

**INTERSECTING NARRATIVE THEORY AND *DASTAN*: A  
(POST) STRUCTURALIST ANALYSIS OF THE  
NARRATIVE DISCOURSE IN *HOSHRUBA, THE LAND  
AND THE TILISM***



**By**

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FACULTY OF LANGUAGES AND LITERATURE  
INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD**

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**A THESIS SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF  
PhD in English**

**To**

**DEPARTMENT OF ENGLISH  
FACULTY OF LANGUAGES AND LITERATURE  
INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD**

**January, 2020**

To

My

Family

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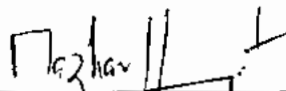
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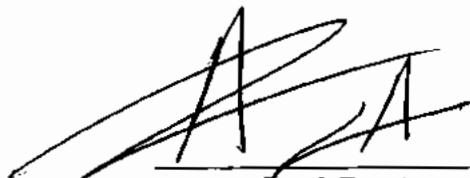
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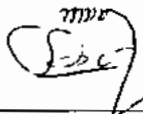
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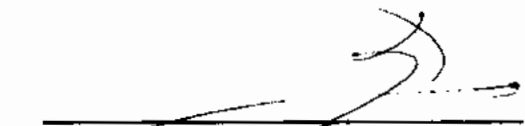
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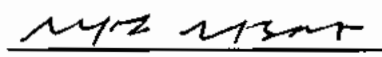
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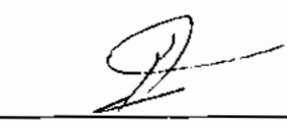
  
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## ABSTRACT

**Title: Intersecting Narrative Theory and *Dastan*: A (Post) structuralist Analysis of the Narrative Discourse in *Hoshrubā: The Land and The Tilism***

This thesis explores intersections between the (Post) structuralist narrative theories and the 19<sup>th</sup> century Urdu epic narrative known as *Dastan Tilism-e Hoshrubā* translated into English as *Hoshrubā: The Land and the Tilism* by Musharraf Ali Farooqi. The French theorist Roland Barthes has analyzed distinctly two separate fictional texts by applying his dyad model of narrative analysis, also known as structuralist and poststructuralist approaches or methods. The structuralist model, being purely a textual approach, aims at analyzing formative patterns of narrative(s) in a text at the level of linguistic units which Barthes identifies and classifies as functions and indices. Through the application of the structuralist method, the research intends to study the narrative role of minimal units of *Hoshrubā*. With a paradigm shift in narratology, Barthes had to be more progressive in his experiments with narratives analysis by incorporating some extra-textual contexts and codes. This development in his critical thinking notably changes his position from a purely structuralist approach to the one that not only does examine structural patterns of fictional texts but also declares an unending openness to their signification and interpretation. In this poststructuralist phase, he works on Balzac's Novella *Sarrasine* by applying new tools of investigation termed as five codes Proairetic, Semantic, Hermeneutic, Symbolic and Cultural codes respectively. Through the application of the Barthesian codes on *Hoshrubā*, the research aims at examining certain inevitable cultural interactions of the narrative discourse of *dastan* with its ideological contexts, established symbolic orders and connotatively meaningful semantic units. The application of Barthesian models on *Hoshrubā, the Land and the Tilism* therefore, has been intended to explain the formative units of its structure(s) and subsequently the very codes which magnify the dynamics of its interpretation. The study, in the end, will sum up the productive value of Barthes critically analytical approaches with reference to their application on *dastan* narratives.

## DECLARATION

I, Farrukh Nadeem, Registration No. 59-FLL/PHD ENG/F11 a student of PhD in English at international Islamic university Islamabad do hereby solemnly declare that the dissertation submitted by me in partial fulfillment of the requirements for the degree of Doctor of philosophy in English is my original work, except where otherwise acknowledged in the dissertation, and has not been submitted earlier, and shall not be submitted by me in future for obtaining any other degree from this or any other university.

Dated: 2 January, 2020

  
Signatures of Deponent  
FARRUKH NADEEM

‘The question is,’ said Alice, ‘whether you can make words mean so many different things.’

‘The question is,’ said Humpty Dumpty, ‘which is to be Master- that’s all’

*Alice in the Wonderland*



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An application of two narrative models on a single narrative text appears to be irksomely laborious experience in academics, however, with reference to Dastan Narratives; the seemingly exasperating research becomes a never-ending journey of pleasant surprises. Conjointly, when our teachers encourage and facilitate us throughout our academic pursuits, the difficult journeys become friendly expeditions. I am grateful to my teacher, mentor and supervisor Dr. Muhammad Safeer Awan, presently Dean Faculty of Languages, National University of Modern Languages (NUML) in Islamabad, for making me identify the line of demarcation between the poetics and the politics of literary and cultural texts. Under his expert guidance, I felt myself resourceful enough to traverse contemporary theoretical debates and discussions on different literary texts. I am equally thankful to my teacher Professor Dr. Ayaz Afsar, Dean, Faculty of Languages and Literature, IIUI, for teaching me the art of debating texts in literary theory. Without this critical insight, it is almost impossible, for any student, to withstand the overwhelming proliferation of traditionally impressionistic ideas and concepts.

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# CHAPTER 1

## INTRODUCTION AND BACKGROUND

This introductory chapter presents a background to the narrative analysis of the epic genre of *Dastan Hoshruha* with reference to Roland Barthes' structuralist and poststructuralist models. The chapter, briefing the evolution and textual environment of the *Dastan*, explains the motivating questions and factors behind the narrative analysis of *Dastan Hoshruha: The Land and the Tilism* Book 1. It includes brief discussions on some key terms like narratology, narrative paradigms, structuralism and poststructuralism, statement of the problem, research questions, delimitation, rationale and, finally, the significance of this study in academic research culture.

### 1.1 Background

The British imperialism has changed the traditional agrarian Hindustani (Indian) societies in many ways. Before the onslaught of industrialization and modernism imported from the west, an ordinary Hindustani was deeply immersed in his indigenous cultural and narrative activities. Free from the market and clock-time determinism, they enjoyed their social and cultural space in which they celebrated their festivals and narratives. All human, ethical, moral, social and economic values were projected through these narratives. The Indian civilization was as rich and diverse in its oral and written narrative practices as the rest of the cultures of the world. They have been, since ages, equally free communities in constituting their own myths, stories and tales. Many of these narratives, in precolonial Hindustani cultures, not only did become popular sources of entertainment but also served as productive means and measures in re-constructing the cultural

identities of various communities based on their religious and historical roots. These narrative activities would also work to map out and structure human thoughts and emotions similar to the ideological concerns of epic narratives in the western tradition. Owing to the power structures of Indian civilization, the narrative traditions like *The Qissa* and *Dastan* of Arab and Persian worlds became popularized during the Mughal period and left deep effects on Hindustani narrative culture (Kumar, 2000). Pritchett (2013) contends “They told tales of heroic romances and adventure – stories about gallant princes and their encounter with evil kings, enemy champions, demons, magicians, jinn, divine emissaries, tricky secret agents called *ayyars*, and beautiful princesses who might be human or of the *Pari* (“fairy”) race.”

Culturally, the word *Dastan* means a tale or a long chivalrous story told by *dastangos* (story tellers) for the entertainment of the public. Initially it (the *dastangoi* or story telling tradition) was established as an oral tradition, but later on with the advent of its formally composed and printed texts in British Raj, it became a significant tradition of ideological adventures and romances of Islamic heroes. It also reveals the imaginative and ideological space of Muslim narrators and their concepts of heroism particularly in the age of British imperialism. At the same time, it can also be termed as an endeavor for the reconnection of the present with the grandeur of the past through the recollections of ideological texts. The original *Hoshrub* which forms a part of the *Dastan-e-Amir Hamza* is one of the longest and unique series of loosely interconnected stories of its kind. The organic composition of *Dastan*, by evolving itself into forty-six volumes, displays substantially artistic merits of its narrative style. Since the emergence of their translations into English, many critics and scholars from the departments of English have shown their

interest in evaluating the texts and contexts of this classical heritage from different angles. The publication of the translation of one volume of *Dastan-e-Amir Hamza* into English, in 2008, as *The Adventures of Amir Hamza* by Musharraf Ali Farooqi was considered as a landmark achievement in being the first attempt to introduce the indigenous Dastan to the western audience. It was, by the same author, followed by the translation of *Tilism-e-Hoshruha* as *Hoshruha, the Land and the Tilism* in 2009 which incorporates many of the narrative essentials of tell-tale tradition. *Dastan Tilism-e-Hoshruha* or *Hoshruha, The Land and the Tilism* can be called a succession or extension of *Dastan-e-Amir Hamza*, for, in this *Dastan* too, the basic framework is same and the characters from the Amir Hamza camp are seen vibrantly participating in fights against the evil. This eight-thousand paged long narrative text in eight large volumes (Farooqi, 2009) was originally written by Muhammad Hussain Jah and Ahmad Hussain Qamar in Urdu language from 1883-1893 in Lucknow (India). The dastan *Hoshruha: The Land and the Tilism*, volume one, is an English translation of the original *Hoshruha* by Mohammad Hussain Jah, which is the seventh edition published in September 1924 by the Naval Kishore Press, Lucknow India (Farooqi, 2009, xxviii).

It was also owing to the efforts of the Orientalists of Fort William College that the oral culture of Hindustani texts was transformed into books. By establishing printing press in different cities of Hindustan in British Raj, the Company succeeded in initiating the process of modernization and capitalization of Urdu classical texts. Besides that, the colonial policy of 'Hindi for Hindus and Urdu for Muslims' which emphasized 'Hindi purged as far as possible of Persian words, and Urdu as close as possible to a Persianized style,' was introduced by a scholar of Fort William College, Gilchrist (Saba, 2017). This



statement indicates that the Two-Language Theory which later on caused cartographic anxieties among the local masses is a colonial legacy and the product of Fort William College and Gilchrist. Despite such irksome questions on colonial political strategies in the united Hindustan, the promotion of the classical heritage, including *Dastans*, has been acknowledged even by local scholastics.

Of textual environment of *Hoshruba*, there is an omnipresent setting that primarily holds a mind-boggling space of Talisman and hosts chivalry, romances, threats, magic spells, plots, intrigues, narrow escapes and scapegoats, warfare, enmities, plundering, loots, killings, slaughters, convictions and conversions, seductions and temptations etc. But the narrative significance lies in the structural truths, underlying signifying units, combinatory principles and discursive conventions. Of much significance is its multicolored locale which projects and displays diversity of actions and events. These actions and events express their narrative values as they are conditioned with respective sequences and consequences. It is owing to these well-wrought-out narrative features enriched with meticulous fabrication and enchanting battles of words and swords, its intersection with modern narrative theories has been necessitated. In western critical tradition, not only the classical narrative heritage of Homer, Virgil, Dante, Chaucer, Milton, Spenser and popular ballads but also the biblical stories have also been seen through the structural or semiotic lens. For its narrative and thematic exuberance, the *Dastan Hoshruba-the Land and the Tilism*, stays equally plausible and persuasive text for semio-narrative investigation. Here, in this text, all linguistic and cultural signs arranged into meticulous stories weave a queer world of magic and metamorphosis and hence attract the attention of the modern day narratologists.

With the emergence of structuralist and poststructuralist studies in French academia, some narrative models also appeared against which the literary texts, from epic narratives to short stories, were judged and analyzed. The twin movements, reciprocated with semiotic and cultural studies, caused many debates on the nature of discourses and narratives in literary and fictional texts. Literary texts have been indispensably productive material for such critical studies. Consequently the modes and methods of narrative analysis, in recent past, have attracted many critics, researchers and academicians all over the world, for, everywhere, there are tales and stories which have been structured on different themes, issues and techniques. The *Dastans*—the epic romances and thrillers—of the subcontinent, too, are rich repertoires of short and long stories with diversity of characters, situations and actions. A narrative genre, known all over the subcontinent as *Hoshruha* and that has been popular for ages in pre-colonial and colonial Hindustan, needed to be harmonized with contemporaneity and, for this purpose, the critical and narrative analysis at both micro and macro levels has been intended in my research project. The present study, therefore, is designed to carry out the structuralist and poststructuralist analysis of the narrative discourse of Musharraf Ali Farooqi's *Hoshruha: The Land and the Tilism*. The analysis, in other words, is made through what critics call Barthesian semiotic approaches to narratology.

Barthes' critical position is dynamic, progressive and multilayered which ranges from Existentialism to Marxism, from Structuralism to Poststructuralism and Deconstruction, and above all, through an amalgamation of narratology and semiotics, he contrives new but productive tools of investigation. In his multidimensional critical activities, he is seen obsessed with decoding and deconstructing endoxal thinking or cultural and ideological

norms which work as a-priori in all creative and discursive practices. He demystifies the myths—old and modern, and seems to be habitual of making textual classifications for a scientific analysis with empirical evidence (McQuillan, 2011; Allen, 2003). The focus of my studies is on his two narrative models which he introduced in 60s and 70s. Therefore the rest of his ideas and concepts sporadically become the part of my discussions.

Barthes' analytical approach, since its inception, has been undergoing some changes which mark an essential evolution in his thought pattern. At earlier stages of his critical inquiry, he seems preoccupied with debating linguistic functions and textual devices, structural patterns, stereotypes and later on, fretting with it; he deliberated his investigations for demystifying the contextual semiosphere of any cultural text. The earlier phase of Roland Barthes was distinguishingly a structuralist one where he deliberates his studies on the systematic study of structures and patterns. In the later episode of his studies, he becomes different but not necessarily indifferent to the earlier interests. That is why there is an overlapping of some analytical apparatuses even in the model which is, according to critics, considered as poststructuralist approach (Steele, 1997). Smelling the rupture of signifiers and signifieds, after the advent of deconstruction, Barthes becomes disillusioned with totalitarian absolutism and by prioritizing diversity, heterogeneity, flexibility and plurality in signification, becomes a poststructuralist. The structuralist Barthes is seen adopting the contemporary parameters and becomes critically curious in discovering underlying narrative patterns and the linguistic units and devices that textualize the patterns of thoughts and ideas. In his seminal essay *Introduction to the Structural Analysis of Narratives* published in his book *Image Music and Text* (1977), he has substantiated a much-sought theory or model to

study and analyze heterogeneous cultural/narrative expressions. Pitted against the impressionistic and autobiographic tradition, the Barthesian analytical practice of signification, according to Herman et al., (2005; 2008), ensures an identification of the 'constituents and combinatory principles' in any kind of narrative experimentation (p. 571). In a broader sense, in his earlier phase, Barthes is seen preoccupied with semiotic, textual and structural analysis of narratives whereas in the later phase he, intellectually, retreats from his earlier (rigid) textual position and by joining Derrida, Kristeva, Bakhtin and Foucault, announced an outdoing experimentation on texts incorporating a 'freer vein to his literary intuition' (Dossse, 1997, p. 57). With the publication of his poststructuralist work *S/Z* Roland Barthes, as it has also been mentioned in *The Routledge Encyclopedia of Narrative Theory*, joins Poststructuralist Narrative approaches by arguing that a narrative text is 'an open and multi-stranded texture linked with extra-textual context' and better be studied as a texture rather than as minimal units (2008, p. 461).

## **1.2 Narrative Paradigms: Structuralist and Poststructuralist**

Narratology as a western critical practice is of course a well-established discipline for the (con) textual analysis of discursive practices. Both at micro and macro levels or paradigms incorporating intrinsic and extrinsic value of a word in a narrative sentence, it recognizes the basic relationships between sentences and stories. The birth of narratology has been intended to examine and analyze the underlying narrative patterns in texts of all kinds of folk, mythical, modern and complex stories. In this kind of study, the important question is not 'what has been said' rather 'how it has been phrased' and that is what makes it different from the long tradition of thematic study already present in the history of literary criticism. The emphasis on thematic contents or the thinking pattern of 'what

has been said' in the text ends with the decline of liberal humanism in approximately half part of 20<sup>th</sup> century. This paradigm shift from 'what' (something happened) to 'how' (it happened) makes semiotics and narratology unconventional. The term 'narratology' (the science of narratives), according to Cuddon (2012) is an Anglicization of the French *Narratologie* coined by Tzvetan Todorov in his 1969 book *Grammaire du 'Decameron.'* As suggested by the circumstances of its evolution, narratology originated as an outgrowth of structuralist literary and cultural theory in France more specifically, of the structuralist attempt to use Saussurean linguistics as a 'pilot-science' for studying cultural phenomena of all sorts (Fulton et al., 2005; Onega, 2006).

Much of the structuralist culmination owes to the Russian Formalism for its preoccupation with intersecting linguistics with literary texts. It is through the working of linguistic units the formalists were able to make classification of the poetic and fictional texts. According to Jameson's *Prison-House of Language* (1974) these approaches enjoy an 'endogamous kinship system.' It is with Russian Formalist literary theorists that preference is not given to themes, issues and philosophies projected through literary works rather on the basic linguistic units, narrative constituents and foregroundings that cause defamiliarization and above all the narrative patterns like *Fabula* (story) and *Sjuzhet* (plot) which change or shape a creative process into an organic whole. With the translation of the works of Jakobson, Shklovsky, and Propp in the mid-1960s notably by two of Barthes's students Kristeva and Todorov, the French Structuralism manifested progression in structural approach to literature and narrative in particular (Ribiere, 2008, p. 41). Since the harmonization of these two equally valid critical approaches- Formalism and Structuralism, various researches have been executed to slice down a narrative

discourse of a fictional text. With reference to the dissection of similarities between Formalism and Structuralism, some analytical coincidences, approximation and conceptual kinship can be traced in their works. For example, in distinguishing between 'bound' and 'free' motifs, Boris Tomashevskii, the Russian formalist, anticipated the distinction between 'nuclei' and 'catalyzers', the pattern was later followed by Roland Barthes in his *Introduction to the Structural Analysis of Narratives*. Likewise Viktor Shklovskii's early work on plot as a structuring device prefigured what became one of the grounding assumptions of structuralist narratology: namely the story-discourse distinction (Selden and Widdowson, 1993). The most important narrative illustration, however, was furnished by Vladimir Propp's path-breaking *Morphology of the Folktale* (1968). Propp abstracted 31 functions or character actions defined in terms of their significance for the plot, from a corpus of Russian folktales; he also specified rules for their distribution in a given tale. In turn, Claude Levi-Strauss (1986) built on Saussure and Propp's works to formulate a 'deep-structural' analysis of myth, the result was a proto-narratological account of 'mythemes' and their distributional patterns in the Oedipus myth. The anthropological analytical process, introduced by Levi-Strauss, leaves lasting effects in the field of narratology.

The issue number 8 of the journal *Communications* is considered to be the official starting point of how the paradigms of narratology would be defined. This issue contained nine articles by A.J. Greimas, Claude Bremond, Umberto Eco, Gerard Genette, Tzveton Todorov, Roland Barthes etc., with proposals for concepts and methods to study narrative texts. Some of these articles have attained classic stature. This also holds for Roland Barthes' essay *Introduction to Structural Analysis of Narratives* in which he

made a rigorous analysis of Ian Fleming's *Bond series*. In the wake of different narrative paradigms, Roland Barthes' structuralist model is 'transmedial', 'transcultural' and 'transgeneric' (Herman, et al., 2005), for, the model can be employed to study stories of all kinds (natural, artful, verbal, image-based, painted, filmed etc.), cultures (eastern, western etc.) and genres (legends, fables, epics, tragedies, romances (Barthes, 1977) and elegy or *marsia* if they are in narrative form as we see in Urdu literary tradition.

Barthes, discussing his structuralist paradigm in his essay "An Introduction to the Structural Analysis of Narrative," equates narrative with a (narrative) sentence and calls it 'a long sentence'. A narrative sentence can be divided into distinct levels. First of all it is important to distinguish its levels of description. Each level has its own units and correlations though no level on its own can give meaning in isolation. A unit of a certain level becomes meaningful only when it is combined with other units of the same level or higher level. From this last sentence, it appears that the relation of units can be of two types: distributional (the relations on the same level) and integrational (the relations on different levels). Distributional relations, in the narrative discourse of a fictional text, are horizontal (syntagmatic) whereas integrational are vertical (paradigmatic) (Barthes, 1977). In other words, how choice and chain of linguistic units contribute to a narrative pattern is a primary concern of structuralist narratology. Similar to linguists, the structuralist narratologists do not evaluate the aesthetic success or failure of narratives. Owing to their conception of narrative as a transgeneric phenomenon having both 'high' and 'low' narratives, narratologists avoid using 'good' and 'bad' and other similar evaluative terms to characterize stories.

A paradigm shift occurs in western academia that like most theories, structuralist narratology came under fire long before the structuralist analysis of narrative texts had been worked out in detail (Herman and Vervaeck, 2005, p. 103). In the case of narratology, there is definitely a classical structuralist and post-classical phase that can be called a narrative shift between strict textual and loose extra-textual approaches. Poststructuralist or postclassical narrative paradigm is not the outright rejection of structuralist narratology, as it both adopted and adapted some of its concepts to facilitate its analysis. With the beginning of Deconstruction and subsequently Poststructuralism, Psychoanalysis, Feminism, (neo) Marxism and postcolonialism etc, the contextual, psychoanalytical, ideological and feminist reading of a literary genre, which was ignored in structuralism, was also characterized as a significant mechanism to explore those motivating factors which run through the veins of a narrative discourse.

Poststructuralist narratologists argued that a narrative text is 'an open and multi-stranded texture linked with extra-textual context' and better be studied as a texture rather than as minimal units (Herman et al., 2008, p. 461). The postclassical analytical approach dismantles the ossified principality of structures. It seems that according to the poststructuralist Barthes, the so-called deep-structures or the combinatory units and constituents which are the sole concern of structuralist narratology are, in fact, the work of the reader only interested in patterns. In this readerly<sup>1</sup> view of narrative structures, every story and every reading entails its own structure. Deriving meaning through structures

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<sup>1</sup> Barthes created a line of demarcation between the *readerly* (*Lisible*) and the *writerly* (*Scriptible*) texts. The classical texts or popular fictions, according to his classification, stay as the readerly texts since no conscious and philosophical effort is required in their explanation and interpretation. The writerly fictions of Joyce and Woolf, on the other hand, need to be explored with much critical insight since they conceal meanings in their narrative discourse. Similarly, in a readerly analysis, the reader consumes a fictional text whereas in a writerly analysis, he re-writes the way Barthes has examined Balzac's *Sarrasine* and added multiple meanings to its discourse.



signifies how the story has been knitted but it fails to assess the multilayered factors which produce meanings. Meanings are denotative and at the same time connotative and cultural. Semiotically, the signification of any text cannot be risked by conditioning of a bilateral relationship between a signifier and a signified. Poststructuralism believes in the emancipation of the signified which often works under the hegemonic principles of social structures. Therefore, the tools of investigation have to be changed and the story, taken not only a text but also a discourse, should be studied as a texture, a weave of what Barthes terms them as a set of five codes: proairetic, hermeneutic, semic, symbolic, and cultural. These codes interact and refer to the extra-textual context, thereby opening up the closed system of the text. and letting in the reader's desire and ideology. In this respect, poststructuralism is similar to the deconstructive approach exemplified by the work of Jacques Derrida. Indeed Derrida's deconstructive approach can be viewed as the central influence on poststructuralist narrative analysis. Other important influences are the works of late structuralists such as Barthes and Kristeva; the ideological analyses of Foucault and Lyotard; the psychoanalytical readings of Lacan; and the psycho-social investigations by Deleuze and Guattari. Here, keeping in view the poststructuralist significance of the extra-textual contexts that always speak from the borders of ideology, desire, power, subjectivity and cultural politics, the relationship between signification and contextual world, it can be inferred that connotative, contextual and cultural aspect is more productive than linguistic investigation of structuralist narratology. Discourse imitates and intimates ideology and hence finds its ardent manifestations in cultural narratives and literature, being the production of cultural activities, imbibes human experience in totality.

### 1.3 The Application of Narrative Models

The emergence of Grecian concepts of *diegesis* and *mimesis* in the history of literary criticism marks a unique but interdependent relationship between re-presentation of life and fictional texts. From Plato and Aristotle to the postmodern analytical questions, the debates and discussions regarding the themes and techniques of literary texts did never ensure a full stop in the tradition of literary criticism. Since Athenian debates on diegesis and mimesis, not only the conceptual value of these terms has been established as canons but literary texts have also been evaluated against these terms. Even Marlowe and Shakespeare's tragedies have been seen through the prism of Aristotelian theorization of tragedy. From Longinus to Mathew Arnold and E. M Foster almost all the critics directly or indirectly have talked about the application of some concepts on literary texts. Similarly the Anglo-American (new) literary criticism has magnified the scope of application by adding new terms into literary and critical tradition. The Marxist and Progressive literature, round the world, itself is an epitome of the application of Marxist concepts on novels and short stories. Similarly psychoanalytic literary theory, for its application, heavily relies on Freudian and Lacanian psychoanalysis. In modern fiction, the technique, 'stream of consciousness' executes the concepts of William James and Bergson. However it was with the advent of Russian formalism that the clear line of demarcation between story and discourse appeared in the form of Russian Formalist classification of two terms, *fabula* and *sjuzhet*. Vladimir Propp (1895-1970), one of important figures of the Russian Formalism, succeeded in contriving and subsequently in applying his narrative model on one hundred folk and fairy tales in his book *Morphology of Folktales* published in 1928 (Thursby, 2006). Being new to the critical tradition, this

analysis of Propp influenced French structuralists like Levi Strauss, Greimas and Barthes who by adding new dimensions analyzed various literary linguistic, narrative and anthropological structures.

Following the patterns of these models, many interpretations of narrative texts came into being from different parts of the world. In these interpretations, not only the dichotomy of story and discourse is debated and explained but some other issues like focalization, point of view, narrative time, voice, free indirect speech, reliability etc. were also included. A classification between classical or structuralist forms of narratology and poststructuralist/post classical narratology also emerged and the critics who strictly followed Propp, Saussure and French anthropologist Levi Strauss are called as classical or structuralist narratologists whereas those who incorporate issues of gender, class, identity, ethnicity, subjectivity, cultural materialism, language, space etc. are linked to poststructuralist or postclassical narratology. There are many important names among these structuralist and poststructuralist narratologists who have explained how the narrative patterns are structured and how the themes and issues of characters are knitted and manifested through these patterns. Amongst them are Gerard Genette, William Labov, Gerald Prince, Seymour Chatman, Rimmon-Kenan Shlomith, Mieke Bal, Robert Scholes, David Herman, H. Porter Abbot, Jonathan Culler, Michael Toolan, Wolf Schmid, Monika Fludernik, Jeremy Hawthorn and F.K. Stanzel etc. Coupled with these names are those critics who have and are still debating and discussing the issues pertaining to structuralism and poststructuralism, for, they are also exemplifying literary and narrative texts through these discussions.

Researchers have taken keen interest in analyzing narrative texts in the light of Barthesian models. For instance, after Barthes' analysis (1977) Herman and Vervaeck (2005) refer to the Bond's story *From a View to a Kill* to illustrate not only the relationship between *fabula* and *sjuzhet* but also the 'sequencing and consequencing' constituents. Robert Scholes, in *Semiotic Approaches to a fiction: James Joyce's Eveline*, has also applied Barthesian five codes on the story *Eveline*. His book *Semiotics and Interpretation*, besides juxtaposing semiotics and narratology, integrates an application of some (post) structuralist narrative models with different literary genres. Another book by him *Structuralism: An Introduction* talks about the legitimacy of structuralist and poststructuralist approaches with reference to their application in literature. Asumta (2009) makes critical analysis of Frank Baum's novel *The Wizard of Oz* by applying Barthes' codes. In the Book *Handbook of Narrative Analysis*, Herman and Vervaeck (2001, 2005) have explained classical and postclassical tools of narrative analyses by intersecting narrative theory with its practice on fictional texts. I have quoted some examples in the chapters *Literature Review* and *Methodology* to examine how the structuralist and poststructuralist models of Barthes have been applied on various fictional texts.

It has to be explained here that Pakistani literary texts are of two kinds: the one belongs to the literature in English and the other produced in local languages like Urdu, Punjabi, Sindhi, Balochi and Pashto etc. In English, one of the earliest and trend setter theory-into-practice works, from a narratological perspective, was carried out by Afsar (2004a, 2005b, 2006c, 2009d) on comparative analyses of Biblical and Quranic narratives. Malik et. al (2014) made an analysis of a Pakistani short story in English *The Optimist* by

applying Barthes' five codes. Similarly Sheikh and Nadeem (2013) analyzed a renowned short story *The Shroud (Kafan)* by one of the earliest progressive writers, Prem Chand. The theory-into-practice approach continues with Lashari and Afsar (2013) in their narrative analysis of a short story *Municipality of and Stray Dogs* by Khairu-un-nisa Jaffery. In Urdu critical tradition, except Nayyar's (2011) analysis of an Urdu poetic text, hardly any literary text has been investigated through the narrative models of structuralism and poststructuralism. The characteristics of western literary and critical theory, especially of semiotics and narratology, owing to their unconventional and overtaxing demands, are not only unacceptable to the most of the critics and readers of Urdu literature but also appear surprisingly challenging.

#### **1.4 Literary and Narrative Theory in Pakistan**

Despite the cartographic traumas of partition in 1947, creative writers and critics of Urdu literature did not discontinue with literary traditions. On both sides of the border, critics like Kaleem Uddin Ahamd, Hasan Askari, Gopi Chand Narang, Wazir Agha, Shamsur Rahman Faruqi, Waris Alvi, Muzaffar Ali Sayyad, Shameem Hanfi and progressive writers (of India and Pakistan) continued their literary activities and have written many notable books on novels, poetry and short stories. Conditioned with their ideologies and socially established meta and grand narratives, they have been preoccupied with debates of Modernism vs. Marxism and Freud vs. Marx. However, their major critical concerns could not go beyond the thematic and aesthetic contents. It was in the beginning of 21<sup>st</sup> century that some basics of literary theory were introduced in Urdu language to the readers of Urdu literature. Most of the readers seem to be blenched by the theories like deconstruction and poststructuralism and new wave of (Neo) Marxism and

psychoanalysis, for, skepticism hardly succeeds in making its space (in subcontinent cultures) where ideological barriers are stronger than questions.

In recent studies in Urdu literary criticism, theories like structuralism, poststructuralism and narratology have appealed many writers and an auspicious attempt has been made to translate theoretical approaches into Urdu language in India and Pakistan. However, the essays included in the books written by the critics of Urdu language and literature (tend to) exclude cultural aspects of theory whereas in *Theory* both language and culture are playing a dialectical role in defining the position of literature. Those who ventured through the perplexing terrain of literary/cultural/critical theory are renowned writers in Pakistan and India and their books that cover issues concerning literary theory can be named as *Tanqeed aur Jadeed Urdu Tanqeed* (Criticism and Modern Urdu Criticism) by Wazir Agha (1989), *Sakhtiyat, Pas-e-Sakhtayat, Mashraqi Sheryat* (Structuralism, Poststructuralism and Eastern Poetics) by Narang (1994), *Urdu ka Badalta Manzar Nama aur Ma Baad Jadidiyat par Muqalema* (A Dialogue on Changing Scenario in Urdu and Postmodernism) by Narang (2000), *Taraqqi Pasandi, Jadidiyat aur Ma bad Jadidiyat* (Progressive Movement, Modernism and Postmodernism) by Narang (2006), *Matan Sayyaq aur Tanazar* (Text, Context and Perspective) by Nayyar(2012), *Ma Bad Jadidiyat* (Postmodernism) by Wahab Ashrafi (2009), *Ma Bad Jadidiyat ka Doosra Rukh* (Another aspect of Postmodernism) by Badayooni (2006), *Ma Bad Jadidiyat: Nazri Mubahis* (Debates on Postmodernism) by Nayyar, *Falsfa Ma Bad Jadidiyat* by Imran Shahid Bhinder, *Takhleeqi Tanqeed* (Creative Criticism) by Hamida Muin Rizvi(2013), *Teen Nay Novel Nigar* (2012) by Robina Sultan, *Jadeed aur Ma bad Jadeed Tanqeed* (2004) by Nayyar, *Sakhtiyat aik Tuaruf* (Structuralism: An Introduction) by Nayyar (2011),

*Lissanyat aur Tanqeed* (Linguistics and Criticism) by Nayyar(2009), *Tehreer Asaas Tanqeed* (Writerly Criticism) by Qazi Afzal(2012) and *Ma bad Jadidiyat: Ilaqi Jehat* by Nayyar. In these books the essays written by different writers deliberate, to some extent, the applications of theoretical issues and models on local literature including classical and modern and it is in this book *Sakhtiyat aik Tuaraf* (Structuralism: An Introduction) that Nayyar (2011) has applied Barthesian model on Meeran Ji's poem *Samandar ka Bulawa* considering it to be a narrative poem despite the fact that it hardly is a narrative (having action and story) in terms of narratology. Creating a relationship between stylistics and literary theory Qasim Yaqoob (2017) has written a book with the title *Lafz, Tanqeed aur Maani* (Word, Criticism and Meaning) which is another attempt to introduce contemporary western debates in Urdu.

### **1.5 Dastan Narratives and the tradition of Literary Criticism**

Since *Dastan*, like other forms of literature, is a foregrounded textual world incarnated with various linguistic and literary devices, the essentials of narratology are integrally important for its earnest comprehension and systematic interpretation. The study of Urdu *Dastan* has also been materialized extensively by many Urdu critics. However, the exclusive study of the narrative structure of *Dastan-i-Ameer Hamza* and *Hoshruba* is yet to be effectuated. The critical study of *Dastan* is a different history with different tradition. From the West it is Pritchett (2013) who has not only introduced Dastan narratives to the occident but also made evaluations of the evolution of *Dastan Amir Hamza*. Shams-ur-Rehman Farroqi's (1999) work *Sahiri, Shairi, Sahib Qirani: Dastan-e-Ameer Hamza ka Mutalia* suggests that *Dastan* is not, in any way, inferior to other forms of literature. He himself being a bilingual writer and critic welcomes the translation of

Dastan-e-Ameer Hamza into English, and hopes it may be disseminated in the West. Kaleem uddin Ahamd is another name in criticism on *Funn-e-Dastangoi* who has tried to see dastan narratives holistically. On the same patterns, a voluminous book, *Urdu ki Nasri Dastanein* published at different times (1954, 1969, 2014) was produced by Jane that includes the historical study of Urdu Dastans. Like Farooqi the other critics too were either concerned with the histories of compilation or by taking Dastan an eastern narrative with Eastern ethos and contexts they reinforce their belief that the narrative of the East too is spellbinding and equally and exhaustively discursive in its essence. Considering it [Dastan] a civilizational heritage they launch their criticism with inductive approach. They appreciate the imaginative richness, diversity of settings and characters, seductions and romances, landscapes and picturesque, victories and defeats and above all the eternal battle between virtue and vice but there is no evidence that any word, event, name or binary opposition has been analyzed with reference to gender issues, power structures, hegemony, class difference, ideology and identity. Some impressionistic works like *Urdu ki Nasri Dastanein* (1954, 1969, 2014) by Giyan Chand Jane, *Fann-e-Dastan Goi* by Kaaleem uddin Ahmad, *Dastan aur Novel* ( Dastan and Novel) by Dr. Saleem Akhtar(1991), *Urdu Ki Manzooom Dastan*(Dastan written in Poetry) by Dr. Farman Fateh Puri, *Dastan se Afsanay Tak* (From Dastan to Short Story) and *Hamari Dastanen* by Waqar Azeem ( 2014,2010) *Urdu Dastan* (1987) by Sohail Bukhari, *Urdu Dastano ke Manfi Kerdar* (Negative Characters of Dastans) by Shehnaz Kausar(2012) and *Tafhimi Tanqeed* by Dr. Sohail Ahmad incorporate the themes of chivalry and richness of narrative imagination and exuberance but there is no evidence that semio-narrative study of this genre of literature has ever been actualized explicitly with



reference to *Hoshruba: The land and the Tilism*. The debates that mostly run through the veins of such critical tendencies hardly incorporate the questions like ‘how has the text been framed or narrativized?’ ‘What is difference between diegesis (telling) and mimesis (showing) or how many codes have been applied in a text and what is the semiosphere of a text under discussion?’

The text of a *Dastan*, characteristically, is narrative one and its paradigm is actualized with creativity, novelty, diversity and plurality of interpretation. Since the primary considerations of the genre *Dastan* have been accepted as entertainment like myths, fables and folk tales, the allegorical, connotative and symbolic bearings of the message in totality cannot be invalidated. This is how, according to Barthesian terms, a *Dastan* can be termed a *Readerly* as well as a *Writerly* text signifying diversity in meaning and interpretation. Therefore, review of literature for the present study will focus first of all on key terms, that include rhetoric of fiction, structuralism, theories of narrative structures, *lexia*, semiotics, *functions*, *indices* and actions, secondly on *Dastan* as a unique Eastern genre and its structure, thirdly on the narrative patterns of *Hoshruba: The land and the Tilism* and lastly on its context in relation to its codes.

## **1. 6 Structuralist Model in Classical Narratology**

To grasp the essence of structuralist modes of analysis, particularly with reference to Roland Barthes, there are different interpretations which hold that structuralism is a scientific approach which focuses on narrative patterns but it is also important to know that structuralism or structuralist narrative analysis is fundamentally concerned not with the manifest but with the latent (Onega 2006). Structuralism, as a whole, is concerned to discover the underlying principles which govern the compositions whether they are

literary or non-literary texts or to make the classifications obvious (Tyson: 2006) In a scientific way, structural analysis of any narrative demands to dissect the fictional universe of 'organic whole' and unfold, step by step, all the integrants of a story which contribute to the unification of narrative as an art, therefore, it is not enough to understand the narrative itself. "To understand a narrative", says Barthes (1977) himself, is not merely to follow the unfolding of the story, it is also to recognize its construction in 'storeys' to project the horizontal concatenations of the narrative 'thread' on to an implicitly vertical axis; to read (to listen to) a narrative means not only moving horizontally from one unit to the next, but also moving vertically from one descriptive level to the next (Fourier, 2006, p, 87). Equally important to note is the Saussurean dichotomy of *la langue* and *la parole* which prompts structuralists like Barthes for the investigation of governing conventions behind individual utterance, the narrative text. For the analytical procedure of his 'deductive method', contends Pucket (2016);

Barthes applies these different ideas directly to the study of narrative, which he understands once again in terms of the structuralist play between *langue* and *parole*, the shared and general rules that govern the production of individual stories and those individual stories themselves, as well as the play between signifier and signified, the matter or content of a given story and the particular verbal form that the story takes (P. 235).

Barthes makes classifications and distinguishes three levels of description: at the lowest level are **functions**; then **actions**; and finally **narration**. Using the linguistic and structuralist theories of his contemporaries he, further, draws a distinction between horizontal (or distributional relations between units at the same level) and vertical (or

integrational relations between units at different levels). Having done with these distinctions he goes on to advance a number of propositions, which the researcher intends to follow for the structuralist analysis of the text. In his essay Barthes (1977) claims and Allen (2003) explains these functional relationships in his book on Barthes that Functions include all elements since, as Barthes claims; there is nothing which does not have a meaning in a narrative text. Even the most trivial function in a narrative, such as a telephone ringing or the lightening of a cigarette has a meaning" (P, 56). Allen has further elaborated the classification of these functions which Barthes necessitated in narrative analysis. On the basis of their respective roles the functions are classified into two categories *distributional functions* and *integrational Functions*. The *distributional* functions are largely based on cause and effect relationship manifesting 'functionality of doing' whereas the *integrational* functions are *indices* which signify 'functionality of being.' Seen through the prism of power and ideology, these indices become witness of the social positions of the characters. Structurally, the types of characters; settings, locales, atmosphere and others details about time are indices which contribute to a narrative indirectly. Nevertheless, from these details one can rationalize and interpret the social and cultural spaces and places of fictional settings and characters. According to Barthes some narratives are heavily functional (such as folktales), while others, on the contrary, are heavily *indicial* (such as psychological novels). Distributional functions can be subdivided into *nuclei* (or *cardinal functions*) and *catalysers*. Nuclei depend on action words 'hinge-points' which show the movement of narrative or succession of happening whereas catalysers are those supporting elements which 'fill in the narrative gap/space between hinge-points' and accelerate and elaborate the action and hence contribute

directly or indirectly. Catalyzers, according to Barthes, are of parasitic nature and only consecutive units whereas cardinal functions are both consecutive and consequential (Allen. p. 56). Having explained functions Barthes discusses the one-step higher level which he terms as *Actions*. Functions at this higher level constitute *actions*.

Actions, in Barthesian context, are not the actions performed by real nouns as Aristotle has mentioned in his *Poetics* rather grammatical actions explained by a Russian Formalist and narratologist, Vladimir Propp. Here actors and their actions have been merged into narrative roles. It is not the person, a psychological being or personae rather its role, good, bad, villainous, helper, rescuer, faithful, betrayer, lover, antagonist and protagonist etc. which has narrative classification and significance. With reference to this concept the character Amar has been mentioned as Ayyar-the Clever in this Dastan. So his role "Ayyar" determines his status in the narrative. It is interesting to note that the names given to the characters in this Dastan are the adjectives/predicates which bear their respective identities in the text. Apart from this, the contribution of these roles will be focused to highlight the way they participate in narratives. Thus, in the structuralist method by categorizing and classifying the constituents of a narrative Barthes makes his analysis possible.

### **1.7 Poststructuralist Model**

For the poststructuralist analysis of *Hoshruha, the Land and the Tilism* the application of Barthesian Codes will be carried out. By applying these codes on a Balzac's novella *Sarrasine* (1830) Barthes introduced a new form of critical investigation which, besides focusing on the intrinsic value of lexia, incorporates extra-textual contexts. It is through this context that the reader feels free to interpret fictional texts with multiple viewpoints

and comes to know ideology, identity, desire and other cultural practices intersecting narrative discourse. Literature, being a reflection of these discursive practices and being a byproduct of its cultural contexts, is an encoded text and the application of the Poststructuralist model propounded by Barthes will be deliberated to explore and analyze the cultural practices, symbols, and signs which determine the text of Dastan, *Hoshruha*. The **proairetic code** gives narrative its potential to organize a story as a linear sequencing of events occurring in time. All actions, minor and major integrate openings and closings to the organic whole of a narrative. So through this code every kind of happening linked with a narrative is analyzed. Sometimes these actions are not directly physical activities but internal responses which according to Barthes' structuralist model are catalysers and in poststructuralist model are emotional responses entwined with cultural codes as well. Similarly the **hermeneutic code** is a code of narrative sequence. It refers to those elements in a story that are consciously rendered inexplicable for the reader, raising questions that demand explication. It determines a particular expectation of a narrative on the part of a reader, for it raises the basic questions like; what will happen next in the story and why? The main function of the **cultural or reference code** is to crystallize what Barthes holds 'a science or a body of knowledge' in his essay on structuralist activity. It provide a text with cultural frames of reference, a heterogeneous knowledge like stereotypes, values, proverbs, literary and psychological knowledge, etc (Barthes, 1974, p.20). There are many cultural norms in *Hoshruha* that can be understood and interpreted if only the information or knowledge of that norm is available. For example the word *Sharara* in dastan *Hoshruha* denotes ember and connotes a character with negative values. In one sense a stereotyping of the character has been constructed

and in the other there is an understanding between the text and the reader from subcontinent about the name and its ultimate action in the story. Secondly the word magic is commonly used everywhere and being a cultural practice it has an appeal for the reader. In this way the works of magic in the story harmonize with the understanding of readers. The *ghazals*, poetry, proverbs, wine, dances of damsels, courtly intrigues, power practices, battles, satire, suspense, fears, circumlocutions and domestic politics are all reflections of the society present as an extra-textual contexts of this *Dastan*. The **Connotative code** refers to the constituents which signify additional meanings by way of connotation. Opposite to the denotation the word connotation signifies something that is free from the dictionary meanings. Meaning, signification and interpretation vary with the change of narrative situation and also change from culture to culture. Therefore, all the themes, ideas, concepts and issues refer to the connotative codes. Hence as a semantic signification the code also carries out implied meanings of person, place character and objects etc. There is long list of the characters which have connotative meanings (thematic elements embedded in characters (Green, 1996, p. 70), and they contribute to the narrative according to the meaning they bear in the text *Tilism-e-Hoshroba*. Sharara, Bahar, Shugufra, Baduiz Zaman, Princess Tasveer, Sola Rukhsar, Azhdar, Nasreen, Chalak, Ayyar, Afrasyab, Zulmat, and Jansoz etc are all named after their respective actions and roles in the story, *Hoshroba*. According to Green (1996) the **symbolic code** reflects the location and extrapolation of symbols from textual features (p. 70). It is based on the notion that meaning comes from initial binary opposition or differentiation and functions as a deeper structural principle that organizes semantic meanings, usually by the way of antithesis or by way of mediating between antithetical terms. In short

contradictory approaches and actions signify symbolic values and by applying this code clashes, conflicts projected through any narrative especially an allegorical narrative *Hoshruba: The Land and the Tilism* can be evaluated and highlighted. The story in this *Dastan* is an allegorical representation of the battle between two cycles: virtuous cycle led by Amir Hamza and a vicious cycle led by Laqa and his disciple- a master of occultism Afrasiyab. Since sorcery is an anti-religious power, all the characters associated to this practice are antagonists against the protagonists, the forces of Amir Hamza. The battle between these forces is a battle of virtue and vice, good and evil and above all humanity and vanity. Here lies the binary which draws a line of demarcation between two contradictory attitudes that is the central idea of this code. This code also helps us in understanding the ideological values of the actions and their subsequent functions which determine narrative discourses.

### **1.8 Comparative Analysis**

According to the variations that Barthes experimented through his models the structuralist and poststructuralist narrative analysis will be carried out but there are certain similarities between these two models. For example the Code of Action and the Code of Enigmas are textual and the rest mostly are intertextual and contextual. In comparative analysis the causes and effects of this difference will be carried out. Much of Barthes' lingering with texts is owing to the 'workings' of language in a text and language being syntagmatic and paradigmatic arrangement of spoken or written words or signs not only shows the form and sequence of communication but also includes the motivational contexts behind the utterance. Literature, being an integral part of social communication, does not exclude the metaphorical, symbolic and referential values

which signify interpretative diversity. Narratives are useful tools to process myths in a culture and many a *doxa* (cultural beliefs) are narrativised through creative and imaginative arts. This is what Barthes contends in his book *Mythologies* (1957). In *S/Z*, Barthes, by accepting the values of intertextual and extra textual contexts, studies the text with a different angle against fixed meanings and for difference of diversity in interpretation and narrative analysis. Therefore, in the concluding chapter, by highlighting a line of demarcation, the researcher is interested in drawing similarities and dissimilarities between these narrative approaches.

### **1.9 Statement of the Problem**

The Dastans of pre-colonial and colonial eras are well known for their narrative competence and performance. Expressed through particular narrative structures, they need to be analyzed through new narrative models contrived by narratologists. By applying common critical tools these traditional tales (Dastans) have been explored by the critics but according to my research the application of any particular narrative model to study the classical Urdu literary tradition of *Dastan* distinctively Musharraf Ali Farooqi's translated book *Hoshruba: The Land and the Tilism* has not been attempted. Similarly how, poststructurally, the narrative discourse of this Dastan can possibly be seen and analyzed, is yet to be materialized. In most of the books the historical and allegorical significance, its anthropomorphism, queer magic, transfixing adventures, mesmerizing romances and eccentric allegorical style have been highlighted. For instance the recent book by Sohail *Urdu Dastan Men Takhayyal aur Tahhayyur* (Imagination and wonder in Urdu Dastan) published in 2017 is the very epitome of such traditional criticism established in Urdu literature. An impressionistic view was established and



projected throughout the critical history of *Dastan narratives*. As a cultural heritage, it has deeply etched the tradition of narrative in subcontinent. However, the present study proposes to investigate the narrative discourse in Farooqi's *Hoshruha: the Land and the Tislim* in the light of Barthes' structuralist and poststructuralist narrative models. And above all by identifying the basic units, and the underlying combining principles and the contextual codes it is composed of my research work will substantiate the difference between classical and postclassical paradigms of narratology. Besides, the problem of the intended study is to determine the extent to which Barthesian approaches to narratology facilitate the practical criticism of oriental narratives. The research will be substantiated by differentiating the structuralist and poststructuralist analysis of the Dastan *Hoshruha, the Land and the Tislim*.

#### **1.10 Research Questions**

- i. Of what constituent units and combinatory principles is the Dastan *Hoshruha* composed?
- ii. How is the Barthes' structuralist model appropriate for the signification of *Hoshruha* narratives?
- iii. To which Barthesian codes do weave Farooqi's *Hoshruha* and which ideologies and extra-textual contexts do these codes refer?
- iv. How far do Barthesian approaches to narratology facilitate the practical criticism of oriental narratives?
- v. To what extent is *Dastan Hoshruha* an ideological or a political text?

### 1.11 Theoretical Framework and Methodology

Following the assumption that Barthesian models are applicable to oriental narratives, the proposed study aims at a structural and poststructuralist /post classical analysis of the narrative discourse in *Hoshruba*. So, as a method for the proposed study, Barthesian structuralist and poststructuralist approaches would be employed to study the narrative structure of *Hoshruba* by focusing on selected episodes of this long series of interconnected stories. The primary texts, in my research process, will be these models discussed and explained in 'An Introduction to the Structuralists Analysis of Narrative' published in *Image Music Text* (1977) and the Poststructuralist model explained in *S/Z*, along with the object of the studies Farooqi (2009)'s translated *Dastan Hoshruba: The Land and the Tilism*, whereas the secondary texts and sources are those which interpret, explain and exemplify these models through literary texts. The criticism of Dastan, as I have mentioned earlier, is of impressionistic nature; therefore, its availability does not affect my research work. Though I have seen some applications of narrative models on literary texts produced in English language but in Urdu literary criticism and cultural debates the term narratology is new and there is no evidence that some application has been carried out on Dastan narratives.

### 1.12 Delimitation of the Study

Dastan as a whole is a genre of literature which marks a rich archive of almost forty six volumes. *Dastan Hoshruba* is a continuation of *Dastan-e-Amir Hamza*. The narrative journey started from medieval Persia (Pritchett) and continued to the colonial India. In modern and contemporary criticism launching a criticism against such heavy cultural narrative heritage means risking critical reliability. Therefore, against a holistic approach,

I have opted for only one book and that is translated version of Musharraf Ali Farooqi. Even this volume consists of almost 500 pages which need years to be analyzed with reference to the entire minimal or narrative units and all the lexias of its narrative discourse. The best possible way to deal with issue was to opt for samplings and in my rigorous analysis—the application of structuralist model on *Dastan Hoshruha*—I have selected complete stories with all the prerequisites of application. In poststructuralist chapter, I have made selective study for my analysis and through the analysis of these samplings my findings have been fruitful according to my research questions.

### **1.13 Significance of the Study**

The search shows that these narrative models have mostly been applied on western narratives. Since they are not contrived in eastern critical traditions there is no question of their application. Dastan tradition, with reference to the application of narrative models, stays as a rich repertoire of linguistic, stylistic and literary devices. No less is pertinent to examine the semionarrative desire which runs through its enchanting words, phrases, compounding, lexical choices, syntactic chains and captivating suspense and thrills. The application of Barthesian codes is expected to launch a thought-provoking debate regarding the socio-political issues which are still missing in the traditional criticism. Similarly the popular romances and folk tales like *Sassi Punno*, *Heer Waris Shah*, *Sohni Manhiwal*, *Mirza Sahiba* are definitely the narrative texts of thematic diversity. The application of these narrative techniques would project certain critical dimensions which are yet to be exploited. To address this necessity and fill the critical gap this research project has been proposed. The structuralist and poststructuralist analysis of the narrative discourse of the text in question would offer a better

understanding of it. The beneficiaries of the analyses would be, generally, the narratologists, the literary critics, and the readers of serious and popular fictions. As the structuralist analysis follows structuralist linguistics, the study may also be of some help to linguists as well. Both structuralist and poststructuralist narrative approaches incorporate semiotics in critical investigation of the texts; therefore, the readers of this research especially in the eastern traditions will be able to analyze cultural narratives, signs, media and film narratives, short stories, popular fiction, ghost stories, fables, fairy tales and allegories in a systemic way. Other than Barthesian narrative models there are some other structuralist adventures that are equally important in application. Students from English and Urdu literature can benefit from this research and explore narrative dimensions of their favourite fictional texts. I hope my research will also be translated into Urdu. Once it is translated into Urdu it is expected to encourage and facilitate the young students of Urdu literature to contrive their own narrative models.

#### **1.14 Division of Chapters**

**Chapter 1- Introduction:** This chapter will apprise readers of the background or rationale of the present study. Why I have opted for the application of Roland Barthes' narrative model on *Dastan Hoshruha: The land and the Tilism*, has been explained in this chapter. The chapter also includes aims and objectives of the study and the research questions which I have consolidated in my analysis of the Dastan narratives. The nature of methodology, in this analysis, is simply an application of Barthes' models that I have made keeping in view almost all the essentials incorporated by Roland Barthes. Having explained the difference between structuralist and poststructuralist paradigms I have expressed how the applications of Barthesian models would be made in my analysis. The

chapter also holds my explanation regarding the delimitation of this research. Finally, this introductory chapter reflects the significance of my research work in an academic environment.

**Chapter 2-- Literature Review:** This chapter traverses an account of relevant research that has already been materialized in the field of narrative analysis. Having briefly introduced the factors behind the emergence of narrative methods and subsequently the term narratology I have explained and exemplified structuralist methods which directly and indirectly influence Barthes and his models. In the second part of this chapter I have explained the paradigm shift that drawing a line of demarcation between structuralist and poststructuralist methods of narrative analysis, affects the directions of signification. The chapter, by exploring connections between narrative theory and semiotics, observes the influence of Saussurean methods on Barthes and his contemporaries. It will also establish how my proposed study fits into the particular domain under review, and how it is designed to fill gaps in our knowledge and/or improve on previous work.

**Chapter 3—Research Methodology:** This chapter of thesis makes readers aware of the methodology or its theoretical framework(s) exploited in the domain of classical and postclassical narrative paradigms, the terms used by Herman & Vervaeck (2005) in *Handbook of Narrative Analysis*. The classical method stays for structuralist approach and in my research signifies Barthes' structuralist method or model introduced in his essay 'An Introduction the Structuralist Analysis of Narrative' first published in 1966 in *Communications* and later in his book *Image, Music Text* (1977). The postclassical method stays for Barthes' poststructuralist model which he introduced in his analysis of Balzac's novella *Sarrasine* in his book *S/Z* published in 1974. I have illustrated the

fundamentals of these models through their application on some extracts from Dastan *Hoshrubā*. Since the application of these models is not possible on the each and every lexia or linguistic component of almost five hundred pages book, the idea of sampling has been materialized. In structuralist analysis I have tried my best to focus on a complete section of the story where as in poststructuralist analysis different sections have been selected for my study.

