliver the gender sensitized content (Mulawabanda, 2003). Gender stereotypical curriculum that supports categorized fixed views based on unoriginal and overused stances directly effects a child development in formation of its identity. In this way, a child might adopt certain ways that it finds suitable for their genders. Teachers, in this regard, remain helpful to assist children to nullify the gender biases in the atmosphere of classroom (Zaman, 2007).

Previous studies have suggested that there is a large ratio of gender insensitive content in the curricula of Punjab textbook. Females are not presented in the pictures and their presence is notably limited in the content as well. The productive role of female is discriminated in comparison with males. However, there is a distinction in the way females are portrayed in English and Urdu textbook of secondary school level. In Urdu textbooks, the role of females portrayed is related to their involvement in domestic chores. In English textbooks, females are portrayed through religious context. However, their practical or societal role in both the scenarios is missing in the content (Khurshaid, Gul & Amir, 2010).

In primary level textbooks of Urdu, most of the girls are presented being involved in indoor environment. They are presented playing with dolls and helping mothers in households.

Male gender is portrayed in professional manner, i.e., as a doctor, farmer and lawyer. Females, however, are only portrayed being teachers alone. The basic theme of the stories remains as being male specific (Jabeen, Chaudhary & Omar, 2014). A lot of gender disparities have been found in the textbooks of Punjab Textbook Board. For example, in the subjects of English, Urdu, Science, Maths, Social Studies and Islamiyat of 1 to 10 classes, the ratio of female representation is 23.1%. However, there is a major involvement of gender disparities and gender stereotypes (UNESCO, 2004).

Male representation has been dominant in the textbook of the board. So many instances are found on the basis of lesser representation of females in comparison with males. In the four books of 9th and 10th in English & Urdu 26.6% females and 73.3% males were presented in English books. In Urdu textbooks, the ratio of representation of males and females is 25% vs 75% (Sadya, Saleem & Mahmood, 2019). The behaviours of the people imparting education is also important to be observed. Educationists of both genders have presented the male characters proving them having more of leadership qualities than females. Males have also been seen more empowered in their decision-making sense than the females (Aziz, Kulsoom, Quraishi & Hassan, 2017).

Significance of the study

The study is important in the prospect of describing the content with the gender lenses. The study may help

to explore the gender disparities in content, pictures and texts which can assist the authors and board officials to integrate the gender subsume and gender sensitized data in the syllabus & modules.

Objectives

The objectives of the study were:

- To evaluate the gender inclusion ratio in compiling of the book
- To discover the gender ratio in the content and pictures
- To explore the gender related concepts in the stories and lessons
- To analyze the gender categorized/gender stereotypical concept

Research Methodology

Research Design

The basic research design of the study was quantitative. The grounded theory was used to find the answers of the questions which involved the reading of the textbook, observing the representation of gender in the content: text and pictures and presenting the data in tables accordingly. The themes of the stories were observed in the evaluation process and examined of its equal gender inclusion or specific gender exclusion.

Sample

The study selected 8th class English textbook of Punjab Textbook Board as a sample to review the gender disparities in the context. The age

reaching the level of 8th class is the age about 12-14 years. It's the time period that is regarded as significant for development of physical, mental and emotional state in children.

At the time of this age, children have developed their own strategies of thinking related to the matters. So, children have their own accessibilities of recognizing strengths and negativities in them (Morin, 2019).

Procedure of the study

The English textbook was analyzed in different ways. First, the authors of the book and the gender ratio in compiling of the book was tabulated. Secondly, the ratio of the gender representation in pictures was tabulated. Thirdly, the stories were read and their themes were observed. In the content of the lesson, the female inclusion and exclusion was monitored. In the process, the gender stereotypical notions were also calculated.

Results and Analysis

The results of the study reveal that there are gender disparities in the compiling of the text book. The results have been presented in the form of tables to show the ratio of gender disparities.

Table 1: Ratio of Male/ Female gender writers of the book

Name of writers	Males	Females
Rafique Mahmood	1	0
B.A Chishty	1	0
Z.I Farooqui	1	0
Muhammad Aslam	1	0
Mrs Sabiha Saleem	0	1
Total	4	1

The data in the above table show that there is a male dominance in the authorship of the book. As there are five personnel involved in the writing of the book out of which four are males and only one is female. So the aspect of the calculation of gender ratio of the

composers doesn't mark the area as gender sensitized and gender equitable.