**Chapter 4— Structuralist Analysis of Dastan *Hoshrubā*:** This chapter includes the structuralist analysis of Farooqi's *Hoshrubā* in light of Barthes's structural model. Firstly I have highlighted the formative principle of Barthes model and then I have applied them on Dastan *Hoshrubā*. Since it is, thoroughly, a textual analysis, it ensures the understanding of the role of narremes that are the minimal linguistic units in a narrative discourse. The focus is on the narrative levels like the level of *narration*, *actions* and *functions* described by Barthes. As for actions they are those *lexia* which have also been explained by Barthes a proairetic code in his poststructuralist model whereas the functions are narrative units classified as functions and indices that work horizontally and vertically i.e. in syntagmatic and paradigmatic relationships. The productivity of this, primarily, method lies with its claim to be deductive, for, there is always some narrative overlapping in classifying the narremes. Therefore, keeping this narrative and methodological complexity in mind, Barthes never becomes dogmatic in his analysis and critical approach. He accepts overlapping and leaves the naming and classification up to the findings of the researcher or the critic. The narrative units and constituents can be classified and categorized according to the nature of their respective functions (or indices) in the narrative discourse of a fictional text.

## **Chapter 5--Poststructuralist Analysis of Dastan *Hoshruha*:**

The chapter reflects the poststructuralist analysis of Farooqi's *Hoshruha* in the light of Barthes's poststructuralist model of narrative analysis. In this analysis, the application of Barthesian codes is carried out. Any paragraph or a section of a narrative text, according to Barthes's analysis, which is concerned with a particular issue, is a *lexia* which, as a whole, epitomizes a code. These codes are five in category i.e.; **proairetic code**, **hermeneutic code**, **semantic or connotative code** and **cultural codes**. I have also analyzed the Dastan *Hoshruha* in the light of these codes but I have also added how ideological codes play a significant role in determining the fictional values of Dastan narratives. The analysis is not carried out on a particular chapter of *Dastan Hoshruha* rather it is materialized through samplings of different lexias of the book. Finally the chapter explains how it is the reader who is important and how it is the diversity in meaning or interpretation which is more important in this analysis.

**Conclusion:** The chapter archives the findings regarding my analysis. It evaluates the analytical procedures to establish whether the aims and research questions (set and formed at the outset of the study) have been achieved and answered. By acknowledging the limitations it explains and sums up how the analytical experience has been productive throughout this dissertation. There is a discussion on the line of demarcation between structuralist and poststructuralist modes of narrative investigation and through this discussion I have summed up my findings. It is through the findings and answers to the research questions I have optimized researches with reference to an application of narrative models. Thus, after suggesting some recommendations, it concludes and consolidates the research.

## CHAPTER 2

### LITERATURE REVIEW

The chapter incorporates and holds discussions on the evolution in the fields of narrative analysis and *Dastan* narratives, on one hand from Aristotle's *Poetics* to Roland Barthes' structuralist activity and on the other critical analysis presented on *Dastan* in general and *Tilism-e-Hoshruha* in particular. It offers reviews, from Greek intellectual antiquity to poststructuralism and post-colonialism incorporating post-partition literary criticism, of the landmarks in the history of debates on narrative analysis. The chapter argues how language, enjoying narrative kinship with semiotics, became indispensable and consequential for literary criticism and narrative theory in 60s and 70s.

#### 2.1 Rhetoric of Fictionality

Narrative in its essence is not what is descriptive. It signifies the question of or answer to 'what happened' in stories, news bulletin, ancient myths, romances, fables or modern day fictions. A fictional text is different from poetic texts. Literary genres like ballads, epics, romances and fable or any other story can be fictionalized in poetic form but fiction as a genre signifies a narrative in prose. Henry Fielding declared his novel *Joseph Andrews* as Comic Epic- Poem in Prose (Battestin, 2000, p. 83). Nonetheless, the novel of Henry Fielding cannot be acknowledged as a poem, for, it is not written in the form of a poem. Though the fictions in prose are of different types but the major difference lies with the issues they incorporate and project. It is owing to the nature of these issues we draw a line of demarcation between a fiction of serious nature and popular fiction. A popular fiction is an accurate projection of popular narrative discourse of society whereas the serious fictional texts do not essentialize popular beliefs nor they cater public taste.



Popular fictions like bestseller thrillers, romances, adventures, and mysteries etc idealize and idolize supernatural and non-material objects; on the other hand, the seriousness of fictional text is conditioned with the seriousness of its socio-political and economic issues faced by the individuals of a particular society. Even the renowned epic tales with grandeur of thoughts and actions and cultural romances are, to a great extent, based on fictionality of public taste. It is the fictionality of texts, from *The Arabian Nights* to *Hoshruba*, which determines the critical and narrative values of the text. Similarly why the fictionality of Joyce's *Ulysses* is different from Dickens' *Great Expectations* is a matter of narrative experience. To continue the argument there are many examples which can be quoted here and which help us in explaining how one narrative experience is different from the other. On the basis of the variations in narrative experiences, various narrative models and methods have been contrived.

Before the kinship between semiotics and fictionality is established in 60s, critics like Walter Besant, F.R Leavis, and E.M Foster and many others had substantiated their critical views and theories concerning the rhetoric and poetics of fiction. However, it is after the emergence of the translated works of Russian Formalism that both linguistics and poetics were yoked together to interpret the rhetoric of fiction. Literariness in literature and fictionality in fiction became the focus of critical assessment. Though much of the New Criticism of liberal humanists emphasized textual patterns; ironies, paradoxes and literary devices that are exploited for the aesthetic enrichment of fictional texts but the kind of language which structures aesthetics of fictionality was prioritized after the works of Russian Formalism and Ferdinand De Saussure. In 80s the relationship between 'narrative theory' and 'poetics of fictions' was observed by B.H (1980) which endorses

the argument that the terms “poetics” and “fiction” were essentialized with narrative analysis. Highlighting the relationship between modern *Narratology* and *Poetics*, Melberg (2005), is of the opinion that “Modern narratology and poetics of the novel have been thoroughly Aristotelian” (p. 44). While, debating the form and structure of Tragedy, Aristotle did not put any line of demarcation between plot and story, though, from his analysis of Greek tragedy, he seems to have not only an insight of succession of events, deep structures or *monomyths* but also of the significance of plot in the rise and fall of tragic heroes owing to their “fatal lapses of judgment (*Hamartia*)” (Bloom, 2007, p.19). In sketching actions both diegesis and mimesis reciprocate and complement each other. Defining tragedy<sup>2</sup>Aristotle has palpably talked about the actions embodied in *mimetic* (showing) form, but the *diegesis* (telling) necessitates functionality of narrative units and sequential and consequential constituents in a plot. Showing through telling is a narrative enterprise in structuralist and poststructuralist analysis. In Barthes’ structuralist model, for instance, we observe a classification of functions and indices which broadly correspond to telling and showing respectively. Mimesis or ‘showing’ is conditioned with diegesis or ‘telling’; rather it is a tell-tale showing of some happening as drama is an artistic form of telling a story through some technique/medium of showing. Events are mapped in our minds through words when a story is presented before us; similarly a narrative is personified in our minds when a drama is staged before us. The difference, however, lies obviously with presentation and decorum. According to Birch (1996), “telling concentrates on the idea of language as *referential*; showing concentrates on the

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<sup>2</sup> Tragedy, then, is an imitation of an action that is serious, complete and of certain magnitude; in language embellished with each kind of artistic ornament, the several kinds of being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. By ‘language embellished,’ I mean, language into which rhythm, ‘harmony,’ and song enter. Nancy Sorkin Rabinowitz, p. 14, Greek Tragedy.

idea of language as *manifestation*” (p.6). Similarly, ‘what is being represented’ through a fictional text is more important than ‘what is being presented.’ Presentation (narrative) and representation (discourse) are generally considered two separate terms with separate meanings. The complexity of these terms is elaborated by Abbot (2002):

Representation is a vexed term in other ways as well. Those who favor Aristotelian distinctions, sometimes use the word presentation for stories that are acted and representation (re-presentation) for stories that are told or written. The difference highlights the idea that in theatre we experience the story as immediately present while we do not when it is conveyed through a narrator. My own view is that both forms of narrator are mediated stories and therefore involved in re-presentation, conveying a story that at least seems to pre-exist the vehicle of conveyance. (p.13)

A narrative discourse in this way is an organic whole of re-presentation which results, ultimately, in unity of impression. Despite the issue of plot-character binary in *classical tragedies*, the magnitude of the tragedy exists with their interdependencies, in narratological terms, the blend of narrative discourse. In the Romantic poet and critic S. T Coleridge’s terms propounded in *Biographia Literaria* originally published in 1817, the segregation of *chemical compound* from *mechanical mixture*, at macro level, implies the harmonious mixture of plot and action or narrative and discourse and presentation and representation. The narratologists who launch their discussion of narrative from *Poetics* see this mechanical mixture of presentation and representation, plot and action in art, for, both telling and showing are equally important in diegetic and mimetic art. Britton et al, (2014, p.186) couch their opinion in these words:

Though not narrated, the Greek dramas are more chronologically sequential than previous epic narratives and contribute to a linear sense of story, Aristotle’s plot

or fable, which has subsequently been essential to definitions of narrative. By modern standards of narrative cohesion, the Greek dramas are more narrative than Greek epics. Their implicit narrative pattern consists of the arrangements of events in a unified causal and thematic series, a standard definition of narrative today, but one that first achieved centrality in Aristotle's concept of *muthos*. (p. 186)

The tragic and comic experiences of Greek characters are conditioned with their respective modes of productions present in their socio-economic roles. Of all the characteristics of Greek tragic mythos and muthos (stories) why plot is much emphasized conveys a sense of human predicament. Keeping in view the relationship between art and life or art and society we can substantiate our argument with reference to the major determinants of Greek culture and writer's artistic experience. There is an inevitability of plot in Greek tragedy which is based on corollary of transgression and tragedy, hence nemesis. It is owing to his transgression, subversion or *hubris* (subversive pride) that a character carries the overwhelming burden of tragic productions. So the representation of tragic character is materialized through those crucial actions and climacterics which sustain the hegemony of adversities and deny mutability for tragic characters. However the modes or factors behind bleak productive relationships on Greek stage culminate into individual and social representations which subsequently result into modes of narration. Talking about the association of narrative with representation Groden et al., (2012) couch their views in these words:

The tacit idea underpinning all Narratology, however, is that narrative is part of the general process of *representation* that is embedded in human discourse. This view holds that the world is not given to humans in pure form but is instead always mediated or re-presented. STUART HALL suggests that there are three general approaches to the question of representation. The "reflective" approach

sees meaning as residing in the person or thing in the real world, with a representation “reflecting” that meaning. The “intentional” approach sees meaning in the controlled exercised by the producer of a representation; she or he “uses” representation to make the world “mean.” The “constructionist” approach locates meaning neither in the control of the producer nor in the thing represented. Instead, it identifies the thoroughly social nature of the construction of meaning. Narratology generally embraces the “constructionist” perspective as its guiding principle, seeing in narrative form the organization, possibility, and producer of narrative meaning. (p. 349)

In the classical art and literature, the predicament of humankind moves along the dialectical experiences of nemesis. Literature is meaningless if it is not based on socially structured relationship and narratives. In discursive practices these relationships find representations which have variations discussed above by Groden et al. (2012) but how these modes of representations, in *mimetic* as well as *diegetic* art, are analyzed is a significant concern of a narratologist. Aristotle knew that by conditioning effects with motivating factors in a plot playwrights yield repercussions. Hence, it is the phenomenon of causality which has also attracted narratologists especially Barthesian binary of nuclei, sequences and consequence.

Curran (2016) explains the significance of these relationships in these words:

Creating causal connections between events in the plot is way to achieve a coherent plot. Imagine a sequence of events that is not coherent: your beloved family cat, Fluffy dies and then after examining Fluffy’s body your vet tells you and your family that there was no cause for Fluffy’s death. You would surely demand an explanation for your dear cat’s passing! This is because you believe that relations of cause and effect regulate events in the world including the death of cats. It is simply not coherent that Fulffy’s passing has no cause. (p.116)

With reference to laws of causality, narratologists often quote the modern novelist and critic E. M. Forster's statement which puts a line of demarcation between plot and a story: *The king died and the queen died* (story), *the king died and the queen died of grief* (plot) (McQuillan, 2005, p. 56). Owing to perennial relevance of story/plot distinction with narrative discourse of a fictional text, the relationship of causality or "the teleological progression," in a fiction becomes more important (Bennet et al., 2009). It has further been discussed and explained by Russian Formalists like Vladimir Propp, structural narratologists like Chatman, Tzvetan Todorov, A. J. Greimas, Gerard Genette, Gerald Prince, and Roland Barthes.

## **2.2 Russian Formalism and Bakhtin School**

With the dawn of twentieth century Russian cultures had to undergo a variety of socio-political experiences. The major amongst were the fall of kingship and emergence of Bolshevik Movement lead by Vladimir Lenin and the ideological clash between Formalists and the Communists of Stalin's age. For literature it has been very difficult to go against the currents of the time. It, often, ensures its popularity by accepting the creed and cadences of its contexts. Russian Formalism's formalist 'ideology' to analyze the textual patterns, exclusively, turned away from content to form. It caused a conflict between communists and formalists because the Communists make literature responsible for social change and development whereas the Russian Formalists see literature and society two different aspects of human life. Literary experiences stay meaningless if they are divorced from aesthetics. According to Selden et al. (2005):

The quality of *norodnost* (popularity) is central to both the aesthetics and the politics. A work of art of any period achieves this quality by expressing a high

level of social awareness, revealing a sense of the true social conditions and feelings of a particular epoch. It will also possess a 'progressive' outlook, glimpsing the developments of the future in the lineaments of the present, and giving a sense of ideal possibilities of social development from the point of view of the mass of working people. (p.85)

The Marxists and Communists define the progressive literature in terms of its integral relationship with modes and means of production. Human progress means its evolution through dialectical materialism—a term coined by German philosopher in reaction to his predecessor Hegel. The phrase signifies the co-existential conflict of two opposite social forces that determine events including many discursive or cultural practices. Selden et al. (2005) have explained this factor in their book on literary theory.

In the 1844 'Paris Manuscripts', Marx argues that the capitalist division of labour destroyed an earlier phase of human history in which artistic and spiritual life were inseparable from the processes of material existence, and craftsmen still worked with a sense of beauty. The separation of mental and manual work dissolved the organic unity of spiritual and material activities, with the result that masses were forced to produce commodities without the joy of creative engagement in their work. Only folk art survived as the people's art. The appreciation of high art was professionalized, dominated by the market economy and limited to a privileged section of the ruling class. The truly popular art of socialist societies, argued Soviet critics, will be accessible to the masses and will restore their lost wholeness of being (p.85).

However, despite their dialectical claims Russian Marxists and Communists, at times, are essentialists and totalitarian in their approach but evidently both the acceptability and respectability of literature, everywhere in the world, is conditioned with the ideology of the state. Russian society, in early twentieth century, has been exposed to a painstaking existence. As a result of Bolshevik movement lead by Vladimir Lenin, the proletariat ideology succeeded in dethroning monarchs and their bourgeois class, a class that always

and everywhere prioritizes mental, intuitive, spiritual and cognitive art and activities over material relationships and conditions. In the light of Marxism Lenin interpreted life, literature and ideology according to which all forms of art and expression were reflection or by-product of social relations. Whether it is language, literature or consciousness, according to Marxism, is the result of human interaction with matter or material conditions. To withstand state ideology literature has to be socialized, and according to Plekhanov (1857-1918), “the primary task of the critic, when dealing with literature, is to translate from the language of art into the language of sociology” (Stacy, 1974; p. 187).

Opposite to this ideology, Russian Formalism is a movement that emerged from the desire for an independent and coherent discipline of literary studies amidst the propagandist art of post-revolutionary Russia (Malpas and Wake, 2013). Necessitating freedom of literary texts from fixed literary and critical values and social (ist) ideology they (Russian Formalists) started shaping new paradigms and were mainly concerned with the art as form, its aesthetic beauties and all those linguistic, stylistic and literary devices which are effective in texting *Defamiliarization* and *Literariness* and distinguish art from the rest of the modes of communication. On account of this deviation from the established norms some of these critics had to experience migration whereas others faced hostilities in the era of Stalinism. At a broader level, Russian Formalism, according to Erlich (1980) can be divided into to three groups:

a) **Moscow Linguistic Circle** (established in 1915)

**Members:** Roman Jakobson, Gregory Vinoker, Boris Tomashevsky, Yuri Tanyanov

b) **Opojazz (The Society for the Study of Poetic Language)** established in 1916



**Members:** Boris Eikhenbaum, Victor Shklovsky and Vladimir Propp (Erlich, 1980, p.238).

**C) Bakhtin School/Circle** (established in 1920s)

**Members:** Mekhail Bakhtin, Valentine Voloshinov and P.N. Medvedev

It was Opojaz School of criticism which turned its attention towards prose in general and narrative in particular and by closing the doors of traditional critical methods. In the words of Erlich (1980):

In what was clearly an application to the problems of narrative fiction of the dynamic dichotomy between *device* and *material*, the Formalists differentiated between fable (fabula) and plot (sjuzet). In *Opojaz* parlance the fable stood for the basic story stuff, the sum-total of events to be related in the work of fiction, in a word, 'the material for narrative construction'. Conversely, plot meant the story as actually told or the way in which the events are linked together. In order to become part of aesthetic structure the raw materials of the 'fable' have to be built into the plot. Naturally, it is the latter which holds the center of the stage in the Opojaz theory of prose. (p. 240)

Similarly the classification of *free* and *bound* motifs has also affected debates on narrative analysis. According to this distinction, the former denotes the essentials of the (event) and the latter the supplements. They can be equated with Barthesian *cardinals* and *catalysers*. We can trace features of Structuralism in the poetics of Russian Formalism as the critics of this school of thought were more interested in form than in content and subject matter—a sheer supremacy of structure over social and psychological issues. We can also observe a clear line of demarcation between *idea* and *form* in their writings. Pragmatically, it is not the breach between *idea* and *form* productive in the

interpretation of literature but the genre of literature itself has to be understood and interpreted holistically. *Form* has to be conditioned with *idea* since *form* is insignificant if *idea* is not given importance. By conceding to the Formalist views on fiction the definition of literature itself becomes a questionable; how the fiction has been composed is a valid critical attitude but equally significant is the idea that why and in which context it (fiction) has been materialized. The abstract idea of 'form' threatens the sociology of literature, even; the art produced for the sake of sheer creative experience becomes stranger for its people. Literature is, largely, considered as a cultural activity promoting social and democratic values and the absence of thematic worth can cause literary alienation. Divorced from the social and socialist values of literary texts, Russian Formalists upheld the principles, propositions, conventions, rules and regulations which cause the forms of literary texts. To the formalist criticism, it is imperative to create conscious to discern, dissect, and distinguish and observe distinctions and functions in all forms of literary manifestations. The dichotomous constituents of fiction-*fabula* and *sjuzet*- as established by these Formalist critics, emphasize the interpretation of fiction not in terms of the character's freewill and his predicament or any other philosophy of life but in terms of actions, functions, tasks, roles, artistic concerns and operations, corollary and ramifications. Erlich (1980) explains the formalists' preference of form over content in these words:

The overriding concern with 'linkages' meant in terms of fiction the primacy of composition over thematology. Shklovsky's theory of prose focused on 'convention' that is, the narrative schemes rather than on the 'life' allegedly reflected or deflected in fiction. With verisimilitude brushed aside as a delusion, with psychological or social factors relegated to the status of mere 'motivations' of compositional devices, 'character' was bound to be subordinated to 'plot'.

This may be termed as a shallow approach of Russian formalists that excludes social factors and sustains formalistic determinism in literary criticism as if literature is something divorced from the contextual realities of life. In this analytical tradition whatever the pitfalls, the complexities and adversaries, all the events and happenings are seen through the lens of forms and structures. Erlich (1980) elucidated this factor or 'formalist poetics' in his words:

Formalist poetics assigned to the literary hero a very modest part; he is merely a by-product of the narrative structure, and as such, a compositional rather than a psychological entity. In a loosely constructed novel such as *Don Quixote*, the principal character is merely a thread on which heterogeneous episodes are 'strung', a 'pretext for the unfolding of the action'. The development of art, declared Shklovsky, is propelled by the needs of its technique. Thus, the technique of the novel gave rise to the 'type'. And crossing over into the realm of drama, the critic added brashly: "Hamlet was created by the technique of the stage" (p. 241).

Equally important is to understand the narrative estimation of Vladimir Propp (1895-1970) which distinguishes him from other Formalists. Propp "taxonomized the formal elements that are exhibited in manifold combinations or re-combinations over the history of Russian story telling" (Singer, 2009, p. 378). By taxonomizing and carrying out his analysis on Russian folk tales Propp "discovered basic recurrent patterns across a corpus of folk tales which he saw conforming to maximum of thirty one 'functions' (character-bound types of actions) as well as seven spheres of action involving eight character roles" (Herman et al, 2008, p. 436). The spheres of actions are explained by Prince (2003) as "the sets of functions corresponding to a particular role of *Dramatis Persona*" (p.92). These seven spheres of action have their respective roles in a narrative discourse of a particular popular tale; they can be categorized and distinguished as:

(1) the sphere of action of the VILLAIN: villainy, struggle, pursuit; (2) the sphere of action of the DONOR: first function of the donor (preparation for the transmission of a magical agent), provision of a magical agent; (3) sphere of action of the Helper: spatial transference of the hero, liquidation of misfortune or lack, rescue, solution, transfiguration; (4) the sphere of action of a princess (A SOUGHT-FOR PERSON) and her father: branding, difficult task, exposure, recognition, punishment, wedding (the princess and her father are not easy to distinguish from each other in terms of functions; usually it is the father who proposes difficult task to the HERO and punishes the false hero, and it is the princess who marries the hero); (5) the sphere of action of the DISPATCHER: mediation; (6) the sphere of the action of hero, departure, reaction, wedding (the first function—departure on a search—is distinctive of the hero as seeker rather than of the hero as victim); (7) the sphere of action of the FALSE HERO: departure, and—specific to the false hero—unfounded claims. A sphere of action may correspond exactly to one CHARACTER or be distributed among several characters. Conversely one character may be involved in several spheres of action (Prince, 2003, 92).

At the tumultuous time of conflicts between formalist and communists, there was another voice who tried to strike a balance between the oppositions. Bakhtin's (1895-1975) name and his works are of paramount significance in the tradition of narrative analysis. Dissatisfied with both communist and Russian formalist views on art and literature, he, along with his like-minded friends Medvedev (1891-1938) and Volosinov (1895-1936) kept on venturing his own ways and by establishing Bakhtin circle succeeded in debating the popular ideas and issues in philosophy, literature, novel, dialectics, culture, sociolinguistics, ideology, text, structure and semiotics etc. To him, "language is constitutively intersubjective; therefore, it is social and logically precedes subjectivity" (Childs and Fowler, 2006, p. 52). Throughout his life he remained a character with

eclectic approach towards life, language and literature. It is owing to his life experience that he is seen understanding diversities of life, language and literature. Michael Holquist's *Introduction* to his varied life experience in *Dialogism: Bakhtin and His World* (2002) shows how Bakhtin, on account of his 'broad interests' has been interactive with cultures and languages other than Russian dialects. Ideologically too he remained as an ambivalent character and literary critic, for; neither Communism nor Formalism would satisfy his quest for philosophical and critical investigation. However his diverse interests in debates and discussions made him popular in literary circles. His minute observation of the relationship between language and literature as well as language and ideology made him popular "Until 1924 at least, then, Bakhtin was surrounded by intense philosophical debates. These took place not only in his friends' study circle (of which he very soon became the intellectually dominant member), but in public forums organized by the local Communist Party Committee" (Holquist, 2002, p. 3).

In order to understand the implied meanings of his concepts like *Dialogism*, *Polyphony*, *Heteroglossia*, *Polyglossia* etc., one has to understand the literary scenario and the socio-political context of that particular age. For example the concept *dialogism* has been coined, explained and exploited against the communist concept of *dialectics*, for; according to Bakhtin, dialogue, being inclusive, interactive and pragmatic, is antithesis to dialectics. The dialogic behaviour avoids ideological imperatives and becomes acceptable for all. Morson and Emerson, (1997) argue:

For Bakhtin, the dialectics of the Socratic dialogue contained a dialogic understanding of the world. That sense is lost in Hegelian or Marxist dialectics, which Bakhtin criticizes and contrasts with dialogue. In Hegelian and Marxist dialectics, dialogicality is absent, because the whole dialectical process can take

place within a single consciousness, whereas true dialogue requires at least two different people and two irreducibly different perspectives. Dialectics is a manipulation of moribund abstractions; dialogue is a kind of interaction that requires live and unfinalizable people (p.262).

Opposite to communist imperative adventures, Bakhtin kept exploring linguistic realism and struggled hard in deriving his results from the diversity of voices in fictional texts. That is why he advocates dialogism in his philosophical writings. To support his argument regarding the difference between the dialogue and the dialects Morson (1997) cites Bakhtin's thoughts expressed in *Speech Genres and other Late Essays*:

"Dialogue and Dialectics. Take a dialogue and remove the voices...remove the intonations (emotional and individualized one), carve out abstract concepts and judgments from living words and responses, cram everything into one abstract consciousness—and that is how you get dialectics (p. 262).

This is how Bakhtin's response was different to Marxist understanding and interpretation of the literary texts and cultures. Bakhtinian terms like *Diglossia* and *Polyphony* etc. affected French structuralism in breaking away with so called universalism. Thus Barthes' own journey from structuralism to poststructuralism implies his freedom from unity and universality to diversity and multiplicity, from textuality to intertextuality. Why Bakhtin was opposite to monologic approach is not only a formalist debate but also a democratic issue which Bakhtin exploited against all forms of ideological oppression. Like his contemporary formalists he was trying to liberate literary texts from unipolar world of ideological essentialism and absolutism but, at the same time, he was not acceding to the form of *literariness* without social and contextual meanings nor could he deliberate on *defamiliarization* merely for the sake of a creative experience. He, along with the members of Bakhtin circle, emphasized the impact of all linguistic experiences

that are designing and determining forces of subjectivity, always present in any speaker or writer's cultural context. Creative experiences which appear in the form of literary texts are, according to Bakhtinian linguistic philosophy, primarily linguistic practices which mark their respective distinction owing to their acquired ability a *performance* or in the terms of Saussure, *la parole* (Berrio, 1992).

### **2.3 Saussure and Semiology**

Early twentieth century marks the beginning of scientific studies of different disciplines; therefore, the significance of the empirical evidence became the need of the time. Traditional linguistics too, along with its tools of studies, had to undergo various stages of evolution and eventually *diachronic* approach became less significant (Holdcroft, 1991). Saussure's groundbreaking concepts on language and linguistics reached to the western world particularly French structuralists and poststructuralists through his lectures published and translated as *Course in General Linguistics* (1916) which he delivered at Geneva University in the first phase of 20<sup>th</sup> century. Saussure was not interested in working on grammar of language nor did he trace the history of language, rather, he was interested in knowing how the difference and agreement in the discrete sounds create a message. All messages and all forms of communication incorporate choices and chains of letters and words. In narrative patterns too we find such distinctive features or clusters of choices and chains which construct a story or fiction. Not only Roland Barthes but the entire galaxy of structuralists and poststructuralists like Derrida, Foucault, Julia Kristeva, narratologists, Marxists and postcolonial critics also refer to Saussurean concepts to deliberate their discussions on language as social construct, language as human conscious, language as system of signs, language as text, language as textual-sexual

politics, language as host of binaries, language as narrative and language and semiotics. Even, before these discussions were launched and incorporated by Structuralism, Poststructuralism, Feminism, Postmodernism and Postcolonialism, the Linguistic Studies at Prague and Cultural Studies at Frankfurt School also benefited from Saussurean studies. Saussurean studies range from phonetics to semantics but the concepts which are referred to time and again in Narratology, Structuralism and Poststructuralism and Lacanian Psychoanalysis are of paramount significance. For example Roland Barthes, in his essay "An Introduction to Structural Analysis of Narrative" has mentioned and explained how the choice and chain of the linguistic units compose or construct a narrative. Similarly Barthes borrows relentlessly Saussurean concepts like *la langue* and *la parole* to support and establish his arguments. For choices of the constituent units Saussure uses the term paradigmatic relations and for chains, syntagmatic relations. He emphasized that meaning arises from the differences between signifiers and these differences are of two kinds: *syntagmatic* (concerning positioning) and *paradigmatic* (concerning substitution). Saussure called the latter associative relations (Chandler, p. 80). In relation to language and literature a multidimensional exchange of views can be witnessed in both structuralism and Semiotics and one of the significant views is the process of signification in a text which means locating the system of meaning in a text or discourse. Since, in accordance with both structuralism and semiotics, words lose their worth in isolation, they have to be seen, analyzed and interpreted with reference to their respective structures; similarly, structuralist and poststructuralist or classical and postclassical narratological approaches debate on associations and differences between and among linguistic choices and for this they have to heavily rely on Saussure's concept



of sign. The difference, in poststructuralist and postmodernist views on the relationship between signifier and signified, lies owing to the cultural and ideological connotations. Saussure takes linguistic units as signs which are bifurcated into two segments, 'a two-sided psychological entity' signifier and signified. By signifier he illustrates as a sound image whereas a signified is explained as a concept: the linguistic sign unites, not a thing and a name but a concept and a sound image (Saussure, 1966, p. 66). But 'the bond between the signifier and signified is arbitrary (Rich, 2007, p. 16). The elements of arbitrariness have been debated in poststructuralism; however, the structuralist narratology concentrates on the functionality of linguistic and cultural signs in a narrative. What makes the language of literature different from the *La Langue* or the system of language has also been a key point in Russian Formalism. For narrative analysis, narratologists too create lines of similarities between the concepts of defamiliarization and literariness introduced by Russian formalism and the classification of *la langue* and *la Parole* propounded by Saussure. According to such interpretation of language and cultural activities literary texts and other discursive practices foreground and present something different from their respective backgrounds or contexts. The signs or linguistic components of literary texts are the outcome their dialogue with their respective systems of signs present in fictional texts and contexts which appeal Barthes and his contemporaries. According to Allen (2003):

The idea of structure enshrined in the name of structuralism stems from this Saussurean differentiation between speech and language. When theorists such as Barthes refer to structure they are referring to the idea of a system (*la langue*) out of which utterances (*parole*) are generated. We might, therefore, refer to the *structure* of a literary text (out of which all text's meanings are generated), but we can equally refer to the structure of literature as a whole, or the structure of

the realist novel out of which all particular realist novels are generated. If we have signs, of whatever kind, then, according to Saussure and the structuralist movement after him, we must be dealing with an overall structure, a system (la langue). In structuralism, signs are understood in terms of the systems or structures which generate them. (p.40)

The whole paradigm of structuralism is framed around the concepts of Saussure; and Barthes, owing to his interest in 'linguistics of literariness (parole)' holds a special place in literary criticism (McQuillan, 2011, p. 71).

#### **2.4 Structuralism and Semiology/Semiotics**

"Semiology," Lavers (1982) states "is the name of a projected general science of signs conceived by the Swiss linguist Ferdinand De Saussure...Modern linguistics came to be called *structural* due to Saussure's views that language was made up of structures" (p.5). It is with the emergence of Saussurean linguistics, anthropological and ethnological analytical methods of Levi Strauss that the theory of structuralism and semiotics not only attracted the critics but also became the movement of gravitational pull for the trinity of literature, linguistics and literary criticism. The relationship between structuralism and semiotics is so strong that they seem synonymous to each other and these two have such a strong binding with narratology that almost the same terminology which is used in structuralism and semiotics is employed for narratology. Although Saussure did not make any narrative or semiotic analysis of any text but he affirms that everything verbal or nonverbal, every form of communication is a domain of semiotics, even linguistics itself is a part of the whole that is semiotics: "linguistics is only a part of the general science of Semiology; the laws discovered by Semiology will be applicable to linguistics" (Saussure, 1966, p. 16). Saussurean linguistic structuralism is known with reference to

its analytical concerns. In his book *Course in General Linguistics* (1966) Saussure seems to theorize and explain his concepts on the basis of universal or universally accepted binaries and the cosmological binaries which help humankind in understanding and interpreting phenomena around them. In addition to that Saussure understands language through differential systems of linguistic units like sounds/phonemes and variations in them. By differential system we mean that human communication does not occur haphazardly nor human perceptions work in any natural method, they are conditioned with a system of language that depends on identification of sounds and letters, words, phrases, clauses and then their respective syntaxes. Neither any sound nor any word carries any meaning without their linguistic kinship. "Difference," explains Tyson (2006) "simply means that our ability to identify an entity (such as an object, a concept, or a sound) is based on the difference we perceive between it and all other entities, red is only red because we perceive it to be different from blue and green" (p. 213). Whether it is a natural object or a word, a sound or a concept, an activity or narrative, all of them are bound to be regarded in the light of their relationships with other constituents. At phonemic level one minimal sound needs a couple of other sounds to be communicative in a culture. For instance, the initial sounds of 'kin' and 'pin' prove to be variants of structure and its meanings (Hawkes, 1977). In language and in narratives of fictional texts these phonemic variants cause the word or utterance to work in a meaningful syntax. At a broader level, 'the day' is known in its contradictory relationship with 'night'; 'white' and 'black,' 'water and 'fire,' 'man' and 'woman.' Similarly, the ideological binaries like good and evil etc have the same mechanism or play of binary relationships or differences which are taken up by (neo) marxists, feminists,

poststructuralists, post-colonialists and postmodernists, after structuralism, in their arguments against the innocence and purity of language. Linguistically 'master' and 'slave' or 'producers' and 'consumers' are two words but with reference to Marxism and Postcolonialism they are ideologically opposed to each other. Fictional texts are also based on narrative paradoxes, ironies and binary oppositions which are signs associated with cultural meanings. However they can, potentially, mean differently to different readers when extra textual contexts are conditioned. This diversity of narratological concerns implies interest in structures of fictional texts on one hand and conscious of semantic potentialities on the other. Patte (2015) has summed up the exegesis of structuralism in these words:

Structural analysis implies a plurality of meanings, therefore a plurality of semantic potentialities. Each structural study aims at exposing a plurality of meanings at a specific structural level: again, a given structure is a set of semantic potentialities. Yet an analyst studying a specific structure does not pretend that his study *exhausts* the semantic potentialities of the text. He is aware of the diachronic semantic dimension of the text (what the author meant). Furthermore, he acknowledges other synchronic semantic dimensions. If he is linguist, the structuralist is aware that there are literary structures (studied by Roland Barthes), narrative structure (studied by A.J. Greimas), psychological structures (studied by Jacques Lacan), sociological structures (studied by Lucien Goldmann), mythical structures and anthropological structures (studied by Levi-Strauss) (p.17).

#### **2.4.1 Synchronic and Diachronic Studies**

Saussurean classification of two paradigms is not only significant in linguistics but also in literary and fictional studies. Every language has a history but despite its evolutionary process language has a present form which is its synchronic paradigm. Though both

historical and present forms are complementary views of linguistics, it is the current situation of language which appeals Saussure in examining language. Linguistics segments seen through the prism of diachronic studies will involve only the debates on the evolutionary process in which words and their meanings go through certain changes and modifications but an 'a-historical' analysis of language and its structures will enrich the modes of analysis by ensuring incorporation of linguistic constituents and variants in this analysis. The difference has been summed up by Holdcroft (1991) in his book *Saussure: Signs, Systems and Arbitrariness*:

**Synchronic Linguistics** will be concerned with the logical and psychological relations that bind together coexisting terms and form a system in the collective mind of the speakers.

**Diachronic Linguistics**, on the contrary, will study relations that bind together successive terms not perceived by the collective mind but substituted for each other without forming a system. (p. 70)

Since 'historical linguistics has nothing to do with grammar' (Holdcroft, 1991), it is the grammar of a sentence which serves a structural analysis. A text has both aspects: diachronic as well as synchronic; it may be the form of historical process the analysis of which demands its signification with reference to historical events. Though a Structural analysis of narrative works a-historically, for, a story is considered as a form, a structure which has been based on some underlying principles, therefore all the elements which are deployed in a narrative structure are, predominantly, the areas of analysis. But at the same time it is equally important to know that, "many people are naturally diachronic,

and that many who are diachronic are also narratives in their outlook on life” (Strawson, 2015). If life and narrative are “fundamentally” and diachronically constructed it does not mean that their synchronic significance loses its worth. Narratives work at both axes, synchronic as well as diachronic. In Dastan narratives, actions and events have historical contexts besides being durational and temporal in the fictional texts. All the successions of events which happen in a story move chronologically. Mostly written in past tense and in episodes they ensure and record the history of their actions. In postmodern novels like Fowles’ (2005) *The French Lieutenant’s Woman* and the novel of historical relevance Faruqi’s (2013) *The Mirror of Beauty* move diachronically in their fictional texts. Dickens’ *Great Expectations* presents the biographical history of Pip and Estella, the “survivors of traumatic events and victims of abuse,” of Victorian cultural crisis (Fludernik, 2006). Subjected to the adverse circumstances of human time they are shaped in diachronic narratives. Similarly the act of episodic characters in many fictional series undergoing some changes marks their evolution; it shows the emotional, psychological and cultural history of these characters. In postmodern and postcolonial tradition fictional texts like Rhys’ (1966) *Wide Sargasso Sea* reverse the formula of 19<sup>th</sup> century political novel *Jane Eyre* with same characters by responding and consolidating to colonial discourse. The readings and interpretations of such texts necessitate historiographical understanding of their characters and events. Thus, fictional characters in particular contexts, along with their synchronicity; they enjoy diachronic relationships with narratives (Herman, 2002). Similar ideas have been propounded that time incorporated in narratives is human not an abstract time (Ricour, 1980). This is diachronic dimension of narrative which demarcates between structuralism and poststructuralism.

“Structuralism,” according to Barthes, “focuses on a text’s synchronic dimension (the system of *langue* as opposed to its individual speech events, *parole*), the specific ways in which a text is like other texts” (Grodén et al., 2012, p. 492). It is here that linguistic units work like parts of speech in homological relationships and cause a discourse to personify in a narrative. However poststructuralist narrative analysis does not essentialize synchronic studies, for every word, in this philosophy, is an ideological sign. The linguistic units are not only components of a structure but also signs of some ideology which is a mega structure of some society. Language not only works denotatively but also connotatively, various forms of metonymies, metaphors and symbols, irrespective of their respective genres are channelized ideologically in a narrative discourse like *Dastan Hoshroba*.

#### **2.4.2 La Langue and La Parole**

Another significant dialogic but complementary binary that Saussure would like to debate is his demarcation of the *langue* which is the basic system of language and the *parole* which means individual utterance whether it is narrative discourse or any other text. Speech is a byproduct of human interaction with external world or socio-cultural contexts. All men and woman speak the language of signs that have been learnt to master throughout their interactions with the world around them. Similarly all textual activities are reflections of the sign systems adopted and practiced in particular society. *La langue* refers to totality and entirety of signs which determines *la parole*. Narratologists were more interested in *la langue* because to understand *la parole* one has to approach the systems which produce signs. A Similarity has been intersected between Saussurean concepts and Chomskyan ‘competence and performance’ (Hawkes, 2003). In the field of

narratology, linguistic competence and performance have been replaced with narrative competence and performance. As linguistic competence signifies primarily the binary of communication theories of linguistic competence and performance, the fiction writers too, having knowledge of *la langue* and practice of their cultural narratives, communicate themselves and their stories with their readers which signify their performance (Niles, 1999, p. 178). Barthes (1977), in this regard, himself has expressed his views on the binary relationships between narrative competence and performance in the beginning of the section *Narration: Narrative Communication* of his essay *Structural Analysis of Narrative* that “narrative as object is the point of communication: there is a donor of the narrative and a receiver of the narrative. In linguistic communication, *je* and *tu* (I and you) are absolutely presupposed by one another; similarly there can be no narrative without a narrator and a listener (or reader)” (p.109). Narrative competence being the ‘ability to understand and produce narrative’ (McQuillan, 2000), involves texts as well as contexts, for, it is the only medium through which underlying structural principles can be understood and interpreted. “Narratology’s *raison d’ etre*,” “affirms Barthes and cited by Herman et al., (2005, 2008), “is to develop an explicit characterization of the model underlying people’s intuitive knowledge about stories, in effect providing an account of what constitutes human narrative competence” (p. 572). Herman (2009), on the relationship amongst structuralism, narratology and semiotics, expresses his opinion in these words:

Founding narratology as a sub-domain of structuralist inquiry, researchers like Barthes and Greimas followed Saussure’s distinction between *la langue* (language viewed as system) and *la parole* (individual utterances produced and interpreted on that basis); they constructed particular stories as individual



narrative messages supported by a shared semiotic system. An just as Saussurean linguistics privileged *la langue* over *la parole*, focusing on the structural constituents and combinatory principles of the semiotic framework of language, the narratologist privileged the study of narrative in general over the interpretation of individual narratives (p.28).

#### **2.4.3 Paradigmatic and Syntagmatic Axis**

Barthes, being a structuralist, was interested in accentuating and classifying narrative units or *narremes*, and for this he has to materialize Saussurean concepts in his narrative and cultural studies. Saussure, through another binary, classifies the structures of language into two categories *paradigmatic axis* and *syntagmatic axis*; the former refers to vertical axis and the latter horizontal. In simple words the structures of language have an understandable mechanism that a sentence is organized according to proper choices and chains (Simpson, 1997). An organization of a sentence or a narrative depends on combination of linguistic or narrative units; these units are conditioned with understandable and interpretable selection and sequencing of linguistic and narrative components, the imbalance of which causes disturbance in sequential principles. Schmid, (2010) states:

The poetization of prose, inevitably leads to weakening of its narrativity. This weakening can go so far that an eventful story is not formed at all, so the text merely denotes fragments of plot, the interrelation between which is no longer narrative-syntagmatic, but only poetic-paradigmatic, produced in line with principles of association, similarity and contrast (p.126).

Russian formalist Roman Jakobson further elaborates these axes by interpreting them as metonymical and metaphorical relationships. The structuralist narratology or classical narratology, by encompassing the debates of choices and chains of narrative units

presents narrative analysis of fictions. Working from the level of morphology in language to the levels of narremes in narratives, structural narratology charts its narrative framework and Saussurean concepts, being discussed here, have been consulted not only by Barthes but also other structuralists and semioticians.

Schellinger (2011) explains this relationship:

Particularly useful for the structuralist study of narration is Saussure's attempt to describe the smallest significant units in a discourse and their organization into two kinds of structure: temporal or "syntagmatic," unfolding according to the principle of combination; and spatial or "paradigmatic" organized according to the principle of selection. The paradigmatic structure places an item in relation to a whole system of conventions and choices available within a language (what Saussure called *langue*); the syntagmatic structure places an item in a temporal relation to items that precede or follow it, constituting what Saussure called *parole* or individual "speech events." According to this twofold organizational model, a narrative involves both a horizontal structure of temporal events and a vertical system of paradigmatic relationships among character types, plot situations, and thematic oppositions. (p. 1292)

#### **2.4.4 Signifier, signified and Signification**

Of frequently quoted is the discovery of sign and classification of signifier and signified with classical and postclassical narrative analysis. Saussure, here, is more concerned with [human] communication (signification) that carries all verbal and nonverbal signs in its message or text. Communication happens through a network of signs which are 'elemental linguistic units'. A sign stands for a substitution for a word and he defines it as a 'two-sided psychological entity' (Onega, 2006). This sign, since it is composed of two sides; the one a signifier is a sound image whereas the other is signified, a concept. It will be a weak interpretation that a mutual understanding between two units is called as

signification rather signification is conditioning of signs in a constitutional kinship of linguistic components; for, signs do not work in isolation nor they be understood in isolation and above all the relationship between a signifier and a signified is arbitrary and conventional. But there are two suppositions associated with the signification of signs: motivated and unmotivated; or natural and conventional; the motivated stands for the natural association between the sign and its representation (Johansen. & Larsen. 2005), (Hawthorn, 1998). The arbitrary relationships of signs have less to do with structuralism than with poststructuralism, for the question of stability of signs opens endless interpretations. In such areas of arbitrariness the free play of signs or a controlled play of cultural politics are staged. In narrative analysis both structures and interpretations of fictional texts are important. Considering a sign an associative unit, the narratologists explore their links and binding principles in a text. Associations, differences and sequencing of signs etc. follow a system in narrative discourse and that is what appeals narratology. A signification or representation or deriving a meaning out of some text is conditioned with this system. 'All signs follow a system,' observes Kim (1996):

All named of things are signs and are made by following this same principle. Such proper nouns as Jane, John, Einstein, Nightingale and so on are signs. Such material nouns as flower, stone, star, sky, and so on are signs. All nouns, verbs, adjectives and adverbs are signs, and so on. The entire system of language is a collection of signs that is made in accordance with the same semiotic principle (p.12).

Kim's interpretation regarding the signification of two nouns, abstract and concrete, needs further explanation with reference to classification of structuralism and poststructuralism. The signifier of a concrete noun is more vivid and concrete in

meanings whereas an abstract noun seldom stays as unambiguous and launches sometimes unending debates on its signification. For staging politics of language and culture such nouns like loyalty, devotion, homeland, freedom, belief, sacredness, mundanity, heaven, hell, love, truthfulness, honesty, patriotism etc. carry the difference of denotations and connotations, for, such nouns signify the signifieds which are emotional states not concrete things and these emotional states cannot be seen or touched or gauged or measured against any touchstone other than cultural values. So connotatively they vary from person to person and culture to culture. The power-politics nexus of cultural, tribal, civilizational, ethnic or religious politics is generally constituted, executed and played on the basis of such abstract nouns. Metaphysical metanarratives heavily rely on such diction for cultivating the desired beliefs and practices. All metaphysical, spiritual and poetic truths are constructed through such abstract words and phrases which in the end survive in serving the productive mechanics of (all) mighty forces. Poststructuralism, considering them all ideological, highlights their free play or politics through deconstructing their relations with ideology, power and logocentrism. The authors, writers and narrators are organizers and manipulators of signs and deliberate them throughout the play of signs. Literary texts, too, are signs organized in sequence but their interpretations depend on the experiences and ideological desires of readers, claims poststructuralism.

## **2.5 Prague Linguistic Circle and Semiotics**

Of relationship between language and literature, there have been debates before and between two wars. It was 1926 when a group of young scholars with diversity of nationalities but united in taste of foregrounded literariness joined together to analyze not

the contexts of language and culture but the culture of language. By cultivating a relationship between linguistics and semiotics the members of this group distanced themselves from impressionistic studies and launched their researched oriented critical works for analyzing literary texts. Critics like Russian formalist Roman Jakobson and Rene Wellek have not only been the active and prominent members of this school of thought but through their semiotic studies they also influenced many critics in Europe and America. They highlighted the functions of linguistic elements, function of phoneme, word and a sentence. They discussed the problems of structures in language, 'the problem of how language is shaped', and how its parts are related to each other and to the extra-lingual reality (Vachek, 2003, p. 81). So, the group, owing to its emphasis on both *form* and *functionality*, insistence on the 'autonomy of literary studies', 'importance of the dichotomy between poetic and practical language', and 'the reliance on the linguistic model', 'advocacy for an integral approach to literature', 'focus on intrinsic values of literary texts', 'focus on evocative and emotive function of literary discourse', has an exclusively extensive appeal for structuralists like Roland Barthes (Makaryk, 1995, p.58). Prague school played a significant role in promoting Saussurean concepts of language. Barthes and his contemporary structuralists incorporate the ideas propounded by Prague Circle in their works and with reference to his essay *An Introduction to the Structural Analysis of Narrative*, it can be said that he (Barthes) foregrounded the semiotics of narrative structures in literary and cultural studies (Verschueren, 2009).

## 2.5 Frankfurt School

Against the textually and linguistically interpreted discursive practices a contextual execution of critical thinking regarding literature and culture emerged, which; by

intersecting literature with philosophy, psychology, economics, sociology, capitalism, anthropology and other cultural issues which influence texts, makes both understanding and interpretation different from Prague Linguistic Circle and Formalism. The school, generally, encompasses a-historical debates on the social contexts of the modernity that are conditioned with western cultural crisis and paradoxes. Thorough going in its approach and critical investigation "this [school of thought] involved intellectual work which aimed to reveal the social contradictions underlying the emergent capitalist societies of the time and their ideological frameworks in order to construct a theoretical critique of modern capitalism" (Strinati, 1995, p. 53). Dissatisfied with many of the contemporary critical approaches towards language, literature and culture, critical thinkers like Theodor Adorno (1903-1969), Horkheimer (1895-1973), Herbert Marcuse (1898-1979), Walter Benjamin (1892-1940), Friedrich Pollock (1894-1970), Leo Lowenthal (1900-1993) and Eric Fromm (1900-1980) deeply affected many critical texts all over the world. It is here, after First World War, in Frankfurt School that issues and themes like dialectical materialism, aesthetics and poetics of ideology, Marxism, and semiotics of literary structures were also debated and illustrated. The terms like Critical Theory and Cultural Theory are the consequential harvest of these dialogues (Bowe, 2006).

In Frankfurt cultural criticism, despite its partial associations with Marxism, there is hardly any place for any essentialized form of realism; rather, all the manifestations of culture are taken into consideration for critical analysis. Popular culture including both high and low cultures are under their observation and how capitalist culture homogenizes the lives of common people and how it creates and sustains power structures becomes the

focus of this school. For example alienation in modernist art is reasoned as the byproduct of capitalism by Adorno and Lucas. The illusions of capitalist and consumerist culture discussed at Frankfurt School are well expressed by Baker (2012) in these words:

Adorno and Horkheimer's attitude towards mass culture is stated clearly and boldly in the title of their (1979) essay 'The Culture Industry- Enlightenment as Mass Deception'. They argue that cultural products are commodities produced by the culture industry. These commodities, while purporting to be democratic, individualistic and diversified, are in actuality authoritarian, conformist and highly standardized. Thus 'Culture impresses the same stamp on everything. Films radio and magazines make up a system which is uniform as a whole in every part'. The apparent diversity of the products of the culture industries is an illusion, for something is provided for all so none may escape' (p. 50).

Adorno draws lines of similarities between culture and commodity and presents critical analysis of market culture which, according to him, by intensifying aggression, begets barbarianism. Thus a culture of exploitation in various forms of discursive practices unconsciously becomes an integral part of societies. Literature too, being an active participant of such social activities is not far away in culminating false needs and desires. Due to the outbreak of Second World War the writings of this school emerged intermittently but after 50s reached out to many circles, directly or indirectly, were received by the British critics of cultural studies and French Structuralism and Poststructuralism.

## **2.6 Structuralist Narratology, Semiotics and Roland Barthes**

It can be inferred from the above discussions that the segments of socio-cultural triangle: language, literature and culture are complements to one another and both textual and contextual readings are obligatory for critical assessment of literary works. Of all the

approaches and dimensions of critical evaluations which are deliberated to understand and interpret cultural constructs and literary texts, the nexus of structuralism and semiotics stays as the primary concern of literary and cultural theory as all forms of literature and genres of literary texts are unable to justify their meaningful existence if not structured with fundamentals of literariness. Semiotics, since the emergence of Saussurean concepts, has been taken as synonymous to structuralism. All verbal and non-verbal signs are what structures are made of. As Barthes has mentioned that narratives are everywhere, correspondingly, signs and structures too are everywhere around us in our cultures and traditions. The world around us is understood and interpreted in terms of signs and structures. Where there are structures there are signs. Human beings eat, drink, read, learn, earn, lose, teach, wear, sell, buy, worship and deny are all cultural signs. These signs shape our lives and destinies; they activate and actualize our targets, deprive us or privilege us in our society and settings, motivate us and cause our catastrophes. Our narratives are structured in accordance with cultural signs. As Marxist theory claims human consciousness is determined by the matter around the human life; similarly, it can be said that signs determine human consciousness. Irrespective of political arbitrariness in signifier-signified relationship, human beings move along the orbits of their respective semiotic systems. "Structuralism and Semiotics," in Layton's (2006) views, "provide ways of studying human cognition and communication (p.29). These approaches and critical tendencies examine how the meaning is constructed and used in cultural traditions. Why structures in societies we live in are important to understand has been well defined and explained by Chaffee (2010):



All fields of empirical study can be said to begin with a structural assumption. Namely, that the objects under examination, and their relationships, have a prior order that can be discerned. This holds true for structures in the natural and the social worlds. Organisms, buildings and language are all structural systems which have objects that are related to the whole.

Chaffee (2010) has convincingly elaborated the importance of the structuralist studies in academics since the world around us can be classified through various forms and structures. He is seen vividly identifying the relationship or kinship of an object with its structure. Ontologically, we can realize the nature or the character of being of an object through its conditioning in structures. The statement helps us in understanding and explaining various narrative structures in existing in our minds. Chaffee (2010) defines structures and further explains this relationship in the following words:

According to the Oxford English Dictionary, structure is 'The mutual relation of the constituent parts or elements of a whole as determining its peculiar nature or character; make, frame.' However, for Structuralism, structure is not something that simply exists; structures do not exist until they are defined. This holds true for physical structures as well as social structures. The particular relationship that holds elements in mutual relation is an obscure one. While it might seem that something like a university building just exists, the structure that is a building relies on a definition of building. Structures, social and physical, rely on structural assumption of the relationship of the parts of the elements (p.73).

Society means a structure or collage of different institutional, cultural and private structures which generate meanings and meaningfulness. In the first and second decades of 20<sup>th</sup> century the European structures are seen suffering from the segregation of individual signs from their respective structures but in Russian cultures the philosophical

debates on the status of man and his narratives in a society was of different nature. Russian formalism was showing its serious concern for a 'form' because the collective conscious of the contemporary culture was deeply obsessed with 'form' and uniformity and forms are conditioned with their respective constituents that are organized according to some principles and propositions. Similarly their discursive practices also carry the same structural rectitude. Why, in the modern literary criticism and theory, language was felt as an indispensable exigency is a question of structural reality--a reality which is constructed through language. Of primacy and the significance of plots, Greek critical tradition had structural truths established in their history. The Greek tragedy has a truth that is of structural nature where a tragic hero runs across the lines of destiny and while passing through the fate of plot or the plot of fate meets his tragic end. From the Greek tragedy to the modern tragic plots, narratives change in accordance with socio-structural conditions of time. Human beings think and their happenings work structurally. The nature of all cultural idioms and ideologies are reflected through the literary texts of their age. Likewise, any disruption in society too disturbs many times sentence and sometimes syntax of narratives or literary texts. Victim to the cartographic anxiety of Partition Saadat Hassan Manto's character Bishin Singh (*Toba Tek Singh*) fails to compose his language. His mumbled jumbled set of words *oper di guruh guruh di bay dhayna di annex di* etc is a strong reaction against the ideological syntax on both sides, India and Pakistan. The phrase, despite its thematic difference, approximates Lucky's speech in Becket's play *Waiting for Godot*. The culture of alienation in the modern literature has been sketched through techniques like 'Interior Monologue', 'Surrealism', 'Free Association of Ideas' and 'Stream of (Un) Conscious' not out of fetish or fashion but with

motivational truths of life. Structuralism emerged out of reaction against the modernist obsession with disenfranchised individuals or isolated signs of societies. In the words of Scholes (1974):

Both the language-philosophy of Wittgenstein and the existentialism of the continental thinkers are philosophies of retreat. The language-philosophers insisted that there is no possible correspondence between our language and the world beyond it. The existentialists spoke of isolated man, cut off from objects and even from other men, in an absurd condition of being. From the logical atomism of Russell to the nausea of Sartre, fragmentation ruled the intellectual world during the first part of this century (p. 1).

The emergence of structuralism negates all kinds of approaches which invalidate internal relationships and derive meanings from the reader's romance with alienation and isolation. Marxism, for its conditions of material structures, was more acceptable for the intellectuals and critics. Because of its paradigmatic and syntagmatic relationships, structuralism also nullifies the hegemony of individual's claims for meanings. In continental literary and critical traditions, since the emergence of Marx' material and cultural philosophy, Marxists have been corresponding to structures and structuralism. Marx's diachronic analysis of historical evolution and dialectical materialism signifies his insight regarding the structures of social relationships. For Chaffee (2010), Karl Marx is the first structural thinker and his economic theory of exchange is essential to structural thought (p 73). Therefore, it is not, purely, owing to the birth of Saussurean interpretation of linguistic structures that the term Structuralism takes its roots but certainly the term was theorized and subsequently conditioned with Saussurean linguistics right after he was translated into French and English languages. After the half of 20<sup>th</sup> century Saussurean structuralism has been considered as a scientific and empirical mode of

investigation for Anthropology, Marxism, Psychoanalysis, Linguistics and Narratology. To add method to this critical practice, Russian Formalism and Prague Linguistic Circle had already harbored debates on the functionality of signs in structures, descriptive or narrative. From Russian Formalism two key points, *defamiliarization* in the form of literariness and difference between *Fabula* and *Syuzhet* were not only borrowed, discussed but also exploited in the narrative analysis of texts. Vladimir Propp's narrative model became focus of interest for many people across the continent. Later on, critics interested in making analytical assessment of the patterns of stories in various forms like fable, myth, allegory, elegy, drama, epic, ballad and fiction of serious and popular cultures sought help from the terms *Fabula* and *Syuzhet* and by drawing a line of demarcation between narrative and non-narrative texts further worked on contriving narrative models which are now focus of research at various universities all over the world.

Structuralist narratology does incorporate the debates over mimetic and diegetic Greek art between Plato and Aristotle and, in addition to that, the Aristotelian conceptualization regarding the primacy of plot over character is explained and questioned by some critics but, predominately, it was the distinction between plot and story theorized by E.M Foster and eventually between *Fabula* and *Syuzhet* which attracted the attention of narratologists like Barthes and Seymour Chatman. The question of plot, itself, is of structural significance that creates a need to understand not how events are arranged in order but implicates causes and effects and accessories of time and place. The plot/story or syuzhet/fabula dichotomy is explained by Brooks (2002) in these words:

"Plot" in fact seems to me to cut across the *fabula*/*Syuzhet* distinction in that to speak of plot is to consider both story elements and their ordering. Plot could be thought of as the interpretative activity elicited by the distinction between *syuzhet* and *fabula*, the way we use the one against the other. To keep our terms straight without sacrificing the advantages of the semantic range of "plot" let us say that we can generally understand plot to be an aspect of *syuzhet* in that it belongs to the narrative discourse, as its active shaping force, but that it makes sense (as indeed *syuzhet* itself particularly makes sense) as it is used to reflect on *fabula*, as our understanding of story (p. 131).

Structurally, stories are building blocks or information of events and happenings which can start and end abruptly or in a linear movement. Traditional tales, myths, ballads and subcontinent elegies (*marsiya*) generally have traditional beginnings, middle and ending but modern novel and short stories, owing to their psychological textures, do not follow a chronological order and have *media res* beginnings. In Dickens' (1861) novel *Great Expectations*, Pip's appearance signifies *media res* beginning. Similarly Manto's short story *Tobah Tek Singh* (1997) published in *Mottled Dawn: Fifty Sketches and Stories of Partition* also encompasses *media res* beginning. Writers apart from being ideological in their works do make some stylistic and narrative experimentation. While applying *Stream of Conscious* technique they can give narrative twists like flashback (analysis) and anticipation (prolepsis).

In great number are opinions and statements regarding the difference between story and plot or *fabula* and *syuzhet* but to understand Russian formalist view on the nature of this difference it is imperative to see what Viktor Shklovsky himself has to offer in his essay on Stern's *Tristram Shandy*:

*Syuzhet* (*sujet*) is a phenomenon of style; it is the compositional construction of the work...the concept of *syujet* is too often confused with a description of the events in the novel, with what I'd tentatively call *fabula*. As a matter of fact, though, the *fabula* is nothing more than the material for *sujet* formation (Schmid, 2010, p. 176, 177).

The position of Shklovsky is that of Aristotle who introduced poetics of mimetic art whereas Shklovsky's interpretation of narrative reflects his interest in poetics of diegetic art and fiction. Schmid (2010) also understands an affiliation between *syuzhet* and aesthetics:

Shklovsky searched for estheticity exclusively in the acts of formation and judged as minimal the esthetic relevance of the material that was to be formed. For Shklovsky, the *sujet* as an act of formation meant a defamiliarization of the *fabula*. Art was, as the programmatic title of Shklovsky's well-known essay (1917) postulated, "device" and the devices of *sujet* construction consisted above all in the devices of parallelism, repetition, "staircase-like construction," and "slowing down" which bring about a difficult form and a "defamiliarization" of things (p. 177).

From the statements quoted above it is very much evident that Russian Formalists were solely concerned with internal structures of narratives. Secondly, Shklovsky has highlighted the constructive constituents in his theory which he termed as devices. So the concept of story or *fabula* is not unclear but the *syuzhet* has multiple interpretations. One interpretation of this plot/story binary that comes from Wake (2006) is different from the basic concept of Russian Formalist's *syuzhet*. Wake associated deep structures with story and surface structure with plot. This understanding is more semantic than formalist.

Deep structures correspond to stories, whilst surface structures—the literal arrangement of the words that make up a sentence—are comparable to plots. The

sentence 'Walking dogs should be encouraged' has a single surface structure (plot) and two deep structures (stories). Accordingly, this single sentence can be read as an invocation to encourage dog owners to exercise their pets (story 1) or as a suggestion that perambulating dogs should be cheered on and applauded (story 2). Conversely, the sentence: 'The dog ate my homework' and 'My homework was eaten by the dog' have different surface structures (plots), i.e. they differ in their word order, but have the same deep structure (story). The meaning of both sentences is the same, despite the variation in its presentation. (p. 15)

Wake's interpretation seems more relevant when the unity of impression is taken into consideration. Narratives composed incorporating metaphors, symbols and metonymies will stay unexplained through plots and syuzhet until and unless they are seen in a story. Though it is very much true that plots make stories and stories make impressions. Structurally and formalistically a binary and dichotomy of plot/story may appear as more interesting area but semantically and pragmatically the readerly text of an epic, ballad, tale, novel or Dastan is, generally, not interested in dichotomies nor plot does itself signify plot rather each and every constituent loses its identity to organize an organic whole, that is a story.

Fiction writers use various techniques to intensify and to cultivate a unity of impression, to make it an organic whole and to justify and clarify the degrees and mechanism of actions in their fabula. My interest, as a researcher, in syuzhet and fabula has a reason, for; the structuralist approach that Barthes has manifested in his essay has been stylistically acclimatized in accordance with Shklovsky and Propp's narrative analyses. As a whole, Barthesian explanation of narrative and his introduction of structural model are based on plot. Plot, in a narrative, is a dynamic factor behind the succession and

organization of events, hence *fabula* or story. About the dynamic significance of plot (*syuzhet*) Brook (2002) says:

Plot is thus the dynamic shaping force of the narrative discourse. I find confirmation for such a view in Paul Ricoeur's definition of plot as "the intelligible whole that governs a succession of events in any story." Ricoeur continues, using the terms "events" and "story" rather than *fabula* and *syuzhet*: This provisory definition immediately shows the plot's connecting function between an event or events and the story. A story is *made out* of events to the extent that plot makes events into a story. The Plot, therefore, places us at the crossing point of temporality and narrativity. Ricoeur's emphasis on the constructive role of plot, its active shaping function, offers a useful corrective to the structural narratologists' neglect of the dynamics of narrative and points us toward the reader's vital role in the understanding of plot (p. 131).

Though Russian formalists as a whole and Propp in particular, and of course with reference to narratology, "paved the way for the text grammars to come, in which deep-structural narremes are transposed to the textual surface of sentences and paragraphs" (Fludernik, 2006, Page. 11). It was in 1960 that A. G. Greimas modified Propp's Structuralist model refining the typology of narrative functions, which he called *actants*, and the articulation of actors (Propp's "characters") (Castle, 2007, p. 116). Barthes' structural model is a progression of the narrative functions formulated by both Propp and Greimas, for he builds his descriptive scheme around the concept of a function which he takes from the pioneer formalist, Vladimir Propp (Pettit, 1977, p. 51).

Primarily interested in semiotics and signification, Greimas (1917-1992) too, delved deep into the workings of narratives and differentiated deep structures from surface structures. Greimas has developed his structural theory by focusing on linguistic concepts of Saussure but "like Ferdinand de Saussure he makes no claim to get to the root things that



generate grammar but rather attempts to account for meaning-effects” (Murray, 2013, p. 273). Highly motivated by French structuralism he “devoted a great deal of his efforts to the formal characteristics of narrative, and offered an abstract and very general model of what he considered to be the basic forms of narrative. Following a structuralist mode of reasoning, Greimas argued that that meaning relies at least in part on basic structures that are to be found underneath the variety of their manifestations in texts or cultural artifacts” (Czarniawska, 2003, p. 39). Keeping the element of difference or antithesis in views he moves towards a narrative hypothesis, ‘Structural Semantics’. It is not only the structures of narrative significant to his findings rather signification- a system of meanings derived from the relationship of surface structures to the deep textual structures. “This is a work,” in Currie’s (2004) views, “providing one of the most robust statements of the period of the importance of difference, opposition and negation as fundamental structures of thought and language” (p. 34). The world around is understood and interpreted in terms of differences, contradictions, paradoxes, ironies and oppositions and it is through these differences of linguistic units a narrative is constructed. For Propp the seven spheres of actions, which can be distinguished as villain, donor, helper, princess, dispatcher, hero and false hero are individually linguistic units and functions. So, both Propp and Greimas share the same view that for new critical investigation a fictional character is a linguistic function, an actant not a person (Curries, 2004, p.34). Similarly “a fictional plot,” for Greimas, “is generated from three sets of oppositional differences: subject and object, sender and receiver, and helper and opponent (Currie, (2004). We can explain Greimasean views through the Dastan, *Hoshruba- the Land and the Tilism*. First of all we need to understand some structural truths, culturally, that all forms of discursive practices

are objects of desire. Socially these structural truths are practiced by persons but semiotically by linguistic functions (actants). "The system Greimas develops for the analysis of the story, the *actantial model*, is based on the view that the oppositional structure of a plot is created by the arrangement of actants in a certain sequence according to a limited set of possibilities" (Currie, 2004, p. 34).

The person or group (actant) who exercises the right to desire sends his message to the receiver that is either an individual or group of his culture or culture itself. The sender is not only the main agent behind the subject but also the subject of a sentence, a syntactical position and also a position which ensures the right to desire. With reference to the Dastan narrative the position of sender or subject as writer is not conspicuous since he is sending a message, the story to his readers, receivers. The receiver of the object or text, here, was the subcontinent culture of 18<sup>th</sup> and 19<sup>th</sup> century until it was translated into English. With the emergence of its translation it has become a global text with global popular cultural values. In 19<sup>th</sup> century subcontinent, the communication between the sender and the receiver depended upon the understanding and acceptance of the ideology of the text. The popularity of the text marks its large-scale acceptance in subcontinent. There is a strong binary relationship between two groups or two major actants Amir Hamza Camp and Afrasiyab Camp. At a larger scale or ideologically the actants of both parties, in the story, are fundamentally of two kinds: protagonists and antagonists. They have definitely their individual role but these roles are also transformative since many of the characters change their identities according to the situation, some characters from Afrasiyab Camp experience conversion to the religious ideology of Amar Ayyar, Asad and Amir Hamza. In this way the actantial roles present the structural logic of deep

narrative discourse. Since both of the groups exercise their desire 'to defeat' the rival, they have actants who junction or disjunction in narrative situations; actants set up traps and use tricks to trap and swindle their rivals and some are trapped and consequently killed whereas some manage to escape. Greimas' narrative model or schema is broad, its range is extensive and is capable of being applied to texts with structuralist, poststructuralist and Marxist approaches. "For instance, the Marxist philosophy of history can be represented with the terms offered by Greimas. Its subject is humanity and its object the classless society. History is the sender and humanity (or at least the proletariat) the receiver. The proletariat is the helper as well, whereas the capitalists play the role of the opponent" (Herman and Vervaeck, 2001, 2005, p. 53).

Another narrative analyst that is mentioned in Barthes' essay *Introduction to the Structural Analysis of Narrative* is Tzvetan Todorov (1939-2017) who premises that "there exists, at a deep level, a grammar of narrative from which individual stories ultimately derive" (Hawkes, 2003). His narrative theory, despite the fact that it is deeply influenced by Russian Formalism and his contemporary debates on narrative structures, aligns with grammar of sociology and assumes that narratives behave like human language (Bal, 2004, p. 33). Being a structuralist he is also concerned with deep structures and underlying principles which work in the structural manifestations of creative writings. For the analysis of narratives, structuralist narratology focuses on the sentence which is the basic unit of narrative. Every kind of behavior, in narrative discourse, has to be manifested through sentences or sentence structures. The nature, flow and direction of the action are carried out through a sentence. That is the reason all structuralists tend to analysis the units and functions of sentences in a story. For Todorov

“the unit of narrative syntax will be the narrative sentence, composed of a subject and a predicate. Narrative sentences are linked to one another in sequence. The main categories of the sentence are the *proper name*, the *adjective* and the *verb*.” (Pavel, 1985, p 94) and (Pavel, 2004, p.33). Since grammar and narrative are concomitant to each other in narrative and narrative analysis, narrative itself signifies the sociology of grammar in narratives. With reference to Todorov’s narrative analysis Tyson (2006) opines:

This grammar of narrative allows Todorov to analyze texts in terms of what he sees as their fundamental narrative properties. Once a text’s propositions are discovered—by combining each character (noun) with an action (verb) or attribute (adjective)—the kinds of actions and attributes that recur in a text can be categorized as can the kinds of propositions and the relations between propositions. (p. 227).

Grammatically the position of adjectives and their respective degrees, and verbs and their kinds is understood in terms of their roles in a sentence but socially and structurally these parts of speech are anthropological narrative positions and their respective roles. In his analysis of fourteenth century Italian writer Giovanni Boccaccio’s *The Decameron*, a collection of tales, ranging from erotic to tragic, written after Black Death, what he (Todorov) locates is three kinds of actions carried out through verbs, which signify ‘to modify, to transgress and to punish’ (Tyson, 2006, p. 227). This is, though, a simplistic view of a narrative yet how the problem of the characters is foregrounded can be examined in his analysis. This kind of textual approach marks the end of impressionist ways of interpretation and inaugurates and augments a discussion on texts which ensures the incorporation of both texts and contexts of narratives, hence sociology of narratives. Tyson (2006) consolidates his views on Todorov’s narrative interpretation of Decameron

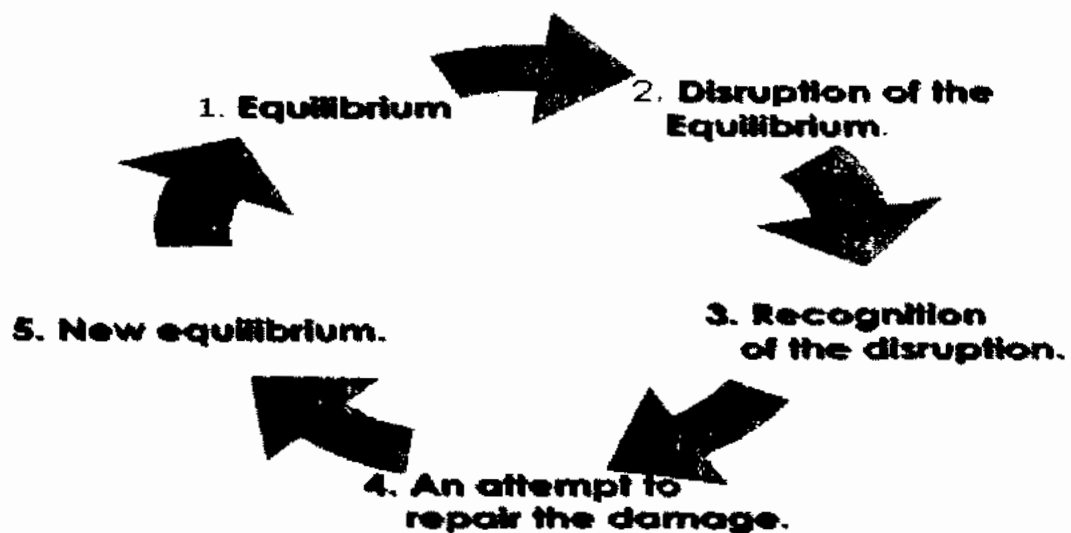
in Marxist reading, “Todorov suggests that, in both *The Decameron* and Boccaccio’s world a new system of values was emerging, one that appreciated the personal daring and initiative associated with the free-enterprise system of capitalism, which was beginning to replace the older, more restrictive system of commerce” (p.227). A slightly different interpretation of his narrative theory is that Todorov, keeping in view the “being (adjective)” and “becoming (verb)” of characters classifies narrative events according to two types: either “verb” or “adjective,” either static or dynamic, either balanced or imbalanced (Rowner, 2015, p. 16). However, the textual environment of epics, fables, novels, short stories and narrative poems foregrounds major character(s) with the attributes that harmonize with their actions carried out through verbs. These actions have a narrative history and sequence in which events must be arranged chronologically. In classical tradition of narration it was a popular mode of narration but the technique takes a paradigm shift in modern and postmodern modes of narration. Despite the often-practised modern technique of stream of consciousness incorporated, through interior monologues or free association of ideas in modern fiction, the plot withstands certain beginnings, middles and endings. The postmodern plot itself is not anti-plot creative experience rather it is based on pastiche, intertextuality, parody and collage. But Todorov’s time and interest was different and narrative models are structured not on the particular but general behaviour of narrative experiences. Todorov has introduced his workable semionarrative model keeping in view narrative structures in a story which works in five steps:

- 1) A state of equilibrium at the outset,
- 2) A disruption of the equilibrium by some action,

- 3) A recognition that there has been a disruption,
- 4) An attempt to repair the disruption,
- 5) A reinstatement of the initial equilibrium. (Altman, 2008, p. 6)

Our exposure to different stories and tales shows that most often they have traditional style of narration. They start with an exposition where some situation is revealed to the reader. That situation is generally not in the state of unrest which signifies the state of equilibrium. Owing to some agent or some external factor the situation faces inevitable disruption. After that there happens some discovery that something went wrong with balanced affairs of life. Dialectically and dialogically some attempt is made to overcome the turmoil and consequently the initial equilibrium is reinstated in popular fictional texts. This is how the happy endings are cultivated in stories with moral lessons.

The model has been explained through a diagram<sup>3</sup>



<sup>3</sup> <https://dtugby10.wordpress.com/the-todorov-narrative-theory-within-bond/>

This model, like Propp's, has also a metonymical relationship with Aristotelian concept of plot which marks the significance of sequence and succession of events (Altman, 2008, p. 9). In a traditional framework the stories move forward gradually. Step by step they develop their characters, actions and themes and meet their ultimate destiny. This statement is of more value when the question of traditional stories and folk tales comes into critical consideration. For instance a Dastan narrative, specifically *Hoshruha: the Land and the Tilism* is an open field for its application. There are, in *Dastan Hoshruha*, minor and major cycles where the [disturbance of] equilibrium has been embedded. Volumes and volumes have been based on the same structure. Not to speak of its mega structures, its minor episodes too have the same structural pattern. At the outset of every episode a state of equilibrium can be observed. For example in the very first episode of *Hoshruha*, **The Disappearance of Prince Badiuz Zaman on a Hunting Expedition, and of Amar Ayyar Going in Search of Him**, the reasons of unrest can be evaluated against the 'rest' in the story. In the beginning things are in the state of equilibrium but the adventurous desires of the prince, whom the narrator has admired with these adjectives: *Badiuz Zaman the brave, the router of armies, The moon of the constellation of excellence* (*Hoshruha The Land and the Tilism*, p. 7) disturb this equilibrium. He risks his life for the sake of his desire and faces a chain of risky encounters. When Badiuz Zaman beheld that beautiful and comely fawn, he became infatuated and besotted at the very sight and gave orders to his commanders: "Take him alive! Do not let him get away" (p. 8). The situation becomes more disturbed when the prince intoxicated with the beauty of fawn, takes an arrow at him and kills him on him spot:

The arrow pierced the fawn and it fell. The prince jumped down from his horse and slaughtered him. The moment that fawn died a most dreadful voice was heard that made even the heart of Taurus in the heavens shudder and send tremors in the seven heavens and the seven seas. It proclaimed, "O son of Hamza! You committed a terrible deed by killing Sorcerer Ghazal the fawn. This is the land of Hoshruha and it is well-nigh impossible to escape its bounds. Anything that may happen now would be too little. (P.8)

Baffled, seeing the entire expanse become dark, the prince lost his consciousness. He is caught by the power of magic in Hoshruha. His abduction adds fuel to the fire of revenge in the story and after each episode a new tale of rest and unrest is necessitated. This is how Todorov's model helps us understand the narrative situation in Dastan Hoshruha. The grammatical structures of traditional and folk thinking patterns find their representation in the stories produced in their ages. It also means that human consciousness is designed, determined, structured and organized according to the system of values established and practiced by its community members. That is the reason why Todorov's narrative theory has been appreciated and appropriated by Marxism, Feminism, and Postmodernism. Most of the traditional stories echo and justify moral grounds; endorse the theme of nemesis and their writers, harmonizing the established popular discourses; cultivate the themes of transgression and tragedy. To exemplify this issue, the following narrative poem can be substantiated in the light of Todorovian narrative convention.

***The Huntsman by Edward Lowbury***

**1) *A state of equilibrium***

Kagwa hunted the lion,  
Through bush and forest went his spear.



One day he found the skull of a man  
And said to it, "How did you come here?"  
The skull opened its mouth and said,  
'Talking brought me here.'

**2) *A disruption of the equilibrium by some action***

Kagwa hurried home;  
Went to the king's chair and spoke:  
'In the forest I found a talking skull.'  
The king was silent. Then he said slowly,  
'Never since I was born of my mother  
Have I seen or heard of a skull which spoke.'

**3) *A recognition that there has been a disruption***

The king called out his guards:  
'Two of you now go with him  
And find this talking skull;  
But if his tale is a lie  
And the skull speaks no word,  
This Kagwa himself must die'

**4) *An attempt to repair the disruption***

They rode into the forest;  
For days and nights they found nothing.  
At last they saw the skull; Kagwa  
Said to it, "How did you come here?"

The skull said nothing. Kagwa implored,  
But the skull said nothing.

**5) *A reinstatement of the initial equilibrium***

The guards said, 'Kneel down.'  
They killed him with sword and spear.  
Then the skull opened its mouth;  
'Huntsman, how did you come here?'  
And the dead man answered,  
'Talking brought me here.'

Another contemporary structuralist is Benveniste (1902-1976), referred by Barthes in his essay for his pragmatic distinction between narrative (history) and discourse. Benveniste too was influenced by the new paradigms of linguistics introduced by Saussure. Of these paradigms the binary opposition and relationships between linguistic signs becomes a gravitational pull for the rest of semioticians and structuralists. In human discourse, Benveniste observes the binary of pronouns I and You as signifiers. Likewise we see him creating differentiations through the use of pronouns, deictics, verbal systems and finally between story and discourse. As I have already mentioned that Barthes conditions the classification of linguistic units with literary and narrative studies, so, in his analysis he has frequently engaged linguistic terms in debating fictional discourse. "he is" states Culler, "particularly interested in Emile Benveniste's distinction between linguistic forms that contain some reference to the situation of enunciation (first and second person pronouns, expressions such as here, there, yesterday, and certain verb tenses) and forms that do not. This distinction helps Barthes to analyze some aspects of narrative

technique...” (Culler, 2002, p. 67). It is not only Barthes who has benefitted from his contemporary structuralists and semioticians rather his successors have reciprocated his analytical methods in their works in the field of narratology. One thing, despite disparities, that they have common amongst themselves is the scientific analysis of narrative components and the grammar of narratives. It is because of their contribution that the word *discourse* becomes questionably significant in narrative analysis. These structuralists, agreeing upon the dichotomy of plot and story, events and enunciations, probe the linking signifiers which personify discourse and contribute in the ongoing tradition of narrative formations.

Parallel to the structuralist narratology, the French anthropologist Levi-Strauss made narrative discoveries through his studies of the primitive tribes of Brazil. By applying Saussurean linguistic structuralism he discovers the grammar of universal human truths. As Saussurean *la langue* channelizes *la parole*, the hidden mental structures, in Strauss' views construct human relationships. Though he had read Marxism before he consolidated his theories, he did not base economic conditions, as backdrop, to affect tribal human behavior. Like Saussure and Roman Jakobson, he based his theories on synchronic studies that facilitated him in drawing an analogy between linguistics and kinship systems. The discovery that became productive for his contemporary narratologists was that kinship relations work like linguistics systems. Human relationships are also identified and recognized, like Saussurean paradigmatic and syntagmatic relations, through binary oppositions, choices and chains. Narratologists work on narremes after Strauss's discovery of mythemes (units of myths). Critics have traced similarity between the structural and anthropological modes of narrative analysis,

for, “Levi-Strauss used the Oedipus myth employing segmentation and classification to illustrate how he read kinship relationship in primitive cultures using the structuralist modes of analysis” (Wheeler, 1997, p.x).

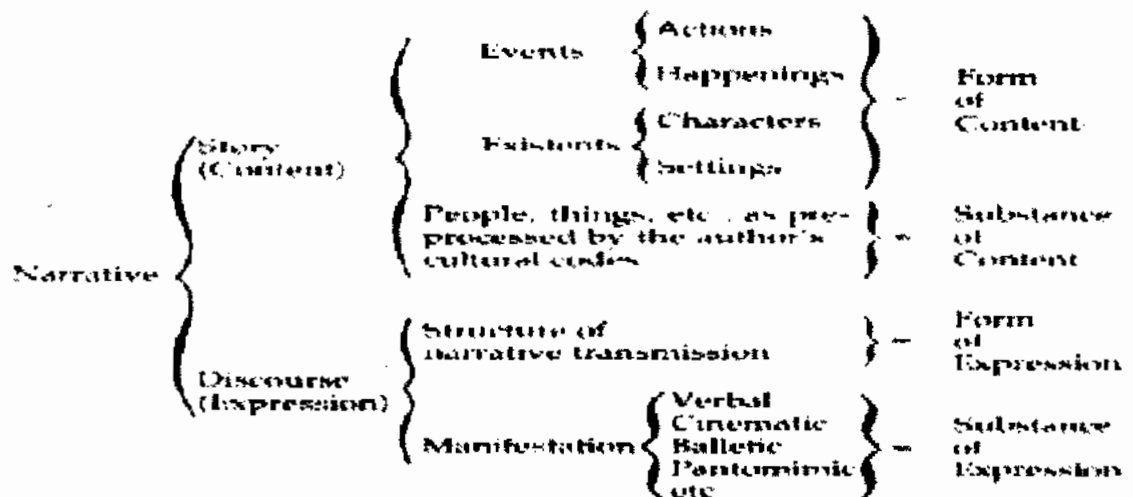
Gerard Genette (1930), with reference to narratological evolution, is another important figure amongst these semioticians whose ‘systematic attempt to devise an all-encompassing theory of *Narrative Discourse*’ makes a ‘theoretical distinction between discourse and its telling’ (Onega, 2006, p. 275). Interested in the poetics of fictional texts he applies his own concepts on Proust’s *Remembering of Things Past*. “Drawing on Todorov’s distinction between *story* and *discourse*, Genette, continues with fabula-sjuzhet dichotomy, but, he distinguishes three aspects of narrative reality, story (*histoire*), meaning the signified or narrative content; ‘narrative’ (*recit*), meaning the signifier, discourse, or narrative text; and ‘narrating’ (*narration*), meaning the narrative act itself” (Onega, 2006, p. 275). It is in his book *Narrative Discourse: An Essay in Method*, that Gerard Genette works out a typology of five narrative figures; Order, Frequency, Duration, Voice and Mood. In this way tense (grammar), mood, and point of view have been yoked together “where tense is concerned with the arrangement and display of events in time; mood under which heading the perspective and distance of the narrator are examined; and voice, where kinds of narrators and the ways of representing speech are considered” (Cortazzi, 1993, p. 93).

One of Barthes’ successors, a significant literary and film critic as well as a narratologist of structuralist school of criticism from North America, is Seymour Chatman (1928-2015) whose seminal work on narratology *Story and Discourse: Narrative Structure in Film and Fiction* (1978) raises very important questions regarding the *poetics* of a

narrative. The word poetics has different meanings in structuralist criticism. There is least concern with thematic interpretation in the critical culture of poetics. Poetics, for enjoying intimate relationship with Russian Formalism and structuralism, interrogates not “What makes Macbeth great” but rather “What makes Macbeth a great tragedy” (Chatman, p. 17). The narrative investigation is highly important as far as the question of form and structure of *Hamlet* is concerned as the artistic and aesthetic beauty of the play lies not with story but with the plot of the play. Perplexed with the question of *fabula* and *syuzhet* Chatman seems to have understood it in terms of *what* and *the way*. It is owing to the understanding of this difference that he made a cardinal and influential contribution in the field of narrative analysis in his demarcation between the story and the discourse. The *what of narrative* according to his thesis is story or fabula signifying ‘eventfulness’ and *the way of narrative* stands for discourse. In narrative studies, hold Cohn and Shires, (2005) “this distinction is more commonly put in terms of “story” and “discourse”. For example, according to Seymour Chatman what is communicated is a *story*, the formal content element of narrative; and it is communicated by *discourse*, the formal expression element, we prefer the term “narration” (p. 178). It is *the way* of narrative that includes all rhetorical figures and devices even those which do not exercise their influence directly in the main action of the story but these units intensify the impression of the action. Barthes takes them as *indices proper* and *informants*. From Foster’s dichotomy of “the king died and the queen died( fabula)” and “the king died and the queen died of grief( syuzhet) to Propp and from Propp to Barthes, Chatman’s diagram can help in understanding the difference between *what has been presented* and *the way it has been presented* in fictional texts. For example the Dastan *Hoshruha: The Land and the Tilism*

can be vividly seen through the prism of Chatman's narrative model. It has a story that means it has a history or sequence of events but at the same time all the events have been expressed through the kind of language that expresses the events in a befitting way. Here the traditional binary of matter and manner is important to understand. The theme-- the eternal battle between the virtue and the vice -- is expressed through grand narratives of 19<sup>th</sup> century Hindustan but the central idea is conveyed through the sum total of stories of dastan. Evidently these stories have settings, actions and characters on both sides of the line of demarcation, the good and the evil. The author paints the stories with colourful language and that language means, obviously, narrative and stylistic experimentation.

The diagram of Chatman's narrative model<sup>4</sup> approximates Barthes' model of narrative analysis.



<sup>4</sup>  
[https://www.google.com.pk/search?biw=994&bih=565&tbm=isch&sa=1&q=chatman+narrative+model+diagram+has+been+sketched+by&oq=chatman+narrative+model+diagram+has+been+sketched+by&gs\\_l=psy-ab.3...32323.46252.0.46607.31.23.1.0.0.0.518.2205.3-1j3j1.5.0....0...1.1.64.psy-ab...25.0.0.24Yj\\_OaK8fc](https://www.google.com.pk/search?biw=994&bih=565&tbm=isch&sa=1&q=chatman+narrative+model+diagram+has+been+sketched+by&oq=chatman+narrative+model+diagram+has+been+sketched+by&gs_l=psy-ab.3...32323.46252.0.46607.31.23.1.0.0.0.518.2205.3-1j3j1.5.0....0...1.1.64.psy-ab...25.0.0.24Yj_OaK8fc)

Structuralist scholars have introduced new modes of investigation in the evolution of literary criticism. In western academia and critical traditions these narrative models have been debated and evaluated through their application on various fictional texts. Before poststructuralist and postcolonial responses, the structuralist modes of narrative analysis attracted the attention of many researchers. Following them, new models like Labove's six narrative elements: abstract, orientations, complicating action, resolution and coda, have also contributed to the tradition of narrative analysis. The oriental texts especially popular traditional tales can be easily experimented. From pre-partition Hindustani or Pakistani literature, whether these fictional texts are translated or not, are equally important for this analytical tradition.

## **2.7 Barthes' Structuralist Model**

Roland Barthes introduced his structural approach towards a [literary] text in his essay *Introduction to the Structural Analysis of Narratives* in 1966. The essay, with reference to the productive relationships in language and literary text, proved to be of substantially theoretical as well as implicational value. It can, vividly, be observed that from the outset of his treatise he is overwhelmed with all-inclusive importance of narratives in various cultural and discursive practices:

The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances – as though any material were fit to receive man's stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio's *Saint Ursula*), stained glass windows, cinema, comics, news item, conversation. (p.79)

In the same essay, after explaining the importance of narratives in the 'prodigious variety of genres,' Barthes talks about the civilizational relationships between narratives and societies:

Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor have been people without narrative. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself. (Barthes, 1977, p. 79)

Having introduced, in his essay 'Introduction to the Structural Analysis of Narratives,' the all-encompassing and productive value of narratives, Barthes asks a question: "Must we conclude from this universality that narrative is insignificant?" (p. 77). Barthes thinks heuristically and necessitates some methods and procedures for the wide-ranging analysis of the multitude of narratives. The traditional and impressionistic ways of critical practices, according to Barthes, could not, from Aristotle to Russian Formalism, evaluate literary texts with a method which ensures a scientific and linguistic analysis of narratives. In the absence of such methods and models, asks Barthes, "how are we to master even these varieties, how are we to justify our right to differentiate and identify them? How is novel to be set against novella, tale against myth, drama against tragedy (as has been done a thousand times) without reference to a common model?" (Barthes, 1977, p. 79). To procure a substantive hypothesis of relating and correlating linguistics and narrative, synchronically, Barthes does not seek help from biographical contexts and perspectives projected by the writers. He, as a structuralist, contrary to this contextual critical position, associates himself with Saussurean concepts to locate the empirical



evidence of those structural levels, sublevels, dichotomies and binaries which articulate genres of cultural practices. It is, therefore, the concept of *la langue* through which *la parole* of narratives can be analyzed. Explaining the primary significance of *la parole* in the beginning of Barthes' essay Allen's argument is relevant to my research:

Faced with such infinity of narratives, how does anyone ever begin to analyze them? The answer is the same as that given by Saussure when faced with the countless examples of language in the world, or when Barthes is faced with numerous examples of actual fashion. We cannot begin with actual examples of narrative, or language, or fashion. A structural analysis, like Saussure's in his structural linguistics, must disregard parole (acts of narrative, of language, or of fashion) and must move immediately to the construction of a hypothetical model. (Allen, 2003, p. 56)

To continue his argument Barthes refers to the productive value of the methods of Russian Formalists like Vladimir Propp and the Structuralist Anthropology of his contemporary critic Levi-Strauss which justify a line of demarcation between two approaches a traditional and structural "either a narrative is merely a rambling collection of events, in which case nothing can be said about it other than by referring back to the story teller's (author's) art, talent or genius- all mythical forms of chance- or else it shares with other narratives a common structure which is open to analysis, no matter how much patience its formulation requires" (Barthes, 1977, p. 80). He substantiates his answer laying emphasis on 'combinatory principles', 'implicit system of units and rules' in a narrative text. For this kind of analysis, in the views of Barthes, 'of necessity', it is not inductive but 'condemned to a deductive method' that is of applicatory value and significance (p. 81). On the same page, we can also infer Barthes' resentment against the traditional modes of investigation which ignored the structuralist aspect of the rhetoric of

literature. Divorced from the linguistic analysis of literary texts, the critical issues debated in past, was basically a conclusive approach and an impressionistic discourse. In the past, from Plato to Eliot, literary criticism was either of biographical nature or heavily contextual and which, instead of focusing on the language of literature, exhausted itself in evaluating how successfully some sublime figures of speech like metaphors, similes, metonymies, personifications, and ironies have been exploited. Being a structuralist in this essay, he is aware of the intrinsic value of linguistic or narrative constituents and above all the discussions carried out by his contemporaries that include the features of syntax and classifications of linguistic units. He contends that "structurally, narrative shares the characteristics of the sentence without ever being reducible to the simple sum of its sentences: a narrative is a long sentence, just as every constative sentence is in a way the rough outline of a short narrative" (Barthes, 1977, P. 84). In his structuralist activity we find him illustrating his exposure to the units of narrative and embedding grammar and narrative, and narrative and discourse or in other words we can say that he explains narrative grammar in his words:

Although there provided with different signifiers (often extremely complex), one does find in narrative, expanded and transformed proportionately, the principle verbal categories: tenses, aspects, moods, persons. Moreover the 'subjects' themselves, as opposed to the verbal predicates, readily yield to the sentence model; the actantial typology proposed by A. J. Greimas discovers in the multitude of narrative characters the elementary functions of grammatical analysis... It is hardly possible any longer to conceive of literature as an art that abandons all further relation with language the moment it has used it as an instrument to express ideas, passion or beauty: language never ceases to accompany discourse, holding up to it the mirror of its own structure- does not literature, particularly today, make a language of the very conditions of language? (Barthes, 1977, p. 84: 85).

The reader of Barthes can understand that Barthes' hypothesized relationship between language and fictional texts is, like his contemporary structuralism, of analytical nature. This analytical journey, from level of functions to the level of actions, helps him dissect fictional narratives in an interpretatively different way. Different writers, critics and interpreters of Barthes' structural method have summed up his analysis in their essays. For example Castle (2007) sums up his essay in following paragraph:

In his "Introduction to the Structural Analysis of Narrative" (1966), Barthes takes linguistics as the starting point for structural theory of narrative as a *functional syntax*. Narratives function like sentences, but they operate on different levels of description. There are two primary relations: "distributional (if the relations are situated on the same level) and integrational (if they are grasped from one level to the next). Narrative elements can be arranged in a variety of predictable and stable ways within the acceptable limits of a narrative syntax or grammar. The arrangement of elements operates according to a "hierarchy of instances": units, action, and narration (p.117).

Having understood the hierarchy or the basic classification of a fictional text, Barthes, as Castle (2007) has elaborated, dives down to the nature of segmental relationship in its narrative discourse which, according to his findings, are major and minor units, each contributing to the totality of a narrative discourse. The character, minor or major, is known by the company of the narrative units he keeps. These units, while describing their respective roles in a sentence, also determine the temporal and spatial contexts of the character. Castle (2007) sums up Barthesian distinctions and classification of narrative units in these words:

At the "atomic" level, *units* perform distributional functions, ordering elements around "hinge-points" of the narrative while at the integrational level they connect and order the level of character and narration. These units are often fairly minor elements of the story (Barthes offers the example of a cigarette lighter in a James Bond film); however, they can serve important functions by linking or

“distributing” narrative elements in a causal chain or by integrating different aspects of the narrative across temporal and spatial contexts. The level of action is dominated by character, which is not a “being” in psychological sense, but a “participant” enacting a function within a specific sequence: “every character (even secondary) is the hero of his own sequence. Finally the level of narration (often called “point of view”) concerns the specific structure of linguistic presentation and the site of reading. (p. 117)

Since the methodology I have adopted for my research is the same as Barthes has explained in his models, I would like to present the basic introduction of the important features of these models in research review. From the levels of the narrative to the classifications with reference to their identifications and roles, I have explained how this model is potentially important for the application on *Hoshruha* narrative discourse.

### **2.7.1 Levels of Description in Narrative**

Barthes distinguishes three levels of description in a narrative:

- 1. The level of function**
- 2. The level of action of characters**
- 3. The level of narration in a discourse**

Barthes has made analysis of the seventh novel *Goldfinger* (1959) of James Bond series written by Ian Fleming, at three levels, which are mentioned in the above lines. Of all the levels introduced by Barthes, the level of functions is the fundamental stage which is not only complex but also microscopic. Being concerned with grammar of narratives, it aims at exploring the basic units, which, by associating themselves with other levels culminate at higher level ‘actions’ and then narration. They are signifiers of kinship and cannot be understood in isolation. It is their relationships which determine signification and

interpretation of a fictional text. According to Barthes' essay *An Introduction to Structural Analysis of Narratives* these relationships are interdependent on each other. They are identified by Barthes with respect to their respective role in a narrative sequence but the nature of role itself varies from unit to unit. Barthes distinguishes one from the other in these words:

Returning to the classes of functions, its units are not all of the same 'importance': some constitute real hinge-points of the narrative (or of a fragment of the narrative); others merely 'fill in' the narrative space separating the hinge functions. Let us call the former *cardinal functions (or nuclei)* and the latter, having regard to their complementary nature, *catalysers*. For a function to be cardinal, it is enough that the action to which it refers open (or continue, or close) an alternative that is of direct consequence for the subsequent development of the story, in short that it inaugurate or conclude an uncertainty. (Barthes, 1977, p. 94)

Having classified the units Barthes as cardinal functions and catalysers Barthes explains how one stands different from the other. Behind this binary of cardinals and catalysers there is a rationale which has been exemplified in his theoretical framework. He continues his explanation in these words:

If, in a fragment of narrative, the telephone rings, it is equally possible to answer or not answer, two acts which will unfailingly carry the narrative along different paths. Between two cardinal functions however, it is always possible to set out subsidiary notations which cluster around one or other nucleus without modifying its alternative nature: the space separating the *telephone rang* from *Bond answered* can be saturated with a host of trivial incidents or descriptions- *bond moved towards the desk, picked up one of his receivers, put down his cigarette*, etc. These catalysers are still functional, insofar as they enter into correlation with a nucleus, but their functionality is attenuated, unilateral and parasitic; it is a question of a purely chronological functionality (what is described is what separates two moments of the story), whereas the tie between

two cardinal functions is invested with double functionality, at once chronological and logical. (p. 94)

Having elaborated the functionality of cardinals and catalysers, Barthes explains how catalysers are different and of parasitic nature in fictional texts. How they work between causes and effects but at the same time remain inevitable for an organic whole of a story. The demarcation is further illustrated by Barthes:

catalysers are only consecutive units, cardinal functions are both consecutive and consequential...it is the structural frame work of *cardinal functions* which accomplishes this telescoping of logic and temporality... *cardinal functions* are the risky moments of a narrative. Between these points of alternative, these 'dispatchers', the *catalysers* lay out areas of safety, rests, luxuries. Luxuries which are not, however, useless... weak but not nil... it accelerates, delays, gives fresh impetus to the discourse, it summarizes, anticipates and sometimes even leads astray...the catalyser ceaselessly revives the semantic tension of the discourse...that there is going to be meaning. Thus, in the final analysis, the catalyser has a constant function which is, to use Jakobson's term, a phatic one: it maintains the contact between narrator and addressee. A nucleus cannot be deleted without altering the story, but neither can a catalyst without altering the discourse. (Barthes, 1977, p. 94, 95)

According to this detailed explanation of functions, cardinals and catalysers, the classification of functions becomes clear.

### 2.7.2 Functions and their Categories

- I. **Distributive Functions:** They are also called as *functions proper* and are based on cause and effect relationship. Working on syntagmatic axis they form metonymic relations with narrative structure and organize sequence or chain of linguistic components. They are subdivided into two categories: a) Cardinal or Nuclei and b) Catalysers.

- a) **Cardinals or Nuclei:** The fabulized discourse of the event depends on these functions. These are, according to Barthes, basic 'hinge-points which inaugurate, continue or close an action' or may provide some alternative. According to Barthes' essay *Structural Analysis of Narrative*, the action to which it refers open (or continue, or close) an alternative that is of direct consequence for the subsequent development of the story, in short that it inaugurate or conclude an uncertainty. If, in a fragment of narrative, the telephone rings, it is equally possible to answer or not answer, two acts which will unfailingly carry the narrative along different paths. Cardinals indicate what happens (next) and are minimal units of happenings and major changes in the events (Winther et al., 2004). These "true pivotal components" (Pavis, 1998, p. 156) and "elements of distribution carry or push the story forward, forming the dynamic aspect of the text" (Plooy, 2013, p. 32).
- b) **Catalysers:** These narrative units carry catalytic effects in narratives. They, mediating between two cardinals neither disrupt nor disturb the plot or the flow or progression of narrative. According to Barthes, "which fill in the narrative spaces between nuclei, separating the hinge functions" and, according to Barthes, perform a parasitic and unilateral role, have chronological functionality in order to maintain a contact between narrator and addressee. (p.94).

The question why Roland Barthes had to introduce catalysers along with cardinals is a pertinent with reference to the status and role and progression of narrative. Its answer lies with the subjects or actants of narrative; they have primary functions to perform. For example:

Burq set the bed, covered it with a sheet, arranged cushions and pillows, and rubbed the perfume drug all over the furniture. He put a seat under the bed and pulled up the panels of the pavilion that opened onto verdant grassland that refreshed the soul. (*Hoshruba: The Land and the Tilism*, p. 171)

According to the progression of the plot, Burq, the trickster, wants to materialize his plans by using his tricks. For this purpose he seeks the help from princess Naferman. Having been facilitated by her he is seen in making these arrangements to defeat his rivals. At narrative level, the action of one trick has been carried out through many sentences which are cardinal functions. We can observe how one sentence supports another in a sequence, in linear mode; or synchronically inaugurating an action and winding it up when the mission is accomplished. Meanwhile another paragraph has been introduced where the narrative situation is seen being catalyzed:

A carpet of moonbeams spread over the whole expanse. The grains of sand sparkled like the stars in the heaven. Springs burbled all around on their banks; deer, buffalo, hog deer and axis deer frolicked in the moon light.

(*Hoshruba: The Land and the Tilism*, p. 171)

The main action, without this narration, is complete but these lines or lexia that catalyze the narrative situation increase the levels of suspense and optimize the impact of the consequence. In this extract, we have also seen that there is no personality or identity of any character discussed, nor do we find any single example of any kind of information regarding the actants. Only narrative situation, through functions, has been explained. This explanation manifests catalytic effects rather than indices. There is another argument which Barthes has also propounded and that I have mentioned earlier in this chapter that



Barthes democratically facilitates the classification if two functions happen to work together. I have further explained this dilemma in the chapter 3 Methodology.

**II. Integrational Functions:** These units are indices in narratives. They are also called *indicial functions* and have paradigmatic or metaphorical relations or associations. They move along the axis of choice and vertical relationships. These functions do not directly participate in action but their presence connotatively and symbolically refers to something integral, emblematic and figurative in a narrative pattern. They are of two kinds:

a) **Indices proper:** Apart from *actions* and *functions*, there are narrative situations and the positions of the actants that are equally significant in fictional texts. They [indices proper] give relevant information and contribute to the overall action and impression of fictional texts. We cannot imagine a fictional text without indices proper. These narrative segments or narremes refer to character, feeling, and atmosphere charged with implicit relevance (Toolan, 2007, p. 24).

Roland Barthes's structuralist model does talk about cultural spatiality as we do find the issues of identity similar to his *connotative* and *cultural codes* presented in his poststructuralist model. In all narrative situations actions are executed by characters that have some identity, feelings and emotions. They are generally embellished with certain attitudes, vicissitudes, anger, depression or aggression. Their personal weaknesses and strengths may lead them to their predicament. Since they are people, males and females,

belonging to some cultural space, their identities are expressed through meaningful cultural and social signs but they have been categorized by Barthes (1977):

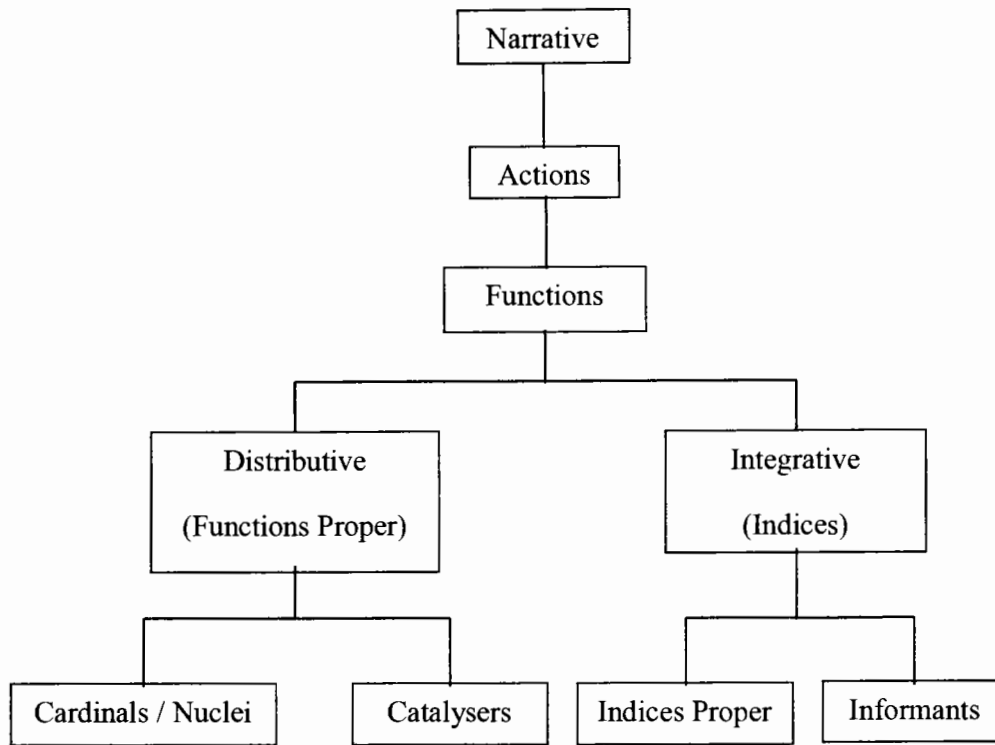
A distinction can be made, however, between *indices proper*, referring to the character of a narrative agent, a feeling, an atmosphere (for example suspicion) or philosophy, and *informants*, serving to identify, to locate in time and space. To say that through the window of the office where Bond is on duty the moon can be seen half-hidden by thick billowing clouds, is to index a stormy summer night, this deduction in turn forming an index of atmosphere with reference to the heavy, anguish-laden climate of an action as yet unknown to the reader. Indices have always implicit signifieds. Indices involve an activity of deciphering; the reader is to learn to know a character or an atmosphere. (p. 96)

Barthes' distinction is very important discovery in the history of literary criticism as well as in narratology. To carry out an untraditional research or analysis, these discoveries and their classifications reflect a scientific and analytical attitude of the researcher.

b) **Informants:** These narrative units are classified as 'pure data.' Barthes uses the phrase 'immediate signification' while describing these units or narrative features which connotes a certain realism regarding the social atmosphere of fictional texts. In the words of Barthes (1977):

"they are pure data with immediate signification. Informants bring ready-made knowledge, their functionality, like that of catalysers, is thus weak without being nil. Whatever its 'flatness' in relation to the rest of the story, the informant (for example the exact age of a character) always serves to authenticate the reality of the referent, to embed fiction in the real world. Informants are realist operators and as such possess an undeniable functionality not on the level of story but on the level of the discourse." (p. 96)

This model can be represented through the following diagram:



### 2.7.3 Actions and Narration

Barthes' concept of actions is a metonymical representation of Aristotle's action and enjoys a structural priority over character who is just "a participant in the world depicted by the narrative" (Bronwen, 2016, p. 9). But there is also a difference of mimetic and diegetic art; Barthes' concept of action belongs to the latter, the diegetic which means a tell-tale action. An action consists of a group of sentences having distributional and integrational functions. In a narrative discourse these functions contribute to design an action and the same narrative discourse, at higher level, integrate or reciprocate to actions. The position of actions is middle one, between narration and functions. Various types of actions, particularly by Propp and Greimas, have been mentioned which are sum total of their functions.

## 2.8 The Structure of *Dastan Tilism-e-Hoshruha*: Book 1

Fabricated and popularized in Mughal dynasty, and Written and compiled in British Raj (colonial era) in the subcontinent, the genre of the Dastan (the tale) recounts the adventures of Amir Hamza and his compatriots in the exotic land of magic, charms, witchcraft, wizardry and seductions. The entire structure of *Hoshruha: The Land and the Tilism (Tilism-e-Hoshruha: Book 1)*, from the episode 'OF The False God LAQA Seeking Refuge with King Sulaiman to The Sorceress Chashmak Zan Lighteneing-Bolt, is established on the classical modes of narration, for, in the beginning there is an introduction of the situation and major characters. After an exposition of the characters (actants) we have the middle where we see the actions of heightened tensions, conspiracies and plotting against their rivals, successes and failures etc. Interest lies in the actions of romances, seductions, temptations, disguises, skirmishes, rescues, conflicts and clashes between the opposites as there is a vivid binary-a line of demarcation between two groups, the eternal co-existence of virtue and vice. In the end we don't have ultimate ending- the conventional theme of nemesis; instead, there is continuity of confrontations and encounters marking the structurality of ideology (ideological structures), the eternally pitched battle between the good and the evil. On one hand there is Amir Hamza camp while on the other we have master of the Tilism emperor Afrasiyab camp involving a multitude of male and female characters playing and projecting the [vicious] roles of sorcerers and sorceresses. The ongoing conflict and battles between these two poles determine the nature of Dastan narrative. Owing to the expeditious succession of events, the strength of this tale lies in its *Fabula* but the *sjuzhet*, though carrying subordinate position, complements the actions of the narrative. The translator of this tale calls this

Dastan an epic but despite being based upon the succession of the gruesome events taking place in the grand and exotic locale of *Hoshrubah*; it is not an epic in conventional terms as it is written in prose. Like every culture of the world, the land of Subcontinent has been cultivated with various kinds and forms of narratives. *Tilism-e-Hoshrubah*, translated as *The Land and the Tilism* (magic), connotes the alluring and bewitching characteristics of this culture. Keeping in view the longitudes and latitudes of this tradition we can ask the same question raised by Roland Barthes. What makes these Dastan narratives so enthralling in Hindustan? What kind of attraction for these volumes lies with contemporary critics? Why should the narratologists of contemporary era take interest in these tales? What kind of narrative patterns do these harmoniously blended stories present to the readers? In what ways do the modern readers become fascinated by this oriental world? How can the inner or internal structures of this majestically accessorized world be grasped in modern times? For the readers of Urdu language it has a different appeal, for, the serious readers of classical Urdu literature are well acquainted with such texts but, the common readers especially those belonging to other than Urdu speaking world have to face difficulties. The students who contact these texts through translations will be doubly troubled while analyzing these texts, and to differentiate *la langue* from *la parole* (Saussurean terminology) means a thorough knowledge of the original language itself. Such questions have not been raised by the critics and researchers of Urdu texts since most of them seriously concern with its aesthetic grandeur. Appraised ever as Urdu classic it has been considered an historical legacy of Muslim Empire. It is generally understood that owing to the incompatibility between Dastan narratives and the questions of structuralism and poststructuralism, the Dastan text and its aesthetic beauty cannot risk

western critical tools. Since the traditional critical tools utilized for its appreciation cannot withstand the western modes of investigation, the interpretation is broadly lopsided. My research work, being structuralist and poststructuralist with reference to narratology, is not the succession of the traditional modes of investigation, therefore not only it debates the narrative patterns but also incorporates all contextual codes and factors which help in determining themes and issues of Dastan. As far as the criticism in English on the translation of Dastan is concerned, it has not, yet, gone beyond the Reviews of literary pages in newspapers.