The presentation of pictures of the male and female characters in the book has been given in the following table.

Table 2: Frequency of gender representation in textbook through pictures

CLASS-8 th	Male (m)	%	Female (f)	%
Chapter 2	2	100%	0	00%
Chapter 4	6	75%	2	25%
Chapter 5	4	100%	0	00%
Chapter 6	2	100%	0	00%
Chapter 7	7	87.5%	1	12.5%
Chapter 8	1	50%	1	50%
Chapter 9	0	00%	1	100%
Chapter 11	6	86%	1	14%
Chapter 13	1	100%	0	00%

The book comprises 14 chapters out of them nine contains male and females. The above table reveals that there is a major portrayal of male representativeness in the pictures presented in the book and the frequency of females is less than males. In chapter 2, Dialogue, there is representation of males only and no female picture is given in it. The chapter has two pictures of an uncle and his nephew who are having a dialogue regarding the study of Qasim who had missed some of his lectures. Similarly in chapter 5, 6 and 13, the gender ratio of male picture is 100% and no female picture is found. Chapter 5 has three pictures of a magician performing a magic trick

along with a picture of his male helper. Chapter 6 is a poem depicting the form and features of twin. It has two pictures of twin brothers. Whereas, chapter 13 has only one male picture of Mr. Alexander Graham Bell who invented the telephone in the chapter "The Invention and Functions of a Telephone".

Chapter 7 has eight pictures of the members of the family of Mirchu, a clever small boy who leads his four brothers to their home. Among the pictures, there are pictures of woodcutter, his wife and six sons. The percentage of male pictures in this chapter is 87.5% against the female

*INTERPRETATION OF GENDER PERSPECTIVE IN
PUNJAB ENGLISH TEXTBOOK 8*

picture which is merely 12.5%. The ratio of male and female representation is 86% vs 14%. The chapter 11 “A Great Virtue” has seven pictures of the strangers belonging to different professions who seek shelter in a stormy night and out of them one is female. In chapter 4, the ratio of female pictures increases to 25% as compared to the male pictures that are 75% of the total. This chapter is basically a discussion among the students and a male teacher who had visited an exhibition. This chapter has eight

pictures and out of them two pictures are of female students.

Chapter 8 has equal representation of male and female pictures. This chapter is related to hockey and has two pictures of hockey players, i.e., one male and one female player. The presentation of female pictures in chapter 9 is 100%. Chapter “Prayer” has one picture of a female who is sitting on a prayer mat and praying to Allah.

Table 3: Ratio of themes of stories in the textbook

Themes	Occurrence ratio
Social theme	7
Religious theme	3
Moralistic theme	3
Environmental theme	2
Sport and physical fitness	1
National association	1
Women active participation	1
Scientific knowledge	1

The table shows the discussed themes of the textbook. The most discussed themes in the book are social in nature. Chapters 2, 4, 5, 6, 7, 10 and 14 are related to social themes. These chapters discuss social issues, educational concerns, relationships in society and virtue of helping others. However, the figures associated to these themes are all males.

Another prominent theme in the book is religion. Chapters 1, 9 and 10

discuss the moralistic themes. Topics regarding forbearance, patience and justice have been discussed in these chapters. Chapter 1 teaches the virtues preached and practiced by our Holy Prophet (PBUH). Chapter 10 relates the life of Hazrat Umar (RA), the second Caliph of Islam. Chapter 9 is a request to Allah Almighty for showing the right path. Again, the figures associated to religion in chapter 1 and 10 are males.

Environmental theme is yet

another important theme discussed in chapters 3 and 12. These chapters comprise the importance of water and difficulties of voyage at ocean. Chapter 8 discusses the theme of sports, national hockey team's history and a stance of female hockey team in its content. Chapter 13 discusses the origin of telephone thus comprising of the theme of scientific knowledge.

To find out the disparities in division of employment, the gender representation in book according to the entitled occupations for both genders as frequency of occupations is also observed in the research. Table 4 presents the frequency of occupations discussed in the book.