## **2.9 Poststructuralist/Postclassical Narratology**

The poststructuralist or with another nomenclature postclassical narrative theory is a con(textual) approach “which has emerged as a critical and reflexive response to its classical precursor in recent years, it moves away from universals and quasi scientific approaches, to focus more on context and to embrace new perspectives” (Bronwen, 2016, p. 11). A literary text, irrespective of any genre, cannot be termed as a project of ‘free mind’ and ‘free imagination’ in poststructuralist readings. It [the literary text] is, according to the structuralist thesis, a paradigmatic and syntagmatic organization of conventional signs but these signs have meanings too which are very much political, cultural and ideological. Human mind thinks in terms of ideological signs, so texts of authors too are loaded with cultural norms, traditions, ideologies, biases and discourses of political beliefs. The emergence of poststructuralist behavior signifies the opening of new debates in the domain of interpretative criticism. Poststructuralism denies being totalitarian in understanding and interpretation of literary texts and the critics of this school of thought disassociated themselves from Marxism, fixed meanings and kinships

or relationships, but the intellectual reaction they have shown against structuralism is similar to that of Bakhtin and Volosinov against Russian formalism. Russian formalism was also solely focusing on the form and textuality not on the content, the meanings and the issues involved in interpretation. Similarly structuralism, in its peak, also reflects its anticlimax, for purely a scientific approach towards texts does not ensure the evolution of questions raised by critical thinking and skepticism. It was in October 1966, at the peak of structuralism, when Derrida presented his paper "Structure, Sign and play in the Discourse of Human Sciences" at John Hopkins University in the conference entitled as "The Languages of Criticism and the Sciences of Man" and turned the tables against the structuralist modes of investigation. This symposium was attended by the renowned scholars of the time like Rene Gerard, George Paulet, Tzvetan Todorov, Jean Hyppolite, Roland Barthes, Jacques Lacan and Jacques and Derrida (Castle, 2007). In the essay Derrida focused, primarily, on structurality of structures and the play of signs, between signifiers and signifieds which dismantles centers, but structuralism, heavily relaying of binaries, projects centers for the cultivation of meanings and signification. The critics of his age use habitually the used tools of investigation, bricolage and this critical attitude does not make any difference in the history of literary and cultural criticism, for, all the structures are grounded on centers. The classical texts from Homer's Epic to Dastan narratives of *Hoshruba* are heavily based on centralized positions of structures. The narratives of classical fictional texts are channelized from these central or centralized positions. They are understood and interpreted from these positions which are ideological and culturally political. It is owing to the centers the binary opposition in social and literary sciences is established and traced. For example the word binary, according to

structuralism, is a structural truth, but at the same time it is not a satisfactory answer with postcolonialism, postmodernism, feminism and post structuralism. In these binary relationships, what these approaches hold: one is granted central position whereas the other is decentered, dislocated, dismantled, displaced or marginalized. Marxism has already talked about the binary of super and base structures in which the upper classes (producers) exploit the minds and resources of lower classes (consumers) ideologically. Owing to such vivid lines of demarcation in societies neither language nor structures appear as natural or innocent. Therefore engaging itself in a dialogical relationship with questions of binary, hegemony, discourse of power and representational politics, gender and psychological issues, poststructuralist narrative analysis denounces the innocence of signs, structures and language. "Poststructuralism," contends Bronwen (2016), "like structuralism, is also concerned with how language shapes our understanding of ourselves and the world around us, but it takes much further the idea that relationship between language and our reality is arbitrary and full of contradictions and gaps." (p.39). "In the writings of Jacques Derrida, for example," Bronwen (2016) explains, "we find a fundamental critique of many of the notions about language that structuralists seem to take for granted. Instead, language is viewed with distrust, meaning as unstable, something which is never present, but always referred" (p. 39). Poststructuralist narratives, following the same footsteps, show their vivid concerns with dismantling the centralized textual positions. The position which was marginalized in earlier texts, for instance, Rhys' (1966) *Wide Sargasso Sea* and Fowles' (1969) *The French Lieutenant's Women* were written as reversal modes of re-presentation. And of narrative situations these texts are produced through the opposite to the stereotyping angles. Likewise the



presentation or misrepresentation of the women in cultural practices was revisited in critical practices and the results were opposite to what pre-feminist readings had claimed. Along with structuralist modes, the American critical behavior towards philosophy, art, form and literature was changing in 1960s and 70s. Explaining the difference between the factors behind the emergence of structuralist and poststructuralist/ postclassical genres of narratology, Currie (2010) argues:

The idea that early achievements of narratology are still with us, and are still the basis of much of what we know about narratives is easily illustrated in contemporary narratology. Much of the summary that I have just offered describes a critique of scientific narratology and a turn towards identity, ideology and politics, but the idea of narratology as a neutral science has remained very much alive, and has flourished in the twenty-first century. One reason for this is that the projects set out in structuralist narratology had distinctively European origins. In the United States, structuralist narratology had not really taken hold in university literature departments before the poststructuralist critique arrived from Europe, whereas in Europe the situation was substantially opposite: the structuralist project was well-established and there was little projection of anything called Poststructuralism that might demolish or displace it. (p. 18)

Currie's arguments entail a relative truth regarding the execution of structuralist and poststructuralist modes of investigation. In the subcontinent, particularly in Pakistan, criticism has not been scientifically habituated, since; owing to the closed cultural spatiality, there is a popular tradition to 'discipline the voice of the pen' in the entire narratives of literary traditions. The difference of two paradigms has also been explained and summed up by O' Neil (1996):

Narrative theory in the tradition of formalist and structuralist narratology has two quite distinct faces one belonging essentially to the sphere of work, the other belonging essentially to the sphere of play. In its earlier mode, that of Russian

Formalism and the scientific structuralism of the sixties, narratology functions essentially as a tool for finding serious-minded scientific answers, invariable rules, explanatory models that illustrate how narratives work.( p.157)

It is here, in this paragraph O' Neil (1996) confirms Barthes' shift from structuralism to poststructuralism or from work to play in other words we can say from the textual to the intertextual and extra-textual factors that break away from the stereotyped fixed relationships:

In its later, post-structuralist mode, flamboyantly introduced by Barthes's *S/Z* in 1970, narratology functions as a lucid rather than a scientific methodology for identifying (and multiplying) questions rather than answers, meanings rather than meaning, metaphors rather than truths, as structural analysis gives way to textual play, the search for origins becomes less important than the co-constructive role of readerly interpretations, and scientific rules revealing the truth about narrative become less important than lucid rules governing textual games. (p. 157)

Poststructuralist or postclassical modes of assessment do not adhere to the truths presented in the text rather trace the aspects which do not fall in the classifications made by the structuralists. These are various kinds of tensions, cracks, fissures and ambiguities which challenge the projected and established system of meaning or signification. Much of the emphasis in poststructuralism is on the network of social institutions which design the kinships and their respective signification. Text and context, in this view, appear as (con) texts in creative process as well as in narrative discourse of fictions. Texts are products of those human experiences which include human perceptions and the culture of values working at the level of human sub-consciousness and unconsciousness. Belsey (2002) claims:

Suddenly the grand claims of structuralism appear absurd. Once you have found the single determining structure, there is nothing to choose between the universe and a bean. The microcosm simple becomes an illustration of the general pattern, another instance of the same—thrilling for the system builders, but then what?

What can further investigation discover? Only endless repetition. The big questions have been answered in advance. (P. 43)

It is clear from the discussions of above mentioned critics that structuralism, analyzing the structural patterns in a narrative text, aims at projecting fundamental narrative principles and rules which become leading motifs in fictional texts. It, by necessitating the involvement of mathematics of language at both micro and macro levels, dissects the landscape of fictionality, and explores how a fictional activity begets literariness. Working archeologically, it digs out the patterns of thoughts layer by layer and analyses how these layers have been entwined and integrated to produce a fiction as a unified structure. Despite these attributes structuralism remains formalist in its essence since much of this kind of analysis remains indifferent to interpretations particularly with reference to cultural materialism, psychological issues, identity crisis and other various kinds of thematics and aesthetics which are the ultimate end of discursive practices. Apart from being scientific and deductive in approach, and having made scrutiny of intrinsic value of the narrative constituents, the crucial question remains unanswered in structuralism: "Are the fictional texts meant to be analyzed structurally?" This is the reason Eagleton (1983) has accorded a parody of structuralist mechanism<sup>5</sup> (Webster, 1996, p.114). Eagleton's exemplified parody does not overrule the significance of

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<sup>5</sup> Suppose we are analyzing a story in which a boy leaves home after quarrelling with his father, sets out on a walk through the forest in the heat of the day and falls down a deep pit. The father comes out in search of his son, peers down the pit, but unable to see him because of the darkness. At that moment the sun has risen to a point directly overhead, illuminates the pit's depth with its rays and allows the father to rescue his child. After a joyous reconciliation, they return home together....what the structuralist critic would do would be to schematize the story in diagrammatic form. The first unit of signification, 'boy quarrels with father', might be rewritten as 'low rebels against high'. The boy's walk through the forest is a movement along a horizontal axis, in contrast to the vertical axis 'low/high' and could be indexed as 'middle'. The fall into the pit 'a place below ground' signifies 'low' again, and the zenith of the sun 'high'. The reconciliation between father and son restores an equilibrium between 'low' and 'high', and the walk back home together, signifying 'middle' marks this achievement of a suitably intermediate state. Flushed with triumph, the structuralist rearranges his rulers and reaches for the next story. (p.95)

structuralism since he is a Marxist with a profound knowledge of the philosophy of kinship in cultural practices and social relationships reflected through linguistic relationships in narrative text. A fictional text is a society of linguistic units which play their respective roles to culminate a magnitude of message and cannot be understood in isolation. Linguistic relationships, working like social relationships, follow certain rules and principles, patterns of traditions and combinatory customs. Owing to these attributes, Eagleton (1983), in the same essay on *Structuralism and Semiotics*, acknowledges the contribution of structuralism in these words:

The structuralist emphasis on the 'constructedness' of human meaning represented a major advance. Meaning was neither a private experience nor a divinely ordained occurrence: it was the product of certain shared systems of signification. The confident bourgeois belief that the isolated individual subject was the fount and origin of all meaning took a sharp knock: language pre-dated the individual, and was much less his or her product than he or she was the product of it...reality was not reflected by language but produced by it. (p.107)

It is, indeed, linguistic realism which paved the ways for further developments in literary and narrative theory. Structuralism has shown through its rigorous analyses how language is indispensable in poetics and "if human actions or productions have a meaning there must be an underlying system of distinctions and conventions which make this meaning possible" (Culler, 1975, p. 4). These human actions are conditioned with cultural codes and hence can be interpreted in terms of codes the idea of which was debated by Russian formalist Roman Jakobson and developed in full breath by Roland Barthes in his seminal book *S/Z*. It is not only through this book that Barthes reflects his shift towards poststructuralism he had already ventured into cultural theory through his semiotic analysis of modern bourgeois myths in his *Mythologies* (1957), *Elements of*

*Semiology* (1967), and his seminal essay *The Death of the Author* published in 1968. The concepts, which he propounded, theorized or debated in his writings, like *Doxas* (systems of popular beliefs), *plurality*, *readerly* and *writerly* texts, *jouissance* and *scriptor* etc. have gained popularity and of productive value for the researchers of literary and fictional texts. Being a semiotician of cultural norms and critic of fictional texts he has made another rigorous attempt to decode a 19<sup>th</sup> century text *Sarrasine* which manifests his balanced intellectual and critical approach between structuralism and poststructuralism. Though poststructuralist and postclassical narrative modes share the common modes of investigation but according to Herman (2009, p. 26) 'poststructuralist theories of narrative should not be confused with postclassical narratology' (Currie 2011, p. 21). Nevertheless, the areas like gender, cognition, ideology, ethics, psychoanalysis, philosophy and rhetoric etc. incorporated by Herman (2001) in *A Handbook of Narrative Analysis* are the major preoccupations of poststructuralist framework. The cause of this analytical shift is that much of the classical analytical mechanism is based on abstractions since structuralists were religiously interested in a kind of analysis similar to Russian formalism. Poststructuralist critical position is semantically significant in the history of literary criticism. Owing to its open-ended debates, it appears to be more pragmatic, more complex and macroscopic in nature as it entails the otherwise signification (meaningfulness) of a fictional text.

## **2.10 Barthes' Poststructuralist/postclassical Model in *S/Z***

Barthes' intellectual journey from structural 'patterns' to 'codes' can be termed as an analytical evolution with narratological perspective. Despite the narrative fact that structuralist investigation is much scientific in analyzing fictional texts, the marking of

narrative codes in Balzac's *Sarrasine* signifies that textual communication is diverse and multidimensional. The emergence of *S/Z* necessitated new interpretative values in the history of literary and cultural criticism. Though diversity negates universalism, organicism and unilateralism, its being inclusive approach, stays open ended for the cultivation of multiple layers, operations and positions of interpretation. Plotnitsky (1997) affirms that "the special position of the book, however, as marking—and, in many ways, enacting – a transition from structuralism to poststructuralism has, by now, been well established and productively used in many recent discussions. The *S/Z* appears to have successfully entered the post-poststructuralist and post-postmodernist landscape as well" (p. 243). The very opening of the book *S/Z* (1974) reflects a paradigm shift in Barthes' narrative analysis.

There are said to be certain Buddhists whose ascetic practices enable them to see a whole landscape in a bean. Precisely what the first analysts of narrative were attempting: to see all the world's stories (and there have been ever so many) within a single structure: we shall, they thought, extract from each tale its model, the out of these models we shall make a great narrative structure, which we shall apply (for verification) to any one narrative: a task as exhausting (ninety-percent perspiration, as the saying goes) as it is ultimately undesirable, for the text thereby loses its difference. (p.3)

Seeing an 'entire landscape in a beam' is understandably not a dynamic approach. It is the conclusive tendency which Barthes does not approve. Structuralism exhausts itself against its models in which classifications and distinctions overwhelm the narrative analysis of fictional texts. In order to culminate the finality of signification, the structuralists focus on endings, wholeness and closures whereas the critical question after structuralism circles round the network of associations, gaps, patches and intertextual elements in any fictional text. Barthes speaks against the consuming aspect of reading.

Our evaluation can be linked only to a practice, and this practice is that of writing. On the one hand, there is what it is possible to write, and on the other, what is no longer possible to write; what is within the practice of a writer and what has left it: which texts would I consent to write (to rewrite), to desire, to put forth as a force in this world of mine? What evaluation finds is precisely this value: what can be written (rewritten) today: the *writerly*. Why is the writerly our value? Because the goal of literary work (of literature as work) is to make the reader no longer a consumer, but a producer of the text.

In the preface to *S/Z*, Richard Howard appreciates the diversity of Barthes' analysis of Balzac's *Sarrasine*. For, the method he has adopted is altogether different from his contemporary critics and the analysis and dissection of *Sarrasine* into 561 lexias, "varying in length from one word to several lines, is not performed for the sake of identifying the five notorious codes... rather, the work so joyously performed here, is undertaken for the sake of 93 divagations..." Howard's preface shows that Barthes was keenly interested in the diversity of patterns, of texts and of interpretations.

Barthes' satiation with structuralist investigation and inclination with poststructuralist modes of analysis is conditioned with his focal bifurcation of *readerly* and *writerly* texts which he has explained in book *S/Z* (1970). In a writerly mode of investigation, the reader is no longer a passive consumer who is exhausted with unearthing minimal narrative constituents rather, incorporating 'human desire'; he explores and unveils complex mechanism of cultural and ideological codes present in a text but working as extra-textual contexts (Herman et al, 2005). In the very beginning of the analysis Barthes has clarified his position which demarcates him from the rest of his contemporary structuralists. Similarly the inclusion of connotative meanings marks his intellectual satiation with centrality of meaning.

In the next section Barthes debates the sentence *I read the text* and explains how grammar presents unipolar worldview. If subjects and objects are seen through subjectivity and objectivity both will appear intertexted with other cultural contexts. So, the innocence of the subject is doubtfully mistrusted (*S/Z*, p. 10). Here again we see that Barthes is trying to set the subject free from denotative determinism and oppression. Plurality and multiplicity of meaning will never be materialized until and unless the interpretative centers are dismantled. This "I" of the sentence which approaches the text is not pure entity according to Barthes since it is already itself a plurality of other texts, of codes which are infinite. Like a deconstructionist, in this section *Interpretations*, Barthes dissects the subject layer by layer and adds that both "*Subjectivity and Objectivity*" are "of course forces which can take over the text, but they are forces which have no affinity with it. Subjectivity is a plenary image, with which I may be thought to encumber the text, but whose deceptive plenitude is merely the wake of all the codes which constitute me, so that my subjectivity has ultimately the generality of stereotypes" (Green and LeBhan, 2001, p.185). After elaborating objectivity in the same terms Barthes defines and explains the process of reading fictional text which according to his view is not "a parasitical act" but a 'lexeological' even 'lexeographical'(pertaining to words and meanings) or 'topological'(the way in which constituent parts are interrelated and arranged) act. The very next sentence is "since I write my reading" which means that reading activity according to Barthes is like rewriting a text which further means that texts can be enriched by adding more meanings to it while they are read. Like Derrida he also holds that nothing exists outside the text so it is through the textuality of a fictional text the various codes need to be explored and interpreted. The knowledge of language



works in multiple ways and reading a text is not an easy task but a laborious task, for; the labour of language is necessitated in this kind of reading. One word means the other word and that other word indicates something else and so on. What Barthes means is that a writerly interpretation is a laborious process in which "to read is to find meanings, and to find meanings is to name them; but these named meanings are swept towards other names, names call to each other, reassemble, and their grouping calls for further naming: I name, I unname I rename: so the text passes" (p. 11). It is in the section *Step by Step* that Barthes denounces structuralist activity by declaring freedom of texts from the structuralist models because the interpretation of literary texts cannot be risked by applying single model rather there are thousands of entrances which can ensure dismantling of myopic approaches. Thus Barthes shows his departure from single ideological reading, laws and combinatory principles and ventures to perspective, multiple voices and codes. The *step by step* method essentializes the incorporation of all segments working both at micro and macro levels and by ascertaining each and every unit a code, (that is the end of this kind of analysis); the method, in an evolutionary process, aims at decomposing the elements of a fictional text. Bensmaia (1987) explains this method in these words:

In the paragraph entitled "Step by Step" (*S/Z*, 11-13), Barthes gives us a sketch of this program. If we want to remain attentive to the "plural of a text" he says, we must (1) renounce structuring the text to be read (to be written) *in large masses*, according to the principles of rhetorical *composition*: "Everything signifies ceaselessly and several times, but without being delegated to a great final ensemble, to an ultimate structure"; (2) study, analyze this "single text" "down to the last detail," by working back along "the threads of meanings"; (3) substitute for the "representative model" "another model" that would avoid "penetrating, reversing the tutor text, giving an internal image of it"; "*the step-*

*by-step* method...is never anything but the decomposition (in the cinematographic sense) of the work of reading: *a slow motion*, so to speak, neither wholly image nor wholly analysis"; (4) and finally, we must "systematically use digression." (p. xxviii)

In the next section "The Starred Text" Barthes designs the procedure for discovering blocks of signification. Barthes intends to analyze *Sarrasine* line by line and layer by layer which means that both longitude and latitude of the text will be focused. The tutor-text is signifier for him which bears both denotative and connotative meanings but it is through the segmentation of lexias he intends to carry out his analysis. To grasp the codified reality of *Sarrasine* and to demystify the enigmatic issues Barthes intends to focus on the connotative value of lexias: "The lexia will sometimes will include sometimes a few words, sometimes several sentences; it will be a matter of convenience"(S/Z, p.13) "It will," continues Barthes "suffice that the lexia be the best possible space in which we can observe meanings; its dimension, empirically determined, estimated, will depend on the density of connotations, variable according to the moments of the text: all we acquire is that each lexia will have at most three or four meanings to be enumerated" (S/Z, p. 13). As a poststructuralist he is deliberating his research to familiarize his readers to the possibilities much productive in the process of interpretation and to liberate the text from hegemonic interpretation that is the reason we, time and again, see him emphasizing on the plurality of meanings. This is how he is going to materialize poststructuralist manifesto. How a text reflects itself as a juxtaposition of multifarious shades which remain unnoticed by the critics is the prime concern of Barthes. Since the reader himself is an active participant in this process, his position is very

dynamic and intimate to this extent as if he himself is the part of the text, explains Dant (2013):

The search for plurality both evaluates the text and yet leaves it intact so that it can yield more possibilities. *S/Z* deals with a specific text, Balzac's *Sarrasine*. It is however the interaction of 'texts' that is the subject of Barthes's book. Firstly, the text is plural in itself with different sub-texts, and secondly, the reader brings to the text a plurality of texts. Barthes approaches the tutor-text and breaks it into fragments which he calls 'lexias'. He, literally, interrupts the tutor text to explore the codes working in it. When he refers to the 'discourse' Barthes seems to be evoking the flowing character of the text, suggesting its dynamic, alive nature rather than its stolid, object nature as a text. When the text has a reader it ceases to be a mere object and takes on anthropomorphic form; it has a voice or voices (the 'codes'). (p.116)

Right after this explanation Barthes makes his analysis of *Sarrasine* by applying codes which are discussed below:

### **2.10.1 Hermeneutic Code:**

In a fictional text, (everything even names, titles, attributes) is not explained or disclosed to the readers; consequently, the reader is bound to go through the entire text until the riddle is solved. In *S/Z* Barthes (1974) holds:

The problem is to maintain the enigma in the initial void of its answer; whereas the sentences quicken the story's "unfolding" and cannot help but move the story along, the hermeneutic code performs an opposite action: it must set up delays (obstacles, stoppages, deviations) in the flow of the discourse; its structure is essentially reactive, since it opposes the ineluctable advance of language with an organized set of stoppages: between question and answer there is a whole dilatory area whose emblem might be named "reticence", the rhetorical figure which interrupts the sentence, suspends it, turns it aside (p. 75)

Here, in this para, Barthes is very much true in his approach. Narratives flow in a natural way but hermeneutics work in an opposite direction it seeks spaces and gaps for questions on ambiguities and, above all, for a desire for truth. This equivocal phenomenon of closures, psychologically, creates a desire for truth (Scholes, 1982). There are many enigmatic narrative situations which need to be resolved by the reader. To Barthes' understanding and interpretation it is an enigmatic or hermeneutic code. This code caters the nature of questions and answers which culminates signification; what, why and how, whom etc. are all the conscious or unconscious working of readers' mind which supports the process of interpretation by adding more meanings into it. The reader is free to raise the questions of his choice to reach the possible 'voice of truth' in the flow of actions. In detective stories or espionage fictions, especially, sometimes for the sake of suspense, some enigmas are left unresolved until the climax of the story. But the mind keeps thinking regarding the unresolved actions. The questions one by one appearing in mind make the reading more functional and dynamic. "In examining *Sarrasine*," asserts Scholes. "Barthes names ten phases of hermeneutic coding, from the initial posing of a question or thematization of a subject that will become enigmatic, to the ultimate disclosure and decipherment of what has been withheld" (Page, 100). These phases or stages are in the world of narratology and semiotics (Prince, 2003, (Silverman, 1983), (Fiske, 2011), Chandler (2007) interpreted as: 1. Thematization, 2. Proposal of enigma 3. Formulation of enigma, 4. Request for an answer, 5. Snare: types of deception 6. Snare and truth, 7. Suspended answers. 8. Partial answers. 9. Jamming. An apparent failure of the hermeneutic activity, Death of writer, destruction of evidence. 10. Disclosure: a discussion or uttering of the irreversible word, closure, the end of signification etc.

### 2.10.2 Proairetic Code or Code of Action:

This code can be equated with the narrative actions illustrated by Barthes himself in his Structuralist model. Indeed without addressing the element of action not a single narrative analysis is complete. Narratologists know that narratives neither exist nor survive without actions of characters. These actions, as we have already seen in terms of structuralism, are organized events and incidents conditioned with cause and effect relationships. A story whether it is from popular or mass culture like detective, science fiction, digest stories, micro fictions, adventures, espionages, folk stories, popular ballads, mysteries, horror fictions, fables, crime fiction, gothic fictions, romances or serious fiction like fictions of resistance, stream of consciousness fictions, existentialist fictions or dystopian fictions all are narratives with properly sequenced and significant actions. "The Proairetic Code, according to Barthes (1974), and Pucket (2016, p.245) "can fall into various sequences which should be indicated merely by listing them." Actions are, basically, narrative events like meeting, spell, trick, treachery, help, greeting, love, deception or murder etc all that Barthes discussed and explained in his essay *An Introduction to the Structural Analysis of Narrative* (1966). This code [of action], "governs the production of plot by weaving units of action into greater sequences" (Culler, 1975), and (McQuillan, 2000). Codes of actions, Proairetic codes reciprocate the codes of questions and answers in a sense that with the succession of events many of the questions are answered and enigmas are (partially) resolved or left unresolved. I have exemplified this code by applying it on *Hoshrubu, the Land and the Tilism* in chapter four and through this application I have also seen how this code matches Barthesian structuralist actions.

### **2.10.3 Semic, Semantic or Connotative Code:**

Words have denotative and connotative values in text but a structuralist reading of a fictional text concentrates on denotative values whereas poststructuralism, having a wider perspective, incorporates all diversity of cultural and conventional meanings which, ultimately, enrich the interpretation of the text. The semic code, by collecting the semantic features regarding the characters and locale, intimates cultural code. Anything any lexeme that is implied in the text and that is not having a direct signified obviously connotes or signifies something else, something extra which necessitates connotative meanings. A semic is also considered as a code of characters and their characterization. Every character can be identified through his or her name, face, dress code, language, which means 'a common set of stereotypes that are self-evident and self-descriptive' but attached to characterization (Nayar, 2009). Bucher (1990) has observed some similarities between semic and cultural codes since both of 'these codes are based on culturally determined connotations' (p.334). But the factor behind the introduction of this code is meaningful. Characters are identified with reference to their semic space. The reader becomes conscious of how they are portrayed and sketched in fiction and what kinds of adjectives or attributes are attached to the character. Semic code is similar to indices which Barthes has already discussed in his essay, *An Introduction to the Structural Analysis of Narratives*. Here again we see that Barthes' narrative desire is very much poststructuralist since he is not in the favour of curbing the diversity on the name of scientific analyses. By introducing connotative codes he has set the analysis free from the limitations of structuralist concept of signification. A semic unit, meaning, is more connotative than denotative, in his views.

#### 2.10.4 Symbolic Code

This code cannot be understood and interpreted in conventional sense which prevails in traditional modes of literary criticism. The symbolic code is simply a narrative antithesis which means that it is concerned with universally understood binary systems, inversions and paradoxes. "The presentation of two heroines," as Culler (1975) has explained in symbolic code, "one dark and other fair, sets in motion an experiment in extrapolation in which reader correlates this opposition with thematic oppositions that it might manifest: evil/good, forbidden/permitted, active/passive, Latin/Nordic, sexuality/purity. The reader can pass from one opposition to another, trying them out, inverting them, and determining which are pertinent to larger thematic structures which encompass other antitheses presented in the text" (pp. 225-226). Symbols are so significant with us that we understand and interpret the world around us in terms of contradictions and dualities, for instance sky-earth, light-dark, masculine-feminine, good-evil, water-fire, silence-noise, forgiveness-revenge, love-hate, physics-metaphysics, sacred-profane, comic-tragic and pairs of nature-culture etc. A similar procedure is applied in interpreting the fictional text. Some texts like *Sarrasine* disturb this classification because the identity of their focal characters is not clear. This symbolic disturbance can also be observed in postcolonial texts because hybrid characterization blurs those lines of demarcation which tend to ensure identity. All cultural orders are maintained through symbolic codes. Since literature is reflection of classifications and distinctions present in the extra-textual contexts, therefore the signification of symbolic codes becomes contextual and cultural. Characters, in literature especially in fiction, execute their actions in their respective symbolic zones by refuting the opposite and accepting the norms of kinship.

### 2.10.5 Referential or Cultural Code

Frame of reference is not only promising in fiction but also a subjective criteria in the process of interpretations. Literary and fictional texts are primarily cultural productions in which characters settings and situations are also the products of their cultures. Cultures are shaped dialectically, materially and diachronically, and are heavily loaded with ideologies, traditions, customs and values. Barthes' pluralistic investigation refuses to accept purity and naturalness of a fictional text. It is the intertextuality or intertextualization of characters with multiple [cultural] codes which speaks through the codes of actions. "Cultural or Referential Code," states Rapaport (2011), "is what one needs to know in order to comprehend what an author is commonly referring to: Central Park in New York City, or Westminster in London, or the Eiffel Tower in Paris. Such knowledge may require us to know something about medicine, history, popular music, philosophy, or religion" (p.95). Along these lines, there are many significant utensils, gifts and ideological items which are not only used by some characters in *Hoshrubā Dastan* but also refer to historical events. For instance Mecca, Khizer, Adam's armllet, War of Cry, Zambil, Net of Ilyas, Cape of invisibility, Hoshrubā, Tilism, Hamza and Asad etc. In fictional texts and with reference to *Sarrasine* Barthes (1974) agrees "although entirely derived from books, these codes, by a swivel characteristic of bourgeois ideology, which turns culture into nature, appear to establish reality, 'Life.' 'Life,' then in the classic text, becomes a nauseating mixture of common opinions, a smothering layer of received ideas" (*S/Z*, p, 206). *Hoshrubā: The Land and the Tilism* too, is interwoven, 'replete and stalked with army of stereotypes.' It is a grand narrative, a classical text but highly cultural because there are couplets, versified axioms, meta-



narratives, beliefs and traditions and allusions. In the entire texture of Dastan actions are taken against or for doxas, one ideology is striving hard to defeat the other one, characters appear with cultural knowledge and so is the conditioning of the readers in the process of its reading. The readers already knowing a lot about the background of Dastan narrative interpret the text according to their cultural and ideological desire. Though it is not a text based on the technique of realism but fantasy and metaphysics are juxtaposed into a harmonious blend. This is how heavily codified doxas work in a fictional text and represent collective unconsciousness of one civilization.

## CHAPTER 3

### METHODOLOGY

#### **3.1 Theoretical Framework: Intersecting Narrative Theory and Dastan Narratives**

The word intersection signifies plurality of meanings: meeting, convergence, crossing, junction, criss-crossing, roundabout etc. (Google Dictionary). Similar explanations of this word have been given by *Oxford Advanced Learner's Dictionary*. In the title of my thesis the word intersect signifies this paradigm of meeting, convergence and junction etc., for, in the history of Dastan criticism the application of structuralist and poststructuralist analysis is a maiden attempt. The major part of narrative theory, deals with narrative structures and those underlying combinatory principles which play significant roles in designing and determining stories and narrative patterns. The genre of *Dastan*, keeping in view the structuralist and poststructuralist interests in narrative analysis, appears as a welcome text for this theory-into-practice like studies. It has been a strong oriental/eastern narrative classic encompassing, besides the diversity of narrative techniques; actions like magic spells, tricks, deceit, seduction, chivalry, romance, battle etc. The genre of Dastan is generally considered as a masterpiece of human imagination, but an imagination or fantasy which always aims at defeating the enemy and defending the faith-fellows, is poststructurally a political and ideological. All the narrative units and actions which the theory of structuralism considers as 'combinatory principles,' serve at the level of discourse, the signs of power and politics. Names and narrative identities entwined with their respective actions have been conditioned with a binary relationship, Muslims on one side and on the other, the infidel sorcerers. Despite the narrative magnitude of Dastan and overwhelming interest of public in the exotic settings and

enthraling actions in it, it is an ideological and political text which needed to be observed through a critical evaluation of texts and their cultural contexts. The present study, in this regard, also offers an emancipation of its signification or its meaningfulness from the traditional modes of explanation and interpretation, and it also aims at juxtaposing narrative frameworks and Dastan narratives. Therefore, the research work offers a twofold narrative analysis with reference to the theoretical and applicatory frameworks of structuralism and poststructuralism. Keeping in view Barthes' concept of narrative realism that human life is surrounded by multifarious forms of narratives we can infer that nothing is out of the realm of narratives. We live a life of narrative realism as Barthes (1977) has proclaimed in his essay *Introduction to the Structural Analysis of Narrative*: "The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances – as though any material were fit to receive man's stories....", but, since human life is conditioned with social and cultural values, these narrative are neither hollow, nor meaninglessly orchestrated texts in practical sense. These narratives are patterns of structured signs (Coubley, 2001, p.21) and all signs are ideological in their essence and without signs there is no ideology (Volosinov, 1986, p.9). They have signifieds to which their signifiers refer or, according to Barthes' concept of *readerly texts* and interpretations, they have certain signifieds to which their signifiers are conditioned. The imaginative but ideological canvas is intended, created, structured or constructed and has a design of meaningful system but before these stories are associated with systems of otherwise meanings, they have narrative patterns to be analyzed. This is how the semio-narrative research on *Hoshruba: The land and the Tilism* has been carried out.

### 3.2 Delimitation

Keeping in view the length of *Hoshruba: The Land and the Tilism* and constraints of time and resources, I have delimited my work. It is evident from the topic that this research is not thematic in content. It has been aimed to accomplish application of French Narrative models on a classical Oriental text that is translated into English. I have already taken two models of French structuralist and semiotician, Roland Barthes for their understanding, interpretation and then their application on Dastan narratives; therefore, I had to facilitate my work by selecting some sections and lexias for my analyses. The work is intriguingly interesting for me as the text of *Hoshruba* is a welcome threshold for any narrative activity, be it structuralism or poststructuralism, feminism or Marxism but to make it more scientific with deductive approach I have deliberated Barthesian narrative models. For the structuralist analysis I have to select a pair of complete episodes because it needed to undergo an analysis being carried out at micro and macro levels. In addition to that sequences and consequences of actions which are materialized through functions and *indices* have to be evaluated at sentence level. In poststructuralist analysis I have made a selective study of lexias signifying codes like proairetic code, hermeneutic code, semantic code, symbolic and cultural codes. To support my poststructuralist arguments I have debated a couple of codes in *Hoshruba* narratives that control the meanings of the text. They are, for instance, metaphysical and ideological codes etc. I have tried my level best to deconstruct the text with reference to Barthesian codes and striven to interpret it in accordance with Barthesian interpretation.

Generally, as it is known to the majority of academicians, research works are either qualitative or quantitative; my dissertation, in nature, belongs not to the latter. In

qualitative realms, particularly after the emergence of Literary Theory and with reference to the analysis of literary texts, the research is carried out either on the analysis of texts or their contexts but my research work incorporates both of these analytical approaches. It is very much evident from the title of my research “Intersecting Narrative Theory and *Dastan*: A Structuralist and Poststructuralist Analysis of the Narrative Discourse in Musharraf Ali Farooqi’s *Hoshrubah, The Land and the Tilism*” that both structuralist and poststructuralist approaches have been attempted in the analysis of Dastan narrative. Structuralism, in narrative analysis, demands the analysis of (underlying) patterns of stories. To rationalize this concept we can say that not a single genre of literature is identified without understanding the specific features of its structure. It is with the advent of Saussurean structuralist linguistics the writes, interested in narrative analysis, started founding their analytical procedures on the theories of Saussure and Levi-Strauss. In my literature review I have explained the relationship between narratology and structuralism. Poststructuralism explores all intertextual, extra-textual and cultural contexts which play a significant role in determining the texts or are indispensable in constructing literary and cultural texts. To elaborate the theories and their characteristics I have, in the chapter 2 Review of Literature discussed and debated the factors which shape their theoretical frameworks and the points which demarcate poststructuralism from structuralism. In simple words structural analysis, asymmetrically focusing on linguistic and narrative units, is a textual approach whereas poststructuralism is also an analytical approach to understand and interpret literary texts, but it is connotative, intertextual, heterogeneous and con(textual) approach incorporating ideological and cultural codes as well. Poststructuralism cannot be taken as an outright rejection of structuralism; rather, it is

partially an extension to the semiotically analytical norms of structuralism. For example structuralism concerns itself with the underlying principles of structures whereas poststructuralism interrogates signifying systems of kinship and binary in structures. Hence, it questioning the fixed and stereotyped relationships between word and its meaning deconstructs the texts and the systems which generate meanings of literary texts. The result of this kind of reading is heterogeneity, diversity and multiplicity and above all the negation of essentialism and absolutism in decoding the meanings of fictional texts. Working against any kind of dictatorship on interpretation and signification, it strikes the freedom of reader and interpretant. Following the deconstructive methods, it traces the gaps which beget the otherwise marginalized meanings of texts. Otherwise the meanings of fictional texts remain closely knitted to the established centers of ideological and political structures of any popular culture.

Though the volume of *Tilism-e-Hoshruba* translated by Musharraf Ali Farooqi' is not a direct reflection of narrator's *la langue* and *la parole* (linguistic or narrative competence and performance), it does incorporate all the narrative patterns which are focus of structuralist and poststructuralist studies. Of the narrative constituents, which are focus of my research, are not only present in the text of Dastan but also amalgamated into an ideological whole. I too agree with Barthes that by establishing the myth of a writer no one can delve deep and analyze the constituents of a narrative at sentence level. Therefore, my research work is not going to render the soul of Dastan writer, narrator or translator; rather, it has been focused on what Barthes calls in his structuralist analysis and what classical narratology holds as classification of *actions* and *functions* and *narration* and the subsequent categories of *functional units* known as *functions* and

*indices*. Here, I will also, by relating structural analysis with semiotics, explain paradigmatic and syntagmatic relationships which constitute narrative kinship of *Dastan Hoshruha*. In poststructuralist/postclassical analysis my entire focus will be on what Barthes calls codes and their respective lexias which Barthes applied to make narrative analysis of Balzac's *Sarrasine* possible. To make my analysis Barthesian I have tried to understand what and how Roland Barthes deliberates and prioritizes for his narrative analyses, structuralist and poststructuralist.

### **3.3. Barthes' Structuralist Model of Narrative Analysis**

Barthes, according to Broekman (1974), holds a slightly different point of view regarding structuralism, that "structuralism is neither a school nor a movement; there is no reason *a priori* to restrict it to scientific thought" (p.3). The reason behind this statement is that Barthes was interested in deductive method not in inductive ways to analyze narrative structures. And it is not the matter of definitions of structuralism, for Barthes much better approach is descriptive which means that the narrative structures and constituents need to be described narratively. They have to be classified and explained before they are interpreted. In this kind of analysis he is not dogmatic in his approach and by closely observing the working of narrative units, has categorically and democratically explained variant roles of narrative functions in his essay on *An Introduction to the Structural Analysis of Narratives* published in his book *Image Music Text* (1977). To execute an analytical realism in intersecting Barthesian narrative models and *Dastan Hoshruha*, I have also empirically exploited this fictional text. Therefore, I would like to explain how Barthes experienced evolution in his analytical thoughts and how his models have relevance with their application on *Hoshruha, The Land and the Tilism*.

### 3.2.1 Levels of Description in Narrative

Barthes distinguishes three levels of description in a narrative:

- a) **The level of function**
- b) **The level of action of characters**
- c) **The level of narration in the discourse**

These three levels are fully integrated paradigmatically and syntagmatically. It is the kinship of words which designs a narrative, its actions and functions. Discussing about this three dimensional analytical approach, says Wigston (2006):

A function only has meaning in so far as it has a place in the action of a character, and this action in turn receives meaning when it is narrated. Therefore, to begin a narrative analysis, we need to define the smallest unit that we can find in the narrative. Meaning must be the creation of such a unit. Its contribution to the story makes it a unit and these first level units are called functions. (P. 146)

Toolan (1988) observes a metonymical relationship among the structuralist models of narrative. These levels to him appear as:

- 1 Functions (as in Propp, Bremond);
- 2 Actions refer to the actantial roles performed by actants (according to the nature of roles played by actors)
- 3 Narration (equivalent to what we have termed as narrative discourse). ( p. 23)

To expose *Hoshruba: The Land and the Tilism* exhaustively and extensively to this narrative model, the salient feature of this models need to be elaborated with examples from different fictional texts.



### 3.2.2 Functions and their Categories

Roland Barthes does not stop here; he further elaborates functions in his essay. Relying upon the narrative analysis of Propp and his contemporary writers he not only defines functions but also categorizes them according to their roles, placement and kinship in the narrative. Since everything signifies in narrative every unit, each segment has a function, its meaning and relevance in the wholeness of narrative, so they are active units of a reciprocal system. They work according to the nature of narratives in the text of genres. There are some narratives which carry more action than description, where happenings are more significant not the settings, conditions and situations elaborated with adverbial phrases of time and place and manner. But the texts loaded with existential angst and absurdist haze experience either inertia in action or the happening and are too slow to cultivate immediacy in effects. Some narratives, according to Barthes, are primarily and 'heavily functional' e.g. folktales. (with reference to this kind of functionality we can include *Dastan Narratives* of subcontinent), while other narratives are predominantly indicial like (Modern) psychological novel. The indicial functions, according to Barthes, perform integrational functions, indexes, or indicators; for example, the personality traits of the characters, their identity, and the notations of atmosphere etc. In such type of functionality it is 'being' of the character which is prioritized not doing of the action. *Functions* and *indices* thus overlay another classical distinction: functions involve metonymic relata, indices metaphoric relata; the former correspond to a functionality of doing, the latter to a functionality of being (Barthes, 1977, p. 93). These functional categories can be further explained this way:

**A. Distributive Functions:** Barthes observes these functions at the level of a sentence in a fictional text. Classified also as *functions proper* these linguistic units channelize and determine the nature of an action in narrative text. And, since they are based on cause and effect relationship, they can be identified as conditions and predicaments. All the vicissitudes of actions are organized through these functions. Working on syntagmatic axis they form metonymic relations with narrative structure and organize sequence or chain of linguistic components. They are subdivided into two categories, a) Cardinal or Nuclei and b) Catalysers. Regarding his classification of functional units in his essay *An Introduction of Structural Analysis of Narratives* first published in *Communications* Vol. 8 in 1966 and then in *Image Music Text* in 1977, Barthes illustrates with examples from Bond narratives, how actions are distributed among functions and how they contribute to the major and minor actions and subsequently to the narratives.

To make it more evident and accessible, Barthes substantiates his concept of functions with further classification. Those narrative units which carry the major burden of actions are termed as *cardinals* and *nuclei* and the supporting elements within the framework of functionality are taken as *catalysers*.

**a) Cardinal or Nuclei:** These narrative units are programmed, deliberated and conditional functions in a narrative. The narratives cannot be accomplished without being respondent to the actions launched in the stories. It may be the narrative poems of Homer, Milton, dramatic monologues of Robert Browning or short lyrical ballads of William Blake and Wordsworth; and on fiction side, romances of the knights of King Arthur epistolary, picaresque, gothic and

surrealist or science fictions or even postmodern fictions; nothing becomes narrative if it (the genre) is not conditioned with happening and events which begin at a certain point and are followed by certain consequences. Barthes himself has explained that 'for a function to be cardinal, it is enough that the action to which it refers opens (or continues, or closes) an alternative that is of direct consequence for the subsequent development of the story; in short it inaugurates and concludes an uncertainty by fulfilling the narrative conditions. If, in a narrative situation or a fragment of narrative, *the telephone rings*, it is equally possible to accept or reject or answer or not answer. This means the simultaneity of two acts is always there which necessitates the decision for the one action. The two acts which will unfailingly carry the narrative along different paths determine the rest of the sequence of actions. "A cardinal function" as explained by Herman & Vervaeck (2001) "implies a risk, which means it harbors a choice or a possibility. A question provides a minimal example of this type of function since asking a question leaves open the possibility of ignoring it" (p.48). The sentence *all of them dispersed to hunt for the tricksters in Hoshiruba* (p.216) implies an action of hunting down tricksters through the functionality of dispersion. In the later part of this episode the tricksters do appear on the scene marking the narrative sequence and consequence. "When the telephone rings," explain Herman and Vervaeck (2001), "it may or may not be answered; more generally, almost all crucial events of the story belong to this category. An assassination attempt is a cardinal function and includes the possibility of failure. Narrative suspense largely rests on the risk central to this type of function" (p. 48). Barthes'

statement that 'the tie between two cardinal functions is invested with double functionality, at once chronological and logical' signifies order and conditioning of functional units in narrative patterns. Every reaction is determined by an action, all antecedents and precedents have determinist values. "These functional elements," argues Polkinghorne (1988) "imply each other: start feeding the baby implies stop feeding the baby" (p. 88). This pattern works, more or less, like the theme of nemesis in a story. But, it inherits the ability to work both at a sentence or a paragraph and at the level of a story. Short accounts, anecdotes, micro and pulp fictions, too, demonstrate this structure or narrative mechanism. The entire structure of the tale *Hoshruba: The land and the Tilism* (2009) has been based, heavily, on the pillars of cardinal functions for the events and incidents open and close in relation to their causes. According to Barthes (1977), 'cardinal functions are both consecutive and consequential...it is the structural frame work of cardinal functions which accomplishes this telescoping of logic and temporality...cardinal functions are the risky moments of a narrative.' Toolan (2007) observes narrative similarities between Barthes' cardinals and Chatman's kernels (p. 24).

The cause and effect narrative mechanism or inauguration and closure of an action can be exemplified with this micro fiction *Taboo* mentioned by Abbot (2002) in *The Cambridge Introduction to Narrative*:

His guardian Angel whispered to Fabian, behind his shoulder:  
 "careful Fabian! It is decreed that you will die the minute you  
 pronounce the word "doyen."  
 "Doyen?" asks Fabian, intrigued.  
 And he dies. (p. 52)

Similarly, keeping in view the systematization or the sequential and consequential corollary of narratives, we can illustrate functioning of cardinals with the following statements:

If you prick us, do we not bleed?

If you tickle us, do we not laugh?

If you poison us, do we not die?

If you wrong us, shall we not revenge?

(William Shakespeare, *Merchant of Venice*)

**b) Catalysers:** Being functional auxiliaries, these narrative segments work between two cardinals without disturbing the plot or signification. Writers and narrators can employ such pauses in fictional texts. For instance, in Joyce's *Eveline* the catalyzing *lexia* works like this paragraph:

Home! She looked round the home, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium...etc. (Joyce, 1992).

These *catalyzing lexia* are either pauses or apparently 'digressions' from the main flux of actions as it can be observed in Joyce's short story *Eveline*. But in terms of narrative reality these respites are either breathing spaces or intermissions signifying narrative realism. Narrative realism denotes, here, how the fictional text has been presented or what stylistic devices have been employed to communicate a story. Barthesian functions, being integral part of narrative realism, also incorporate those elements which, despite being conditioned with action words, are second to cardinals. Between two cardinal functions, according to Barthesian narrative insight, lies the possibility of setting out

subsidiary notations (by subsidiary notations Barthes means narrative auxiliaries in the form of minor events and intensifiers which aggravate the semantic tension of this discourse) which cluster around one or other nucleus without modifying its alternative nature: the space separating the *telephone rang* from *Bond answered* can be saturated with a host of trivial incidents or descriptions-*Bond moved towards the desk, picked up one of his receivers, put down his cigarette*, etc. With reference to *Hoshruba* the following lexias, the first line serves as cardinality and the second in *italics*, is its catalyzer: Prince Darab's trickster, Fateh Kishori, who accompanied his army, infiltrated Sarmast's camp in a woodcutter's disguise. *He carried his sandals dangling from the end of a stick on his shoulders and logs of wood on his back* (p. 232). These catalysers (carrying of sandals dangling from the end of a stick on his shoulders and logs of wood on his back) are still functional, insofar as they enter into correlation with a nucleus (the functionality or action of disguise), but their functionality is attenuated, unilateral and parasitic, as Barthesian narrative analysis explains. Between these points of alternative, these 'dispatchers', the catalysers lay out areas of safety, rests, luxuries. Luxuries which are not, however, useless... weak but not nil... it accelerates, delays, gives fresh impetus to the discourse, it summarizes, anticipates and sometimes even leads astray...the catalyser ceaselessly revives the semantic tension of the discourse...that there is going to be meaning. Thus, in the final analysis, the catalyser has a constant function which is, to use Jakobson's term, a phatic one (one of the six constitutive elements of verbal communication introduced by Roman Jakobson (Barthes, 1977), (Ibekwe, 2014). The other functions are referential, emotive, poetic, conative and metalingual): it maintains the contact between narrator and addressee. "Catalysers," what Barthes believes 'are only

consecutive units whereas cardinal functions are both consecutive and consequential' (1977 p. 94). It means they are successive narrative units without being resultants and reactionary. They coexist with cardinals or nuclei making the situation effectuated, accelerate the narrative conditions, circumstances and process by introducing some account which is not directly involved in action but do invoke and supplicate suspense and what happens-next-type questions. I do agree to what Branigan (2013), with reference to the functionality of catalysers, holds that "overtly precise descriptions or apparently trivial data may function to create an impression of reality' (p. 245). These supporting sentences fill narrative gaps and determine the velocity of actions. "Since a catalyst", argues Branigan, "literally is a chemical that is not consumed in a reaction, Barthes may have chosen the term in order to suggest that some aspects of a text (narration, realism, fascination) are of a different order than narrative 'cause and effect' and hence are not subject to the irreversible time of the plot." (p. 245). A similarity, as I have discussed earlier in the chapter literature review, can be drawn and has been drawn by the narratologists between Barthesian dichotomy of cardinals and catalysers, and Tomashevsky's *bound* and *free* motifs. The former, according to this dichotomy are narrative essentials and the latter denote their supplements. The latter fill in the narrative spaces between nuclei, separating the "hinge functions" and, according to Barthes, perform a parasitic and unilateral role, have chronological functionality in order to maintain a contact between narrator and addressee. For example a ringing telephone or a delivered letter may herald a real nucleus in a story—and a preliminary 'hinge' would be whether the summons are answered or not, the letter opened and all sorts of 'business', prevarications (evading the truth), and accompaniments may surround that action as

catalysers (Toolan, 2007, p. 24). Catalysers do not complete or accomplish the task; rather they create catalyzing effects between inauguration and closure of an action. "Catalyser," contend Herman and Vervaeck (2005) "does not involve a risk but instead merely assures the continuation of what the cardinal function has started" (p. 48). Most of the critics have facilitated their discussions by repeating the example of Bond which has already been prototyped by Barthes i.e. 'When the telephone rings and Bond is in the room, he can walk to the phone, let it ring for a few moments, and then pick it up' as Herman and Vervaeck have mentioned, however they have well concluded that 'all the movements between the moment the phone rings and the moment he picks it up are catalysers, but the ringing and the answering remain cardinal to the whole sequence (p. 48). The lack of examples from literary texts, with reference to this dichotomy, creates narratological ambiguity. At this point I want to add that Allen and Turvey (2001) criticize this misunderstanding and misinterpretation regarding the classification of these terms: "However, when observed closely, it becomes apparent that Barthes fails to provide a decision procedure that can determine what the list of functions belonging to the nested level consists in. For example, we might add 'hearing the telephone ring', 'intending to pick up the receiver', 'hesitating (or not) to pick it up', 'holding the receiver' and potentially infinite range of more finely articulated specifications of the action" (p. 27). Allen and Turvey (2001), keeping in view the multitude of narratives all over the world, emphasize on a vividness regarding the difference between cardinals and catalysers because narratives are not of same kind nor are they written by single author. Owing to a perplexing diversity in their experimentations it can be premised that their cardinals can interfere into catalysers and confuse the line of demarcation which Barthes



drew to illustrate his structuralist narrative classification. They express this disorientation with Barthesian classification in the following words:

Furthermore, he fails to provide a clear procedure for discriminating catalysers from cardinals. Barthes writes that the space between a 'telephone rang' and Bond answered is saturated with trivial incidents that are catalysers such as 'Bond moved toward his desk, picked up one of his receivers, put down his cigarette, etc.' (1977: 94). But why are these events catalysers rather than hierarchically nested cardinal functions? These problems of categorization are endemic to the theory. Neither the minimal units nor their rules of combinations are accurately specifiable; the alleged deep structure of narrative is chimerical. But much more importantly, even if Barthes was successful in identifying a putative deep structure of narrative, the explanation he provides would not explain how it is that human beings actually make and understand narratives themselves. (p. 27, 28)

Does Barthes fail to provide a clear procedure for discriminating *cardinals* from *catalysers* in his essay? The answer lies with the Barthes' essay "An Introduction to the Structural Analysis of Narratives" included in his book *Image, Music Text* (1977) in which he has convincingly explained this issue on page 96.

*Nuclei* and *catalysers*, *indices* and *informants* (again the names are of little importance), these, it seems, are the initial classes into which the functional level units can be divided. Thus classification must be completed by two remarks. Firstly, a unit can at the same time belong to two different classes: to drink a whisky (in an airport lounge) is an action which can act as a catalyser to the cardinal notation of *waiting*, but it is also, and simultaneously, the *indice* of a certain atmosphere (modernity, relaxation, reminiscence, etc.). **In other words, certain units can be mixed, giving a play of possibilities in the narrative economy.** In the novel *Goldfinger*, Bond, having to search his adversary's bedroom, is given a master-key by his associate: the notation is pure cardinal function. In the Film, this detail is altered and Bond laughingly takes a set of

keys from a willing chambermaid: the notation is no longer simply functional but also indicial, referring to Bond's character (his easy charm and success with women (1977, p. 96).

The above discussion on this question whether there should be a clear line of demarcation between *cardinals* and *catalysers* signifies Barthes' understanding of assimilatory nature of narrative units and patterns. In the case of dialogues, monologues, soliloquies, stream of consciousness and free association of ideas where time of the action does not harmonize with linearity and moves anti-clock wise, functional complexities make the narrative work in a different way. One statement is assimilated into another. The novels of psychological realism are based on phobias, presumptions, broodings, anticipations, retrospections and abstractions, dramatization of conflicts through interior monologues, ironies, aporias, enigmas and paradoxes of existence projected through hazy imagery and above all in the texts of existential angst with 'poetic voices of lyrical interludes' (Jackson, 1994). Being away from the accepted convention of realism, the constituents of their narrative discourse stay difficult to be classified with reference to Barthesian systemization of narrative analysis. For example narrative in James Joyce's *Ulysses* and Virginia Woolf's *To the Lighthouse* etc is unconventional for being heavily indicial and psychological. Lucky's broken speech in Samuel Beckett's *Waiting for Godot* resists against the conventional frameworks of syntax. Similarly in Manto's short story *Toba Tek Singh* Bishin Singh's broken speech *operh di gurh gurh di annex di, bay dhayana di mong di daal of laltain* etc marks an outcry against the conventional ideological and cartographic syntax. Therefore, owing to the complexities of human life the assimilation and overlapping of one function into another in narrative patterns is possibly problematic in clarifying the procedure of classifications. Not only has the issue of clear classification

of functional units been but Barthes' systematization of events also been criticized by Herman and Bart Vervaeck (2005) in *Handbook of Narrative Analysis*. Referring to Charlotte Mutsaers' story *Pegasian*, they are of the opinion that sequences, owing to the condensation of functional units, are difficult to distinguish. "There is", they hold, "no cogent method one can simply apply in order to arrive at the deep structure of events. The Bond story could be divided into three as well as thirty sequences" (p. 50). Thus taking a reader-response theoretical position they, by denying the rules of 'fixed elements', leave the analyses and interpretation, 'partly' at the choice of the reader. Nevertheless, Barthes' clarification regarding the distinction in the functionality of units offers a number of advantages. One can demarcate the *functions* of folk tales from the *indices* of the fictions of psychological realism. Secondly the overlapping of cardinals with catalysers does not disturb the analysis since the functionality of an action remains undisturbed throughout the analysis.

**B. Integrational Functions:** Indicial functions work at paradigmatic or, in other words, metaphoric level or axis. They, incorporating narrative choice in vertical relationships, do not directly participate in action but their presence, connotatively and symbolically, refers to something, specific integral, emblematic and figurative in a narrative pattern. They are also of two kinds explained below:

**c) Indices proper:** They may refer to a character, his feeling, atmosphere, charged with implicit relevance (Toolan, 2007, p.24). According to Barthes (1977):

A distinction can be made, however, between *indices proper*, referring to the character of a narrative agent, a feeling, an atmosphere (for example suspicion) or philosophy, and *informants*, serving to identify, to locate in

time and space. To say that through the window of the office where Bond is on duty the moon can be seen half-hidden by thick billowing clouds, is to index a stormy summer night, this deduction in turn forming an index of atmosphere with reference to the heavy, anguish-laden climate of an action as yet unknown to the reader. Indices have always implicit signifieds. Indices involve an activity of deciphering; the reader is to learn to know a character or an atmosphere. (p. 96)

- d) **“Informants:** Such constituents, in the words of Barthes, “are pure data with immediate signification. Informants, in narrative, bring ready-made knowledge, their functionality; like that of catalysers, is thus weak without being nil. Whatever its ‘flatness’ in relation to the rest of the story, the informant (for example the exact age of a character) always serves to authenticate the reality of the referent, to embed fiction in the real world. Informants are realist operators and as such possess an undeniable functionality not on the level of story but on the level of the discourse” (p. 96). According to Toolan (2007), Informants refer to locale, setting, time and space and identity etc, (depthless, transparent, identificatory data (p. 24). “Informants”, according to Herman and Vervaeck, (2001) “are mainly important for spatio-temporal description and which do not require symbolic interpretation or the solution of a mystery. ‘It was seven forty-five and it was raining’ makes up an informative index.’ (p 48). The romantic poet Coleridge’s narrative poem “Christabel” is heavily loaded with both kinds of indices, proper and informants. It starts with the lines

Tis the middle of night by the castle clock  
And the owls have awakened the crowing cock  
Tu—whit! Tu—Whoo!

### 3.2.3 Actions and Narrative

Barthes' concept of *action* in narrative has structural preference over *character* and obviously it is not a thematic but a technical, formalist and constructionist issue which has been explained by Chatman (1978) in his *Story and Discourse* that it is not "What makes Macbeth great" but rather "what makes Macbeth a great tragedy" (p. 17). Both Aristotle and Vladimir Propp, according to Barthes, consider *action* more important for it is through the workings of action or through the kinetics of actions the destiny of the characters is determined. "In Aristotelian *Poetics*", argues Barthes, "the notion of character is secondary, entirely subsidiary to the notion of action: there may be actions without 'characters', says Aristotle, but not characters without an action: a view taken over by classical theoreticians (Vossius)" (Barthes, 1977, p. 104). This kind of action is lacking in the fiction of psychoanalysis, antiheroic broodings and passive daydreaming, absurd fantasies and the characters of psychological essence. The characters on consuming ends or the objectives of the sentences will not be able to get any place in the action of the narrative. Such characters receive, absorb and suffer actions, events and happenings and most of the times are left at the mercy of circumstances, and consequently experience inertia in their lives; hence, stay unable to risk cardinality of functions and fail to activate narratives. Characters of this type cease to meet the demands of narrative, according to the Russian formalists and structuralists. "Tomachevski," explains Barthes "went so far as to deny the character any narrative importance, a point of view he subsequently modified. Without leaving characters out of the analysis altogether, Propp reduced them to a simple typology based not on psychology but on the unity of actions assigned them by the narrative" (p. 105). Barthes

supports his argument with Bremond's statement: "every character (even secondary) can be the agent of the sequences of actions which belong to him (fraud, seduction); when a single sequence involves two characters (as is usual), it comprises two perspectives, two names (what is fraud for the one is gullibility for the other); in short, every character, (even secondary) is the hero of his own sequence. Apart from the structuralist point of view, such kind of analysis and the assessment of character against the 'mighty narratives' creates a sense of 'narrative determinism' where characters lose their freewill, identity and consume themselves in the organic whole or totality of narratives. In his essay, *A Structural Analysis of Narratives*, while debating the precedence of action over character, Barthes also appreciates Todorov's narrative and critical insight for not prioritizing the analysis of character of a psychological novel, *Les Liasons dangereuses* but the way he discovered a triad relationship of predicates (love, communication and help). The characters, failing to hold independent positions, are seen and interpreted through "two kinds of rules the *rules of derivations*, when it is a question of accounting for other relationships and the *rules of actions*, when it is a question of describing the transformation of the major relationships in the course of the story" (p. 106). Thus in the course of narratives, characters are not seen as independent entities and it is the will of grammar and of action which conditions the status of a character. Nevertheless, we can infer, through the *rules of derivations* and *actions*, the sociology of grammar or grammar of sociology working in the syntactical organizations, structurally called narratives. To sum up this discussion I would like to say that the physiognomy of this model needed to be explained before its application. It is through the step-by-step elucidation of Barthesian structuralist model, I plan the execution of my analysis of *Hoshruha* dastan.

### 3.4 Poststructuralism/postclassical Narrative Analysis

It is true that structuralist analysis of narrative helps in exploring the basic framework or the scaffoldings which work in structuring the designing the shape of a fiction. But with the advent of debates on cultural issues mere working on form or structure could no longer be the end of critical investigation. Poststructuralism, equipped with questions on ideology, power relations, political arbitrariness between signifier and signified, binaries of super and base structures, gender issues, textual sexual politics is a response to this limited or reductionist approach towards the interpretation of discursive practices. Narrative turned to be political and similarly the word discourse is also seen differently in criticism after structuralism. In this entire process the seminal essay *Structure, Sign and Play in the Discourse of Human Sciences* presented by Derrida in a conference held in John Hopkins University, Baltimore in 1966 shook the foundations of structuralism by interrogating its basics. As in the beginning of this essay, the word “event” or “rupture” in the history of criticism signifies an eventful rupture-a line of demarcation between those structuralists who are concerned with structuralism as “critical work” and those who observe some play, politics and maneuverings in these structures. It is, according to poststructuralist investigations, a ‘work’ but of human hand which makes structures meaningful and at the same time purposeful. The essay “Structure, Sign and Play,” believe Wood and Lodge (2014), “marks the moment at which ‘poststructuralism’ as a movement begins, opposing itself to classical structuralism as well as to traditional humanism and empiricism: the moment as Derrida himself puts it, when the structurality of structures had to begin to be thought”(p, 210). Both Barthes and Derrida, by claiming that ‘there is nothing outside the text’ are on the same page as far as the textual reading

and interpretation is concerned. It implies that a fictional text, itself, is a patchwork of diverse cultural ambiances or codes; therefore, its representational competence cannot be conditioned with the debates from the history and other disciplines. Such conditions are centralized positions from which ideologies operate. However, contrary to that, the deconstructionist sentence 'there is nothing outside the text' does not essentialize the negation of the cultural contexts. To much extent, the poststructuralism is also an a-historical approach like structuralism. Avoiding historical and biographical debates, the philosophy aims at exploring the meanings synchronically. The text itself, as Barthes has explored in *S/Z*, is the epitome of its context. Therefore, keeping in view that a fictional narrative is an organized language of a contextualized story, the researcher needs to focus on the linguistic units and patterns or segments of discourse which not only work within the texts but also signify extra-textual contexts through codes which have been explored and discussed by Barthes in his book *S/Z*. These codes, according to Barthes (1974) are multiple voices in utterances (sentences or lexias):

Alongside each utterance, one might say that off- stage voices can be heard: they are the codes: in their interweaving, these voices (whose origin is "lost" in the vast perspective of the already-written) de-originate the utterance: the convergence of the voices (of the codes) becomes *writing*, a stereographic space where the five codes, the five voices, intersect: the Voice of Empirics (the proairetics), the Voice of the Person (the semes), the Voice of Science (of cultural codes), the Voice of Truth (the hermeneutisms), the Voice of Symbol. (*S/Z*, 1974, p. 21)

It is very much evident from the above mentioned statement that Barthes, in this poststructuralist method was much concerned with off the stage voices. He listens to these voices in textual patterns as they are seen embedded in a dialectical relationship



through narrative motifs. Each voice has a separate narrative identity which needs to be traced in a fictional text. The organic unity and beauty of a fictional text are conditioned with the interrelatedness of these voices or what Barthes terms them as codes. Barthes observes them 'interwoven' or 'converged together' in the narrative discourse of a fiction. These voices, according to Barthes, are 'already written' which connotes the well-assimilated and intertextual evolution of cultural traditions and ideas in the popular discursive practices. They are already written in the contexts of these literary fictional texts. The (fiction) writers re-write them or incorporate them consciously or unconsciously. However, the aim of the critic is to trace these voices with reference to their narrative connections and above all interpret them after their analysis. It was a challenging voyage of discovery what Barthes undertook in his analysis of *Sarrasine*. Keeping the length of *Hoshruha* in view, the research does trace these voices or codes but to work on each and every lexia is almost impossible. It does follow Barthesian procedure but instead of focussing on each and every lexia of *Hoshruha*, it presents analysis of selected lexias. While carrying out my analysis of the selected lexia I have the works of some renowned critics in my mind which do not follow step by step method in their analysis. Though I have mentioned these works in my chapter literature Review, it is important to revisit them in order to support my argument. The argument makes my own analytical approach and methodology quite clear.

First of all, Scholes (1974), in his *Structuralism in Literature* explains these codes briefly in his *Semiotics and Interpretation* (1982), he applies these codes on the selected lexia of James Joyce's short story "Eveline." In 2014 a research paper was published in *Academic Research Journal* by Malik, Zaib and Bhugio on Bina Shah's story "The Optimist" which

practices the same technique employed by Scholes on Joyce's "Eveline." Similarly, Zaib and Mashori (2014) materialized their research by applying Barthes' codes on Shahraz's story *A Pair of Jeans*. Surprisingly, they, too, have made a selection of lexias for the application of five codes. In addition to this, the topic of their research "Five Codes of Barthes in Shahraz's Story *A Pair of Jeans*: A Poststructuralist Study" supports my understanding of Barthes' analysis through five codes as a poststructuralist Module. In her narrative analysis of Walter De La Mare's Poem "The Riddle", Mufida follows the same methodology. Likewise, Afsar and Lashari (2012) have also carried out their theory into practice research by applying Barthesian codes on Nisa Jaffery's short story "Municipality and Stray Dogs." The writers have selected some appropriate lines or lexias for their operation and analysed them in the light of five codes. The first two codes i.e. the code of Hermeneutics and Proairetic codes have been seen through syntagmatic axis (syntactical chain and temporal order) whereas the rest of the codes Semic, Symbolic and Cultural Codes have been seen through paradigmatic axis (signifying choices of linguistic units). These three codes overlap with hermeneutics and proairetic codes in fictional texts. Though each and every line refers back to some particular code in narratives of stories and novels but researchers are bound to carry out research through samplings or model lexias. The application of these models on dastans, in particular, needs years to be materialized. Therefore, keeping in view all these studies and the opinions of the critics and generally, by following the methodology of Barthes, I have also focused, in this chapter, on the five codes in my analytical procedure with some additions like aesthetical, supernatural and ideological codes in *Hoshruha: The Land and the Tilism*. In this chapter I have explained how this application is materialized.

### 3.4.1 Hermeneutic Code: Deals with questions and answers.

Like Balzac's novella *Sarrasine* the title of the fictional text *Hoshruha: The Land and the Tilism* needs to be focused through hermeneutic questions. Since this code encompasses enigmas, riddles and unaddressed perplexities regarding words and phrases, it is very much imperative to discuss here that there are two types of enigma and riddles, those which are resolved in the text or in the course of actions and those which stay unresolved. Every enigma, especially in modern fiction, is not necessarily resolved but the classical texts, whether they are from the East or the West, are clear in denoting their signifieds. We can see this explanation in Baudrellard's seminal work *Simulacra and Simulations*. He has explained in this book how signifiers and signifieds have enjoyed intact and intimate relationships in the life before Renaissance. The very question, with reference to the title of this book, can be "what is the meaning of this word Hoshruha?" Even if the meaning of this title which is "mindboggling, bewildering, surprising" according to *Oxford Urdu-English Dictionary*, is explained, the question remains there, since this is not a self-explanatory title because it is an Urdu word with a romantic (in the sense of English romantic poet Coleridge) connotation. Grammatically the word *Hoshruha* is a compounding of two words "Hosh" is an abstract noun which means senses, mind, consciousness and senility etc the word "ruha" is an adjective which signifies anything which is boggling, fading, vanishing and losing. "Is the phrase The Land and the Tilism proper translation of this title?" The potential answer to this question comes from the original title of this mega narrative, *Tilism-e-Hoshruha* and 'Tilism' here means magic, works of magical spells with another supplementary meaning spellbinding, magnetic, hypnotic and mesmerizing etc. There is a mystery in this title which is demystified in the

course of its narrative discourse. The unanswered enigma of this story is what is the end of this battle between two camps, Hamza and Afrsiyab? And where has the son of Hamza, Prince Badiuz Zaman gone since his act of disappearance in the beginning of the episode “The Disappearance of Prince Badiuz Zaman on a Hunting Expedition, and of Amar Ayyar Going in Search of him? etc. To sum up, the primary importance in my analysis is not lexias but codes which I have furnished with examples from the text. But sometimes I have observed that the entire lexia is loaded with ambiguities what invites Hermeneutic Code begetting questions for their interpretation. For instance:

In Amir Hamza’s absence (where did he go?), Bakhtak hatched countless treacherous plots against him (what kinds of treacherous plots?) with the sanction of the fickle-minded emperor (why is the emperor termed as fickle minded?). But Amir Hamza foiled them with the help of his holy gifts (why are they called as holy gifts?), Amir Hamza’s cunning stratagem (why is there paradoxical relationship between holiness and cunningness), and Buzurjmehr. When Amir Hamza returned victorious from his adventures (from which part of the war?), the palace intrigues continued against him (who is intriguing against him? is it Bakhtak?). However, to the shame and chagrin (what kind of shame and chagrin, why has she to risk this shame and chagrin) of Naushervan and his court, Mehr- Nigar left to join Hamza. (Page, xxxiv).

**3.4.2 Proairetic Code:** Code of actions in narrative performed by actants of the story.

Similar to the actions located by Barthes in his structural analysis, the poststructuralist analysis too presents the same idea. In fact it is the replica of the same model but the difference lies with the codification. Of the entire set of five codes, proairetic code has

been named by Barthes as the main armature of the readerly text—by which he means, among other things, all texts that are in fact narrative (Scholes, 1982). The codes of actions provide the narrative the basic fabula of the happenings. They, from the trivial to the major actions, can be seen, observed and named. In *Hoshruba* narrative they can be, at a macro level, traced as tricks, loot, battle, romance, temptation, seduction, magic, chase, conspiracy, chivalry etc. All these actions are, on micro level, based on functions which I have, while dealing with structuralist analysis, already discussed in detail. Subjects of these actions are equipped with certain predicates which contribute to the flux of the story.

#### **3.4.3 Semic Code or Connotative:** code of themes and meanings.

From its name it can be deduced that this particular code, associating itself with poststructuralism, negated denotative value of signs in a text. Termed as the code of signifiers, it concerns semantic and thematic value of lexias often ‘evoked in characterization and description.’ (Selden et al, 2005). It “refers to the ways to which important clues can be gleaned from the apparently insignificant words or bits of words” (Cavallaro, 2001 p. 63). According to Barthes ‘it utilizes ‘flickers of meaning’ generated by certain signifiers’ (Hawkes, 2003). For example the names of characters in *Hoshruba*, their biographical setting, dresses, faces and fates each and every thing connote extra-textual contexts. The word *Hoshruba* itself connotes that it is from Dastan narratives which are based on stories of magic and romance. Similarly the names of the characters and their attributes are of particular interest. Amar is Ayyar - clever and cunning, Dev-Jama, Cape of Invisibility, Ali- the Lion of God etc- all these names with their respective attributes that have also been explained by the translator are mentioned in chapter five.

#### **3.4.4 Symbolic Code. (Code of binary oppositions, polemics and binaries)**

Like life itself, the genres of literature are heavily drawn upon binary oppositions which stay as social, economic and psychological realities. Tragedy, according to Nietzsche is based on two equally valid but contradictory attitudes: Apollonian and Dionysian principles. The one signifies order but the other transgression and subversion (*The Birth of Tragedy*). This eternal conflict, consequently, leads to catastrophic results that are essentialized in myths and religious books. Dastan *Hoshruba* also presents two camps, of virtue and of vice. Doomed are the characters that transgress the doctrines of God and blessed are those who embrace them. These characters are identified owing to their conducts or respective symbolic orders in Lacanian terms.

#### **3.4.5 Cultural or Referential Code. (Contextual and intertextual issues)**

Though Barthes does talk about indices and informants in his structuralist model yet structuralism hardly gives space to cultural and referential diversity. Poststructuralist or postclassicist investigation was indispensable for its perennial questions on classical modes of inquiries. This code, by refuting fixed relations between signifiers and signifieds, refers to the physical, physiological, medical, psychological, literary and historical knowledge. The gnomic code is one of the cultural codes and refers to those cultural codes that are tied to cliché, proverbs, or popular sayings of various sorts (Malik et al, 2014). Fictional texts are messages codified through cultural norms, traditional expressions of wisdom, and the presentation of insights and understandings of experiences is often materialized through doctrines, maxims, and poetry. *Hoshruba* narratives encompass them one by one but at the cost of encroachment of the opponents' space. *Hoshruba* heroism keeps itself preoccupied with widening the space of the

ideological kinships, for that sake, it ensures the inclusion of intertextual allusions like Amir Hamza, Asad, Khizer, Net of Ilyas, Mecca, City of Khaibar, Mount Qaf and the line “ Hamza finally returned and married Mehr Nigar. He married several other women and fairies and had many sons and grandsons” (p. xxxv). This cultural code of polygamy is not unusual in the Muslim world.

In my methodology I have tried to adopt Barthesian modes of narrative investigation. I am not in the favour of any one approach for both are, to my understanding, pertinent in their analytical mechanism. Structuralist approach makes analysis of how narratives are constructed whereas the poststructuralist analysis how meanings are systemized and interpreted by deconstructing the established network of signifiers. So, as a whole the research is a journey from words to meanings, from signifiers to signifieds and above all from construction to deconstruction.

## Chapter 4

### **An Application of Barthes' Structuralist Model on *HOSHRUBA: The Land and the Tilism, Book 1***

Emperor Naushervan of Persia dreamt one night that a crow coming from the East flew off with his crown, then a hawk flew in from the West, killed the crow and restored him his crown. In the morning he asked the interpretation of this dream from his minister, Buzurjmehr, who was singularly adept in all occult arts. Buzurjmehr made his calculations and replied that in the future a raider named Hashsham from the eastern city of Khaibar would defeat the emperor's army and capture his crown and throne. A warrior named Hamza from the western city of Mecca would then appear on the scene and would kill the raider and restore the regalia to the emperor. (*Hoshruba: The Land and the Tilism*, p. xxxiii)

From the very outset of the above mentioned story a student of narrative analysis can understand that the whole extract has been based on the syntax of happenings. The gradual succession of events supported with information of the characters and places becomes evident that the tell-tale art has been executed on the basis of a narrative mechanism that happenings cannot be understood in isolation. Linguistically these happenings are reflected through those minimal units of sentences which culminate *functions* and *actions*. These minimal units do not mean or signify anything in isolation. They join other units systematically and form a verbal message or text. For the signification of a fictional text or to encode meanings in these linguistic structures these units have to be juxtaposed in a linear way. It is evident from the above mentioned extract that it is a fiction textured with signification. The words which include this textual activity are verbal signs with denotative and connotative meanings but apart from signification or decoding meanings of this text it is also imperative to know how they are organized into minor and major structures. They are arranged into a grammar of



narrative. They have subjects and their predicates and subsequently respective objects which show some accomplishment. One segment is linked to another which marks its functionality. Similarly a group of sentences organized in a linear way becomes manifestation of some actions undertaken by a subject. Actions, which are inaugurated, launched, continued or reciprocated, are conditioned with arrangement, choices and chains of linguistic segments. Narrative or discourse analysis of a fictional text does not stop at a sentence; therefore, to explore the combinatory mechanism and to decode meaning it necessitates narrative analysis of entire system of organizational principles.

The binary relationship between the crow from the East and the hawk flying from the west Mecca structures and signifies a battle symbolically, but narratologically, it is more significant to analyze, at syntagmatic level, that in a narrative, the major and minor segments of language work in a 'sequential and consequential' relationships. The dream is interpreted (as it has to be interpreted for the sake of its translation into Dastan) in the above mentioned episode but the colossal structure of Dastan narratives has been exploited for the materialization of this particular dream. Since 'language constitutes reality', in a similar way language also constitutes narratives. Dastan *Hoshruha*, being a long narrative epic in prose, ensures those linguistic units or signifiers which constitute the entire panorama of narrative discourse. Stories within stories, plot and subplots are all foregrounded but interconnected texts, marking the adventures, battles and romances of some heroes termed as actants in narratology. Structuralist Narrative Theory explores those narrative units, recurrent patterns at micro and macro levels which constitute overall structures of narrative discourse. Roland Barthes, as it has been explained earlier,

has devised a mechanism which is helpful in analyzing narrative structures of fictional texts like *Dastan Hoshrubā*.

Dastan narratives like folk fictional traditions are highly 'functional' in Barthes' terms. In oral popular culture tales were meant not to be written but to be listened. Along with *Marsia* (elegy on the tragedy of Karbla) and *Mushaira* (presentation of poetry in public gatherings) culture, the Dastan too was presented to large number of people at different places and on special occasions or festivals. In both *Marsia* and *Dastan*, actions and events were meant to capture the attention of the public. Therefore the focus was, especially in Dastan, on entertaining the public taste through rendering the actions of public taste, the humiliation and defeat of the evil and the victory of goodness. The language that has been employed by the authors is rhetoric of battles and romance in which quickness of happenings has been ensured. A sure acceleration in action would encourage applause from the audience. Therefore the narrators would heavily rely on quick and sure-footed actions of the narrative agents-- their beloved heroes and not on those accessories which tend to pacify the action. The following lines, for instance, manifest how the quickness of action is carried out in *Hoshrubā* Narratives.

He made his way out of the camp under the cover of the tents. He ducked at any sign of danger and proceeded when it cleared. When he saw the soldiers of the vigil he flattered himself like a lizard against the ground; when they passed he moved forward Mimicking the walk of cats and dogs. In this manner, he made his way to the end of the camp from where he sped leaping and bounding to his destination. (*Hoshrubā*: p. 265)

Sometimes the authors or narrators of Dastan would take a pause and shift their attention from narration to description but these descriptions of settings and actants /characters are

deliberated to effectuate actions of the narrative agents. It is through these infrequent descriptive details the narrative incorporates *indices* and *informants*, for; the narrators have little concern with the 'beings' of the actants. Nor are they interested in making case study of their characters. The organic wholeness of Dastan narrative is conditioned with 'doings,' the actions of the narrative agents. It is owing to the diversity of actions that the actants are, on rare occasions, seen through indicial features in the stories. Acts of doings have been classified by Barthes, the main acts are called as *cardinal functions* and the acts of subservient nature are *catalysers*. The narrators make some variations in the syntax of narratives which, besides explaining the narrative situation or illustrating it with more information or adding more meanings, produce the catalytic effects. For instance the lines in italics add more meanings while narrating the desolation of the setting.

*The field was so deserted. People locked the doors of their houses. The bazaars shut down. Amar headed for his camp from the one gate of the city of Disregard, looting and stealing all he could along the way, and took of his cape of invisibility. He was on his way when the smoke column surrounded him and carried him away like a cyclone. It brought Amar to Baghban Nature-Garden, who caught Amar by the hand and led him to Afrasiyab and said, "My Lord, I present this troublesome creature before you as ordered."* (*Hoshruha*, p. 246)

Through the structural analysis of *Dastan Hoshruha* the mechanism which works behind its fictionality can be analyzed. It is a textual study which essentializes analysis of all components which contribute in the making of Dastan Narrative. It is keeping this aim in mind I have opted Barthes's structural model.

For the application of Barthes model of *Narrative Analysis* on *Dastan Hoshruha* it is imperative to explain that Barthes' Model works at three levels:

- 1) Level of functions
- 2) Level of actions
- 3) Level of narration

#### 4.1 Dastan narrative at the Level of Functions

Barthes, primarily, divides functions into two categories: *functions* and *indices*. Indices are also functions but they are called as *integrational* functions, for, they integrate vertically and metaphorically. Why the *distributional functions*, in a fictional text, are termed as *functions proper* is a phenomenal illustration made by Barthes in his essay on Narrative Analysis. They, working on syntagmatic axis, carry the major burden of *cause and effect* relationships and organize sequence or chain of narrative units i.e. linguistic components. Dastan narrative is heavily functional, nothing is stagnant in the course of action and if something has a beginning it must have an ending. Every evolution in action has a resolution. Anything that is introduced in the story carries its relevance and above all every kind of sequencing in events begets some consequence. Though Barthes' narrative model has been illustrated in the chapter of *Literature Review*, I feel that before the application of this model it is not unreasonable to revisit its salient features. Barthes, in his analysis, classifies functions into two units: *distributional functions* and *integrational functions or indices*, and subsequently discerns the *cardinals* from the *catalysers* as explained below.

##### 4.1.1 Distributive Functions

These functions also termed as functions proper are based on cause and effect relationship. For instance, if a girl opens a window she must see something which

effectuates the action in narrative or a 'brush in the hands of a painter' must paint something significant in the story. In a story or film 'the baby cries not in vain but for something that reciprocates the action, its 'crying.' Working on syntagmatic axis these functions form metonymic relations with narrative structures and organize sequence or chain of linguistic components. They are subdivided into two categories, a) *Cardinals* or Nuclei and b) *Catalysers*

a) **Cardinals or Nuclei** ensure 'moments of risk.' They distribute happenings in narrative conditions and interconnected factors. Anything, whether it is accepted or rejected can happen. One act begets another one and signifies many functions at the same time but the choice or selection of any function lies with the narrative agent, the actor. Things go either way as Barthes affirms in his essay. He considers these functions as 'hinge-points of the narrative' which 'inaugurate and close an uncertainty'. Similarly they are 'consecutive as well as consequential' and 'telescope logic and temporality' (p. 93). For instance in *Dastan Hoshruha* the actions of battle and retreats are materialized through the following functional units.

A battle broke out between the two camps. The sorcerers employed magic and the armies of prince Darab were defeated in no time. They were routed and retreated into the mountains while Sarmast's army returned to its camp.  
(*Hoshruha*, p. 232)

Though the narrative works beyond a sentence but with the intention to make its analysis at micro level it is important to know the narrative value of minimal units working at the level of syntax. The clause 'A battle broke,' in the above mentioned extract from *Hoshruha*, signifies, structurally, the inauguration of some action which is expected to

result somewhere in the story. The function is supported by another clause 'The sorcerers employed magic' which also signifies continuity of an action. The uncertainty of 'what happens next' is resolved in the very next sentence 'the armies of prince Darab were defeated.' The finality is achieved through the retreat of the armies into their camps. All the sentences have cause and effect formula-- battle and retreat and a sequence of events arranged in logical and chronological way. The plot moves gradually with 'sequence' and 'consequence.'

**b) Catalysers:** are functional auxiliaries, narrative supplements which intensify the situation and play a significant role in patching up the narrative gaps between cardinals or nuclei. They are not functional essentials like cardinals or nuclei of story or fabula but significant segments of discourse. When the 'hinge functions' or critical moments of nuclei are separated their function becomes *phatic* one that is they maintain a contact between narrator and addressee/narratee by introducing something more regarding the cardinality of functions. Either in the form of further details of cardinal functions or illustrating the narrative situation they can provide additional description or information, 'accelerate the process, delay or disturb the existing balance in the narrative; can summarize, anticipate and give fresh impetus to narrative discourse.' (Cartmell and Whelehan, 1999). But they perform a parasitic and unilateral role, have chronological functionality which means despite being chronological they do not carry consequences. For example in many episodes of *Tilism-e-Hoshruha* emperor Afrasiyab writes letters to his sorcerer to ensure killing of Amar Ayyar. So, in relations to cardinals or nuclei, a caution or a delivered letter from emperor Afrasiyab may herald a real nucleus in

a story. The moment of suspense would be whether the instruction is answered or not, the letter is opened and the suspense resolved or reciprocated. But between these cardinal functions there are some gaps which need to be filled. For instance emperor Afrasiyab wrote a letter *and drank two glasses of wine, saw his face in the mirror and felt nervous. He saw, the mirror, Hoshruha being destroyed by a flock of birds. The magic bird was not in hurry; it took the letter in her beak, sprang her wings and started singing a song in praise of Lord Laqa. Afrasiyab heard a loud voice, "Beware!" and saw a dragon flying in the air to kill that flock of birds.* In this way these catalyzers do not modify the story or narrative situation by adding more meanings to its discourse. They do not necessarily resolve the conflict rather modify the sequence of the events. Thus they, responding to the cardinals, carry catalytic effects. These *distributional functions* can be illustrated through an extract from the text. The lines in italics show catalysers working in a narrative:

Amar now caught Burq's hand and said. "Son, I will not ask for Jamshed's mantle from you. But do come along with me to the court." Amar led him to the court where Burq presented Afrasiyab's four crowns to Asad and Mahjabeen, who made an offering of them to Amar. Queen Mahjabeen conferred several hundred thousand gold pieces on Burq in reward and Bahar too, presented him with fifty thousand gold pieces. *The renowned commanders of the court sang Burq's praises continuously and calls of "Bravo!" "Well done!" rose from all corners. Moon-like cupbearers carrying goblets of wine circulated in that paradisiacal congregation and songsters sang captivating songs in mellow and harmonious notes to delight the assembly.* (Hoshruha, p. 226)

After *distributional functions*, Barthes discusses *Integrational Functions* and discovers their relationships in fictional texts.

#### 4.1.2 Integrational Functions or Indicial Functions

Referring to the functionality of being mark paradigmatic relationships with narrative agents. They work in metaphoric ways and make choices of proper signifiers not chains and enjoy vertical relationships in a narrative situation. "Indications" holds Polkinghorne (1988), "are integratives and may be composed of several references to the same thing—for example "it was a gray day," "It was overcast," and "the sun was not out" (p. 88).

They are also of two kinds: *Indices Proper* and *Informants*

- a) **Indices proper**, (referring to the functionality of being), index to character, feeling, philosophy, atmosphere, charged with implicit relevance (Toolan, 2007, p. 24). The narrative discourse of *Dastan Hoshruha* has been enriched with diversity of narratives. One salient aspect of its narrative structures is that couplets and verses have been incorporated which serve as *indices proper*, for, they are the expressions of feelings and emotions, philosophies and folk wisdom etc; for instance,

*No one should witness the flame of searing love rising*

*Lovers burn and turn to ash without giving out smoke*

(*Hoshruha*, p. 304)

This function can also be exemplified through this description:

Hasina further augmented her beauty by reciting a spell. Her forehead was radiant like Venus. Her ruby lips were more crimson than Badakhshan rubies and her sparkling teeth outshone pearls and put them to shame. Her smile was like a shower of salt on the lacerated soul of lovers and with her coquetry, her manner and her airs, she slew the lovers without the help of a knife. (*Hoshruha*, p. 260)



b) **Informants** refer to locale, setting, time and space, and identity etc, (depthless, transparent, identificatory data (Toolan, 2007, p. 24)

Fictions of realism essentialize the time, place and manner etc. The narrative, in these fictional texts, needs to be supported with evidence from the spatio-temporal setting. But since stories of Dastan belong to a magical world, a supernatural setting the parts of which are created and destroyed through magic spells, the issue of manner and frequency remains relevant but the condition of place remains irrelevant. In the beginning of the book the narrator introduces the locale of *Tilism-e-Hoshruha*:

We are told at the bottom of the untold past, a group of sorcerers met to create a tilism or magical world by using occult sciences to infuse inanimate matter with the spirits planetary and cosmic forces. In the tilism, the sorcerers exercised powers that defied the laws of God and the physical world. They created illusions, transferred spirits between bodies, transmuted matter, made talismans, and configured and exploited Earth's inherent physical forces to create extraordinary marvels. Once the tilism was created, the sorcerers named it Hoshruha. A sorcerer named Lachin ruled Hoshruha in its early years.

(*Hoshruha*, p. xxxvii)

Identity, according to Barthes' model, means how a narrative agent associates himself with an action of higher level. Apparently it is a narrative identity, rather, we can say an actantial identity not the cultural one which is reflected through names and tribes, but, it manifests cultural one if seen in a particular context. A man Afrasiyab, in Dastan, is known by the company of actions he keeps. In Dastan *Hoshruha* almost all the important characters who participate in narratives have their identities in their titles as well. In the name Mahrukh Magic-Eye the compounding 'Magic Eye' is an attribute of her character. In the similar ways Queen Mahjabeen Diamond-Robe, Sorcerer Burban Lion-Rider,

Faulad Drug-Glutton, sorcerer Maykhar Rhino-Head, sorceress Surkh Mu Wonder-Mane, Sarsar Sword-Fighter, Saba Raftar the Quick, Sunubar Snare-Roper, Tez Nigah Dagger-Fighter, sorceress Sharara Blazing-Storm, sorcerer Naag The Serpant, sorcerer Allama the Wise, sorcerer Zalim Kohi The Cruel, Sorcerer Shaki Kush Image-Cutter, sorceress Surat Nigar Face-Maker, sorcerer Baran The Rain-Master, sorceress Sadaf The Oyster, Sorceress Makhmur Crimson-Eye etc all have narrative attributes and identities which are also reflected through their actions. For example the beautiful sorceress Bahar's name means spring and she herself is known as Bahar of Spring-Quarter. Her charms and attributes are reflected through the narrative discourse, for instance:

They were thus occupied when, suddenly, a cool and pleasant breeze picked up. The sky became overcast. The trees swayed, intoxicated with the fervor of spring, and every flower bud in the Apple Garden broke into full bloom. The magic birds flew into the garden and chirped before Heyrat, "O Empress of the world, your younger sister, princess Bahar, is approaching. (p. 173)

This is one aspect of her identity in which she has been described by the narrator. She herself did not participate in action. The second aspect of her identity is one which she proves by taking part in action. It is this action which ensures her codes of conduct;

Bahar threw a bouquet of flowers causing a spring spell. The streets in the wilderness bloomed and flowered. Vast gardens full of redolent herbs and plants and dark red tulips appeared on all sides. Flocks of birds crowded the tree branches. The captivating songs of the songbirds filled the air. Spring manifested itself, prancing and preening like a peacock, and everywhere myriad-colored flowers bloomed. The sorcerers in Baran's army fell under Bahar's spell and forgot all about fighting and counter spells. (p. 395)

There is a third aspect of her personality that is ideological. Structuralist narratology is not concerned with ideological and cultural issues. Otherwise I would have explained how through a narrative situation the character of Bahar goes through an experience of metamorphosis, from infidel to a believer:

Amar made many powerful arguments about the True God's omniscience. He had already implanted fear of Him in Bahar's heart with his tricks. Now, revealing His grandeur by the miracle of Danyal's Tent, he finally prevailed over Bahar and her heart was cleansed of all pollution. She felt light at heart and peaceful. Since Bahar was already taken with Amar's singing, she readily put her head at his feet and said, "I am now your humble slave girl." (p. 192)

Besides, heroism in Dastan deliberates narcissist narratives where the identity of the actant is also shown through couplets:

*The righteous son of the noble Hamza*

*Alam Shah of name, titled Rustam* (p. 260)

Having applied Barthes' analysis on Dastan, at broader scale, I will try to carry out this application at micro level, on *Tilism-e Hoshrubā: Book 1* and for that purpose I have selected first two narrative episodes of the chapter, OF THE ENTERANCE OF AMAR AYAR INTO HOSHRUBA ALONG WITH HIS FOUR TRICKSTERS, OF THEIR KILLING SORCERERS AND FINDING PRINCE ASAD AND MAHJABEEN DIAMOND-ROBE, AND OF THEIR MEETING WITH MAHRUKH MAGIC-EYE.

It is through these two episodes the analysis of narrative segments has been materialized, albeit all long and short episodes include the required ingredients of narrative discourse. Throughout the text of the book, including small and lengthy episodes, the narrative structures are almost the same, but to make a thorough study of this fictional text the

relevant part is the one which holds a comprehensive trinity of *actions*, *functions* and *narration*. With reference to my research the narrative part that incorporates mere indicial functions-- descriptions, dialogues, poetry, odes, and introductions to the characters and preparations for battles is not of much significance. Secondly, in his structural activity, "An Introduction to the Structural Analysis of Narrative" Barthes himself makes a selective study of Bond narratives. Therefore, the first two episodes *Of the Entrance of Amar Ayyar into Hoshruha Along with His Four Notorious Tricksters, Of Their killing Sorcerers and Finding Prince Asad and Princess Mahjabeen Diamond-Robe, and of Their Meeting with Mahrugh Magic-eye*, themselves a novella with all essentials of *Dastan* fictionality, stay as a full length and full breath narrative discourse for my analysis. Like most of other stories of this book which ensure necessary constituents of narrative discourse, the story under discussion marks the presence of the succession of events founded on content-loaded semio-narrative units. So, as a sampling, this episode has been my focus of research and to me it serves the purpose of my research. Semantically, there are suspense-ridden actions carried out by the actors on both sides of the camps, emperor Afrasiyab Camp and Amir Hamza, Asad and Amar Ayyar's Camp but in terms of narratology these narrative agents have specific roles described and illustrated by Russian formalist Vladimir Propp and French structuralists like Greimas and Roland Barthes. In *Dastan Tilism-e-Hoshruha* in general and the episode under analysis in particular, the significant *actions* are coquettes, romances, chivalry, spying, surveillance, desertion, battles, tricks, seductions, magic, loots, spells, disguises, killings, rescues, and trappings etc, but how these actions are materialized through the harmonious blend of various *distributional* and *integrational functions* is the main concern of this

chapter. Barthes' analysis of *Narrative Discourse* presents two vivid categories [distributive] functions and [integrational functions] *indices* and their subcategories like functions proper (cardinal functions or nuclei) and *catalyzers*; similarly *indices proper* and *informants*. Although these narratives consist of sometimes short and many times long paragraphs yet they can be, holistically, evaluated beyond the level of sentence; but as the sentence is an integral segment of the totality of some action, so the analysis will be made on both sentence and narrative discourse level. The episode begins with a rhetorical address which, for not having direct action in it, signifies catalysers.

Those who are steeped in speech untainted by deception and ruse and create enticing discourses and conquer the secret tilisms with their magical narration and miraculous solutions, wager their heads without forethought in this manner in its treacherous paths. The matchless Amar Ayyar of brilliant tricks and marvelous devices and his four tricksters headed for Hoshruha from different directions. They entered it at different points and took separate paths through wilderness to cross the tilism's frontiers. But they kept abreast of each other's situation. Disguised as sorcerers, they travelled its land and saw lush forests, the river of flowing blood, mountain tops, and many other marvels of the tilism. They saw magicians' houses everywhere. The sorcerers manning check posts played with their magic and caused showers of fire and stones to fall around. The tricksters witnessed these wonders and spectacles and kept moving onwards.

(*Hoshruha: The land and the Tilism*, p. 92)

The real action starts with the introduction of the character Sorcerer Muqarnas Silver-Body who is thereafter followed by all those major and minor events and situations that mark the culmination of the narrative discourse of Dastan. Before I segregate the level of actions from the level of *functions* and make a dichotomy of *distributional* and *integrational functions* I would sum up the happenings of the story. Emperor Afrasiyab, having been defeated by Amar Ayyar and having received the news of death of his

sorcerers, at various stages of conflicts, gives the task of the killing of Amar Ayyar to Sorcerer Muqarnas. Sorcerer Muqarnas appears to be another challenge to Amar Ayyar which he overcomes with the help of his skills and tricks. The setting of the narrative (indices and informants) discourse is a 'silver made world' which tempts Ayyar as he is notorious to steal everything which appeals to him. The very first sentence of this event reflects the arrival of Amar Ayyar in this silvery local. How the action of 'loot' has been actualized through narrative discourse can be observed in the following extract. The lines in italics show the use of *catalysers*.

Amar Ayyar arrived in a forest made of silver where, for miles on end, silver grew instead of grass. Amar said to himself, *I wish I could stuff this whole forest into my zambil. Alas, I cannot. There is nothing I can do about it, and no way for me to uproot this whole jungle.* Then it occurred to Amar to cut all the grass he could and carry it away in his zambil. He took out a scythe from the zambil and started cutting grass hurriedly. He kept looking around lest someone should catch him in the act. (*Hoshruba: The land and the Tilism*, p. 92)

But, while he was filling his zambil with silver, he was spotted and eventually captured by the Sorcerer Muqarnas who was forewarned of Amar's arrival into the silver forest by his master Afrasiyab. Amar wanted to run 'at the sight of the sorcerer' but owing to the spell of the sorcerer being more powerful than his tricks, felt helpless. It was Amar's assistant and co-worker Qiran the Ethiopie who used his tricks and succeeded in killing the sorcerer. Having received this terrible news Afrasiyab, the king of the Tilism is seen burning with rage and decided to ordain another sorcerer Mahtab Moon-Maker with more powers to capture and kill the tricksters. Having conjured a magic house in the middle of the forest and decorated it luxuriously Mahtab Moon-Maker used the best of his spells for

the seizure of Amar and his disciples. The action of 'magic spells' can also be observed in these lines.

Suddenly, it occurred to Mahtab that he would have difficulty identifying the tricksters because they always struck in disguise. He decided to create a spell by which the tricksters would be recognized no matter what disguise they wore. Mahtab Moon-maker cut out the shapes of sparrows from paper and recited a spell that made them come alive. They flew away and perched on the edge of the roof. Mahtab implanted them with magic so that whenever Amar or any other trickster entered the house, one of the sparrows would fly to the ground; call out his name and burn up. After making these arrangements Mahtab Moon-Maker settled down, his mind finally at peace. (*Hoshruba: The land and the Tilism*, p. 95)

Amar Ayyar, projected as a mighty trickster in Dastan, disguises himself as a beautiful 'damsel' and approaches the sorcerer, seduces him and eventually kills him with the help of his fellow trickster Burq the Frank. Thus, in the next sections of this chapter, all the sorcerers like Azar of the Portrait Tablet, Rahdar and Faulad who encounter Amar and his fellow tricksters, Zargham, Burq, Qiran, Jansoz face the same end, death. The story moves forward with good news of victories from Amar's camp and of humiliating defeats from Afrasiyab's camp. Having explained the background and the summary of the events I would like to develop my analysis of the Dastan narratives with reference to Barthes' structural model.

Barthes' structuralist model, as it has been discussed in detail in the chapter Literature Review, is a succession of the debates especially on the tradition of Russian formalist Vladimir Propp who worked on the corpus of almost two hundred folk tales in his book *Morphology of Folktales* (1907) and established a new trend in the poetics of fiction. The

long debated demarcation between story and plot was replaced with new but cogent binary, fabula and syuzhet or story and discourse. In this deductive school of analysis, from Propp to Chatman, linguistics and poetics work together in a theoretical relationship to observe the way linguistic units assume specific roles in narratives. Of all the derivatives of this analytical tradition the classification of narrative units and their integrational roles have been of substantial magnitude for the researchers. It is with this view the gravity of Dastan narratives has been examined.

Barthes' structural model consists of two levels other than the Level of narration; (a) 'Level of functions' and (b) Level of actions and their subsequent kinds, is fully applicable to the Dastan, *Tilism Hoshruha (The land the Tilism)*. Since Barthes himself has analyzed the discourse of narrative prioritizing *functions* and *indices* over many other features of narratology, I have also followed the same pattern for my analysis of this particular episode which I have mentioned earlier. Barthes in his essay has examined how minimal narrative units in syntactical arrangements integrate to higher narrative levels and design actions, and then narration. These minimal units are classified as functions and indices. To elaborate the definition of a function with an example which Barthes has propounded in his essay 'An Introduction to the Structural Analysis of Narrative' that the purchase of a gun in the beginning of the story predicts its fire in the end, the Dastan too has a potential to exemplify the functionality of the things mentioned in the story. For example the *zambil*, *cape of invisibility*, *Daniyal's tent*, *magical birds*, *conch shell*, *eggs of oblivion* and *snare rope*, etc used by Ayyar and other characters have been productively functional in stories. Zambil of Ayyar, like the gun in a film, has ever to be filled in by the ornaments which attract the eyes of Amar and the cape of *invisibility*



have to be operated to avoid arrest or to spy the *Hoshruha* characters. So to analyze the narrative discourse of Dastan, first of all, the level of functions has to be discussed. Not only the objects, in this regard, are narrative substance but each and every element, move and setting carries either distributional or integrational functionality.

#### **4.1.3 Distributional Functions in the episode ‘Sorcerer Muqarnas’ of *The Land and the Tilism***

##### **a) Cardinal Functions (Nuclei) and Catalysers**

The fabula or nuclei of this episode moves towards its end gradually in the following sequence. (Note: Catalysers are written in italics)

- i. Amar Ayyar arrived in a forest. *Amar said to himself* ‘I wish I could stuff this whole forest into my zambil. Alas! I cannot. There is nothing I can do about it, and no way for me to uproot this whole jungle. Then it occurred to Amar to cut all the grass he could and carry it away in his zambil.
- ii. He took out his scythe from the zambil and started cutting grass hurriedly. *He kept looking around lest someone should catch him in the act.*
- iii. After he had gathered a little grass, someone called out “Here, O cunning thief! I was lying in wait for you and now I have caught you”
- iv. *Saying to himself, what an accursed fate is mine,* Amar looked up to see who addressed him.

- v. *Coming toward him shouting curses , he saw Muqarnas Silver body*
- vi. *Amar Ayyar ran at the sight of the sorcerer but Muqarnas recited a spell and struck his hands together. Amar's feet suddenly became stuck to the ground and he was unable to move a single step.*
- vii. *Muqarnas approached with a drawn sword and asked Amar, "Are you the trickster Amar whom emperor Afrasiyab seeks? I had created this silver forest by magic to entrap you. Now I have found you I will present your head at Afrasiyab's court and receive my reward."*
- viii. *Amar answered, "I'm only a poor, grass cutter, not the Amar you seek"*
- ix. *Muqarnas answered, "It's futile to use your cunning on me. I know the truth about you. Emperor Afrasiyab forewarned me."*
- x. *While they were having the conversation, Qiran the Ethiope witnessed the whole scene from a look out and thought of a trick.*
- xi. *Muqarnas was about to behead Amar when he heard someone call out. "Wait a moment brother"*
- xii. *Muqarnas turned and saw a sorcerer coming towards him.*
- xiii. *Muqarnas waited for him to approach. When the sorcerer came near, he said to Muqarnas, "Do not kill this thief until he has revealed where he hid my property. He took all of my possessions and stole one of my two inestimable pearls".*

- xiv. Qiran, who was disguised as the sorcerer, showed Muqarnas a pearl the size of an egg. Muqarnas immediately took a fancy to it and said, *"Brother you have a unique treasure here. Let me have a good look at it. And do tell me where you found it."*
- xv. *The false sorcerer answered "I live on Mount Pearl where these pearls grow from the ground by the miracle of Lord Sameri. I selected two pearls from among them. I carry this with me now and the other this thief took."*
- xvi. The sorcerer then handed the pearl to Muqarnas, who inspected it well from all angles and praised it a great deal.
- xvii. *The false sorcerer said, "My brother you must blow on it in order to witness its true radiance and see how it glows and shines."*
- xviii. Muqarnas Silver-Body brought that egg close to his mouth and blew a warm breath onto it. Immediately the pearl opened and smoke shot out in puffs. It travelled into Muqarnas's head by way of his open mouth and nose. Muqarnas swooned and fell to the ground. The false sorcerer who had given him the pearl shouted the war cry and struck Muqarnas with his cleaver, smashing his skull.
- xix. *I'm swift as the gale of spring  
The consummate master of dagger-throwing  
A fire-breathing dragon in the battlefield  
A ferocious lion, Qiran the Ethiope of name*
- xx. A great commotion took place. The whole forest was wiped out of existence and a landscape of horrible desolation materialized in its

place. Amar Ayyar found himself released from captivity. He embraced Qiran and praised his trickery.

*Qiran said, "What you saw is only the result of your training." Amar answered, "We will be well-advised to travel separately, Go your way while I go mine. May God protect you.*

xxi. Qiran saluted Amar and left.

*(Hoshruba: The Land and the Tlism, p. 92, 95)*

This is how the *fabula* of Dastan is based on 'doings' not on 'beings' works. Most often the dialogues incorporated in Dastan *Hoshruba* do not present some internal conflict, nor become *indicial* rather a straightforward action is dramatized. The agents of the action or characters move along set patterns in which either victory or defeat (of these agents) is staged. Keeping in view the distinction between *fabula* (story) and *sjuzhet* (discourse), it can be said that the narrative discourse of this episode has simple succession of events (fabula or story and the way this story has been knitted (syuzhet or discourse). Barthes borrowed the idea of functions from Propp but he did not count the number of these functions rather by categorizing them, necessitated them in his analysis. Nevertheless there is a functional sequence in this episode which can also be observed in the episode Muqarnas Silver Maker. Almost all the episodes in this chapter have similar pattern which can be summed as:

- a) The narrative agent undertakes an adventurous journey /enters Tilism Hoshruba
- b) The narrative agent escorts with one of his four companions
- c) The narrative agent disguises himself into one of any local characters
- d) The narrative agent seeks nearness of his target

- e) The narrative agent beguiles/seduces/tempts his targets
- f) The narrative agent makes fool of his targets
- g) The narrative agent seeks help from his fellow tricksters
- h) The narrative agent harms/kills his target
- i) The narrative agent causes collateral damage
- j) The narrative agent loots anything which attracts him

On the other end the target of this narrative agent (the villain) also follows some pattern which can be summed as:

- a) The narrative agent (villain) receives instruction from his authority (arch villain)
- b) The villain contrives a defensive mechanism
- c) The villain builds up strong and luxurious setting
- d) The villain seeks help from his fellow sorcerers
- e) The villain takes help from magical bodies
- f) The villain encounters some fake identity
- g) The villain succeeds in arresting one or two tricksters
- h) The villain becomes victim to the tricks of his rival narrative agent
- i) The villain dies in battling his opponent

*Actions* are the sum total of all functions employed in a narrative text and performed by the *actants* like hero, villain, subject donor, and dispatcher or object, the target etc. They can be observed, in this episode, and interpreted as disguise, trick, disguise, magic spells, captivity, release and killing. Both cardinal functions and catalyzers work in a

concomitant way, and being partially interdependent on each other in a narrative discourse, embed the signification of Dastan narratives.

#### **4.1.4 Integrational Functions or Indices in the episode Sorcerer Muqarnas of *The Land and the Tilism***

Integrational functions are further subdivided into two categories that are *Indices Proper* and *Informants*.

- a) **Indices proper:** are those narrative units which have implicit signifieds that mean symbolic value of signifiers. For instance the clouds in a story signify rain. Howling of wolves in the novel *Dracula* indicates horror which is an integral part of gothic fiction. In eastern tradition cawing of ravens and crows is an index of guests. All literary symbols have indicial value in narratives.
- b) **Informants:** are ready-made knowledge about the character like his age, setting and time. Whether it is Coleridge's poem "Christabel" or Joyce's *A Portrait of the Artist as a Youngman* or Henry James *A Portrait of a Lady*, are foregrounded with both kinds of indicial ornaments. Serious literature, especially literature of social and psychological realism, undergoes such linguistic and stylistic experimentations for enriching the text aesthetically as well as thematically. But the literature written in folk traditions especially epics in prose and poetry does not deliberate such metaphorical devices which cultivate expressionism, surrealism, symbolism, absurdism and impressionism. Here in epic stories the tell-tale tongues speak either historical truths or texts without implicatures and avoid the expression which means beyond literal sense. For instance the "cap of invisibility" used in *Hoshruba* means constantly and only one thing throughout

the story. Zambil, similarly, is a magic sack with Amar Ayyar and means explicitly the sack used to store things stolen from different places. So the indices and informants in this part of Dastan are of not of much significance. Some examples like (a) Amar Ayyar's arrival in a forest of silver (b) he saw Muqarnas Silver-Body, a sorcerer whose body and hair were made of silver. Black snakes coiled around his head and he carried a sorcerer's contraptions (c) Muqarnas turned and saw a sorcerer toward him wearing hoops in his ears, snakes around his neck and wielding a trident etc.