Table 4: Frequency of occupations in given in the book.

Occupations	Males	Females
Teacher	2	0
Magician	1	0
Wood cutter	1	0
Hockey player	1	1
Hunter	1	0
Farmer	1	0
Scientist	1	0

The above table shows the professions discussed in the various chapters of the book. In the chapters, males have been portrayed as teacher, magician, wood-cutter, hockey player, hunter, farmer and scientist. Whereas, female has been depicted as a wife, sister and a hockey player.

The instances of discussing female's presence in chapters seem presented in a passive manner. The roles of females discussed in the book are also weak. For example, the sister of Kashif in chapter 4 has a collection of dolls (see figure 1).

Figure 1: Text from chapter 04 of the textbook

Kashif: "My sister has a big collection of dolls. She has been collecting dolls from other countries and has been making dolls herself. I would like to bring some of those dolls to this exhibition."

Who wants to bring collection of dolls for school exhibition?

The wife of woodcutter in chapter 7 has also been presented as a weak character who “cried and cried” at the decision of her husband but eventually agrees to his plan. This

represents the submissive role of females to be subordinated by their male counterparts in the decision making acts. The idea is supported in the text of the book as shown below,

Figure 2

5 The poor wife cried and cried. She was so full of sorrow to hear this. But, at last, as the night **wore on**, she agreed to her husband's plan. After all, she could not see her children die of hunger. She thought and thought, but no other plan came to her mind. She wished, she had only three children instead of seven. They could have been fed well and brought up nicely.

What did the woodcutter's wife wish for?

The character of female in chapter 8 as a hockey player just provides information about the women

hockey team which participated in the International Hockey Tournament.

Figure 3

6 Women also actively take part in the game. An international Women Hockey tournament was held in Lahore in 1996. Pakistani women hockey team participated in it. Pakistan women hockey is still thriving and making its way to the international level.



Where and when was an international women hockey tournament held?

The above results show that female representation in the book is not prominent. There is no chapter in the book that presents a female as a protagonist in it. Only active inclusion is made on the behalf of hockey team of Pakistan.

Discussion and Conclusions

There is an evident gender awareness gap in the text book. The book has neglected the presence of female character in their text. However, males have been presented in a prominent way as compared to their counter genders both in the text and

pictures. The initial page of the book shows gender disparity as there is only one female writer as compared to the male writers. In the rest of the book male dominance is prevalent as well. The gender portrayal in pictures also reveals disparity. Even the professions mentioned in the book reveals male dominance. The underrepresentation of female might be due to the involvement of a greater number of male authors in the composition of the book.

The study (2006) shows that students can cope up with the wickedness and evil activities of social systems through textbook. Although the problems can't be changed through the persistent expression in the books yet the potential of coping and problem solving can be developed through it. The most prominent themes mentioned in the book also reveal the male authority because the characters associated with themes are males. The themes discussed in the book are the social issues, educational concerns, relationships in society and values of helping others. The dialogue between uncle and Qasim decision of leaving the son in jungle by the poor woodcutter, the teacher asking the students about their visit to the exhibition, the persons seeking shelter in the stormy night and offering the shelter are all male.

Pakistan is an Islamic country and its official religion is Islam. Education related to religion is advised by the government of Pakistan as a way of building a state of integrate power consisting of commonwealth, patience and fair society (GOP, 1970). Other prominent themes in text book are

religious and moralistic. Again the personnel involved in the stories are male. The other minor themes discussed in the book are about environmental safeguards, physical fitness, and technological world. These themes are also a part of the policy of government of Pakistan to include the content related to the technological needs and vocational education in new disciplines (MOE, 2017). The results show that the characters presented relating to these themes are again males.

National Educational Policy (2017) states that the content of the textbook must be supported by gender equity and equality perspectives. However, the theme of women empowerment has not been well supported in the content of textbook. The active inclusion of a female is made once in the textbook. Therefore, the content doesn't support the idea by not representing the content through equalizing the representation of both genders. Females were minimally represented in comparison with the males. According to the Punjab curriculum and text book board (2014) the greater problem in the textbook of Punjab remained as representing women in a passive manner which resulted as reinforcement of traditional roles of females. Females' participation is passively presented in the textbook as compared to the male active characters.