#### **4.1.5 Functions and Indices in the episode Sorcerer 'Mahtab Moon Maker'**

The basic framework of this episode is again the triumph of the narrative agent, Amar Ayyar over his rival *actants* but there is a difference of narrative pattern which discerns this episode from the previous one. Almost two pages of this part do not include any dialogue which marks continuously the working of distributional functions, cardinals and catalysers. The application of Barthesian model reveals that Dastan narrators are highly concerned with fabula (kernels, cardinals or nuclei) and are supported with respective *catalyzers*. It was owing to the oral tradition that the audience seemed to be more interested in happenings, events and actions than in beings, accessories and *indicial* ornamentation. The lines in the italics are catalysers:

The magic birds carried the news of Muqarnas's death to Afrasiyab. The emperor immediately struck his hands together and a magic slave of steel sprang from the ground. Afrasiyab said to the magic slave "Take my note to the sorcerer Mahtab Moon-Maker, who lives in the Flashing wilderness. *The magic slave departed and Afrasiyab ordered the sorcerer Muqarnas's family to perform his last rites and search for the murderers. After disposing of Muqarnas's corpse, they too*

*started searching for the tricksters.* Meanwhile, the magic slave brought Afrasiyab's note to the Flashing wilderness and gave it to Mahtab Moon-Maker. He read Afrasiyab's note in which the emperor had written:

“O Mahtab, Amar and his four tricksters have entered  
your forest after killing Muqarnas. Arrest them and do  
not be neglectful”

The magic slave departed after delivering the message. (p. 94)

The above mentioned story is a half part of its total narrative of this chapter. For being heavily functional in fabula or cardinals and supported, periodically, through catalyzing and indicial patterns, the narrative channelizes the major actions of *Dastan*. But, at micro level its various forms of functions can be inferred. For instance, the very first line “The magic birds carried the news of Muqarnas's death to Afrasiyab” signifies, at higher level, an action of spying information. The next line “The emperor immediately struck his hands together (reaction of the actant villain) and a magic slave of steel sprang from the ground. Afrasiyab said to the magic slave “Take my note to the sorcerer Mahtab Moon-Maker, who lives in the Flashing wilderness” reciprocates the first line and signifies another action of ‘conjuring’. Cardinality continues in the following sentences signifying an action of communiqué or ‘intelligence’. The line “The magic slave departed and *Afrasiyab ordered the sorcerer Muqarnas' family to perform his last rites and search for the murderers*” indicate catalysers which fill the space between two critical moments, Afrasiyab's commands and Mahtab Moon-Maker's abeyance. Similarly the line “*After disposing of Muqarnas's corpse, they too started searching for the tricksters*” is a function of subsidiary nature, so stays as catalyzer. Apparently it seems to complement to



the previous functionality, the death of Muqarnas, narratively, this function is a passive happening in the story, another minor event in the normative succession of events, fabula. According to Barthes' analysis any move between two cardinal events is termed as catalyser. However Barthes also supports a consolidated venture into narrative analysis which ensures some leeway for categorization if some complexities or 'gray areas' are found. For instance the following paragraph manifests its relationship with both cardinals and catalysers as conjuring a house does not signify the link between the successions of ongoing events rather takes a pause and the narrative agent is seen deviating from directly taking an action against the rival agent, the potential threat. But at the same time conjuring a house is a cardinal action performed by the agent.

Mahtab Moon-Maker conjured a house by magic in the middle of the forest and decorated it most lavishly with no convenience or luxury left wanting. A golden bed was laid out and a luxurious carpet spread on the floor. After deputing a few magicians on guard duty outside the house, Mahtab Moon-Maker cut the shape of the moon out of paper and pasted that paper moon on the door of his house. He recited a spell and it became bright and luminous like full moon. Afterwards, Mahtab Moon-Maker sat drinking wine inside the house. (p.94)

The entire section consists of the action that is not directly involved in abeyance of the order of emperor Afrasiyab. Its digression is entirely the decision of Mahtab Moon-Maker which marks its association with the second category of distributional functions, catalysers. The following lines also involve primarily distributional functions but their categorization is again uncertain since there is cardinal functionality entwined with catalyzing effects. In the previous section the narrative agent is seen conjuring a magic house; in the following section he conjures magic sparrows. The cardinality of conjuring continues with accessories like less important functions; like cutting the shapes of

sparrows from papers, reciting spells to make them alive; the flying away and perching of sparrow on the ledge of the roof and finally settling down of the Mahtab Moon-Maker in a luxurious house. At the same time it can be observed and analyzed that all these functions do not carry out the main action, the revenge.

Suddenly, it occurred to Mahtab that he would have difficulty identifying the tricksters because they always struck in disguise. He decided to create a spell by which the tricksters would be recognized no matter what disguise they wore. Mahtab Moon-Maker cut out the shapes of sparrows from paper and recited a spell that made them come alive. They flew away and perched on the ledge of the roof. Mahtab implanted them with magic so that whenever Amar or any other trickster entered the house, one of the sparrows would fly and to the ground, call out his name burn up. After making these arrangements Mahtab Moon-Maker settled down, his mind finally at peace. (p.95)

The rival agent, the potential threat to the kingdom of Afrasiyab, Amar Ayyar is not much away from this scene. Afrasiyab's plans also need Amar's presence. Afrasiyab tries to hunt Amar down in the same way Amar hunts down and kills Afrasiyab's sorcerers. This kind of narrative reciprocity is materialized on cause and effect or action and reaction formula. Amar, like his opponents, plans to put an end to the intrigues of his opponents. He is planning to make the land clear of this evil world of sorcerers and magic. Contrary to that his opponents plan to put an end to the life of the intruder who has disturbed their universe with the help of his accomplices. So the structure of Dastan narrative includes counters and encounters, actions and reactions which enrich not only fabula and syuzhet but also distributional and integrational functions. In the following line on page (95) the function of cardinality can be observed: "In the meanwhile Amar and the

other tricksters crossed the desolation where Muqarnas lived and entered the Flashing Wilderness.” (p.95). but in the next lines a shift from cardinals to catalysers can also be observed. What the agent Amar thinks is not different from what he plans and what he acts in narrative situation. So the functionality of seeing, observing and reflecting something can be equated with his actions that he took against the sorcerers. However, it is owing to this thinking, observation and reflection at some object which make some narrative sections closer to the catalysers. Otherwise they can also be accommodated to cardinals and nuclei:

Far away Amar Ayyar beheld a house in the middle of the forest lit up by a bright object that resembled the real moon, except it appeared even brighter and more luminous. He saw magicians sitting outside the door, fires burning under cauldrons and food being cooked. The magicians chanted and played tambourines in Samari's house. Regarding this sight, Amar said to himself, “These strumpets' sons are enjoying themselves. I must kill them and clean the forest of their vile presence.” (p. 95)

The sentence, “Far from away Amar Ayyar beheld a house in the middle of the forest lit up by a bright object that resembled the real moon, except it appeared even brighter and more luminous.” in the above mentioned narrative extract shows a function, an act of beholding his object undertaken by the character, then he happens to see magicians sitting outside the door...The character concludes the inauguration of cardinal function ‘beholding’ in his decision to kill the evil sorcerers. This analysis shows that all the sentences are conditioned with laws of causality, *cardinal functions* but beholding is a passive activity which only shows intentions. Whether the plan is materialized or not is another question but since thoughts are plans not performance, they can serve as

catalysers in a narrative situation. The fabula of hinge-points or cardinal functions is re-linked through the following episode:

Amar disguised himself as sorcerer and headed toward them. When he arrived at the house he praised the chanting of the magicians. They asked his name and where he lived. Amar answered, "I am Nay Nawaz the flutist and I reside on Mount Calmuk." The magicians invited him to join their company and sing for them. The false sorcerer sat down and started singing in a captivating voice, which reached Mahtab Moon-Maker's ears and made him restless. He stuck his head out of the door of his room and asked the magicians to bring the man inside. The magicians led Amar indoors. The moment Amar set his foot inside the house a sparrow flew down from ledge, called out "Amar Comes!" and burned up. When Amar heard the sparrow announce his name, he immediately put his cap of invisibility. When Mahtab saw the singer disappear, he said to the magicians "he was not a singer but Amar Ayyar. He hid himself when the sparrow revealed his identity. Go back to your duties and stay very alert." The magicians marveled at these events. They went outside to confer and decide that they would now arrest any stranger who arrived there. (p. 95)

In the light of what Barthes said regarding the distributional functions and their classification, *Cardinals* are consecutive and consequential units whereas *catalyzers* are only consecutive units. The following extract shows that narrative functionality of cardinals has been carried out. Through these functions the action of acquaintance has been materialized which implies to result in an act of encounter. Amar's leaning of all the arrangements to encounter sorcerers' magic is a 'function' corresponded by his fellows. They do answer his call and Burq, one of his fastest tricksters, in no time acts upon his plans to culminate fruitful results. The dialogue between master and his disciple shows the functions of cardinal effects. They are sequenced on a cause and effect relationship. Amar gets information of the whereabouts of his targets (cardinal function). While the

sorcerers returned to their duties (cause) he went deep into the wilderness and blew his whistle (effect of previous cause and cause of next effect, the response of Burq). The dialogue between two characters is based on a plan and its fulfillment- speech and acts relationship, another type of functionality. After the dialogues are over the 'closure' of a function- 'disguise' again is performed.

Amar Ayyar learned all the particulars of their arrangements and while the sorcerers returned to their duties, he went deep into the wilderness and blew his trickster's whistle. Trickster Burq the Frank heard his whistle and presented himself. Burq said, "What is the matter, O Master!" Amar said to him, "Dear boy, it is my wish that you disguise yourself as me, and head for that people's names. The magicians will arrest you thinking that you are Amar, and feel satisfied on that account. Then I will arrive, perform my trickery and secure your release." Burq said, "very well," he immediately disguised himself as Amar and headed for Mahtab's house. (p. 95-96)

In the very next event, Burq, having disguised himself as Amar and acting upon the plan of Amar, heads for the palace of Mahtab Moon Maker and is caught by the sorcerers waiting for any intruder. The action begins when the false Amar approaches the magicians and continues dramatically till the narrative closure has been observed in the form of sorcerer's death. Cardinal functions in Dastan are at their best since they keep the narrative moving in a certain direction. Cardinals do not move haphazardly, nor experience any stream of consciousness, nor are there even dramatic monologues which move in broken chain of signifiers, rather in Dastan narrative events move successively both chronologically and logically. At certain places dialogues have been incorporated to cultivate catalyzing effects, these are pauses where the reader and the audience are given some time to perceive the situation and make their expectations in accordance with the

ongoing situation. The narrator stops at certain points and introduces either some dialogues or some descriptions regarding the state of affairs. But as a whole the risky moments are prioritized in the stories. One character, what we have seen so far in the Dastan narratives, enters into the domain of others and disturbs the equilibrium. Of course it is an ideological issue which will be discussed in the next chapter. But this disturbance can be observed through distributional functions. Cardinals are supported through the workings of catalysers in the following short account of arrest. The lines in the italics mark the functionality of catalysers. Dialogues are also of two kinds: descriptive and narrative. Narrative dialogues can be analyzed in terms of distributional functions. But the dialogues, in an informal situation and which are based only on information do not carry any kind of narrative pattern. For instance:

Teacher: What is your name?

Student: My name is Jeremy.

Teacher: How do you define happiness?

Student: Mmm, to me it is, as Hardy says, 'an occasional episode in the general drama of pain.'

Teacher: Well! Isn't it a determinist viewpoint?

Student: This is what I have seen and experienced personally.

Teacher: How old are you?

Student: 24

etc

So, in this dialogue, nothing happens except a question answer session. Most of the dialogues, thematically, reflect an exchange of information in fictions. But the dialogues based on events and incidents can be called as narrative dialogues. In such dialogues one

question serves as a *cardinal function* to the *cardinality* of its answer. They are arranged in a sequence even marking narrative order. We can see such arrangements in the following section:

As the false Amar approached the magicians, they set upon him the moment they saw him. As he was being taken prisoner, the noise reached the Mahtab Moon-Maker. He asked the magicians whom they had captured. They replied, "It is up to you to identify him now. We are certain for our part that it is Amar Ayyar." Mahtab Moon-Maker said, "Bring him here so that I may identify him." The magicians brought the false Amar forward. When he set foot inside, the magic sparrows flew down from the ledge, called out, "Burq comes!" and was burned up. (p.96)

But at the same time the question answer sessions have catalyzing effects if they are incorporated in a narrative situation:

Mahtab Moon-Maker said to him, "Tell me o Trickster if your name is Burq." The false Amar answered, "No, my name is Amar." Mahtab Moon Maker said, "My magic sparrow does not lie." The false Amar replied, "If my name was Burq why should I have called trouble down on my head by claiming I was Amar? Do I not know that Hoshruha is full of Amar's enemies? However, if you do not wish to believe me I'm not the least troubled. (p.96)

Then there is a pause which categorizes the 'aside' as catalyser;

*Mahtab Moon-Maker said to himself, "He must be speaking the truth because if a criminal like him had a chance to hide his identity he would have certainly availed himself of it, and not invited trouble by making a false claim." (p.96)*

After this aside there is another dialogue with narrative pattern which includes cardinal functions:

Mahtab Moon-Maker asked the false Amar, "I believe you, O Amar, but why did you not conceal your identity from me? Why didn't claim you were Burq?" The false Amar replied, my claim would have been futile. You could have easily discovered the truth as you have recourse to all kinds of magic." Mahtab Moon-Maker said, "You speak true but since the magic sparrow announced you as Burq it is possible that you are known by that name, too? The false Amar, answered, "My real name is indeed Burq, but everyone calls me Amar." Mahtab Moon Maker said "Didn't I tell you that magic doesn't lie! Now I know that both you and my magic were right. However, I must put you through another test and see if your face corresponds to the portrait the emperor sent to help me identifying Amar." (p. 96)

The following catalyzing section, further, enhances the tension of narrative situation.

Mahtab Moon-Maker took out a portrait of Amar Ayar from the chest. When he saw not the least difference between it and the prisoner's face, Mahtab felt certain that it was the real Amar. He tied him up in a corner of the room and felt most pleased with himself. (96)

The next section starts with the phrase "now hear" which indicates, in the language of narratology, the *narrative intrusion* marking an *omniscient narrator* speaking behind the scene. Besides the whole section is a *catalyzing discourse* which does not inaugurate or close an event but shows an interlude in the narrative agent's actants:

Now hear of the real Amar Ayyar, who watched these events from away, after Burq was captured, Amar disguised himself as a beautiful girl whose world-adoring beauty would make even the full moon shrink to a crescent from embarrassment and shame. She resembled a brilliant flame of light, a marvel of God's handiwork. To compare her to a houri or a fairy would have been an injustice to her beauty. No one had ever seen or heard of such splendor. Her coquettish manner and airs and graces were pleasant and becoming. (97)



This section is followed by a section which gives an impression of being informant *indices* but this narrative environment is not simple. Primarily all the sentences are descriptive, secondly nothing happens in this section; however, the lines also *catalyze* the effects. The reader becomes conscious how their favorite narrative agent Amar Ayyar disguised himself as a beautiful damsel and that the beauty and charm of this fake damsel would result into something entertaining and desirable.

Her forehead was like the full moon but outshone the moon in the sky in the brightness. Her gazelle-like eyes lined with collyrium darted like the fearful deer of china. Her carmine lips were like a box of ruby, her luminous cheeks like the mirror of Sikander, and her teeth like a string of pearls. Her delicate arms looked crystalline, and when her wrist appeared out of her sleeve, it was as if a burning taper was disclosed from under the glass tube of the chandelier. Her bosom was the incarnation of light, her abdomen was like a crystal slab, and her breasts were entirely inestimable. In short, her body from head to waist seemed made of light. So luminous was her leg that even her seekers had forever remained engrossed in thought, they could never have reached its proximity. It seemed that her thighs were kneaded with powdered stars. The delicacy of her feet was such that if the toes seemed carved of sandalwood, the heels would be fashioned from fragrant aloe-wood. Such was the comely shape and appearance Amar took on. (p. 97)

After this section we are again linked to the *cardinal functions*. Having masquerading himself as beautiful damsel, Amar inaugurates another event which will close itself with the death of the sorcerer:

Then the false damsel adorned herself with a red dress, put on gold jewelry, bracelet, and tore the skirts of her robe to shreds. She screened her luminous aspect by covering it with dark ringlets, and it looked as if the bright moon had been eclipsed by black clouds. With these preparations, she headed out from there crying bitterly like a spring cloud. She hid herself in the bushes in front of

the room where Mahtab Moon-Maker was engrossed in admiring the beauty of the forest and set up crying and wailing. (p.97)

The next section invites the attention not only of the narrative agent sorcerer who is bewitched by the charms of damsel, but also of the readers. The *action* of seduction has been opened in the first line, the rest of four lines in italics are *catalysers*:

The false damsel made loud complaints and protested the fickle ways of the heavens. *She denounced the ephemeral world saying, "O wretched sky! O heavens that revolve askew! Tell me my crime for which you punished me thus? Alas! Alas!" Amar worked his persona into such a frenzy of tears that even the hearts of stones would have turned to water.* (p. 97-98)

Plaintive protests touched the ears of the sorcerer. *Cardinal functions* are at work in this section in first three lines; in the rest of the lines we find *catalyzers* which, by setting apart the two moments of cardinality, fill the *narrative space*.

When her wailing and lamentations reached Mahtab Moon-Maker's ears, he looked into the bushes. There he saw a bride of the first night and a bright moon of the sky of beauty sitting, eclipsed by grief and sorrow. *With her dress in shreds, her hair in tangles, and her chest lacerated by a dagger of grief she sat alone, crying and lamenting her state.*

The cardinal functions are best in the following section. The desire of Mahtab Moon-Maker is fulfilled through the response of his sorcerers. But at the same time we see that the desired functionality is not responded by the false damsel. She has made fiend try to escape the situation signifying a coquetting act. Barthes has noted that between two functions there lies an uncertainty whether some action inaugurated by the narrative agent is responded or unaccepted:

Mahtab Moon Maker desired to learn her story and ordered his magicians to call the woman over with great kindness. The magicians walked over to her but that delicate creature ran away at the sight of them, stumbling and falling. The magicians importuned and solicited her on their master's behalf that he only wished to hear her story, but she made no answer. They returned to Mahtab and told him that she refused to hear them. (p. 98)

Smitten by the charms of fake damsel Mahtab Moon-maker himself approaches her. The sentence '*Mahtab was smitten by her beauty which made the resplendent sun envious*' in this section has catalyzing factors behind the next functions carried out by the actor. Similarly the sentence '*the rays of her radiant beauty blinded Mahtab's eyes as he regarded comely face shapely body. He lost power over his limbs and his heart pulsated violently*' etc are also of catalyzing in nature since there is no development in action but the intensification of the narrative situation is seen in which it is width not length of the narrative observed. The story has internal links as well. The coquetting moves of false damsel motivate Mahtab to catch her hand. Mahtab pleads, supplicates, requests and so on are all the accomplishments of false damsel's desire. Here in this section the curious questions asked by Mahtab are functional in nature because the reader or even the actor does not know whether these questions will be answered or not. So, here, in this situation, these questions are *cardinal functions*.

*Mahtab was smitten by her beauty which made the resplendent sun envious. He went himself, and when that rose-like beauty tried to run away from him too, he caught her hand. The rays of her radiant beauty blinded Mahtab's eyes as he regarded her comely face shapely body. He lost power over his limbs and his heart pulsated violently. Mahtab almost fell into a swoon and neared losing consciousness but regained his senses and said to the false damsel, "O envy of the sculpted beauties, I plead with you in the name of Lord Sameri to share your tragic tale with me. Tell me which sea of beauty produced this lustrous pearl and*

which precious shell held this inestimable gem. Why do you look so wan and anguished? What affliction do you suffer, tell me? (p. 98)

Listening to the supplications of Mahtab the false beauty narrates a fake story which signifies, according to *actantial typology*, an act of *fiend narrative* employed to cultivate the desired results-- the killing of the sorcerer. Here, the sentence starts with an indicial function 'the Venus faced false beauty' which symbolizes and implies irony of the situation and deception in the entire situation. But it is the reader not the actor who knows the *subtext* of the story. The whole section is an answer to the action of inquisition on the part of the actor, Mahtab Moon-Maker. We see that in the first sentence of this section nothing happens except having cold but fake sighs of fake damsel which is a manifestation of *catalyzing functions of narrative* mentioned in italics the rest of the narrative is written without italics:

*The Venus-faced, false beauty now heaved a cold sigh from the bottom of her sorrowful heart and cried so inconsolably that Mahtab Moon-Maker found it difficult to hold back his own tears.* When he implored her again to tell him of her sorrows, the false bride replied, "What should I tell you of my sorry plight?" How could I enumerate my many afflictions? The one whose comely face I wish to behold I will now only see in the future state. Alas, he left me and became one with clay. I had not yet cooled my eyes by his sight before he left this world, surely the narcissus will sprout from my grave to mark one who died for love! Know O dear friend, that I'm the daughter of an illustrious sorcerer who was a merchant by profession. I fell in love with my cousin, a mere boy in the prime of youth. The dawn of adolescence had yet to grace his face when my father learned of our love. We were affianced, and my father prepared to hold the nuptials. A Zanzibarian had long been infatuated with me, although I never returned his advances. Upon hearing of my impending marriage, the tyrant raided our house with sorcerers of marauders on the day planned for my wedding procession. Before my husband could drink the sherbet of union, he was served the bitter cup

of death. My parents and my uncle were killed while I escaped into the wilderness from that calamitous terror. Now you know my whole story. *I will be a guest briefly in this ephemeral world, for my sorrows will soon carry me away to the future state.* (p. 97-98)

This *action* of pretence is followed by the reaction of the actor Mahtab Moon-Maker. He expresses his emotions (*indices proper*) mentioned in italics. These *indices* help the narrative situation become more telling and convincing. After *indices* the *cardinality of functions* is re-linked to the main *action*, the trap. Again we see that actors, Mahtab and false damsel are plotting against each other. We can observe and analyze the nature of discourse exploited by Mahtab-Moon Maker. He is a sorcerer whose main task is to spellbind his targets whereas the opponent is mighty trickster busy in intriguing through counter narratives against this sorcerer. Though the situation is quite different from what Barthes has discussed in his essay *An Introduction to the Structural Analysis of Narrative* published in *Image Music Text* (1977) on page 102, and because of the difference of Detective Fiction from the Dastan Narrative, the trap situations can hardly be approximated but the event of 'booby-trapped gadget' can be crisscrossed with the trapping tactics of Amar Ayyar. In both of the narrative situations the actors exploit a logical sequence of *cardinal functions* to trap or to avoid traps:

*Mahtab Moon-Maker's eyes welled up with tears listening to this heart-wrenching account. He tried to console the false damsel whose narrow mouth resembled an unopened bud, and said, "O charming beloved, one must not forever grieve for the departed! You must accompany me to my humble abode and bring it to life with your joy-bestowing feet. Spend the rest of your life in the company of this true lover and happily bide your time. I have the honor of being one of the Afrasiyab's counsellors. I am the master of the tilism myself, and have*

all kinds of powers at my command. I shall forever remain your slave and look and look after your happiness.” (p. 99)

On both sides the functionality of cardinals has same signification which is to trap the opponent. The roles Mahtab Moon-Maker plays here are for instance, *sustainer, helper, redeemer, partisan, sympathizer* etc whereas the role the false damsel plays are *wretched, humble, terror stricken, withdrawn, amorous, coquettish, desolate* and *heartbroken* etc. In the following section there is a dialogue between these two characters but it opens with *catalysers*. Masking the role of an accursed person the false beauty makes her crafty moves under the guise of her wretchedness. Her crafty ways can be observed through her *catalyzing diction* which she uses in the following section. After ‘ceaseless entreats’ and ‘prostrated’ practices of Mahtab she is seen convinced and thus her own *cardinal questions* start which are answered by Mahtab with much devotion and earnestness.

That dainty false beauty replied, “*A crazy-minded and accursed person such as myself is unfit to take up residence with anyone.*” Mahtab Moon-Maker made vows, prostrated himself before her, and entreated her ceaselessly. Then that charming beloved said, “What is your name O friend, and what is your occupation and trade?” he replied, “I am the sorcerer Mahtab Moon-Maker. My dominions extend from here to the frontiers of Mount Azure.” She touched her earlobes and said, “A sorcerer! Heaven’s mercy! I am afraid of their very name. The trappings and working of magic scare me to death. The sorcerers are thousands of years old and change their form from man to woman and woman to man in a trice.” (p. 99)

This ironical situation in *Hoshruha narrative* begets suspense and interest in the minds of the readers. Through her provocative discourse the false damsel succeeds in overpowering and controlling the nerves of Mahtab Moon-Maker. It is through the functionality of her narrative discourse she has been able to make her opponent fall flat to

this extent that Mahtab becomes blind to the echoing proofs of her identity. Magic sparrows, one by one, keep on crying "Amar comes", "Amar comes," but he turns a deaf ear to their cries. The situation becomes intense when Mahtab is seen perplexed whether to believe or disbelieve his own craft. The lines in italics indicate how the *catalysers* make the situation more acute and exceptional:

Finally the false damsel accompanied Mahtab Moon-Maker to his house. The moment that rose-like creature stepped inside, magic sparrow flew down from the ledge and cried, "Amar comes!" and burned up. *Mahtab Moon-Maker said to himself, "I have captured Amar once already. I also verified his face with his portrait and that, too, confirmed it. This magic sparrow must be lying." While Mahtab-Moon maker was engrossed in these thoughts,* the false damsel said, "It was for this reason that I did not wish to accompany you. Now I shall leave. I told you that magical devices will be the death of me" (p. 99-100).

How the actor Mahtab Moon-Maker shows his idiopathic attitude is very much entertaining for the readers. Though this episode is also a dialogue between two characters but the narrative runs through the veins of this dialogue. It implies that the damsel is afraid of being identified and doesn't risk her real identity disclosed at any cost. The cardinal functions of asking for permission to leave the place implies that (s)he does not want any kind of magic working at that place lest she should be arrested and harmed.

Smitten with her beauty, Mahtab Moon-Maker replied, "O darling the tricksters keep attacking, and I made these sparrows for my protection to alert me of their presence." She replied, "I cannot bear it. The magic sparrow just called me a trickster. Now I suppose you ought to avoid me because I am a trickster and could kill you." (p. 100)

At last Mahtab's functional discourse becomes weaker and he surrenders before the beauty of false damsel. We see the clause as 'she headed out' is immediately followed by

Mahtab's quick but desired action is signified through the use of cardinal function 'holding her in his embrace'. the reaction of which is signified by another quick action taken by magic sparrows. It further implies that the sorcerer is being alarmed beware of the company of false damsel.

As she headed out Mahtab Moon-Maker stopped her by holding her in his embrace and, after much flattery and praise, persuaded her to return. As she stepped inside, another magic sparrow flew down from the ledge, cried, "Amar comes!" and burned up. That false beauty asked Mahtab Moon-Maker, "Now tell me, who did the magic sparrow alert you against?" Mahtab Moon-Maker replied, "It seems that some fault has occurred in my magic. And since it also frightens you, I shall eliminate it altogether" (p. 100).

Consequently Mahtab, surrenders before his desire for damsel and puts an end to the sparrows. It only takes functionality of two *cardinal verb phrases* 'reciting an incantation' and 'striking hands together' that relieves Amar Ayyar to devise new methods for another action. Similarly the *settling down of false damsel in comfortable golden couch* and the meeting of the eyes of two tricksters reflects *catalyzing functionality annexed with indices of information*.

Mahtab Moon-Maker recited an incantation and struck his hands together, which caused all the sparrows to fall to the ground and burn up. Mahtab Moon-Maker said, "Now you settle down here in comfort." *The false damsel sat down on the golden couch and noticed Burq lying tied up in a corner. Their eyes met and Burq realized it was Amar Ayyar in disguise.* (p.100)

The narrative takes another turn and we see Afrasiyab worried about the fate of his sorcerer. The entire narrative discourse of this paragraph consists of cardinals and catalysers. There is no direct contribution of the Afrasiyab's action of 'warning' in the



ongoing action which is being carried out in the story but indirectly it serves as a persuasive catalyst. The paragraph, in its entirety, catalyzes the tempt-and-kill kind of action but when it is closely observed there is a binary of cardinals and catalysers reciprocating each other.

While they were having this exchange, Afrasiyab remembered he had not heard from Mahtab Moon-Maker since he sent the note. Wondering why he had not captured Amar Ayyar yet, Afrasiyab decided to look into the *Book of Samari* to see what passed with him. He learned that Amar sat beside Mahtab Moon-Maker disguised as a woman and was about to kill him. The emperor recited a spell and a magic slave sprang up from the ground. Afrasiyab said, "Rush to Mahtab Moon-Maker and tell him that the woman sitting beside him is Amar Ayyar, and the one lying tied up in a corner is Burq, the Frank. Tell him to arrest both of them and bring them here." The magic slave left immediately with the emperor's message" (p. 101)

To seek pleasure from her Mahtab Moon-Maker sent for food and wine. This *action of trap* stops with the intrusion of another *functional episode* where much perturbed emperor Afrasiyab is seen consulting the *Book of Sameri* to locate whereabouts of his sorcerer Mahtab Moon-Maker. When it is revealed that Amar Ayyar is sitting beside Mahtab disguised as a beautiful woman, he immediately decides to make a magic slave rush to Mahtab Moon-Maker. We can see how heavily Hoshruha narrative is loaded with distributional functions in the moments of climax:

The false damsel had filled her mouth with drug powder and also mixed it in the wine she gave to Mahtab Moon-Maker. The sorcerer had not yet taken a sip when the ground trembled and the false damsel reckoned that some calamity had arrived. The next instant the magic slave dispatched by Afrasiyab sprang up from the ground. *With a frightened cry*, the false damsel threw herself into Mahtab Moon-Maker's arms, and he said to her, "Don't be afraid!" she pressed her cheek

against Mahtab's and blew the powdered drug from her mouth into the sorcerer's nostrils. He sneezed and fell unconscious. The magic slave cried, "O Mahtab, this is Amar Ayyar. The emperor ordered you to arrest him." But by then Mahtab Moon-Maker lay comatose and deaf to his cries. The magic slave stepped forward to deliver the emperor's message into Mahtab's ears. Seeing him approach the false damsel threw the net of Ilyas and caught him. Then leaving him in a corner tangled in the net, she released Burq and killed Mahtab Moon-Maker. A commotion of thunderous noise broke out and darkness fell over everything. (p.101)

#### **4.1.6 Indices in the episode Mahtab Moon Maker**

Indices, as mentioned in the beginning of this chapter, are primarily the linguistic units which index various aspects of narrative agents, characters and their dresses and whereabouts. They go through different kinds of adventures and experiences and do express their feelings and emotions which are also termed as indices. Similarly the time and place mentioned in story are also informative indices. Some indices carry symbolic or metaphoric values with them but others do not. The words like window, rain, dog, cat, kite, door etc have different symbolic values in literary texts; for instance a window signifies a yearning for freedom, rain symbolizes catharsis or some other sexual connotation; similarly, a dog simultaneously stands for fear and faithfulness, a kite again can symbolize freedom etc.; but, in *Dastan narratives* the narrators seldom present such symbolic variation and diversity in their stories. All the elements which are introduced in the story are having the same meaning which writers want to communicate. Moreover the stories were meant to be listened in the 18<sup>th</sup> and 19<sup>th</sup> century. Therefore, they did not want to confuse the minds of the readers by introducing some elements with diversity of meaning nor did they risk the arbitrary relationship between signifiers and signifieds. These *indices* can be introduced in a narrative in long sentences separately as mentioned

below or can be the part of some *cardinals* and *catalysers*. So, despite certain overlapping in *catalysers* and *indices*, there are some sentences carrying indexes of personality traits and *informants* which are significant signifiers in a narrative.

- a) Mahtab Moon-Moon Maker (p.94)
- b) Who lives in the Flashing Wilderness (p. 94)
- c) In the middle of the forest (p.94)
- d) Magicians on guard duty outside home (p.94)
- e) I'm called Nay Nawaz the flutist and reside on Mount Calmuck (p. 95)
- f) Tell me O trickster if your name is Burq (p. 95)
- g) *From head to toe her allure* (p.96)

*Attracts my heart, and claims it for its own* (p. 97)

h) Her forehead was like the full moon but outshone the moon in the sky in brightness. Her gazelle-like eyes lined with collyrium darted like the fearful deer of China. Her carmine lips were like a box of ruby, her luminous cheeks like the Mirror of Sikander, and her teeth like a string of pearls. Her delicate arms looked crystalline, and when her wrist appeared out of her sleeve, it was as if a burning taper was disclosed from under the glass tube of the chandelier. Her bosom was the incarnation of light, her abdomen was like a crystal slab, and her breasts were entirely inestimable. In short her body from head to waist seemed made of light. So luminous was her leg that even if her seekers had forever remained engrossed in thought, they could never have reached its proximity. It seemed that her thighs were kneaded with powdered stars. The delicacy of her feet was such that if the

toes seemed carved of sandalwood, the heels would be fashioned from fragrant aloe-wood. She was the comely shape and appearance Amar took on. (P.97)

i) There was a bride of the first night and a bright moon of the sky of beauty sitting eclipsed by grief and sorrow. With her dress in shreds, her hair in tangles and her chest lacerated by the dagger of grief, she sat alone, crying and lamenting her state (p. 98).

j) Frontiers of Mount Azure

To sum up this discussion we can say that these functions and indices are conditioned with a reciprocatory system since one unit holds narrative value with its narrative relationship with the other and in the same way the other is meaningful unit because it is dependent on the neighboring units. Barthes has classified these units as indices and informants not owing to their manifest history but something that is latent and deep structural pattern. Interests of structuralism lie not with concrete or empirical histories of characters, actants, actions and events, rather with all kinds of mechanics and abstract gadgets that schematize narrative structures. This systematization of language or the grammar of dastan narrative was my primary and analytical concern which I have probed according to the yardsticks and constraints of Barthes' structuralist model. Up to this stage I have observed that both *distributional* and *integrational* functions, on the basis of their respective positions and role, contribute to the making of a story. Keeping in view these structural positions and roles, we can safely conclude that signification of any literary text is contingent not on words in isolation but on combinatory principles and patterns.

#### 4.2 The Levels of *Action* and *Narration* in the episode Mahtab Moon-Maker

The basic difference between the narrative and the narration is that the former signifies the deep structure whereas the latter, the surface. Narratives are or they are based on the abstract mechanism through which stories or tales are knitted. Herman and Vervaeck (2005) explain this difference through Genette's distinction:

Genette describes the surface level with the term *narration*—the same in the French original and in our English translation—which comes down to the formulation of the story. Narration refers to the concrete and directly visible way in which a story is told. Word choice, sentence length, and narrating agent are all elements that belong to this level. Genette situates the second level slightly under the surface and calls it *recit* in French, which we will translate as *narrative* in English. Narrative is concerned with the story as it plays out in the text. Whereas linguistic formulation was central to narration, the organization of narrative elements is central to narrative. Narrative does not concern the act of narration but rather the way in which the events and characters of the story are offered to the reader. (p. 42)

In narrative analysis made by narratologists actions are more important than characters but these *actions* are understood in terms of the nature of their roles executed in a story. These actions are performed by *actants* through a mechanism which has been explained by Barthes in his *Proairetic Code* (Code of Actions). Barthesian concept of narrative action questions the traditional concept of unity of action since there is no single action performed by the actant in stories particularly dastan like *Hoshruha*. Both of Barthes' models highlight the substance and magnitude of actions in fictional texts. This preference has a narrative logic; when characters are preferably analyzed, structures of narratives in stories are ignored. Narratives are analyzed keeping in view that characters are *dramatis personae* or *actants* or *narrative agents* and are established and developed

through the structures of narratives. Their recognition is conditioned with the kinds of actions they undertake. Amar Ayyar is a clever trickster because he makes these nasty tricks through a succession of events. He is, in this analysis, not a historical being but an actant a participant in the totality of narrative discourse, nor is he a contextualized figure rather a syntax-based persona who emerges through the interconnected grammar of his actions. He, being himself a signifier in fiction, is not a contextual character; therefore, he is to be understood and interpreted in a fictional semiosphere, and evidently a-historically. Similarly the sorcerers are not stupid characters but stupefied agents through a chain of events. For the personification of these characters, a choice and chain of certain linguistic units or actions is employed which marks the narrative values of these characters. When historical characters are fictionalized, they need to be observed through the process of fictionalization. Narrative analysis discourages any kind of predetermined attitude towards actions of their characters. This is the very deductive and empirical methodology which makes structural criticism different from impressionistic approach for literary texts.

Actions are not minimal units of signifiers rather the sum total of functions (similar to Barthes' *Code of Actions* illustrated in his Poststructuralist Model) and the derived meanings out of functions. The entire signification of functions is conditioned with actions which is not the highest but a higher level in narrative. The characters of Dastan *Hoshruha* are also described through their indices- the titles like Mahtab the 'Moon-Maker', Amar Ayyar (the word Ayyar has a negative connotation which signifies clever trickster) and Muqarnas 'Silver-body', etc. This also implies that their titles are also their actions carried out through functions and indices. This is how Barthes' *Semantic Code*

works along the *actions* in *Hoshrubā*. There are many names in *Hoshrubā Dastan* which are titles or subtitles written in the form of compounding or compound nouns. The compounding of 'Moon-Maker', for instance, has a romantic connotation in subcontinent culture and the character of Mahtab (a Persian word having denotation of moon and connotation of romance) has been shown in the story through his *actions* which anaphorically justify his titles. The activity of Moon making itself signifies designing romantic situations or contriving romantic designs (in *Hoshrubā*). With reference to this aspect the house, the locale or setting of Mahtab Moon-Maker and his activities (actions) in the entire episode are manifestations of his semantically significant character. We can also observe a binary relationship between Mahtab Moon Maker and his rival Amar Ayyar. Mahtab is interested in making Tilism of moons whereas his rival Amar Ayyar is trickster and is busy in sabotaging the workings of Tilism. To materialize his major plans (actions) Amar Ayyar undertakes some minor actions like intrusion, disguise, coquetting, forsaken woman, killing and finally he plays the role of a looter. All the roles which he assumes have been based on short episodes, *narrative events* where cardinals, catalysers and indices are made to work together resulting into major actions.

At the level of narration there is a recapitulation of all what have been analyzed. Narration, being the highest level, stays as a sum total of all narrative techniques employed in a fictional text. We can see in *Hoshrubā Dastan* that all functions and actions reciprocate, respectively, to the narration, the fictional itself. It is owing to the narrative axis of chains and choices juxtaposed horizontally and vertically that the entire texture of a fictional discourse is constructed. Dastan is a kind of fictional discourse that is more functional and less indicial; that is why they prove to be very much telling in

their essence. Though a linguistic analysis debates sentences and their components but it is on the basis of this narrative analysis that we come to know how even minimal linguistic units work as distributives and indices to structure a narrative framework. Narratology has been successful in juxtaposing linguistics and narrative analysis for evaluating the organizational systems of structures at both micro and macro levels.

The dastan *Hoshruba: The Land and the Tilism* hosts a multitude of male and female characters and their actions. Most of these actions, at macro level, are wars and battles against their opponents. Dastan as a whole is romance but within this romance there is romance for defeat, submission, control, retreat of their rivals. Characters behave under the ideological desire of their context but structuralism is least interested in debating such conflicting issues in its analyses rather it, breaking away from the traditional modes of interpretations, discovers semio-narrative truths of desired fictions. For such types of analyses as Barthes has launched, it scrutinizes various functionalities in the fictional texts and through this classification, it affirms the types of the narrative movements of that particular text. On account of this analysis I have also traced the respective positions of *distributional* and *integrational* functions along with their roles and contributions. Similarly I have examined how one segmental role, in *dastan*, is different from the other and how it directly or indirectly associates itself with the upper level of actions and then the narration of *Hoshruba* modes of narration. For a rigorous study of dastan narrative I have to select stories of a reasonable length which serve my analytical purpose and through this selection I have attempted this applicatory research. After this structuralist narrative analysis, the poststructuralist analysis of *Hoshruba: The Land and the Tilism* is the subject of my discussion.



## Chapter 5

### Poststructuralist/postclassical Analysis of *Hoshruba: The Land and the Tilism*

As it has been discussed in detail in the chapters **Literature Review** and **Methodology** that my research work presents two types of analysis, and both of these analyses are based on Roland Barthes' models. After introducing his structuralist model Roland Barthes joined the group of poststructuralists and presented another narrative analysis which covers not only textual features but also their cultural contexts and possible meanings. It was in 1970 that another seminal analysis by Barthes marks its presence with new kind of dissection of a narrative text—*Sarrasine*—an intricately texted novella written in 1930 by a French novelist Balzac. The book *S/Z* reflects Barthes' evolution from *functions* to *codes* or from structures to meanings since the emergence of his essay *An Introduction to the Structural Analysis of Narratives* in 1966. Barthes' codes can be termed as critical or investigating tools through which a narrative text can be analyzed and evaluated. Each code, dealing with a different aspect of narrative discourse, works at two levels. On the one hand it retains its individuality and on the other, it contributes to the magnitude of the narrative by dealing with other codes and ultimately associating itself with an organic whole of the narrative text. This chapter also tries to observe how these codes work separately and they contribute to the overall analysis of the narrative discourse of Dastan *Hoshruba: The Land and the Tilism*. It has been aimed to observe the extra-textual importance of codes in the constitution of fictional texts. The chapter, as a whole, is an investigation and examination of the difference between Barthes' structuralist and poststructuralist paradigms with reference to a readerly text, a popular literary product of Dastan translated as *Hoshruba: The Land and the Tilism Book 1*.

Before the interpretation of *Hoshruba* with reference to the poststructuralist model introduced by Barthes in his *S/Z*, it is important to discuss that the nature of this analysis is highly untraditional and un-impressionistic as the very note on the book *S/Z* vividly makes the position of Barthesian study very clear by declaring it as an 'anti-instinctive entertainment of literature.' because, Barthes did not try to acculturate it according to any popular psychoanalytical canon, nor did he align with any determined critical and ideological position. Besides, Barthes does not recommend a *readerly* study of fictional texts, instead; he makes a *writerly* analysis of *Sarrasine* and elaborates its *lexias* (narrative units) through a bunch of five productive tools, the codes that make Barthes' critical position altogether different from the rest of literary critics and narratologists. He has illustrated with cogent arguments his writerly position which he eventually conditions it with interpretation. It means that previously, in his structuralist activities, he was obsessed with the explanation of various structural elements of a narrative discourse, whereas in this analysis, he experiences a paradigm shift in his observation and adds interpretation to the already formulated explanation of a fictional text. Previously he explains sequences and consequences of events and actions, causes and effects whereas here, in this analytical process; he sets his thoughts free from any 'consequent language' and deliberates on some open-endedly productive examination which ensures an interpretative blissfulness. By renouncing any critical attempt which reductively examines the multiple layers in literary texts, he strives to work out something which actualizes textual mobilization, something multidimensional, pluralistic and contextually high-yielding (*S/Z*, 1974). To make his argument radically vocal, Barthes has deliberately mentioned Nietzsche in this section 'Interpretation.' We can easily observe, in the

tradition of western epistemology, the sceptic role of Nietzschean philosophy in enriching the interpretative procedures. Evidently, the poststructuralist criticism, in particular, is tremendously influenced by his (Nietzschean) untraditionally audacious endeavours in interpreting the nature of metaphysical structures in human discursive practices. Nietzsche doubts, questions and dismantles the validity of what contemporary criticism knows as metanarratives. The element of philosophical doubt, which is the hallmark of western epistemology, is conditioned with certain questions on the structures of traditions and rituals. The very first question of poststructuralism on a fictional text which is based on the signifiers of magic and fantasy is to locate and trace their signifieds. A text that is structured on abstract nouns like magic, spell, sorcery and other signifiers of superstitions will certainly be lopsidedly structured in a narrative discourse. The signifieds of such abstract nouns are entertainingly political and logocentric in terms of Derrida and deconstruction. Poststructuralism questions and challenges the centrality of the centers in the text analyzing it in light of the cultural politics of meta-narratives that are carried out through fictional texts. Roland Barthes' criticism on endoxal thinking has much relevance to this systematization of superstitions. Dastan narratives tend to disseminate meta-narratives through the institutionalization of doxas (popular beliefs and ideology). In his *Birth of Tragedy*, Nietzsche decodes the systematization of classical tragedy and sets a critical canon in the tradition of literary criticism. Owing to this philosophical tendency and by embracing a revisionist attitude, Barthes sets a unique poststructuralist tradition in the history of literary interpretation. Secondly, Barthes, by mixing Bakhtin's heterogeneous voices with intertextual relations in his codes aggregates the pragmatic and semantic effects of connotative associations. He, in his poststructuralist paradigm,

takes a literary text as an expression of multivocality, free from traditionally subjected, subjugated and monologic voice which demonstrates unilateral human experience and lopsided worldview through actions and situations in fiction. This method necessitates a focussed study on the textually interwoven networking of codes in a fiction like *Hoshruha* as Barthes himself operates them through a harmonious blend of grammar and semantics. Thus by following Barthesian analytically connotative procedure, the following chapter examines the codified lexias which constitute meanings in *Hoshruha*. Barthes has analysed the text of *Sarrasine* by applying his step by step formula, but the following research, as explained earlier, carries out poststructuralist analysis on the selected texts from different narrative episodes in *Hoshruha*.

### **5.1. Hermeneutic Code**

The code, as it has been explained earlier, refers to an unaddressed issues or an unexplained content in the story. Sometimes the writers consciously create this narrative ambiguity in order to intensify the magnitude of interest and suspense. The stories are written in a sequence ultimately end in resolving all the riddles and questions which are left unexplained in the beginning. For example the theme of nemesis, in the dramatic or fictional texts, is entirely based on the cause and effect formula of plot which is bound to resolve the enigmas and suspense in the minds of the readers. Likewise, all popular fictions thrillers, romances, detective stories are based on this narrative pattern that is highly useful for the story writers. Despite this fictional evidence that *Hoshruha* Dastan is a popular fiction and a readerly text, without much narrative complexities, all the long and short stories are substantially reciprocated in their respective endings, there are some enigmas which the reader encounters at different stages of his reading. Particularly, for

non-Urdu speakers<sup>6</sup> there are many terms and names or lexias that can create questions in their minds since they remain unexplained in the stories. Even the title of *Dastan* might not be familiar to their ears and eyes; for example the word Hoshruha is a Persian word and much popular in Urdu language that is not well known in non-Urdu speaking world. Similar to Barthesian questions on *Sarrasine* in his *S/Z*, the poststructuralist and hermeneutic question can be raised on the 'being' of Hoshruha—the empire of Tilism and magic, like, what does *Hoshruha* [narrative] signify? Is this word a noun, an adjective or a compounding? What are the possible denotative and connotative meanings of this compounding? Why were the writers interested in coining this name as Hoshruha? Similarly, the same hermeneutic questions can be raised on the thematic contents vividly embedded in the discourse of Hoshruha narratives. These questions are, hermeneutically, productive in understanding the characters, events and the art of characterization in *Hoshruha*. We can move forward with questions like, what are the motivating factors behind such vivid but lopsided binary—a line of demarcation, between Arabs and Locals? Who are idealized and who are being satirized in the fictional text? What is the symbolic significance of the names of the characters included in dastan narratives? Why has the historical figure, Amir Hamza been given a central position in the entire narrative discourse of *Hoshruha*? Is *Dastan* a politically fabricated or fantasized text? In which context has it been created? Similarly, in the very beginning there is a dream story which has been narrated as a foundational matrix of the *Dastan* and that is entirely based on myth and fantasy:

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<sup>6</sup> The translator of *Hoshruha* book 1 has facilitated the non-Urdu speakers and readers by translating and explaining some important names and phrases in the end of the book. He has also provided the lists of various ornaments, miraculous and magical gifts, horses and other accessories which are used by different characters in *Hoshruha*.

Emperor Naushervan of Persia dreamt one night that a crow coming from the East flew off with his crown, then a hawk flew in from the West, killed the crow and restored him his crown. In the morning he asked the interpretation of this dream from his minister, Buzurjmehr, who was singularly adept in all occult arts. Buzurjmehr made his calculations and replied that in the future a raider named Hashsham from the eastern city of Khaibar would defeat the emperor's army and capture his crown and throne. A warrior named Hamza from the western city of Mecca would then appear on the scene and would kill the raider and restore the regalia to the emperor. (Introduction)

Though the opening paragraph of *dastan* is a complete whole in itself as it carries dream motif and its ideological interpretation in the end, there are some narrative enigmas which can be addressed through hermeneutic questions. In the entire structuralist framework, there was no space for the questions on the narrative actions and actors. Opposite to that tradition, the poststructuralist reading or analysis, for a comprehensive understanding of textual environment, addresses the possible questions on the narrative enigmas which cause perplexities. Some poststructuralist questions for the hermeneutic reading of the text regarding the interpretation of this dream can possibly be like:

- a) What do the symbols of "crow" and "hawk" stand for?
- b) What is the symbolic value of these natural objects?
- c) What is the role of emperor Naushervan in the Dastan?
- d) Who is Buzurjmehr and what is the credibility or worth of his interpretation of this dream?
- e) What is the narrative relationship of this episode with the main actions and events of *Dastan Hoshruha, The Land and the Tilism*? Or why have the authors of Hoshruha provided this story as the background of dastan?

As it has been explained earlier in the introductory chapter of this research that *dastan* is an Indo-Islamic civilizational text, it carries the baggage of the age-old tales that are intertextually woven together. Similarly, I have explained in the chapter of Methodology that there might be an overlapping of different codes in the narrative discourse of *Hoshruba*. That is the reason we have, in the same section, another paragraph which also includes lexias of referential code:

When the king of India rebelled against Emperor Naushervan, Buzurjmehr saw an opportunity to send Amir Hamza on a far-away campaign. He advised the emperor to promise princess Mehr-Nigar's hand in marriage to the one who would subdue the rebel king. As Buzurjmehr expected, Amir Hamza accepted the challenge, was engaged to Mehr-Nigar, and sent off on a campaign to India.

*Hoshruba: The Land and the Tilism*, (p. Introduction, xxxiv)

This paragraph is also a complete lexia which reflects that the event starts with rebellion act of king of India and its repercussion, the sending off Amir Hamza for the accomplishment of the mission. It is known to the general audience of Hindustan that all *dastans* are works of human fantasy, the supreme hero of Hoshruba Amir Hamza could never be re-incarnated in Mughal and colonial eras but he re-appears in dastan through the stories fabricated by the *dastangos* of these ages and proves himself to be the savior of the Muslim multitude. While reading the dastan, certain questions keep emerging in mind of the reader regarding the historical links which, narratologically and poststructurally, reflects the hermeneutic significance of Barthes' code of enigmas. The paragraph, being a textual amalgamation of history and fantasy or historical background and fictional foregroundings in itself, also hosts such extra-textual questions:

- a) What is the historical relevance of this narrative event with India?
- b) Why has the mission been conditioned with the sacrifice of a woman?
- c) Why is the woman's voice muted in the whole episode?

In the next lexia, there are some questions which help understanding and interpreting the text. For the Hindustani audience and readers of these dastan texts, it was not difficult to understand and interpret the events and situations. The majority of Muslim public, on the basis of their historical consciousness, could even grasp the implied meanings. They knew the background of the *Hoshruba* stories. However, for the readers of this particular book, *Hoshruba, the Land and the Tilism*, the nature of understanding and interpretation is different. For instance, the entire lexia about the origin of the dastans, given below, has some spaces where ambiguities can be questioned. In each line the supposed or expected questions have been bracketed:

In Amir Hamza's absence (*where did he go?*), Bakhtak hatched countless treacherous plots against him (*what kinds of treacherous plot?*) with the sanction of the fickle-minded emperor (*why is the emperor termed as fickle minded?*). But Amir Hamza foiled them with the help of his holy gifts (*why are they called as holy gifts?*), Amir Hamza's cunning stratagem (*why is there a paradoxical relationship between holiness and cunningness?*), and Buzurjmehr. When Amir Hamza returned victorious from his adventures (*from which part of the war?*), the palace intrigues continued against him (*who is intriguing against him? Is it Bakhtak?*). However, to the shame and chagrin (*what kind of shame and chagrin, why has she to risk this shame and chagrin*) of Naushervan and his court, Mehr- Nigar left to join Hamza (p. Introduction, xxxiv).



Thematically, didacticism and aestheticism have been harmoniously blended in dastans. Their authors created a dichotomy of virtue and vice with certain intentions. Throughout the narrative discourse of *Hoshruba*, the religiously determined virtue has to be acknowledged and applauded whereas the religiously determined vice has to be cursed since it propagates diabolic designs of Lucifer (Iblees). The audience knew that there is only One Go—absolutely true God, and opposite to Him, are all false claims of different false gods who facilitate Iblees through their evil deeds. In the next episode, **“Of False God Laqa Seeking Refuge with King Suleiman Amber-Hair of Mount Agate, and of Amir Hamza’s Armies Arriving there in Pursuit of him,”** there are some pertinent questions relevant to Hermeneutic Code like why is Laqa called as False God? The meanings of this falseness with lord Laqa are culturally embedded with the religious studies existing in the cultural contexts of Hindustani audience. In the beginning of the chapter the narrator versifies and personifies his narration in the following lines:

*Sing O minstrel for my cup of life brains over*

*Under the nine vaults of heaven*

*From the revolutions of cosmos I intone like the pipe*

*At the fate of Jamshed and the fortunes of Kaikhusru*

*The master of discourse intricate and obscure*

*Has masterly adorned the lovely bride of the narrative*

Like this poetic expression, there are many stories where such poetic expressions have been included which substantiate the narrative skills of *dastangos*. Barthes did not talk about such poetic codes which make the oriental narrative expressions different from

western popular narratives. Similarly, the aesthetic worth of a literary text hardly captures the attention of Barthes. The dastan, on the other hand, despite being a well-knit tale of adventures and romances, ensures the Hindustani concepts of aestheticism. Even in these poetic expressions, there are some narrative units which signify ambiguity and become relevant to Barthesian hermeneutic study. On the above mentioned poetic expressions, some possible questions might be asked:

**Questions:**

What does the word revolution of cosmos signify?

Who is Jamshed and did he play any role in the Dastan?

The next section that has been written on the **Disappearance of Prince Badiuz Zaman on a Hunting Expedition** invites some important questions. There is a semantic ambiguity in the lexia. I have highlighted the phrases and clauses where this Hermeneutic Code can be possibly applied:

Before long, Heaven's Hunter (*why has the sun been termed as the Heavenly Hunter?*) emerged from his eastern abode carrying the net of rays on his shoulders and started hunting the planetary fixtures on the sky's fields (*what kind of hunt is it?*). The world illuminating-sun of the high noon of the auspicious planetary conjunction, the star that lights up the six dimensions of the skies of triumph, to wit, Prince Badiuz Zaman the magnificent, headed for the plains of hunting (p. 7). *What kinds of similarities have been drawn between the sun and the prince Badiuz Zaman? Or can a hunter of animals be similarized with sun and light?* Such are the ambiguities that necessitate hermeneutics for the interpretation of the text. When the prince takes an arrow at the fawn and the moment

the fawn is killed, a most dreadful voice is heard: "O son of Hamza! You committed a terrible deed by killing sorcerer Ghazal the Fawn. This is the land of Hoshrubia (*what did it mean by land of Hoshrubia?*) and it is well-nigh impossible to escape its bounds. Anything that may happen now would be too little." There is another ambiguity in this lexia that the reader of the Dastan feels, from where the voice came. *How did it come to know the identity of Badiuz Zaman?* In the next section, **The Meeting of Princess Tasveer and Prince Badiuz Zman and their Falling in Love:** some girls are shown walking in Hoshrubia when one of them hides to respond to the call of nature. Amar Ayyar came out of the bush and threw his snare rope at the girl answering the call of nature. There is a thematic ambiguity, for Amar Ayyar is skilled in making tricks and has the ability to enter the palace without snaring any girl who is attending the call of nature. (*Then why had he to make this implausible and unethical move against the girl?*) As for the fate of Prince Baduiz Zaman and Princess Tasveer, they keep encountering insurmountable situations and never succeed in freeing themselves from the clutches of Hoshrubia. The hermeneutics of the text incorporates the question of their destiny, which is never resolved till the end of the Dastan.

The structure of *Hoshrubia* is too simple to afford the kind of ambiguity that is experienced in modern fiction. It is based on short episodes and almost all the episodes have their own beginnings and endings. Afrasiyab keeps introducing sorcerers and through their encounter with Asad and Amar Ayyar's camp they lose their lives one by one. If they happen to win and control or arrest some members of Ayyar's camp that victory fails to prove to be a successive one. (*But the question arises: why do they fail despite being expert in magic and sorcery?*) Most of the times it is owing to the hidden

but omnipresent powers of Amar Ayyar and Amir Hamza which never let them succumb to the sorcery of Hoshruha. They are always out to protect the warriors of True Faith. The question is: (*why do they include demons and sorceresses when Amir Hamza has already declared that they do not need sorcery or occult powers to battle against their opponents?*) They ask sorcerers and sorceress to renounce their black magic skills before they enter the gates of True Faith. The strange thing happens when ironically Asad and Mahjabeen are shown trapped by powerful sorcerers. All the powers they possessed failed to encounter the attacks of the sorcerer Shola. All the tricksters are too away to help them out from that dangerous situation. But, instead of some white magical help, a demon who is slave to Hamza's wife "immediately caught Shola the Blaze in his grasp. Twisting and breaking Shola's body and limbs, he made a morsel of the sorcerer; the demon felt his breath being driven out of him. He began running around in panic and wondered what had he eaten that created such tumult in his belly. He found peace only when the clamour rising after Shola's death had subsided. (p. 93). Despite the decisive verdict for the only power of sword and negation of evil forces *why the demon has been allowed in this battle remains enigma in the story*. Mahrukh Magic-Eye, Bahar, Shakeel, Mahjabeen and their followers many times do not use sword and rely on magic. Whether is it black or white, it is occultism the use of which is attraction for hermeneutic reading of the text, Hoshruha. It is also acknowledged by the narrator of Dastan that Amir Hamz's sons and commanders never fall victim to the beauty of a sorceress- no matter how charming, but according to the textual evidence all the princesses who join Hamza camp, including Mahjabeen the beloved of Asad, the commander, know sorcery and make use of it in difficult situations.

## 5.2 Proairetic Code or Code of Actions

The entire narrative texture of Dastan is based on the actions (tragic, comic or melodramatic) which have been inaugurated and closed by the narrators. These actions are materialized in almost all the episodes of Dastan. Narrators keep on introducing the encounters that are the major actions, but these encounters consist of some supporting actions that are repeated in all almost all the episodes of Dastan. Broadly, these actions can be divided into two categories, cardinal actions and catalysers. Cardinal actions can be equated with Barthesian cardinal functions which open and close an anxiety or suspense. We can see these actions conditioned with main verbs like challenged, attacked, defeated, retreated etc., whereas the catalysers can be seen in the activities like preparations for the battles and dialogues. These catalyzing activities do indirectly contribute the major actions of the stories since they intensify the nature of the situation and signify the importance of the action. In dastan fictions, these catalyzing patterns move in the narratives in a parallel way. The dastan *Hoshruha* presents different kinds of actions that can be seen and analyzed by applying Barthesian proairetic code.

### 5.2.1 Expedition and Adventure

The characters of Hamza camp are expedites and crusaders at the same time, and face many problems in the adventures. They are on a holy mission and try to accomplish it by every possible means. In the beginning of the tale the adventures of Badiuz Zaman are revealed. It is through his adventures the nature of difficulties is shown to the readers:

While the preparations for war were being made, and Amir Hamza was camped opposite to the city of Mount Agate, the pleasant air and green plains enticed Amir Hamza's son, *Badiuz Zaman the brave, the router of armies, the moon of the constellation of excellence*, and filled him with a longing to go to

hunting....As the first crack of daylight appeared, the draughts of morning breeze stirred, the tapers flickered, the buds flowered, the love-struck nightingales made their outcries, the peacocks danced in the forests, the birds fluttered away from their nests in search of food and water...the eminent prince began hunting in the plains with his equipage and retinue, occupying his gaze with the pleasant air of the land and the mountains. Suddenly... (*Hoshruba*, P. 7, 8)

The action, here, starts with preparations for the holy mission in the story and ends with the word “suddenly.” After the signifier “suddenly,” another action (Hunting and Trap) starts that falls into the category of major actions. The lines show catalyzing actions of preparations and subsequent adventures of the Prince. All these actions appear in a step-by-step narrative technique, but these minor events lead the dreadful actions which prove to be very consequential for the characters on both sides of the camps. The heroes of Amir Hamza camp initiate the action and eventually experience the trials and tribulations leading to the climax. Similarly the prince Asad also happens to cross the borders and feels trapped by the sorcery of the Hoshruha sorcerers:

The prince of auspicious fortunes crossed and borders of Mount Agate with his grand equipage and retinue and arrived at the mountains between the fortress kingdom of Mount Agate and Hoshruba. He saw the high mountains rise for leagues into the skies and disappear into the heavens. Neither the lasso of imagination could snare its summit, nor the bird of thought fly above its peak...  
As the prince Asad was about to enter the mountain pass...(*Hoshruba*, p. 68)

Amar Ayyar is also seen on different errands in Dastan. Many of the actions that are initiated by the heroes of Amir Hamza Camp are finally closed by Amr Ayyar. For them, he appears to be saviour in adverse circumstances. Before they fell to some horrible consequences or tragedies, he appears at the spot to rescue them. He keeps following his

heroes in Hoshrubā and in one of his expeditions; he is seen exposed to dangers of Hoshrubā:

Amar Ayyar arrived in a forest made of silver where, for miles on end, silver grew instead of grass. Amar said to himself, I wish I could stuff this whole forest into my zambil. Alas, I cannot. There is nothing I can do about it, and no way for me to uproot this whole jungle. Then it occurred to Amar to cut all the grass he could and carry it away in his zambil. He took a scythe from zambil and started cutting grass hurriedly. He kept looking around lest someone should catch him in the act. After he had gathered a little grass, someone called out, "Here, O cunning thief!" (*Hoshrubā*, p. 92)

In the same way the tricksters of Dastan also enjoy their errands and return victorious. Though they face difficulties, barriers and obstacles but they remain composed on their errands. Amar put his hand on his zambil and asked Prophet Adam for a miracle, saying "O Adam, change my appearance to that of a fourteen-year-old boy." After praying, Amar took out the goblet of Prophet of Ishaq and sprinkled himself with its pure and untainted heavenly water. Immediately, a change came over to him. He became a beautiful fourteen-year-old boy dressed in a red tunic, satin pants and richly embroidered shoes. A three-fold belt was tied around his waist and he sported an embroidered cap sewn with pearls and jewels. The thirteen charms he wore around his neck signified he had not yet reached his fourteen years. (*Hoshrubā*, p. 185)

The lexia continues describing Amar's disguising and metamorphosing activities in *Hoshrubā*. Disguising himself as fourteen-years-beautiful boy he devised a plan to trap princess Bahar (in English it means spring). It was a dangerous adventure to undertake but he knows how productive it will prove if Bahar (The Spring) turns against Afrasiyab and joins the Camp of True-Faith followers. Having information about Bahar's arrival, he stands

in a corner of garden which is a true replica of paradise. "With his eyes closed and his hands on his ears, he tearfully intoned love couplets and *ghazals* that sang of separation between lovers. As Bahar advanced forward with her prisoners, a captivating voice reached her from a mile away and affected her profoundly. Princess Bahar was not only an expert in creating Tilism but also equally gifted in musical arts and had taste for the pleasures of life. There are many paragraphs spared for the magical activities of Princess Bahar like: "Entranced by the voice, she flew on her magic peacock towards it" (p. 185,186). Amar wanted freedom of his companions from the prison of Bahar and she was one of the most powerful princesses. Amar did not want a direct confrontation with her so he designed a plan to seek the company of Bahar. There he, by taking the advantage of his blessed voice, ventured himself to a new mission. The lexia continues for many paragraphs which include a long dialogue between two characters. Finally Amar succeeds in convincing her to embrace his True Faith. The action closes with changing the ideological position of Bahar.

### **5.2.2 Seduction or Temptation**

The third action that appears as a motif is seduction and temptation. Major characters from Amir Hamza camp are seduced for various maligning reasons. These seductions and temptations are of two kinds. The one which is deliberated by Amar Ayyar to kill the sorcerers and the second one is which is practiced by the sorceresses and their princesses. The motivating factor behind the seductions of these women are not clear in the text since it is not the text dealing with sexual repressions, ideological oppression or rebellion against the norms of Hoshrubah.

Coquetry has ever been a productive trick to trap the sorcerers of Hoshrubah. Well aware of the emotional weakness of these sorcerers Amar Ayyar never leaves an opportunity to



put an end to their breaths. Sexually frustrated as they are, a beautiful woman is all what they desire. Tumbled headlong into their amorous desires they neglect their duties and embrace desires. On account of what they practice for their ultimate ends, these sorcerers face dire consequences. They become restless and follow their victims wherever they are seen. Through this lustful journey they will hardly realize that some havoc is waiting for their blunders. For example in the beginning of the Dastan, the character of Ijlal ignores how fateful is his fetish for (the false) Nasreen and keeps planning successful advances which lead him to his catastrophic end. Throughout the three paged lexia, he does not realize that he is being tricked and trapped by Amar Ayyar:

Ijlal was near to fainting at the sight when he came to his senses and began messaging the false princess's legs. She turned over and got up and began calling out to her maids. Ijlal laid his head at the false princess's feet and admitted, "Your attendants are not present but this slave is at hand to carry out your wishes." (p.44)

Hoshruha is a welcome space for amorous activities. Despite the supremacy of an ideological discourse of True Faith, the characters hesitate in falling and expressing their love for their beautiful beloveds. Owing to the "voice" in the female characters of Hoshruha their beloveds prove themselves as lovers. Leaving aside the woman of strong affiliation with Afrasiyab, in young the women, nevertheless, there is an irresistible attraction in the personalities of Hamza side which makes the women captivated.

The moment Gulshan set eyes on Prince Asad she fell head-over-heels in love with him. She called out, "Who are you, O stranger, who inflicts tyranny on the subjects of our empress and steals from them to feed yourself?" Prince Asad looked up and saw a sorceress dressed in sari coming toward him. She carried a sorcerer's sack around her neck and her forehead was marked with a cinnabar

tilak. The prince thought, *it is certain that she would take me captive by using a magic spell. Then all my show and might will come to naught. It would be best to use deception to chastise this strumpet.* (Hoshruha, p. 73)

From the code of temptation and seduction the readers can make analysis of Hoshruha characters. They surrender before the all-enthraling beauty of woman. They can lose their lives for the sake of their amorous gratification. This desire to control the female body becomes a tragic flaw in their characters.

Interesting but at the same time bloody seductions are those deliberated by Amar Ayyar. With no-mercy policy, he practices intriguing advances towards his victims. Being arch enemies to the sorcerers, he makes best use of opportunities and slaughters them at once. The episode Sorcerer Mahtab Moon-Maker manifests the evidence of the hideous event. The entire texture of this episode is a lexia of amorous intrigue against the sorcerer Mahtab Moon-Maker.

The Venus-faced false beauty now heaved a cold sigh from the bottom of her sorrowful heart and cried so inconsolably that Mahtab Moon-Maker found it difficult to hold back his own tears. When he implored her again to tell her sorrows, the false bride replied, "What should I tell you of my sorrowful plight? How could I enumerate my many afflictions?"... Mahtab Moon-Maker's eyes welled up with tears listening to this heart-wrenching account. He tried to console the false damsel whose narrow mouth resembled an unopened bud...The false damsel had filled her mouth with drug powder and also mixed it in the wine she gave to Mahtab Moon Maker. The sorcerer had not yet taken a sip when the ground trembled and the false damsel reckoned that some calamity had arrived.

(Hoshruha, p. 101)

In the next sections, too, the seductive activities (actions) of Amar Ayyar and his tricksters continue. Ayyar performs his promising tricks wherever he sees any character of his block troubled by his enemies. His fellow tricksters, too, are very much conscious of their targets. They have jeopardized their lives for the sake of their sacred mission. By the virtues of their mighty skills they prove to be potential threats to the characters of *Hoshruha*. They know the secret of alluring the sorcerers. Azar is a powerful magician but he is also allured by a woman on the way to his mission. It is because of this recurrent pattern that the code of seductions can be vividly observed in the sequence of stories.

Azar saw a woman striding alluringly toward him whose beauty was the envy of *houris* and fairies and whose every essence was fermented with playfulness and coquetry. She caused the hearts of lovers to throb in step with her. Azar fell in love with her at first sight, and called out, "O wine seller, come here and pour me a little wine." The false beauty lifted a corner of her veil and, smiled and answered, "This wine is not for sale." Azar lost his senses and reason upon seeing her beautiful. He approached her...Azar took her in his arms and attempted to kiss her but she pushed his face away with her hand.

(*Hoshruha*, p. 105)

### 5.2.3 Romance

But sometimes the reader can feel pure and refined forms of emotions in the sincere bosoms of women. Prince Badiuz Zaman, while he is imprisoned in sorceress Sharara's chambers, princess Tasveer happens to have a look at him. She immediately feels allured by the charming personality of the prince.

The princess beheld the prince's comely face and his world-adoring beauty. She regarded a handsome and beautiful youth who was a world-illuminating sun of the sky of beauty and a lustrous pearl of the oyster of refinement. The moment

their eyes met, the bow of the prince's eyebrow released the arrow of love, which pierced through the princess's heart, making life a burden for her.

*(Hoshruha, p. 14)*

The same feelings were experienced by Princess Mahjabeen the Diamond-Robe when she happens to see Prince Asad make daring moves even imprisoned in her aunt's chamber.

The great pandemonium created as Asad chased the palanquin bearers brought Princess Mahjabeen Diamond-Robe out from her house. She saw a beautiful youth chasing her servants. The moment her eyes fell on the gorgeous youth of Asad, she felt helpless and could not help falling in love with him:

*His two eyes were like two fawns who hunt beloveds*

*His two eyebrows like two calamities were*

*Whenever he opened his lips to laugh*

*Salt on the hearts of lovers he sprinkled*

*(Hoshruha, p. 77)*

His face was resplendent as the sun and was set with pair of coal black eyes. He was a latter day Yousuf in beauty. Even the dead in their graves opened their eyes to admire his bursting youth and winsome gait. The moment princess Mahjabeen Daimond-Robe beheld him, she fell violently in love and called out, "There, There, O youth! What are you doing?" *(Hoshruha, p. 77)*

Mahjabeen had never seen such a majestic character throughout her life. It was a decisive moment for her. She could not conceal her emotions the moment she happens to look at him. Same are the feelings of prince Asad. Equally struck with majestic beauty of

Mahjabeen he also falls in love with same velocity and intensity. The narrator describes the beauty of Mahjabeen when Asad looks at her in the palace.

When the prince looked up he saw a fairy-like beloved who made his heart the prey of flying arrows of her gaze. He saw a luminous sun of the sky of excellence and an inestimable pearl of the oyster of love. Her jet black locks made light of the subterranean darkness. The luminous and neat parting of her hair was the envy of the Milky Way. Her forehead was bright and high like the aspirations of the lofty-minded. Her brows were shaped like bows. Her breasts were swollen like pomegranates. Her perfect chin looked like a delicious apple. In her delicacy and charm she was like an elegantly cut ruby...The moment Asad saw the light-incarnate beauty of Princess Mahjabeen he lost his heart and soul to her. The princess smiled and accosted Asad, saying "O Youth, the acts of stealing and thieving are most unbecoming. Tell me what you desire." (*Hoshruha*, p. 77)

In the entire book 1, there is only one example which shows a complex relationship of love between Shah Alim, the son of Amir Hamza and Hasina (the gorgeous beauty). It happens in the battlefield when many of the warriors, (almost seventy) (p. 257) from Hamza camp are defeated or arrested by Burban the commander of Laqa's army. After Burban sorceress Hasina steps forward to challenge the commanders of True Faith: "Her lovely hairdo, her charming stature, and her life-breathing lips gave cheer to those sunk in hopelessness and sorrow. Her lips wounded and lacerated hundreds with the swords of smile and the Turks of her eyes, armed with the daggers of eyebrows, killed hundreds of thousands" (p. 258). The moment the prince Alam Shah looked at the sorceress Hasina, he fell in love with her: "even though Amir Hamza's sons and commanders never fall victim to the beauty of a sorceress- no matter how charming – Alam Shah was captivated by Hasina because of her magical beauty. He became completely oblivious of all considerations and could see nothing except his beloved's face" (p.260). Forgetting all

his vows and pledges with his faith and principles, he feels helpless to this extent that 'tears of blood well up in his eyes'. Hasina is a composed sorceress and knows how to make use of her love coated words with Shah Alam. Under the influence of her spells and charms he even decides to assassinate his own father Hamza fighting from the camp of Laqa. All the commanders, sorcerers and sorceresses of Laqa's camp are happy over this new development. Every day Hasina has to put a stop to the amorous advances of Alam Shah for the sake of some decisive moment in her life. She herself is thirsty of this kind of love but the surveillance on her never allows her to reciprocate this love. Alam Shah is even willing to bow before Laqa for the sake of his conjugations. The anticlimax in the story is caused by the sudden death of Hasina by Chalak, the son of Amar Ayyar. He knows the secret that until and unless the sorceress is not killed Alam Shah's sense will never regain consciousness. The spell immediately ends with the death of sorceress Hasina and being freed from the spells Alam Shah becomes fierce in attack at the commanders of Laqa and kills several of them at the spot. The death of the sorceress Hasina gives new life to the spirits of the warriors of Amir Hamza and they take a few moments to cause a heavy wreck on their enemies. Love fails and war wins in the end.

#### **5.2.4 Trouble**

Troubles are of two types in *Dastan Hoshroba: The Land and the Tilism*. The one belongs to the troubles faced by the lovers and beloveds in their romantic adventures and the other concerns the heroes who face many troubles and skirmishes in the battles with their rivals. Characters like Badiuz Zaman, Asad and Shakeel are seen troubled and afflicted owing to love for their beloveds. Similarly the beloveds also suffer a long chain of troubles because their enemy is arch sorcerer Afrasiyab. On account of her malignant eye

on Asad, when the sorceress Sandal tries to seduce and molest him she is killed by Asad at the spot but her death begets dangers for both Asad and Mahjabeen: "petrified with fear, Princess Mahjabeen said, "What must I do now?" Dil Aram replied, "Take Asad along and escape from Tilism" (P.79). But as her magic powers are not powerful enough to confront the powers of sorcerers which have been bestowed by Afrasiyab she is terrified to the marrow of her bones and requests Dil Aram to do something for their freedom from the boundaries of tilism Hoshruha. Afrasiyab will certainly take it as subversive act and will make them fall into an eternal pit of doom.

On the way to their missionary actions, the characters of Hamza camp repeatedly face troubles. They are trapped, arrested and imprisoned many times before they are rescued by their companions or helpers. The very first event takes place in the episode **The Disappearance of Prince Badiuz Zaman on a Hunting Expedition and Of Amar Ayyar Going in Search of Him**, when prince Zadiuz Zaman is trapped while hunting a fawn near Tilism Hoshruha. Infatuated with the beauty of fawn he orders his companions to 'take it alive'. But the fawn is too quick to be captured by his fellow hunters and 'breaking out of the cordon' runs away as fast as it could. The prince follows it on his horse for miles and finally succeeds in hunting it down with his arrow. Having seen it falling down the prince slaughters it but to the amazement of prince the moment that fawn is slaughtered he happens to hear a 'dreadful voice.': "*O Son of Hamza! You committed a terrible deed by killing sorcerer Ghazaal the fawn. This is the Land of Hoshruha and it is well-nigh impossible to escape its bounds. Anything that may happen now would be too little.*"

The Prince saw that the entire expanse had become dark with the billowing of sand and dust; a tempest of gales raged mightily. After a moment he lost his

consciousness and when he opened his eyes he found himself incarcerated in heavy chains. Resting his head on his knees, he became lost in reflection.

*(Hoshruha, p. 8)*

Prince Asad also happens to experience this trouble when he beats sorceress Gulshan and eats sweets from a vendor's shop. The hue and cry of commotion reached to the ears of Empress Heyrat who immediately sets Zamurrad for his arrest. "Immediately upon arrival, Zamurrad cast a spell on Prince Asad that made him lose power over his limbs. She released Gulshan and put a magic claw around Asad's neck. Accompanied by Gulshan, she flew away with prince, arrived in the Dome of Light and threw Prince Asad before Empress Heyrat" (p.73). Even the Mahrukh Magic-eyes' Camp is not free from risks and danger. The trickster girls are always hunting the male tricksters down to please their lords Afrasiyab and Laqa. Disguised as women of Mahrukh Magic eyes they have the ability to cheat them all and drag their victims to their lord Afrasiyab's camp. It happens in one of the episodes when Amar Ayyar is seen duped by one the trickster girls.

The lexia goes in these words:

Amar Ayyar removed his cape of invisibility and returned to the royal pavilion. When he came in and did not see Mahrukh on the throne, he asked for her. The courtiers told him she was having her meal in the front yard...after they had eaten, the slave girls brought the bowls to wash their hands. The false Mahrukh offered Amar her hand towel, pushed her betel box toward him, and dismissed her attendants, saying, "You may wait for me in the court. I now wish to consult with Amar privately." After they left Amar wiped his mouth with the hand towel, which was steeped in a drug. Amar sneezed and immediately fell unconscious. Sarsar made a bundle of him, slit open the tent and made her way speedily toward the river of Flowing Blood. (p. 311)



The lovers face another danger in *tilism*. The weaker women are always seen vulnerable to the external dangers. Princess Mahjabeen, being one the most beautiful women of Hoshruha, faces a difficult situation while she was waiting Prince Asad. Prince Asad had gone on hunting a deer when the Sorcerer Dukhan makes his appearance before her. He tries his best to seduce her and uses his magic spells to materialize his intentions. Caught in his spells the princess follows him. Meanwhile the Prince Asad returns after hunting his deer and finds the princess following the sorcerer Dukhan. He takes an arrow at him and kills him at the spot.

#### **5.2.5 Rescue**

Rescue is another significant action in *Dastan*. Heroes and lovers are arrested and imprisoned by sorcerers and sorceresses. Their movements are watched but despite tight security measures they escape from the locks, chambers and prisons of sorcerers. Badiuz Zman, Asad and Alam Shah are rescued by Amar Ayyar or his tricksters when their commanders are in trouble and helpless. Not only the loves many times these tricksters too fall victim to the charms and traps of Hoshruha sorcerers. In such difficult conditions their trickster friends reach to their help and rescue them from troubles. Many episodes of *Hoshruha* have long or short lexias of rescue in which one or two tricksters are trapped and the others try and succeed in rescuing their fellows. On page 93 when Amar Ayyar wants to escape the chains of the sorceress Muqarnas but his hands and feet are stuck to the ground because of magic spell, it is Qiran the trickster who helps Amar out by disguising himself as a fellow sorcerer of Hoshruha. In the next section, on pages 96 and 97, the trickster Burq is arrested by the sorcerer Mahtab Moon-Maker and rescued by Amar by disguising himself as a beautiful damsel in trouble. In the next episode the

sorcerer Azar is hooked and trapped by the tricksters but they stay unable to kill him. Even Burq, who disguises himself into a wine-selling girl and plays coquette with Azar (trouble), is trapped and arrested by Azar. It is Qiran, the Ethiopie who succeeds in killing Azar and setting his fellow tricksters free on page 107: "After Azar had inhaled a sufficient quantity of smoke from the drug, the false *fakir* (mystic) said to him, " O fool, know that I am also a trickster and lie in wait here to murder you." Terrified, Azar tried to rise to his feet and apprehend the false fakir but the drug had worked its effect. No sooner did he rise than he fell down. Qiran stood up and struck with his cleaver, shattering Azar's head into a thousand pieces" (p. 107). An interesting event in the plot is seen when these tricksters fail to rescue their friends when they wanted to kill Kohn, for "he had deputed a magic slave girl of clay in a corner of the pavilion to guard him in times of peril." (p. 129). Being one of the powerful sorcerers in Afrasiyab's service he knew how to defeat the tricks and traps of Amar Ayyar and his friends. In this situation Mahrukh Magic-Eye had to deal with the magic spells of Kohn. He not only defeats them but also succeeds in arresting them one by one. It is only the magic of Mahrukh Magic-Eye that is duped and defeated in the battle and later on killed by Afrasiyab himself:

At that moment, Mahrukh Magic- Eye recited an incantation, struck her hands together, and called out to the waxen magic effigy she had made and cast into the fire, "O effigy, it is time!" Immediately upon her call, a lightning bolt flashed and the jingling of ankle bells was heard. A beautiful woman covered with ornaments, sporting a fine costume and riding a flying throne came into view. (p.132)

Wounded by the charms of her beauty, Kohn forgets all of his commitments and loses his powers. When he is seen turning against his own army Afrasiyab kills him. With his

death all the tricksters are also free from his prison. In this way the action of rescue is accomplished with the timely help of Mahrukh Magic-Eye. Next is the turn of the trickster Burq to be arrested by Bubran. But to the amazement of Bubran, Burq never hesitates to acknowledge his plans and identity: "I am the angel of Death of sorcerer and have come to kill you. Had I known that beheading these sorcerers would make such a racket and the corpses would fly away to your pavilion, I would have dug a hole and thrown them into it, burying them alive. Still nothing is lost. I shall soon dispatch you to hell" (p.137). On account of his confessions Bubran decides to kill him but he is rescued by his trickster friend Qiran who is disguised as the sorcerer Bubran. The narrative structure of *Dastan Hoshruha: The Land and the Tilism* has been based on two prime concerns, love and war. In both cases traps and rescues are of pivotal importance and in such narratives the elements of sensation and thrill are embedded in such a way that the story becomes gripping for the readers.

#### **5.2.6 Disguise (Trick and Trap)**

There are many situations in which this code of action can be observed. The narrative of Dastan remains uninteresting if this code is excluded from its narrative discourse. Many of the missions have been accomplished owing to the tricks of some experts from the camp of Mahrukh Magic-Eye or the Camp of True Faith. Amar Ayyar works and fights, simultaneously, at two fronts: the palaces of Hoshruha and in the camps of Laqa. Similarly he had to be watchful of two camps, Amir Hamza's and Mahrukh Magic-Eye's camp. Though the tricksters have distributed their duties, their mission will never be accomplished if Amar Ayyar is absent. These tricksters including Amar Ayyar trick and trap their opponents, but at the same time there are some difficult situations where we

find these tricksters too fall victim to the traps of sorcerers. The best way to trick the rivals is to disguise and hide the real identity. In fictional texts like Dastan the issue of identity is not as serious as we find in postcolonial and postmodern texts and their cultural contexts, for the narrative of Dastan is an open war between two groups and no psychological issues have been incorporated with reference to the complexities of modern capitalist societies. To hide or to disguise here is an adventurous action undertaken by trickster males and females.

Sporting all his trickster's apparatus, Amar Ayyar headed for Mount Agate. Upon seeing some officers of Suleiman Amber-Hair's army deputed at the forest gates, he disguised himself as a sorcerer. Then he went forth wearing clogs, a saffron waistcloth and a sack around his neck, and idols tied to his upper arm. Those who saw him did not accost him, taking him for one of the sorcerers from Ijlal's army. (p. 38)

Time and again we see Amar Ayyar disguising himself as one of the sorcerers or sorceresses of Afrasiyab's camp or Laqa's camp with intentions of seductions, temptations and confusing the situations that always results into the catastrophes of his rivals. Mission after mission, he keeps following the sorcerers until he is satisfied that his opponent has taken his last breath.

Amar now thought of some trickery. He went to a deserted corner of the garden and disguised himself as a macebearer. He tied a turban and pinned it with a medal, put on a singlet of crinkled cloth and, sporting a flowing white beard and wielding a staff of vermiculated metalwork, he stationed himself near the door, resting his back against the wall with the curtain's folds caught behind him. (p.39)

Amar has many powers but sometimes he fails to reach the most secret and secured places where elite cabinet of Afrasiyab is premitted in places like oracles of Greek gods. Even then the trick to disguise becomes much productive for his mission. By disguising himself he tracks down the dangerous enemies and causes severe setbacks. Had he not been blessed with this skill, the whole narrative of achievements would not have touched the glory that he caused for his camp. There are many risks involved in such errands but he is a courageous character who knows the power and potentials of his talents and intelligence.

After failing in his attempts to enter Batin, Amar Ayyar sat down in a secluded nook with his trickster's paints and lotions and made himself into the likeness of a sixteen-year-old boy. He masked his moustache and whiskers with a cloth and painted over it to give his face the look of a simple, innocent youth. He lined his eyes to their edges with collyrium and tinged his hands with henna. He dressed in a yellow shirt and silken pyjamas, sported a bracelet on his wrist and wore tasseled slippers sewn with gold and silver threads strung with pearls. (p.110)

Following the footsteps of their master, the disciples of Amar Ayyar are also disguising themselves according to the situation and by applying various ornaments they set out for their missions. In every disguise the lexias prove that the tricksters have deep knowledge of the person they want to be guised or disguised. They have the abilities to change their clothes and voices according to their targets.

Qiran asked Burq to disguise himself as a laborer. Burq immediately put on a waistcloth and stood barefoot with a cloth-ring for carrying loads placed on his head. Qiran disguised himself as a cook and put on dirty clothes stained with turmeric and oil spots. He stuck vegetable knives in his waist, threw on his shoulder a cloth used for straining butter and sifting spices, and headed with Burq

toward Faulad's camp where he purchased a large quantity of greens, potatoes and yams. (p. 158).

The code of trick and trap is mainly associated with the activities of Amar Ayyar and his fellow tricksters. During the course of their adventurous actions they apply various tricks to trap their rivals. This action has been prolifically used by the narrators for the sake of narrative suspense and thrill. Some of these actions have been narrated in such a sensational way that they appear blood-curdling for the readers.

The moment Sharara opened the lid, a cloud of drug vapour rose like smoke and Sharara and all her attendants standing close to her sneezed and fell unconscious. The moment Sharara lost conscious Amar cut off her head with one blow of dagger. No sooner was Sharara killed than a great pandemonium broke loose. Stones and hail began to shower and her magic spirits began making deafening outcries. (p. 25)

Though the Dastan is replete with such tricks but the climax of these actions has been knitted in the episode **Trickster Girls Sarsar Swordfighter, Saba Raftar the Quick, Shamima Tunneler, Sunubar Snare-Roper, and Tez Nigah Dagger- Fighter**. Staying helpless against the mighty tricks of Amar Ayyar and his fellow tricksters, Afrasiyab decides to hire the services of trickster girls. The policy trick against the trick is expected to encounter the successful intrigues of Amar Ayyar who has caused irreparable loss for Afrasiyab and his Hoshrubah. The names or the titles of these girls indicate their quick and decisive actions against their rivals. Being childhood friends and companions they were matchless in trickery and despised magic and sorcery (p. 203). Having license to expedite both Zahir (apparent, public place) and Batin (hidden, secret oracles) regions of Hoshrubah these girls are free to operate wherever they liked because the tricksters of Hamza camp continued to wreak havoc without resistance.

The names and titles of tricksters from Hamza and Mahrukh Magic-Eyes' camp are, Amar Ayyar, Burq the Frank, Jansoz, Qiran the Ethiopie and Zargham. They also plan to confront the trickster girls in a befitting way and, "after deciding on sectert codes for combat, the tricksters also shouted their war cries. As Amar charged, Sarsar confronted him, Saba Raftar accosted Qiran, Shamima challenged Burq the Frank, Sunubar encountered Jansoz, and Tez Nigah locked her gaze with Zargham's." (p. 206). Since the trickster girls are beautiful, the trickster males were "felled by the arrows of love upon beholding their beauty. They were wounded by the darts of their eyelashes and lacerated by the daggers of their eyebrows." (p. 207)

Having decided to wage a war on these male tricksters the beautiful girls disperse in different directions. The narrator, here, narrates the first encounter between two groups. It also shows that trickster girls are equally skilled in disguise and making tricks against their enemies:

On her way, Sarsar saw Amar standing at a vantage point searching for Burq. Whip in hand, dispatching the couriers of thought in all directions, Sarsar disguised herself as Burq in a nook, and then ran out within sight of Amar Ayyar. He rushed after the false Burq and said to him, "O Burq tell me truthfully if it was you who took Jamshed's mantle; if so you must surrender it to me immediately. The false Burq clasped his hands together in supplication, prostrated himself at Amar's feet and said, "Master please bestow the mantle on me." Amar cracked the whip saying, "Have you taken leave of your senses? Surrender it this instant!" The false Burq pulled Amar's feet and as he fell, hit him in the face with an egg of oblivion. Amar was rendered unconscious." ( 216)

The paragraph shows how the tricksters on both sides strive to trap and defeat their rivals through their tricks which they have mastered in their own contexts.

### 5.2.7 Loot

The action of loot is mainly concerned with the loots of Amar Ayyar. It is because the narrator of the Dastan privileges Ayyar in his pursuits. He is licensed to loot without permission and is never seen reprimanded or condemned by the narrator or other characters from Hamza Camp:

Amar Ayyar arrived in a forest made of silver where, for miles on end, silver grew instead of grass. Amar said to himself, "I wish I could stuff the whole forest into my zambil. Alas! I cannot. There is nothing I can do about it and no way for me to uproot this whole jungle." Then it occurred to Amar to cut all the grass he could and carry it away in his zambil. He took out a scythe from the zambil and started cutting grass hurriedly. He kept looking around lest someone should catch him in the act. (p.92)

He is licensed to loot before and after the attack. He has his own reasons to kill and loot or loot and kill. "He thought, at last God sent me a fat prey after starving me for two days. I must murder this sorceress and steal her dress and gold, I will finally be able to pay off some of my creditors" (p.111). He is perfect entertainer in the Dastan. In his entertainments he can cut slaughter his enemies and loot their belongings. That is a dark comic aspect of his character. He is omnipresent character and has been blessed with multifaceted talents and abilities.

Amar Ayyar was in wilderness when he heard the sounds of "Catch!" and "Kill" and ran toward them. When he saw Bubran's army being slaughtered, he too drew dagger and joined the fray, keeping the cape of invisibility ready in case sorcerers surround him. He rolled on the ground and with every sweeping blow severed up to three pairs of legs. He leaped and jumped from the shoulders of one sorcerer to another. When they tried to catch his legs he beheaded them. As the sorcerers died, Amar cut off and secured their money pouches. He entered



Bubran's pavilion and carried away its entire contents with the Net of Ilyas. (p. 146)

Taking the advantage of his tools, he is able to make the opponents frightened in affray, behead and loot them as much as possible.

Each time he did a summersault and dove, he severed the legs of ten men, with every leap he beheaded ten infidels. As they fell dead to the ground, Amar cut off and secured their money pouches. (p. 163)

By using his powers Amar Ayyar can enter into royal palaces and loot the precious ornaments of queens and princesses.

Reciting their spells, the sorcerers ran to catch Burq. In the ensuing chaos, Amar Ayyar, who was now free, began looting the place. He took out the Net of Ilyas and with one sweep carried away Heyrat's betel box, golden vanity box, and jewel encrusted chair, stowing it all in his zambil. (p. 218)

### **5.2.8 Spying**

Amir Hamza, Laqa, Afrasiyab and Mahrugh Magic-Eye have installed some positions from where the spies can observe the movements of their enemies. Having established their empires they have also spread a network of spies among their friends and foes to take information regarding the conspiracies against them and the strengths and weaknesses of their rivals. Whenever they get some important information about the movements of their opponents they carry this information to their commanders. For example when Amir Hamza is worried about the fate of his son, he is well informed by his spies, "The spies carried all these tidings to Amir Hamza. He said, "Our Protector is the one God who has no partners" (p. 37). Seriously concerned with safety of her subjects, the Queen Mahjabeen and Mahrugh Magic- Eye are also vigilant regarding the

marches and movements of Afrasiyab's army. Whenever they launch an attack on Mahjabeen's camp, the magic birds quickly fly from their positions and give information to the commanders and Mahjabeen and Mahrukh: "The beating of the drums of war and trilling of the magic bugles was heard from Rutas' camp and the air was rent by the cries of "Slay!" "Slaughter!" Magic birds flew into Queen Mahjabeen's court and proclaimed with great decorum, "The enemy has struck the drums of war and harbors impious intentions" (p. 211). On the other side too they have designed a strong spying system to get information about the strengths and weakness of Mahrukh Magic Eye's army and the preparations: "Tents were raised, the pavilions set up, and the bazaars opened up. Sorcerer Jamosh and his companions held court, made magic birds and sent them to gather intelligence. Other sorcerers made oblation of lard into fires to work their spells" (p.127). There are many examples which show how both camps use magic with men to gather information about the strengths and weaknesses of their opponents.

Mahrukh's magic birds brought her news and her camp also answered the call to battle. (p.196). Magic birds flew into Queen Mahjabeen's court and proclaimed with great decorum, "The enemy has struck the drums of war and harbours impious intentions." (p. 211).

Apart from these magic birds, the tricksters too carry necessary information to their commanders. Many of the achievements of Hamza camp are based on the spying network in the forms of tricksters. They can change their faces, disguise themselves as women and harm their targets as much as possible. Sorcerer Ijlal becomes helpless in the hands of Amar Ayyar because his son Chalak (clever person) is quite active in the camp of Laqa.

These spies keep on observing the loopholes in the arrangements of their rivals and launch attacks when they find proper opportunities.

#### **5.2.9 Magic Spell**

The Dastan *Hoshruha* as a whole is a story of magic spells. Whether it is peace or war, magicians continue their activities. Afrasiyab himself is a mighty magician and the entire structure of his powers lies with magic and spells. In almost all the episodes of Dastan *Hoshruha* sorcerers combat the heroes of Hamza camp and use their magic to defeat the tricks of Amar Ayyar and his friends. They create magic birds, dragons, monsters, effigies; build palaces for protection and luxurious lives but nothing protects them from death and destruction. The men and women on both sides use magic to protect themselves and to frighten, harm and attack others: "Shola read an incantation and struck his hands together and Asad sank waist deep into the ground. In the meanwhile, Dil Aram returned from her search for prince Asad. Witnessing the sorcerer, she hurled a brass-plated magic coconut at the sorcerer; Shola the Blaze uttered an incantation that counteracted Dil Aram's magic. He turned into a flame that wrapped itself around Asad, Mahjabeen Diamond-Robe and Dil Aram, and flew away with them." (p.90). sorcery, in this long classical tale, is a symbol of power. Some sorcerers and sorceresses are more powerful as compared to the others and enjoy their positions in Hoshruha. Mahrukh Magic-Eye, though turns against Afrasiyab in the middle of the Dastan, has excelled in her art before she joined the camp of Amir Hamza. After joining the camp she becomes a central position and by making best use of her magic skills she causes irreparable loss for the commanders of Afrasiyab.

At that moment, Mahrukh Magic-Eye recited an incantation, struck her hands together, and called out to the waxen magic effigy she had made and cast into the fire, "O magic effigy, it is time!" immediately upon the call, a lightning bolt flashed and the jingling of ankle bells was heard. A beautiful woman covered with ornaments, sporting a fine costume and riding a flying throne came into view (p. 132).

These magic spells are also used in wars. They are meant to cause maximum harm to the opponents. The opposite parties also yield and prove the supremacy of their power and skills through the use of magic.

Qahhar (the curse) threw another magic coconut at Surkh Mu (it means red face), who foiled his attack. She took out a box carved out of ruby after untying her hair, opened its lid, and tapped out sparkles from it onto the palm of her hand. She blew on them and they flew to the sky, shining brightly like stars. Suddenly, those stars shot down like meteors. They fell on Qahhar and pierced the ground after breaking his spine. A noise like the Day of Judgment was heard. (p. 198).

#### **5.2.10 Battle**

Many pages, in *Dastan Hoshroba*, have been spared on the action of battles and wars. They have their beginnings, middles, climax and respective endings. Like classical texts, it (*Dastan Hoshroba*) is basically constructed on the theme of virtue and vice. It is the superstructure of Hamza camp that has taken missionary responsibility on its shoulders and decides all attacks and invasions. The narrative skills lie in descriptions of the settings of the battles and wars. Lexia of thrills and sensation enrich the epical modes of narration. The way the preparations of battles are unfolded makes the *Dastan* to the extent as if some chronicle of conventional war between two mighty forces of history.

Luxurious pavilions were set up. The pegs, poles and stakes were organized and screens were erected. Row after row of tents, canopies and enclosures filled the

camp. The commanders were provided pavilions while the troops were housed in tents. As the army was lodged, shopkeepers, traders, greengrocers, butchers and bakers spread out and set up shops...The horns trilled and cries of "keep await!" "Keep alert!" rang out... Champions of the day of skirmishing and lions of the forest of carnage struck the kettledrums for battle. The field of carnage boomed and the vault of heaven reverberated with the sound. (p.40)

The lexia of this battle extends across many pages of the episode **Of Suleiman Amber-Hair sending a Missive to Emperor of Hoshrubia Afrasiyab to come to Laqa's Aid, and of Afrasiyab Dispatching Sorcerer Ijlal against Amir Hamza with Forty Thousand Sorcerers, and Of Amar Ayyar's Tricksters**. The narrator, while chronicling the scene has demarcated the valiant from the lily livered in these words:

While the courageous occupied their minds with maneuvers for the battlefield, the cowardly scratched their faces with despair. The valiant observed enemy positions with joyous interest and lily-livered ones racked their minds to find some avenue of escape. While the faces of the gallant were ruddy with valor as they surveyed their coats of mail, helm and armor, the craven stared blankly with blanched faces. (p.50)

The narrators of this epic tale have used language according to the personality of heroes. With tricksters the discourse which has been employed is not of that kind used for heroes like prince Asad. Since he is prophesied as a death to the entire structure of Hoshrubia and savior of humanity, he is painted as the most esteemed character of Hamza Camp.

Prince Asad also armed and readied his men for battle. Those who did not know magic polished their swords and daggers. For four watches of the nights the two armies made preparations. The vigils made their rounds and the martial music played continuously until life's dawn prayers washed away the darkness of night's heart. The blessed tongue of morning recited the chapter of Light and

took on an oath in the name of illuminating sun, which ascended its throne to give brilliant audience. (p. 152)

The tricksters and magicians on both sides know that losing the battle means to suffer heavy setbacks, that is the reason; the magic and sword also go hand in hand in these battles. The sorcerers of Hoshruha strive hard to operate the charms they have mastered through their training by the might Afrasiyab and his heroes. In the pitched battles against the heroes of Muslim army, they challenge their opponents loudly to frighten them as much as possible.

The sorcerer recited a spell and, presently a dust cloud arose from the direction of the wilderness and a fully armed magic trooper materialized and said to Mandvail, "Give me your best blow!" As they parried with lances, the magic trooper was able to disarm Mandvail with a strike of his lance. When Mandvail drew his sword, the magic trooper wrested it from his hand by securing hold of his glove, lifted him from his saddle by his cummerbund, and slammed him to the ground. He took Mandvail prisoner and gave him into the custody of Sarmast's army. (p. 235)

#### **5.2.11 Convert**

Amar Ayyar and his camp, being religious in ideology, never harm a person who renounces black magic and embraces "True Faith." In the beginning of the Dastan we are told about the ideology of Amir Hamza and his followers. Amar Ayyar also stops fighting his rivals when he comes to know the weaknesses of his opponents. He makes speeches against false religions and their false gods. The sorcerers renounce sorcery on account of two reasons. If they are weak in strength then they join Amar Ayyar and if they hate Afrasiyab for his evil deeds then they stop worshipping false god Laqa, leave his doctrines and embrace 'true faith' that is obviously Islam.

Witnessing the circumstances and hearing Amar Ayyar's speech, Ijlal became convinced that Laqa was indeed a false God. He reasoned that, had it been otherwise, Laqa would not have fared so ill, and his well wishes would not have come to harm at Amar's hands. Ijlal signaled that he was willing to submit. Amar removed the needle from his tongue and untied him... Amir Hamza said to Ijlal, "you must renounce sorcery because it is not our custom to indulge in magic. All of us here are men of sword." In deference to Amir Hamza's wishes, Ijlal renounced sorcery and Laqa's worship and converted to the 'True Faith.' (p. 59)

Similarly princess Nasreen also feels that she is insecure in Hamza's Camp and embraces True Faith: "The bewildered princess wondered how she had got there and sat puzzled when Amir Hamza presented himself. He told her about Amar Ayyar and the circumstances of her arrival ...witnessing such munificence on Amir Hamza's part, the princess replied, "I wish to convert to your faith." (p. 60).

One of the most important characters in *Hoshruha* Mahrukh Magic-Eye also goes through this experience. She was already conscious of her position in the Hoshruha and was careful in encountering Afrasiyab. It was Amar Ayyar's speech that she not only experiences change in her faith but also strongly opposes Afrasiyab throughout the conflicts and the narrative of the book. Many battles are won owing to the active role of Mahrukh. The narrator has spared an entire chapter **Of Sorceress Princess Mahrukh Magic-Eye Changing Her Loyalties** on how, despite being a powerful sorceress, she experiences transformation of her faith. Afrasiyab was already aware of the disloyalties of some females and had a watchful eye on Mahrukh as well lest she becomes a rebel against his authority. He writes a letter to Mahrukh in which he categorically mentions that he will wage a war against the rebels and those who made elopements with princes

from his opponent camp. The letter, though it was scornfully abusive, was also an open threat to the status and magical powers of Mahrukh. After writing a letter in the same words to Afrasiyab she decides to leave Hoshruha, where, on her way she meets prince Asad and to avoid confrontation she speaks: "O venerable prince! Why do you advance toward me with sword unsheathed? I am your friend and have come to give my allegiance to you. I'm princess Mahjabeen Diamond-Robe's grandmother. let me see my granddaughter" (p. 115). Proselytized Mahrukh Magic-Eye becomes a strong member of Ayyar's camp and thrives in causing catastrophes to Afrasiyab's interests.

Following the footsteps of her sister, Bahar the Spring-Quarter also vilifies the world of Afrasiyab and joins Amar Ayyar and Asad. She is one the most beautiful princesses and has been successful in avoiding Afrasiyab's advances. Despite his name Ayyar and his notoriously wicked tricks, it is Amar Ayyar who has unflinching faith in his "True Faith" and tries his level best to make the transgressors repent and shun their evil deeds like sorcery. He exercises his influence on the characters like Bahar through his rhetoric: "Tear yourself away from this thorny path and enter the garden lit by the light of truth. It is a matter of time before both Laqa and Afrasiyab are killed. You must not think Laqa can save him." He keeps on speaking till Bahar uttered, "I'm your humble slave girl." (p. 192). The trickster Zargham also finds an opportunity to convert sorceress Taus to his "True Faith". In this process he applies old methods, to bewitch and to frighten the character for the sake of easy conversion. "Zargham now said to Taus, "If you do not submit your allegiance to Queen Mahrukh I'll put you to a painful death with my relentless dagger." Zargham then recited the praise of the 'Creator of Both Worlds' with



such eloquence that infidelity's rust fell away from the mirror of sorceress Taus's heart." (p. 335-336)

To sum up, Barthes' proairetic code is dynamic and of fundamental importance without which the narratives cannot be analyzed in totality. The dastan Hoshruha incorporates multidimensional actions which have certain beginnings and endings. All these actions are interrelated and seem to be managed in such an organic way that they contribute equally to the overall magnitude of the dastan. However, all symbolic orders, cultural and ideological contexts, semantic implications and connotative references, intertextual allusions to the religious norms are carried through the narrative flux of actions. Fictions are not possible without actions and the velocity of these actions has been mesmerizing the audience for centuries. While illustrating his hermeneutic code, Barthes explains the significance of actions in the stories, but, at the same time, he acknowledges the central role of actions in the narrative discourse of the text. In the next sections I have seen how the rest of the codes have been conditioned with narrative actions.

### **5.3 Semantic or Connotative Code**

There are many critics who have explained Barthesian semantic and connotative codes in their studies. I have discussed them in detail in Literature Review and Methodology. According to my reading of the explanations of Barthes' semantic or Connotative Code this code refers to:

- a) The connotative value of names or clusters of signifiers or semantic associations,
- b) Practical not abstract values of contexts,
- c) Connotative value of action,

- d) Thematic contents
- e) Character and characterization
- f) Viewpoints
- g) Implied meanings
- h) Predictions and foreseeing the actions
- i) Names with signification

The Dastan *Hoshruha* is a text of public taste especially it concerned a lot with oral culture of pre-modern Hindustani culture. It would have proved to be a failure had it not been able to reach the understanding of rank and file. The authors did not embed complex implicatures and subtexts in their texts, nor is there density of literary symbols. The authors preferred communicability of their message through a clear picture of events and happenings; flat characters, their candid romances, adventures and enmities, defeats and victories. But keeping in view the above mentioned points, it can be said that some of the characters express connotative meanings through their names. There are certain points where we find a difference of denotative and connotative meanings. By connotative meanings Barthes suggested additional meanings of some lexia attached to a particular character. The narrator of the Dastan has paid a special attention to portray his characters. These characters are identified through the semiotic fields they live in. Their names have been taken with reference to their extra textual contexts. For instance if a person's name is "Aag" means fire, he is fierce in temperament and burns in rage like fire. It happens with the character of Amar Ayyar in almost every episode of the Dastan. To make fool of his targets he uses various tricks and the one trick which he repeatedly used is disguise of sorcerers and sorceresses of Tilism Hoshruha. The narrator uses the adjective *false* with

his disguised identity. The reader understands that it is not, in new guise, any sorcerer or sorceress but Amar Ayyar himself who is playing trick to kill his target character. For instance the character of Azdhar Dragon-Mouth carries all the elements necessitated to paint a dragon like evil character. This technique refers to the art of characterization in Dastan narratives: The sorcerer Azdhar Dragon Mouth emerged from the ground spewing fire from his mouth, nose and ears, and made a salutation to Afrasiyab. Silver crescents covered his entire body and from elbow to shoulder idols were tied to his arms... Badiuz Zaman had come many miles from Tasveer's garden when suddenly Azdhar Dragon-Mouth emerged from bush in the shape of a dragon and blocked their path. Amar immediately put on the cape of invisibility but the prince rode ahead to confront the beast, and shot an arrow at him. The dragon spewed out a ball of fire and burned the arrow in flight and swallowed Badiuz Zaman and Tasveer whole" (p. 33). We see from these examples that a whole thread of words has been attached with a character which further determine the semantic value of that particular character. Asad is an Arabic word which denotes a lion, and it is the semantic reason he has been granted a magnificent grandeur to this character. He is a chivalrous hero who is expected and believed to conquer the tilism. Therefore, to delineate an epic heroism in Hoshruha, both denotative and connotative values have been attached to the character of Asad. Like a lion he attacks his enemies, causes collapse to their plans and sets his companions free from their chambers. The entire discourse that moves along his narrative personifies his character as a saviour of the ideological order of 'True Faith.' For instance his meeting with Amir Hamza has been narrated in the words: "Riding under a lion-headed standard, prince Asad the mighty, rank-destroying, valiant lord of the battlefield finally appeared in the

din of thousand kettledrums adorned with enchanted armor and a turquoise coat of mail. Gold and silver pieces were showered over his head by the onlookers as sacrifice to ward off the evil eye from him" (p. 65). On the same connotative and semantic pattern we see some other characters sketched with the cluster of signifiers that determine the features of that particular character. In the episode **Of Suleiman Amber-Hair Sending a Missive to Emperor of Hoshrubia Afrasiyab to Come to Laqa's Aid, and of Afrasiyab Dispatching Sorcerer Ijlal against Amir Hamza with Forty thousand Sorcerers, and of Amar Ayyar's Tricksters**, the narrator describes the beauty of princess Nasreen Amber-Hair through an aesthetically as well as erotically poeticized expression but the real identity of the person in disguise is known to the readers. We can observe the cluster of signifiers shaping the identity of character through a psychologically hybridized characterization. She (the false princess Nasreen) is a male in her female identity. Even then she has been successful in entertaining the audience and the readers of this text.