The text analysis of the professions of both genders mentioned in the book reveals greater gender disparity. Males have been presented as teachers, magician, woodcutter,

hockey player, hunter, farmer and scientist. On the contrary, female characters are very limited. The female active representation is made on the behalf of hockey team of Pakistan.

The Millennium development goal 3 (WHO, 2019) demands the promotion of gender equality and equity. The unrecognized contribution of females in the development of a society is an unfair phenomenon. The female's recognition is repressed due to the gender biases. Furthermore, the policies also disregard the gender segregated strategies which additionally make females' contributions unacknowledged (Yasmeen & Begum, 2011). The exclusion of female gender as a part of workforce may help in encouragement of stereotypical role of a female as a housewife. The study reveals that the goal was not well supported in the textbook.

It is not only the content but also the pictures help in getting the accurate and deeper understanding with regards to learning. The previous researches suggest that not only the explicit but also the implicit ideas effect the conscious and subconscious of our mind that alters the behaviors (Ruch, Zust & Hunke, 2016). Therefore, if the content is incorporated with the meaningful pictures that promote gender sensitization it would help create a more harmonious view in student's mind. The content of the text books must also be gender equitable that may help in bringing the notion of gender equality. Gender inclusion of both gender is hence important to

promote the contribution of both genders in the society.

Limitations and Suggestions

The research is limited in its approach for dealing with only English subject however more subjects can be included to expand the research on 8th class curriculum. It is suggested to construct the curriculum through gender lenses for which gender experts might be included in the team of book construction.

In order to reach the goals of sustainable society, the curriculum must be created free of gender biases and stereotypes to achieve equality and equity in genders. Curriculum can be a great source of preaching human rights, gender equality and equity. Therefore, inclusion of content that create gender awareness and enable women empowerment would help remove the gender biasness in the society. It would help both genders to be independent and improve their status by being self-sufficient that may result into the emergence of a stronger nation.

References

- Begum, R., & Yasmeen, G. (2011). Contribution of Pakistani women in agriculture: productivity and constraints. *Sarhad J. Agric*, 27(4), 637-643.
- Ganpule, G. Topic: Dignity of Labour.
- Holmess, M. (2008). *Gender and Everyday Life*. New York:

- Routledge.
- Iqbal, H. S., Saleem, M., & Ahmad, H. M. (2019). A qualitative study of Gender Analysis in Curriculum at secondary level in Punjab Textbooks. *Al-Qalam*, 24(S. 1), 31-38.
- Iyengar, R. G. (2016). Gender Sensitization in education: A pathway to Women Empowerment. In *National Seminar on Accelerating Rural Growth: By Empowering Women Through Innovation and Technology* (pp. 74-76).
- Jabeen, S., Chaudhary, A. Q., & Omar, S. (2014). Gender Discrimination in Curriculum: A Reflection from Punjab Textbook Board. *Bulletin of Education and Research*, 36(1), 55-77.
- Khurshid, K., Gillaniz, I. G., & Hashmi, M. A. (2010). A Study of the Representation of Female Image in the Textbooks of English and Urdu at Secondary School Level. *Pakistan Journal of Social Sciences (PJSS)*, 30(2).
- Khowaja, M. (2017). Educational Objectives in Various Five year Plans; A Comparative Study. *International Research Journal of Arts & Humanities (IRJAH)*, 45(45).
- Maluwa-Banda, D. (2004). Gender sensitive educational policy and practice: The case of Malawi. *Prospects*, 34(1), 71-84.
- Ministry of Education (2017). National Education Policy. Retrieved from: <http://www.moent.gov.pk/userfiles1/file/National%20Educationaiton%20Policy%202017.pdf>
- Mirza, M. (2004). Gender analysis of school curriculum and text books. Islamabad: UNESCO.
- Planning Commission. (1965). The third five year plan 1965-70. Government of Pakistan, Karachi.
- Ruch, S., Züst, M. A., & Henke, K. (2016). Subliminal messages exert long-term effects on decision-making. *Neuroscience of consciousness*, 2016(1).
- Social Problems: Continuity and Change. (2006). University of Minnesota Libraries Publishing Services. ESPN 978-1-946135-23-0. Retrieved from <https://open.lib.umn.edu/socialproblems/>
- Sabir, A. (2008). Review of Moroccan school textbooks for gender equality and human rights by Regional Director (HREA): Project Results. Retrieved March, 14(2008), 1-2. Retrieved March 14, 2008 from <http://www.achr.hn/newen63.htm,1-2.>