*The moon-like beauty was the envy of Venus*  
*She was the Beauty Fairy*  
*Her luminous figure, beautifully cast*  
*How to describe it? Call it a flame or the Light of Tur?*  
*The mole on her face was a garden of beauty*  
*Her two cheeks two fields were moonbeams grew*  
*Her lovely face surmounted with curls and locks*  
*Was a sun that carried on its shoulders night*  
*Her delicate ears, more fragile than petals*  
*With their shapeliness made envious the oysters*  
*Her neck was the door of house of light*

*As luminous as if it were the house of sun*  
*How to describe bodice 's tight and true fit*  
*And how to describe how her breasts it embraced*  
*She sported.....(p. 44)*

Such lyrics of seductive politics appear time and again in *Hoshrubā* which signify the destruction of the targets like Ijlal and other sorcerers. Besides such lexias, the entire story presents characters with the adjectives appropriate to their characterization. The actions of these characters have drawn and harmonized with their attributes. With Mahrukh's name the attribute Magic-Eye has also been affixed. It has been explained in the text: "Mahrukh Magic-Eye was a wise and accomplished sorceress and astrologer, and an augur without match who ruled over twelve thousand sorcerers. She had moved her quarter from Batin (*Batin* means hidden) to the City of Many Colours in Zahir (opposite to *Batin*, apparent)". (p. 83)

Princess Bahar's (the word Bahar means spring) character is an epitome of this kind of characterization. Whenever and wherever she appears in the text has been described with blossoming features, for instance:

The garden of princess Bahar's beauty was nurtured by the munificent showers on Nature's Gardner. She was virgin and her figure was like a beautiful cypress in the pasture of life. She resided in the city of Mount Solace and seldom attended the court. (p. 173)

Like other sorceresses of Hoshrubā Princess Bahar also took part in the battle. The beauty and the battle go hand in hand when she moves in the battlefield. The graceful beauty of her march against the opposite army has been described in these words:

Bahar now threw a fourth bouquet. Everyone in the enemy camp shut their eyes and upon opening them, saw spring appear in all its glory. The redolence of the flowers spread with the moonlight. For miles on end, the eyes saw only gardens and orchards. The flower buds yawned and blossomed. Drunk on its own perfume, the fragrant breeze circulated and like a tipsy guest in a wine house, crashed against the eaves of trees. Bahar dismounted and entered the flower garden followed by her musicians. Her beauty was so dazzling and complete that even if a *houri* had beheld it she would have given herself in slavery to Bahar. (p. 199)

Another sorceress whose name is sorceress Lamae Lightning-Bolt has been sketched in words which epitomize her character in the Dastan. While marching toward Mahrukh's camp to attack her fellows, she "remained in the form of a lightning bolt all day long for the fear of tricksters' attacking her. When one watch of the day remained, the torch of the sun slowly burned up in the assembly of heaven and the moon's candle lit up and spread its light in the cosmic congregation" (p. 291). The character of Baghban (the gardener) reflects his identity through his actions. Following Afrasiyab's commands he attacks violently Mahrukh's camp and makes everybody asleep with the help of his powers. Baghban foiled them and recited a spell that started a cold breeze that put Mahrukh's entire court to sleep" (p. 309). Sorceress Khumar (intoxication) too can be recognized through her intoxication. "The effects of that drugged fruit became manifest to Khumar immediately upon eating it. Her head went down and her feet went up and she fell unconscious" (p. 314). Amar's son Chalak (clever) is also known by the deeds he performs. Being enemy to his father's enemies he makes clever moves to cause humiliation and frustration in Laqa's camp. "Chalak saw his chance. He took out his razor and shaved Khumar's head clean. Then he took out Afrasiyab's message from his bag and replaced it with one of his own compositions. Afterwards, Chalak headed for

Laqa's court to await Khumar's arrival" (p. 315). Princess Khubsurat (beautiful) has been painted with gorgeous expressions in the story of her love for Shakeel, the son of Mahrukh Magic-Eye. The narrator of Dastan paints her character in a long panegyric poem. Some of the couplets are quoted as an example:

*She put a golden throne in the center  
And placed chairs beside it in neat rows  
Then she adorned herself and sat waiting  
Her beauty that day a vision to behold  
The very sight of her pretty face  
For lover's hearts was a thunderbolt  
Her tender beauty of fourteen years  
Was like the apex of the moon on the fourteenth day*  
(Hoshrubā, p. 333)

The character of Sharara-the Blaze also manifests her blazing threats to Mahrukh's Camp, "I'm Sharara blazing flame. My magic is known and familiar to all and sundry. There is no one who can counter me. O Mahrukh, it is incumbent upon you to present yourself to me upon receipt of this letter. I will have the emperor pardon your misdemeanors but in the event of your refusal, I will punish you severely" (p. 343). Similarly, the name Naag is frequently used for a person of dreadful eyes and intentions. The denotative meaning of Naag is serpent, but it signifies connotatively multiple meanings like terror, venomous relationship, poison and hidden danger. With reference to his name, the sorcerer Naag, the Serpent becomes a symbol of danger for other characters and is, eventually killed by a trickster girl when he was about to harm an attendant: "Naag the Serpent recited a spell whereupon a black snake came out of the ground and

coiled around Mehran. It was so venomous a snake that merely from its coiling around her skin Mehran fell unconscious.” (p. 353)

Here is the list of the names of characters and items mentioned by the translator which have connotative implications in the text. Being ‘flickers of signifiers’ they have especial signifieds that can be understood with reference to their contexts. The words in brackets are the denotative meanings of the titles or names of the characters. The connotations are conditioned with the denotations of the narrative discourse. Most of these titles are self-explanatory as they have been explained by the translator himself from page 423 to 432 alphabetically, but I have further explained those titles which have not been properly explained. For example the word Allamah is well known in subcontinent discourses. Its literal meaning is wise, well educated, seasoned person having or blessed with insight of worldly affairs. But it can also be used in ironical situations. Dastan hardly exploits techniques like sarcasm and irony. Like a pure popular text it heavily relies on communicability of the message. Therefore Allamah in this text holds the literal meaning, albeit the reader can decode that any character with the title Allamah must be expert in his opinion and trustworthy in observation of difficult situations. From the analysis of the character Bahar we can also decode that these titles are signifiers of their semio-spheres which is a unique technique used in Dastan.

Allamah the Wise: Sorcerer in Afrasiyab’s service

Almas Fairy-Face: Daughter of Musavvir the Magic-Painter and Surat-Nigar the Face-Maker

Amar Ayyar (wicked, clever, cunning): Also Amar. Amir Hamza’s Chief Trickster

Arzhang of the Stone Figure: Sorcerer in Afrasiyab’s service



Ashqar Demon-Born: Amir Hamza's horse born from the union between a demon and a *pari*.

Azaab (it is well known word in the world of Urdu narrative discourses meaning punishment or torments): Sorcerer in Afrasiyab's service

Azad (free, a person enjoying freedom and liberty, liberated person): A caste of Fakirs

Azar (torture, affliction) of the Portrait Table: Sorcerer in Afrasiyab's service

Azhdar Daragon-Mouth: Sorcerer in Afrasiyab's service

Baghban Magic- Gardner: Afrasiyab's third ranking minister

Bahar of Spring-quarter: Also Bahar. Sorceress princess of the city of Mount Solace. Heyrat's sister.

Baran: Sorceress. Raad Thunder-Clap's beloved

Baran the Rain-Master: Sorcerer in Afrasiyab's service

Bubran Lion-Rider: Sorcerer in Afrasiyab's service. Heyrat's nephew

Burq the Frank: European Trickster in Amir Hamza's service

Buzurg Ummid (the word ummid or umeed means hope, expectation and longing): Diviner. Buzurjmehr's son

Calmuk: A Tartar (Barbaric behavior)

Chalak (clever): Trickster in Amir Hamza's service. Amar Ayyar's son

Champa (a popular Hindu name meaning flower): Mother of Sharara Flame-Spirit Gardner

Chashmak Zan Lightning-Bolt: One of seven sorcerers in Afrasiyab's service who exit in the form of lightening and strike as lightning bolts. They also appear in human form as beautiful, golden-skinned women.

Daryadil: (River like heart), Philanthropist.

Dil Aram (Tranquilizer):

Dukhan the Steam: Sorcerer in Afrasiyab's service

Faulad Drug-Glutton: Sorcerer in Afrasiyab's service. The word *faulad* signifies strength.

Faulad Iron-Puller: Sorcerer in Afrasiyab's service

Guhar Bar the Pearl-Rainer (Guhar means pearl): Sorcerer in Afrasiyab's service

Gulchin (pertaining to garden): wife of Baghban-Magic-Gardner

Gulrang (the colour of flower): A name made by Amar Ayyar as his mother's name.

Gulshan (Garden): Empress Heyrat's attendant

Hamnasheen (fellow being): Old sorcerer in Afrasiyab's service

Hasina Magic-Beauty (a beautiful woman): Sorceress in Afrasiyab's service

Heyrat (amazement, surprise, wonder, bewilderment): Afrasiyab's wife. Sorceress

Hilal Magic-Wringer (Crescent): Aafat's wife. (*Aafat* means calamity, curse etc.)

Hoshiyar the Cunning: sorcerer in Afrasiyab's service (the word *Hoshiyar* itself denotes wickedness of some character).

Houri: The beautiful female companion in heaven.

Khatif Lightning-Bolt: One of the seven sorceresses in Afrasiyab's service who exist in the form of lightning and strike as lightning bolts. They also appear in human form as beautiful, golden-skinned women.

Lalan Red-Robe (of red colour): Supreme Commander of king Suleiman

Mahrukh Magic-Eye (A moon-like face with magical eyes): Sorceress Princess of the city of Manycolours. (She leaves Afrasiyab's camp and joins Amar Ayyar and becomes enemy to Afrasiyab and his sorcerers).

Mahjabeen Diamond-Robe (A beautiful damsel with moon like forehead): Afrasiyab's niece (but later on embraces Islam and becomes Asad's beloved).

Musavvir the Magic-Painter: One of *Hoshruha*'s immortal sorcerers

Naferman (a person who disobeys): Sorceress princess of the city of Purple Poppy.

Naag the Serpent: Sorcerer in Afrasiyab's service

Nagan (Female serpent): Sorceress

Saba Raftar the Quick: Trickster girl

Surat Nigar the Face-Maker: Sorceress

Tadbeer (Thought): Sorcerer in Afrasiyab's service

Tasveer (Painting or picture): Empress Heyrat's daughter

Tez Nigah Dagger-Fighter (A person of keen observation): Trickster girl

Zaafran (saffron): Sorceress

Zaalim Kohi The Cruel: Sorcerer in Afrasiyab's service

Zulmat-Pitch-Face: Sorcerer in Afrasiyab's services. (The word *Zulmat* denotes a place and culture of atrocities and connotes darkness of ignorance).

#### **5.4 Symbolic Code**

Unlike Sarrasine the Dastan narrative does not disturb classifications. It is deeply rooted in binary oppositions and antithetic patterns of narrative discourse. Heavily drawn upon religious doctrines of virtue and vice, it presents two cycles which are considered eternal in ideological terms: virtuous and vicious. The characters, therefore, appear as metonymical personifications of virtue and vice. Entwined to the line of prophets, the character of Amir Hamza itself becomes spokesman of religious symbolic order. Even the author or the narrator is seen contriving cartographic narratives through Dastan conflicts. Keeping in view the polemics of Dastan the line of demarcation can be drawn between:

Adam	Satan
Eagle	Crow

Sacred	Profane
Real	Magical
Hamza	Afrasiyab
True God	False God Laqa
Spiritual	Amorous
Miracle	Sorcery
Belief	Transgression
Submission	Subversion
Monotheism	Polytheism
Arabs	Non-Arabs
Celestial	Occult
White Magic	Black Magic
Light	Darkness
Knowledge	Ignorance
Eternal	Momentary
Purify	Impurity
Chivalrous	Cowardly
Morality	Temptation
Asad	Paganism
Amar Ayyar	Sorcerers and Sorceresses
Trickster Men	Trickster Women
Love	Lust

In every episode of the Dastan these binary oppositions can be observed and analyzed. The story starts with binary of eagle-and-cow dream which sets a decisive pattern of the conflict between two blocks. The rest of the episodes are based on this binary

relationship. The evil, according to the narrative, looks apparently more powerful, but consequently it has to be defeated and destroyed. It is the moral responsibility of the virtue to encounter evil forcers wherever they operate in the world. We are told that in the Tilism Hoshrubah, "the sorcerers exercised powers and defied the laws of God and the physical world. They created illusions, transferred spirits between bodies, transmuted matter, made talismans, and configured and exploited Earth's inherent physical forces to create extraordinary marvels...Afrasiyab and his sorceress wife, Empress Heyrat, ruled over Hoshrubah's three regions: *Zahir* the Manifest, *Batin* the Hidden and *Zulmat* the Dark. These regions were also tilisms and contained countless dominions and smaller tilisms filled with thousands of buildings, enclosures, gardens and palaces governed by sorcerer princes and sorceress princesses" (*Hoshrubah*, p. xxxvi). From this introduction we are informed how the conflict between two groups is strengthened. The warriors and commanders in Hamza Camp make preparations to accomplish their sacred mission they have desired to participate. The hunting adventure and disappearance of the prince Badiuz Zaman in Hoshrubah and the commander Asad's daring actions add fuel to the fire of binary oppositions. How Amar Ayyar and his fellow tricksters make their taxing entrance into the avenues of Hoshrubah and sabotage the protecting measures of sorcerers is another factor which magnifies the actions of the narrative. In all these actions a clear line of demarcation can be seen between two camps and their respective symbolic orders. If we take symbols into considerations we can see both of the groups have their own arms and ammunition, sorcerers heavily rely on sorcery and the commanders and tricksters rely on mind, heart, sword, tricks and divine help. They are shown as graceful characters whereas the sorcerers particularly their god Laqa and Afrasiyab and rest of the sorcerers

are of heinous disposition. Sorcerers are lusty in nature that is why the sorceress princesses feel insecure in Hoshruha. They change their royalties immediately after their meetings with commanders of True Faith. Commanders also make them realize that sorcery is an evil practice and abominated by God. Those who embrace this faith are elevated in the narrative discourse of Dastan but those who resist and oppose face dire consequences and are ultimately doomed. Sorceress Sharara-Flame Spirit, for example, the aunt of princess Tasveer was killed by the tricksters without mercy in the episode **Meeting of Princess Tasveer and Prince Badiuz Zaman and their Falling in Love**. After this event the symbolic code works with a fast pace encompassing many tricks and battles between these four camps. The main camps are the camp of Afrasiyab and Mahrukh Magic-Eye and supporting camps are Hamza camp and Laqa Camp. Therefore, the conflict is materialized ideologically through the battles between the camps and opposing characters, camp on camp, commander on commander, man on man and man or woman. The man-on-woman battle means the Arab woman do not participate the wars and battles; they are not shown directly taking part in Jihad against the forces of evil. Only their males, as chivalrous characters, are on errands and adventures whereas the women of Hoshruha are daring fighters, romantic heroines and skilled tricksters. Besides painting them as matchless beauties, the narrator has also spared many pages on the successful tricks of these trickster girls while they engage the male tricksters from the camp of Mahrukh Magic-Eye. Man-on-woman battles mean that sorceresses of Hoshruha are not seen as domesticated Hindustani woman. They are fighters, have power to interact with males of Hamza camp and enjoy the rights to romance. Whereas, on the other hand, in Hamza camp, we do not have such examples which glorify love relationships between

males and females. Their faces and the features of their bodies remain ideologically absent from the entire narration, whereas the Hoshruha women are seen through their dresses and skins. In a nutshell the entire Dastan is a lexia of the absence of female folk of Hamza camp.

### **5.5 Cultural or Referential Code**

The last code which has been conditioned with cultural and ideological contexts of the narrative texts is what Roland Barthes calls cultural code. It is the code which makes Barthes' position, as a poststructuralist theorist, clear in the tradition of literary theory. As a poststructuralist critic he knows that a narrative text is not only a product of socio-political contexts but also an experimentation of intertextuality which necessitates and essentializes the debates on the specific words, phrases, idioms, symbols, metaphors and maxims. Without linking and associating these specific words and expressions with ideological contexts the interpretation, in poststructuralist terms, remains lopsided and victim to the structuralist determinism.

The major characters of Dastan are Muslims and of historical significance. In the history of Islam, they have been glorified by the virtue of their nobility of their character, victories and courage. These characters and the items in their use, divine aids and attributes have been explained by the translator of Dastan.

**Amir Hamza:** The lord of the auspicious planetary Conjunction was taught archery, wrestling, and the language of all creatures, including the jinni language of the jinns, by the angel Jibrail (Gabriel). During his

adventures he also received the following powers, holy gifts, weapons and occult contraptions. (p.418)

**The Most Great Name:** According to the Muslim tradition, God has ninety-nine known names. Besides these God has a name which is revealed only to prophets and saints. It is the Most Great Name of God. A holy Guide named Khizer taught God's most Great Name to Amir Hamza. With its power Amir Hamza can counter and revoke magic but he cannot conquer tilism with it, nor use it to free someone imprisoned within tilism. (p. 418)

**War Cry:** A gift of Adam. It is heard up to a distance of one hundred and twenty-eight miles. (p. 418).

**Adam's Armlet:** An armlet whose power helps Hamza triumph against his enemies and his arm is never lowered by his foe in battle. It also helps Hamza's sword surmount his foe, even if he should be a thousand- yard- tall. (p. 418).

Similarly Amar Ayyar, who is Amir Hamza's childhood companion, has been declared by Angel Jibrail (Gabriel) as protégé to Amir Hamza, was also gifted with Three Grapes, sweet and melodious voice. The first grape gifted him with a melodious voice. The second gave him the power to change into seventy-two different forms, and acquire the shape of anyone he chose. The third grape gave him the ability to converse with all creatures and understand their language. Amar Ayyar also received the following powers.



(p. 421). These grapes are also mentioned in the beginning of the story when the narrator himself informs the reader the miraculous powers of grapes on page 18.

**Net of Ilyas:** A net that makes large and heavy objects light to carry in it. (p. 421).

**Daniyal's Tent:** A gift from Prophet Daniyal. Magic has no effect on it and no sorcerer can enter it. It can increase in size at Amar's command (p. 421).

**Singing:** A gift from Prophet Daud (David), when Amar Ayyar sang he captivated his audience and they became enamored of his singing. (p. 421)

**Speed:** A gift from Prophet Saleh which made Amar Ayyar run faster than the wind without becoming tired. (p. 421)

**Power to ward off death:** A Gift from Prophet Muhammad to Amar Ayyar that he would not die until he asked for his death three times himself. (p. 422)

**The most great Name:** A gift from Prophet Ishaq. (p. 422)

**Dev Jama:** A lionskin which kept Amar Ayyar safe from demons. (p. 422)

**Zambil:** A bag that could contain the entire world in it. Nothing that entered the zambil or was consigned to it came out without Amar's consent. Amar could place his hand on the zambil and acquire any shape he desired. The zambil disappeared whenever he was arrested or searched. (p. 422)

**Cape of Invisibility:** A cape which allowed Amar Ayyar to become invisible upon wearing it. (p. 422)

**Egg of Oblivion:** Oval balls filled with an intoxication drug liquid that explode upon impact. The victim falls unconscious as he inhaled the drug. Amar Ayyar and his band of tricksters also used other means for administering intoxicating drugs to their enemies. They burnt drugs in fire to fumigate the air, mixed drug in food or drinks, and blew the drug powder to directly into the nostrils of their enemies with the help of pipes. (p. 422)

Amir Hamza, Asad and Amar Ayyar stay armed to the teeth with such safeguards and are never left in lurch whenever they are in trouble. Some other kinds of measures have also been mentioned by the translator which are used in this translated volume or others which have not been translated into English.

Poststructurally speaking all literary and narrative texts are the reflections of their authors' interaction with established norms in their cultural contexts. These cultural contexts include the religious, moral and cultural values and historical events which define and determine patterns of thoughts and ideological identities in societies. The popular and ideological signs and symbols design subjective lenses of their writers. Thus the creative writings, largely, prove to be culturally codified messages. Barthes himself has debated endoxically thinking patterns (A thinking pattern loaded with popular ideologies of societies) in his poststructuralist criticism. Consequently, it becomes difficult for them to withstand absolute ideological voices or resist against the classification of human beings in social classes and other gender issues since they also belong to some clan, and being franchised in their classes, they practice a certain cultural pride. It is this thinking pattern that makes their literary texts ideological. However in his poststructuralist analysis Barthes focuses on text of Balzac's *Sarrasine* and traces cultural

intrusions working through the narratives. These cultural patterns range from the maxims to the references from the context of narrative events.

Be it known that Angel Jibrail had taught Amar along with Amir Hamza. He had fed Amar three grapes. The first grape made Amar harmonious, with the harmony of Prophet *Daud*. The second grape allowed him to change into seventy-two different guises and, by the grace of God...(p.18)

This lexia will not be understood by the reader who is not well acquainted with Islamic civilization. The names of the renowned prophets and their respective attributes are known to the most of the readers of Dastan narratives. Even the name and compounding of Amar Ayyar is not unfamiliar to the eyes and ears of readers of Muslim civilizations. They can understand and interpret such texts without facing lexical and semantic difficulties. The words like hookah (p.283), sati, court of *Indra* (p. 253), worthless Indians (p. 295), *do-tara* (two stringed musical instrument), infidels (p. 163), *Holy* (p. 176), Hoshruha, *Devs*, *Jinns*, *gao sirs* (cow-headed creatures: Introduction p. xi) and *paris*, *zahir*, *batin*, *Zulmat*, Mecca of lovers (p. 370), Mount *Tur* (p. 184, 368), apples from Rizwan's Paradise(p.370), Daniyal's Tent (p. 191). beautiful *Zulaikha* (p. 184), *Tilak* (p.73), moon of Canaan (p. 73), Khizer (p. 70) , *Verily We have conferred clear victory upon you*, Al Quran 48: 1 (P. 64), Rampart of Sikandar (p. 54), "Help O Ali" ( *Ya Ali Madad*, when Shia Muslims are in trouble they utter these words for the solution of their problems), (p. 51), *Naad-e-Ali* (Shia Muslims recite and invoke, P. 51), Mount *Qaf* (p. 51) and the recurrent patterns of *ghazals* for the appreciation of beauties and bounties of masculine and feminine bodies etc. are all cultural as well as intertextual allusions and references employed or exploited to incorporated cultural and historical relevance. Barthes has introduced those cultural dimensions like poetry and proverbs etc. through

which the lexias of text can be analyzed with reference to cultural code. In this connection the narrative discourse of *Hoshruba* has been enriched with *ghazals* and couplets (lyrical poetry without titles and with metrical forms) in both love and war. However the most important is the poetry which reflects some cultural referentiality. For instance:

*Everyone is allotted a five-day life  
Majnun is gone, it is now my time (Hoshruba, p. 54)*

*The Commander of Arabs, the lion- hearted Hamza  
Whose mighty hand puts Sohrab and Rustam to shame (Hoshruba, p. 56)*

*I am Malik Azhdar the wrathful  
Commander of the armies of the faithful (Hoshruba, p. 57)*

*Help O Khizer, this wilderness is a calamity  
I find it impossible to ford this catastrophe (Hoshruba, p. 70)  
Send aid O Fatima, daughter of Muhammad  
Send aid O Light of the Majestic Prophet's house  
This feline army has come to kill me  
Send aid O Lioness of God (Hoshruba, p. 292).*

*I am a star among tricksters  
In the world of cunning unique  
With my arts, subterfuge and ruses*

*I bring calamities on the entire tribes*

*From my sharp sword even the lions retreat*

*And seek refuge in the wilderness*

*My name is amar, king of tricksters*

*Angel of Death of the infidels (Hoshruha, p. 163)*

Besides, there are some other cultural references which can be identified as norms of Muslim cultures. According to that women and men are placed separately in social gatherings. This kind of segregation is still working in almost all the spheres of Muslim traditions. In Dastan *Hoshruha* too this line of demarcation can be observed: "The female quarters were set up separately. Tall and majestic, the royal pavilion was set up in the middle of the encampment near a water source" (p. 118).

Barthes has mentioned the referentiality of proverbial expressions in his analysis. Dastan *Hoshruha* is an ideological narrative text and encompasses the grammar of wisdom that reflects human psychology in love and war. The examples of such proverbial lexias are:

"Beware O ingrate! You can't antagonize the crocodile and help to live in peace in the river. You will find no refuge from the emperor's wrath." (p. 115)

*If the enemy is strong*

*The Protector is stronger still (p.290)*

You cannot strike a body of water with a stick and divide it. (P. 174).

*The one struck by fatal love's arrow*

*Finds life a veritable burden to pass (p. 304)*

*No one should witness the flame of searing love rising*

*Lovers burn and turn to ash without giving out smoke* (p. 304)

The perfect act in this world is to love the Lord, for it leads to being in His presence every moment and becoming one with Him in the end. (p. 305)

Barthes has not essentialized the code of ideology in his analysis but keeping in view the issues, themes, motifs and conflicting binaries we can say that despite the imaginative panorama of its setting, Dastan manifests itself as a politically ideological text. The narrative text of Dastan itself speaks that it concerns and projects a war between two opposing forces: believers Muslims and infidels (an army of sorcerers). The poststructuralist question of subjectivity and desire which work through the narrative texts are very important to understand. The narrator's ideological intrusions can be seen and analyzed in these narrative activities. Being part of the war he himself becomes an agent of textual politics. He is a creator of textual desire, the desire to kill, annihilate the world of infidel sorcerers and sorceresses. To materialize this action the infidels had to be fixed as vampires and monsters. It is through this narrative discourse the political entertainment has been contextualized: "Amir Hamza presided over the wedding of Ijlal and his willing princess and conferred riches and estates on them. When Suleiman Amber-Hair's servants brought news that his daughter had eloped, he drew his sword and vowed to follow her to Hamza's camp to kill her. But Bakhtiarak held him back, saying, "You are not alone in this misfortune. Two of lord Laqa's own daughters have eloped with Hamza's sons" (*Hoshruba*, p. 60).

Like Barthes' structuralist model, his poststructuralist model is equally deductive in its analytical approach. Being poststructuralist does not imply its disinterestedness with structuralist activity, for it investigates context through textual lenses. The analyst has to

concentrate on textual patterns which necessitate cultural and ideological contexts for signification and interpretation. However, the question of signification is of much substance in poststructuralist reading of a narrative text, According to which, all signifiers and signified are cultural constructs and represent subjectivities, identities and ideologies of characters as well as narrators. Barthes has never been dogmatic in his analysis. Being an anti-absolutism and anti-essentialist critic he is aware of diversity and multiplicity of interpretations and *Sarrasine* was written in a different cultural milieu. That is why the analysis of *Sarrasine* varies from that of *Dastan*. In *Dastan* the recurrent ideological patterns coupled with religious issues fabricate discriminations between characters and their cultural values and norms. Nevertheless, Barthes' application of codes has been very much productive in my analysis of the narrative patterns of *Dastan Hoshruha: the Land and The Tilism*, Book 1.

## CHAPTER 6

### CONCLUSION

Before I consolidate my discussion on research questions, I want to explain what made me interested in this analytical work. Despite all the popularity of available critical discourse on Dastan, the question of what possible narrative principles work behind the texts and how they help in making classification of various narrative units has remained unanswered for years. I have mentioned various books written in Urdu that locate the histories and ideological heroism, and interpret the culture of Dastans in totality, but after applying these models and going through this rigorous analytical experience for a comprehensive understanding of the narrative discourse of any fictional text, I have learnt that even a single fictional text has the potential to exhaust the researcher. Much of the criticism written on Dastan seems to be all-encompassing and that a vogue for overgeneralizations was not my concern. To avoid the conventional interpretation of the ideological *meta-narratives* in *Hoshrubā* the researcher has to walk along deductive, analytical, scientific and empirical lines. To delve deep into the narrative structures and locate the complementary kinds of kinship of signifiers was all that interested me in my research and for this kind of analysis I opted for only one but much applauded fictional book that is Musharraf Ali Farooqi's *Hoshrubā: The Land and the Tilism*. Keeping in view the narrative essentials of Barthes' models and the length of this volume I have analyzed the text through samplings. For the structuralist analysis I have selected a complete episode based on key actions and functions which, to my study, represents the entire actantial process in dastan. To me, this [close reading based on samplings] was the



best way to carry out the structuralist and poststructuralist analysis of the Dastan translated into English. I was least interested in carrying out an impressionistic criticism, with oversimplifications, of the chivalrous actions and binary oppositions in Dastan *Hoshruba* because, in this way, it would further strengthen the already established ideological structures. Nor was I concerned with endorsing the binaries projected through the narrative discourse of Dastan *Hoshruba*. The purpose behind the application of two paradigms, Barthes' structuralist and poststructuralist models, was to make an analysis show Dastan narrative have been structured as an organic whole and how this wholeness or organicity is classified through codes, intertextual relations and above all how its narrative discourse becomes an ideological structure. To translate my plan into reality I had to cover and keep into considerations the main concerns of (post)structuralism. For instance the very recurrent compounding of 'narrative discourse' became focus of my attention and subsequently the constituents of any narrative discourse in any fiction particularly of Musharraf Ali Farooqi's translated work *Hoshruba: The Land and the Tilism*. Through my studies of Literary and Cultural Theory I was aware of the relationship between discourse and power, Marxist, feminist, colonial and postcolonial discourse etc. So discourse to me appeared as a set of linguistic units or segments formed or designed in specific context and to convey a special or intended message in a specific cultural situation. Obviously a narrative is also a discourse though discourse does not necessarily have to be a narrative.

Following these lines I came to know that *Hoshruba* is a narrative but based on a specific discourse and this discourse has two different dimensions, structuralist and poststructuralist. Structurally these narrative segments hardly go beyond the grammatical

kinships or textual relationships but through this analysis the assumption that grammar is human behavior equates with the dictum that literature too is human behavior. Language, according to structuralism, is human construction or human beings are structured through the language they learn and speak. So without incorporating language, the interpretations of literary texts remain obsessed with partial truths. Above all the relationship between language and ideology is a perennial question in contemporary literary and cultural debates and discussions. Therefore the fictional texts like *Hoshruba* that are heavily ideological in their form and content invite the attention of the researchers to explore how ideological discourse runs through the channels of its narratives. It is for this reason Barthes introduces another model that is intertextual, multilayered and multi-stranded, hence more interesting.

The third most interesting thing in my discoveries was the line of demarcation between *fabula* and *sjuzhet* inaugurated and established by the Russian formalists in early 20<sup>th</sup> century. This bifurcation also helped me to understand the nature of narrative discourse in a fictional text. Fabula, according to this approach, is a succession of events or sequence of happenings but a *sjuzhet* is all that supports in intensifying a narrative action and situation. By differentiating between what happened and how it happened in *Hoshruba Dastan* I was able to access other narrative patterns described by Roland Barthes. Without understanding the inevitability of Saussurean semiological concepts no structuralists and poststructuralist research or literary work can be accomplished because Barthes' models heavily rely on Saussurean structuralist and linguistic models. Indeed it is a matter of signs and their kinship, choices and chains of signs and above all of signification. Time and again Barthes is seen concerned with what a sign or a set of signs

signifies. Narrative communication happens owing to the mutual, harmonious and conventional blend of signifiers. Narratives also follow conventional communicative rules. All structuralist models including Barthes models focus on the rules and conventions which work behind the textuality of fictions. Of course on account of these structuralist concerns with conventional rules the French anthropologist Levi Strauss ventured into the primitive tribal structures “to perceive the constituents of cultural behavior, ceremonies, rites, kinship relations, marriage laws, methods of cooking, totemic systems not as intrinsic or discrete entities but in terms of the contrastive relationships they have with each other that make their structures analogous to the phonemic structure of a language” (Hawkes, 2003, p. 21). Language works like social structures. It goes through the experience of choices, chains and binary oppositions. The way Levi Strauss follows Saussurean synchronic approach has been adopted by Roland Barthes in both of his models and I have also analyzed narrative discourse of *Dastan Hoshruha* a-historically. Otherwise the research would have turned as Marxist study of Dastan. I have explained this factor in detail in the chapter of methodology. Therefore, diachronically, the review of the literature has to be focused on the evolution of narrative analysis but the research itself has been carried out synchronically and analytically. On the basis of these arguments it can be said that my experience with this research has proved to be of productive value in my academic life in many ways. Through intersecting narrative theory with *Dastan Hoshruha* one can minutely observe the mechanics of narrative structures or in other words one can learn the way the narratives work behind the narration of this *dastan*.

Besides being cultural representations, narratives are shared areas, public properties, festivities and celebrations. They manifest human behaviour, strengths and weaknesses of human characters, reflect psychological issues and frustrations through the conflicts and battles directly or figuratively and, in addition to this, epitomize collective conscious and unconscious of cultures. Stories are produced through a narrative schema structured in the collected behavior of societies. Structuralism implies that all narrative patterns are stationed or based on the established systems of human behaviour and its communication. These narrative patterns exist in the collected consciousness and unconscious of social milieus. At micro level they are conditioned with some principles against which the choices and chains of signs are made. It can be said that whether they are fictional, religious, political, ethnical, tribal, ethical, stereotypical and ideological, all kinds of narratives have been structured on some method or pattern. Before they mean something the narratologists are concerned with the question of how they are formed and systematized. This is what I have, primarily, learnt from this analytical experience. The primary aim of this research was to discover the foundational principles which foreground Dastan narratives of Oriental and Indo-Islamic traditions. To execute this purpose, I made a choice of Barthes' structuralist model in the first part of my analysis, and to emancipate the interpretation of *Dastan Hoshruha* from the fixed meanings, I continued with Barthes' poststructuralist model in the second part.

Secondly, the research questions which I raised in the beginning were fundamentally meant to expose the Dastan narratives to the narrative theories of structuralists and poststructuralists and that is the main point of my departure from the conventional or impressionistic modes of Dastan criticism. They were as mentioned in the beginning:

- i. Of what constituent units and combinatory principles is the Dastan *Hoshruha* composed?
- ii. How is the Barthes' structuralist model appropriate for the signification of *Hoshruha* narratives?
- iii. What Barthesian codes do weave Farooqi's *Hoshruha* and which ideologies and extra-textual contexts do these codes refer?
- iv. How far do Barthesian approaches to narratology facilitate the practical criticism of oriental narratives?
- v. Is Dastan *Hoshruha* an ideological or a political text?

Primarily, I have illustrated these questions in my methodology and secondly it is evident from the nature of my work that this research is based on the application of (post)structuralist models introduced by Roland Barthes on two different fictional texts. In this regard, the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> chapters of my research are very important. In the light of my research questions (particularly the very first question) I have, in detail, explained the nature and kinds of the narrative constituents the *Hoshruha*, *The Land and the Tilism* is composed of. It means that dastan *Hoshruha* contains all the narrative constituents Roland Barthes has introduced and explained in his structuralist model.

The second question which also carries structurally analytical association with the first question of my research necessitates the appropriation of Barthes' structuralist model for the signification of *Hoshruha* narratives. The word signification is of central importance in the narratologically (post) structuralist and semiotic analysis of any fictional text. It

implies an act of signifying anything, any event or character or a representation (of) or meanings. With reference to the structural analysis of any literary text, the term signification implies another phrase “structural semantics” i.e. the meanings derived by analyzing structural patterns and principles of literary text. Associated with the structural analysis of *Hoshruha*, it insinuates how the signifying system of this particular dastan narratologically proves to be meaningful.

Evidently, the textual environment of Dastan is an epic fantasy that materializes adventures, romances and battles, but there is a grammar of fantasy which helps a structuralist approach in understanding the dynamics of actions, functions and indices. The dastan narratives are based on the grammar of actions which determine the grandeur of imagination in dastan. I have learnt and explained, through structural analysis, how the grandeur of imagination in Dastan *Hoshruha* is conditioned with its narrative competence of Hindustani *dastangos* who would mesmerize the audience with a bewitching art of storytelling. Structurally, these dastan texts are heavily functional and that is the reason, in his long essay *An Introduction to the Structuralist Analysis of Narrative*, Barthes is right in his approach that traditional tales are heavily functional. Throughout my analysis I have witnessed and experienced that the narrative discourse of Dastan *Hoshruha* is much interested in functions (for the sake of actions) and least concerned with indices. The entire focus of the narrative is on the velocity of accomplishments, achievements and victories of Dastan heroes. Following the Barthesian methods, I have seen how the actions are based on the narrative constituents like distributive functions, *cardinals* and *catalysers*. Empirically, the *cardinals* determine the opening and closing of the actions in all the episodes whereas the *catalysers*, by adding fuel to the fire, stimulate and provoke

the actions in stories. I have, in detail explained and illustrated through examples, how these actions are aggravated through the use of functions of *catalysers* in Chapter Four of my research. In this explanation, one by one, all the constituents classified and labeled by Barthes, have been substantiated in the execution of my application on *dastan* in chapter four. Much of the actions, according to my findings, appear to have constituted the dastan narratives as an organic whole. The action becomes speedier with the introduction of Amar Ayyar and trickster girls, the friends and companions of Sarsar. They have been hired by the king Afrasiyab to counter the cunningness of Amr Ayyar and his fellow tricksters. In the end they prove to be great impediments for the mighty attacks of Amar Ayyar and the other heroes of his camp. To glorify their deeds, the actions and settings have been introduced and explained with a befitting grace and grandeur. As a popular and readerly text, *Hoshruha* presents an interesting array of settings, events, actions and their respective climax. I have worked on these layers from functions to actions and then to narration. This is how Barthes himself has personified his analysis. To make my research work deductively analytical I have traversed from macro to micro studies, that is moving from various structuralist approaches to Barthes' models and their application on the Dastan narrative. The reason behind this method was to see and explain diversity of narrative analyses introduced by different narratologists at length. I have explained with references and criticism some important narratologists-from Propp to Chatman- and their models which they have applied on literary texts. I know that there are some other models which I have left but the models which either comply with Barthes' concerns or which have been discussed in Barthes' essay *An Introduction to the Structural Analysis of Narrative Discourse* have been explained in my research, for there are some parallel

issues and questions which Barthes has addressed. Therefore, at micro level and through the analysis I made by applying Barthes' models I have also seen the answer to my curiosity of what made the public, at a large scale, interested in Dastan and how the discourse of this narrative is analyzed and interpreted. The classical modes of narrative like Barthes' structuralist analysis offer a scientific procedure to investigate the narrative roles of linguistic units and components. Barthes models work at word, phrase, and sentence levels. Each and every segment is an integral part of narrative discourse as a whole. These linguistic units are signs with relative signification. They contribute to the overall narrative patterns of the stories. For such deductive kind of analysis a clear classification was necessitated which Barthes has introduced by applying it on bond narratives. To him both verbal and nonverbal signs are directly or indirectly involved in actions. They reflect choices and chains made paradigmatically and syntagmatically in a story. Therefore, Barthes, by defining categories of Narration, Actions and *Functions* draws a line of demarcation between functions and indices. The purpose behind his classification was to make the underlying principles manifest.

Through this classification any form of narrative can be observed and analyzed. Of much consequence is to understand the line 'there is nothing which does not have a meaning in a narrative text' (Barthes, 1977 and Allen, 2003, p.58). Here, Barthes is, of course, talking about '*signification*' which is taken as the process to meaningfulness in structuralism and semiotics. While making analysis of Dastan *Hoshruba* I have also kept in mind that nothing can be understood and interpreted in isolation nor have I ignored the minimal units which are used by the narrators. However what I have seen that some signs from swords to Ayyar's *zambil* determine the course the actions carried out by major



characters. The role of such ideological determinants is more commanding as compared to other signs. Since everything directly or indirectly contributes to the narrative discourse of a fictional text, I was obliged to analyze the narrative discourse of *Hoshruba* at macro and micro levels, *functions and indices*. After reading Barthes' structuralist model I became more interested in exploring the role of *distributive* and *integrative* functions. There emerged certain complexities regarding the classification of cardinals and catalyzers, and indicial proper and informants. I have explained the objections raised by some critics on this supposedly ambiguous classification in the chapter research methodology but the solution of this problem lies with Barthes as he himself has denounced any kind of concretization of this classificatory procedure in his essay *Introduction to the Structural Analysis of Narrative*. One such interpretation can be observed in Wigston's (2006) arguments:

At this point it is necessary that we return to Barthes' concept of distribution and integration in order to consider the different levels of meaning. Some units correlate to other units on the same level, which is distribution, while others, relate to a higher level, which is integration. On the first level, an example of a distributional function in a film or a television narrative would be the picking up of a telephone receiver, as this corresponds to the moments of putting it down. On the second level, an example of an Integrational function would be the purchase of a revolver, which correlates later in the narrative with the moment it is used. Integrational units also function as indices, since the unit refers not to a complementary and consequential act, but to a more diffuse concept that is necessary to the understanding of the story. The relationship between the unit and its correlate is now no longer distributional. (p.147)

At some stages I have faced the same difficulty that some units correlate to other units on the same level. But the primary text, Barthes' essay 'An Introduction to the Structuralist

Analysis of Narrative' itself is enough to demystify this line of demarcation as he himself, speaking about this factor, facilitates the analysis by accepting this correlation. The major contribution of Barthes in semiotics and narratology is that he segregated distributional functions from integrational functions. Here, the focus has been on semantic kernels which play vital role in traditional tales. It facilitated my analysis of Dastan narratives Along with that some interpretations from the critics like Noth (1995) have also categorized these terms and made my analyses easier:

Within his narratological model, Barthes distinguished between functions and indices as minimal units of narrative. Following Propp, Barthes describes functions as units of content in syntagmatic correlation with other narrative elements representing a course of action. Functions which concern the semantic kernel of a narrative are defined as *cardinal functions*. Less important functions are called *catalyzers*. Barthes called functional *distributional units* and distinguished them from indices which he characterized as *Integrational units*. Indices have a low degree of narrative functionality. Instead of structuring the chain of events, indices proper refer "to the character of a narrative agent, a feeling, and an atmosphere (for example suspicion or a philosophy." A second class of indices called informants "serves to identity, to locate in time and place."

(P.371)

The study of *indices*, too, proved to be productive in my analysis since there is a long chain of characters on both sides. Their names, appearances and personalities, identities, places, dresses, language and settings of their actions etc. all I have explained through these indices. They have, apart from ideological bearings, structural and semantic values in the totality of Dastan structures. These *indices proper* and *informants* despite being the units of integrational values, reflect political economy of a certain Hindustani classes. On such productive research rationale I find Barthesian structuralist model quite appropriate

and relevant for the narrative analysis of *dastan* narratives. Through the critical study of the sociology of indices, one can make a valuable analysis of imaginative space in colonial Hindustan and of course I have discussed it in my book *Fiction, Kalamia aur Saqafti Makaniyat (Fiction, Discourse and Cultural Spatiality)*.

Dastan *Hoshrubah* is not only a fictional text but also a carnival celebrated by a large number of pre and postcolonial Hindustani and Pakistani readers. Narrative patterns and cultural codes intersect in Dastan discursive practices and enrich the narrative discourse by making it diverse and ideological in signification and interpretation. The fictional book *Hoshrubah: The Land and the Tilism* is a one volume, a short episode, in the entire mega structure of narratives and narrations. It has been generative in itself since a huge narrative structure has been constructed weaving the same narrative mechanism. The Dastan *Dastan-e-Amir Hamza* (The Epic Tale of Amir Hamza) and Dastan *Tilism-e-Hoshrubah* replicate and reciprocate each other structurally as well as ideologically. In conventional and ideological sense these narratives are spiritual journey or pilgrimage for the glory of the religious and conventional virtue. The characters are seen risking their lives and romances for the sake of victory of 'True Faith.' At the same time the stories of these epic heroes appear as political narratives for, there is a political desire for the conquest of lands and recourses. Every hero is a James bond of his age, never defeated and 'always first and always right,' forever redeemer and custodian of civilizational values. The reason behind such a prodigious narrative was the public interest of Hindustani Muslims. Owing to its voluminous structure and diversity of actions, actants and codes it also reflects how the narrators of Hindustani civilization lived in an

environment of narrative competence and performance. Generations and generations of the authors have been consumed behind the emergence of the genre of Dastan.

To traverse poststructuralist questions in *Hoshruba: The Land and the Tilism*, one has to see first of all the difference between its text and its contexts, secondly the difference between denotative and connotative, cultural, political or ideological meanings and interpretations. Dastan narratives are, generally, interpreted denotatively with fixed meanings by creating a line of demarcation between good and evil and by concluding this battle into the victory of an ideologically established virtue over vice. The story enjoys a metonymic relationship with the ancient myths, fables and morals which propagate their historical and tribal victories. In poststructuralist sense the Dastan narrative and its messages and moral lessons are similar to the myths written or constructed in different eras and civilizations. Because, despite the presence of historical figures in actions, the settings and situations are heavily imaginative and results of human construction through some cultural activity. "Most scholars of myths", Danesi (2004) writes, "emphasize that the original mythic themes are so fundamental to human cognition that they continue to reverberate in modern day symbolism and tradition" (p. 150). This is very much true with the narratives that are produced from religious societies.

In order to address the 3<sup>rd</sup> question of my research, and to execute the application of Barthesian codes on *Hoshruba, the Land and the Tilism* I have written a complete chapter which follows the 4<sup>th</sup> chapter on the structuralist study of *Hoshruba*. The research question demanded a debate on the relevance of Barthesian codes with *Hoshruba*. My initial response to this question lies with the (post)structuralist concerns with literary and fictional texts, according to which; any literary text can be evaluated through the contours

of this approach. Despite the fact that poststructuralist criticism hardly goes beyond the textual boundaries of a fictional texts, the contextual influences and other cultural and ideological factors do play an important role in weaving the patterns of fictional texts. Barthes, in his second model discovers five important codes which weave the textual environment of *Sarrasine* by Balzac. The role of these codes proves to be as diversely as ideologically active in weaving the thematic structures of *Hoshruha*. However the text of *Hoshruha* cannot be overdetermined through the application of Barthesian Five codes. There are some other codes which are equally significant in weaving the text of *Hoshruha* for instance, the Codes of Aesthetics and the code of ideology. Though both of these codes can be considered as sub-codes under the Barthesian cultural codes, the place or space they occupy in *Hoshruha* is narratively significant. By aesthetics code I mean that in many sections, we have poetic texts used by the dastangos either to describe the characters or to demonstrate some chivalrous movements of the Islamic heroes or to delineate the female characters through captivating rhetoric. In each way, the role of poetic code remains significant since it reflects the very upper class Lakhnavi *mizaj*(aesthetic taste) that penetrates as impressively as ideologically in the classical literary texts. It is also owing to the repeated appearance of poetry that I have to reconsider it as a separate Poetic Code. Similarly, the recurrent invocations to the religious traditions and norms and pervasive network of religious symbols in *Hoshruha*, poststructurally, reflect the ideological nature of its fictionality. Poststructurally, the writer as a subject of some ideology bespeaks ideology consciously or unconsciously and in the case of *Hoshruha*, the heroes of *Hoshruha* appear also as codified heroes according to the ideological contexts of their authors.

My fascination with poststructuralism was obviously owing to its text-breaking characteristics in critical and analytical procedures. Through this practice I have learnt how the meanings are analyzed and decoded, since texts are quite complicated phenomena, and it, at times, becomes difficult for a reader to make a comprehensive reading with traditional and impressionistic tools of critical investigation. Structuralist analysis does not incorporate the diversity of its meaning and a long chain of cultural contexts; therefore it only presents analysis of kinships and dissections of narrative patterns. It hardly interprets the text, rather talks about fixed and centralized relationships which have been criticized by Derrida in his essay "Structure, Sign and Play in the Discourse of Human Sciences." In this analysis it is not the play between the signifier and the signified and eventually between word and meaning that is projected; rather fixed relationships are taken into considerations. Discourse is power as Foucault concludes, so power relationships are essentials of poststructuralist or postclassical modes of narrative analysis. Taking this point into consideration even Barthes' structuralist model manifests power relationships between *functions* and their indices. Poststructuralist modes of investigations also encompass intertextual relations in a text, therefore I have explained in my analysis how various units of discourse have been borrowed from the cultural contexts which surround the Dastan text. Above all, with reference to Barthes's turn against fixed relationships between words and meanings, my focus of research has been on what lines Barthes breaks away from the structuralist enquiry which I have also explained in my analysis.

Despite Derrida's criticism, the procedure to trace the underlying principles which construct the universe of narratives is not of less importance. The structural analysis of

narratives magnifies our critical paradigms and as a researcher I have felt that this kind of narrative analysis increases our understanding of thinking patterns around us. Keeping this view in mind we can see a similarity between fictional narratives and thinking patterns working simultaneously in our societies. Both structuralist and poststructuralist models are also methodologies in their essence but at the same time they are not inductive but deductive approaches; for, they refuse to be termed as sets of beliefs, they can be molded, adopted or refuted. To intersect classical or structuralist narrative theory with Dastan *Hoshrubā: The land and the Tilism* I relied on functions and indices whereas in my poststructuralist analysis I contacted Barthes Five codes which are *Proairetic code*, *Hermeneutic Code*, *Semantic Code*, *Symbolic Code* and *Cultural Code* and for that purpose I have focused on the *lexias* of the text and its extra-textual contexts. The very first code that is the *Proairetic Code* covers all the important actions which change the course of narrative in the story. However these actions are different from actions denoted by the action words; they are categorized by Barthes and Greimas. With reference to *Hoshrubā, The Land and the Tilism*, my findings are like adventure, romance, escapes, temptations and seductions, magic spells, battles, killings and loots etc. Hermeneutic codes are codes of questions like what, why and how something has happened in the story. The code, for the answers, refers to the extra-textual contexts as well. There are some ambiguities in *Hoshrubā, the land and the Tilism* which to my knowledge have not been addressed in the text. By highlighting these ambiguities I have explained this code in detail. Of all these codes, the *Code of semes* or *signifiers* or *connotations* has been textual as well as contextual. It oscillates from denotative to connotative meanings and contributes to the totality of narrative whole. Most of the characters in *Hoshrubā* behave

according to their names. Asad denotes lion and fights like a lion, Amar is Ayyar, and despite his ideological identity he stays fundamentally as Ayyar, which means clever, cunning or wickedly clever for his enemies. The sorcerer Azhdar is a dragon so appears like a dangerous dragon in *Hoshrubā*. Princess Mahjabeen, Tasveer and Bahar are epitomes of beauty and grace and, therefore, their characterization has been sketched after their names which are also the appropriate adjectives and attributes of their personalities. These names are also their respective roles in the overall narrative pattern of *Dastan Hoshrubā*. Barthes's *Symbolic Code* is also very different from the conventional meanings of symbols. Here we see binary oppositions through which the nature of actions and situations are understood. There is a line of demarcation between two ideologies, religious and pagan. The heroism of believers establishes itself against the pagan activities of Hoshrubā. The law of God must be accepted and established. The virtue stays victorious against the constructed vicious cycles of sorcerers. So the battle is fought at ideological fronts and continues from macro to micro levels, from the war of giants to the war of words. After these codes, comes the *Cultural Code* which essentializes the role of extra textual contexts like specific phrases, idioms, symbols, figures of speech, and maxims of a culture. In a fictional text the role of contexts is identified through such expressions. The study and application of Barthesian codes makes the reader understand the relationship of fictional texts with their respective extra-textual and ideological contexts. In chapter 5<sup>th</sup> of my research I have analyzed how ideological contexts have shaped the narrative discourse of *Hoshrubā*. It is through these devices Barthes approached the Balzac's novella *Sarrasine* in his book *S/Z*.



According to my other findings both structuralist and poststructuralist models are conditioned with a harmonious blend of literature and language. Literary texts are primarily structures of language before they appear as themes and representations of emotions, thoughts and experiences. In classical structuralism there is an emphasis on exploring linguistic structures and patterns but it equally implies its concern with grammar of sociology. How grammar structures human narrative cognition is the main focus of classical and structuralist narratology. Through this application I came to know that every word used in the text of Dastan *Hoshruha* has an internal mechanism. Why and how this narrative unit has been selected and used is a matter of critical insight in literary criticism. The understanding of these models provides this acumen in evaluating fictional texts. Barthes has never been dogmatic in his approach nor can any deductive claim experience any kind of orthodoxy. As I have explained in my research methodology that Barthes was dialogical and dialectical in offering his models since he never opposes new modes of interpretation. He welcomes diversity and even new tools of investigation are, according to him, productive to interpret literary texts.

As a (post) structuralist semiotician Barthes was interested in the role of cultural signs and, he knows that narratives are products of these cultural signs. In his structuralist essay Barthes himself has said 'everywhere there as narratives,' similarly, the entire world around us is understood in terms of signs. Poststructuralist discourse itself and in its entirety debates the role of cultural signs in societies. Like Sartre he contends that "writing is never innocent: that, whether consciously or unconsciously, writing is an ideological act. He then goes on to argue that literature like all forms of communication is a sign system" (Onega, p, 267). Whether it is *Mythologies*(1957) in which he

deconstructs the relationships between mass media and capitalist doxas (beliefs), *Empire of Signs*, or *Writing Degree Zero* (1953) or the works which have been my focus of research speech and signs remain as central part of his criticism in almost all of his essays. However it would be a faulty judgment if we declare his emergence as poststructuralist right after the writings of his contemporaries like Derrida and Foucault. Even in his essay *Writing Degree Zero* published in 1953 he has questioned the transparency, neutrality and objectivity of writings since it is always threatened by the pressures of history and tradition (Onega, p.268). Barthes keeps wavering between structuralism and poststructuralism and many times he has seen aligning with Marxist modes of investigations but he did not like to stay anywhere for good. That is the main reason behind his advocacy for diversity in thought and interpretation. And to me that is also the main factor behind the difference of approaches between Barthes and the tradition of criticism on Dastan narratives. Of all the theoretical frame works launched to explore the hidden realities of *Dastan Hoshruha*, the phenomenon of textual politics stands most relevant. Postclassical narratology has considered narratives in the light of a wide range of different contexts. It has invoked the reader, the importance of historical periods, gender issues, questions of ethics, ideology, and, perhaps more than anything, the workings of the human mind (Nielson, 2010).

To my understanding, the entire discourse of literary theory emphasizes on the social fact that language is a social, cultural, ideological and psychological activity. Similarly structuralism too ensures its relevance with society and culture but the difference lies with what is present in the text and what lies beyond this textual activity. A fictional and narrative text also presents two dimensions, one is textual and the other belongs to its

extra textual (narrative) contexts. With reference to semiotics and structuralism a narrative text will also be seen through linguistic choices and chains framed in paradigmatic and syntagmatic relationships whereas poststructuralism, by focusing on the arbitrariness between these signifiers and signifieds, does incorporate the linguistic and cultural politics played by the relationships of power and established ideology. Therefore, by incorporating both textual and contextual kinetics, I have analyzed the Dastan, *Hoshruba: The Land and the Tilism*. As it is also mentioned in my title that my analysis is being carried out with reference to Barthesian structuralist and poststructuralist models so, for the (possible) application of these models I have tried, to the best of my assimilation, all the significant features of Barthesian models.

The advantage with carrying out a bilingual work is that it associates itself with global academia without dissociating itself with local, aboriginal and indigenous readership. English, in Pakistan enjoys the status of status quo and unofficially official language, besides being a rich source or channel of information and knowledge. Even the renowned critics, writers and academicians, in recent past, of Urdu literature like Iqbal, Kaleem uddin Ahmad, Hasan Askari, Sibte Hassan, Sajjad Zaheer, Ejaz Ahmad, Ahmad Ali, Faiz Ahmad Faiz were basically the students, readers and teachers of English language and literature. Same is the case with the contemporary literary tradition in Urdu. Many academicians are aware of the important terminology of literary theory. Therefore the language barrier, in the world of globalization and cross-cultural interactions does not stop the students of Urdu and English literature benefit from both kinds of literary texts. If the students of English literature read and enjoy the poetry of Faiz and Fraz, the students of Urdu literature also read and interpret Kafka, Borges, Eliot and Hemingway

through translations. Therefore my research work is expected to invite the attention of researchers from both channels. I can safely conclude that in both English and Urdu speaking worlds my work has equal appeal for those who are interested in carrying out their research projects in the domains of comparative narrative analysis, comparative literature, narratology, structuralist and poststructuralist analysis with reference to narratology and above all those who intend to investigate literary texts at both micro and macro levels. They can opt for any model from the tradition of narrative analyses. Before *Hoshrubah: The land the Tilism*, another book *Dastan-e- Amir Hamza* has also been translated by the same writer and some more translations like *Tilism-e Hoshrubah: The Enchantment of the Senses* (2009) translated by Shahnaz Aijazuddin can be analyzed. There are many volumes of Dastans yet to be translated into English and hopefully their narrative discourse will be evaluated from different directions. In addition to that the subcontinent culture like any culture of the world is equally rich in narratives. It has romantic tales or folk tales like Sassi Punnu, Heer Ranjha, Sohni Mahiwal, Laila Majnoon, Mirza Sahban. They have been adapted in films as well and have the narrative potential to be intersected through Propp's or any other model. Similarly, Urdu elegy, Karbla narratives, commercial ads, dramas and cartoons etc. are all cultural narratives open to structuralist and poststructuralist analysis.

Like French structuralist critics, students from every part of this world are free to apply the models of their choice but, equally, are they free to design their own models in the language they speak. Literary and fictional texts are experiences of some particular area and some particular event. Since literary theory has announced the sad demise of universality and universal values, scholars and researchers from any part of the world are

free to design their own models according to their own creative experiences. The appearance of poststructuralist models is an intellectual dissatisfaction and reaction against this concept of universality. Narrative theory avoids determinism in analytical process. And above the new experimentations in the contemporary fictional texts will necessitate new approaches and dimensions; therefore, there is a space for new models and modes of investigation.

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