*INTERPRETATION OF GENDER PERSPECTIVE IN
PUNJAB ENGLISH TEXTBOOK 8*

World Health Organization. (2019).
Global status report on alcohol
and health 2018. World Health
Organization. Retrieved from
<http://www.who.int>.

Instructions for Authors

The authors are requested to submit their research papers and cover letters on the Email address: jelle@lgu.edu.pk

Manuscript preparation

The authors are required to follow the instructions for the preparation of the manuscripts:

- Follow JELLE Research Paper guidelines for the write up of research papers.
- Mention the identity on the title page only.
- The **Title page** (page 1) must include information about:
 - a) Title
 - b) Running head
 - c) Author by line,
 - d) Institutional affiliation,
 - e) Corresponding author's details, and
 - f) Author note as indicated in APA manual, 7th edition.
- The **Title** and **Abstract** of 200-250 words (Page 2) words with maximum 5 keywords.
- The **Introduction** must start on the next page (Page 3).
- The tables, figures charts etc. must be on one page instead of continuing to the next page.
- The **References** and **Appendices** must start on separate pages.
- Follow **APA manual, 7th edition**. <http://www.apastyle.org/>
 - a) Follow a uniform typeface- Times New Roman, with 12-point font size in accordance with the APA manual, 6th edition.
 - b) The whole manuscript should be single-spaced.
 - c) Follow APA manual for formatting, margins, layout, line length and alignment, paragraphs and indentations, special characters, page numbers and running heads, spelling checks etc.
- The recommended approximate length of the manuscript should range between **4000 to 8000 words** (excluding references, tables, figures and appendices).
- Follow either British or American English consistently throughout the manuscript without switching from one to another.
- JELLE team does not take any liability of the authors' opinions. The perceptions, views, and beliefs presented in published paper(s) are solely the responsibility of the author(s).
- JELLE has a very firm policy against plagiarism or self-plagiarism.

Cover Letter

The authors are requested to send a cover letter along with their manuscripts. The cover letter should include the following features.

Mention the details of the Main author, co-author(s) and corresponding author(s) for future correspondence

Name (Main author)/ (Co- author(s)) / Corresponding author)

Designation

Department

Institution(current)

E-mail address(s)

Mobile number

- a. Forward a statement declaring that all contributing authors are in agreement with the order of authorship and content of the manuscript
- b. Mention any specific details about the manuscript (title, length in words, number of tables and figures, etc.)
- c. Provide information regarding any previous presentation of the data (e.g., conference presentation, thesis)
- d. Forward a statement declaring that the manuscript contains original, primary work which is not previously published or under consideration for publication elsewhere
- e. Forward a statement that the manuscript does not contain any interpretation that may directly hurt any section of the community on the basis of race, religion or socio-cultural aspects.

Copyright

JELLE is published by the Department of English Language and Literature, Faculty of Languages, Lahore Garrison University, Pakistan. The copyright of all the materials published in JELLE rests with the Department of English Language and Literature, Faculty of Languages, Lahore Garrison University Lahore, Pakistan. The papers published by JELLE solely mirror the interpretations of the author(s). The Editorial Board or the publishing authority is neither responsible for the accuracy of the content nor they necessarily agree with the ideas presented in the papers.

Reference Style

The authors are recommended to follow **APA manual, 7th ed.** for guidelines regarding in-text citations and reference list. The authors must ensure that all the references cited in the text also exist in the reference list (and vice-versa) as well. Please consult the guide on APA referencing style. <http://www.apastyle.org/>

Submission Checklist

The authors must review the '**Checklist for Manuscript Submission**' (APA manual, 7th edition) before submitting their work to JELLE.



Department of English Language and Literature
Faculty of Languages
Lahore Garrison University, Pakistan
Sector C, Phase VI, DHA Lahore
www.lgu.edu.pk