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## Table of Contents

<b>Article Titles</b> <i>Author Names</i>	<b>Pages</b>
<b>A Study of Karen Horney's Neurotic Crisis in Nadeem Aslam's <i>The Golden Legend</i> (2017)</b> <i>Fatima Tarik</i>	<b>01-12</b>
<b>Foucault's Power Knowledge Discourse and Panoptical Strands in the Construction of Psyche and Decoloniality in <i>Light in August</i></b> <i>Saliha Junaid, Sameen Junaid</i>	<b>13-28</b>
<b>A Quest for Balance: Reconciling the Apollonian and Dionysiac Poles in Robert Pirsig's <i>Zen and the Art of Motorcycle Maintenance</i></b> <i>Muhammad Masroor Zafar</i>	<b>29-48</b>
<b>Entrapment of Dualistic Binaries in William Golding's <i>Lord of The Flies</i></b> <i>Hina Ali Khan</i>	<b>49-60</b>
<b>Pragma-Rhetoric Analysis of Political Discourse: A Case of Pakistan's Prime Minister Shahbaz Sharif's Victory Speech</b> <i>Summiya Azam</i>	<b>61-80</b>



## A Study of Karen Horney's Neurotic Crisis in Nadeem Aslam's *The Golden Legend* (2017)

Fatima Tarik<sup>1\*</sup>

### Abstract

This research paper tends to explore the anxiety caused by the absence of love and affection, which generates complexes in the personality of the sufferers. *The Golden Legend* by Nadeem Aslam is a satisfactory illustration of the neurotic crisis, presented by Karen Horney. This paper highlights the calamity of “basic anxiety” (Horney) caused by interpersonal and mutual relationships. It leads a person to develop the yearning for compliance, withdrawal or aggression (Horney), as all the characters in the novel develop their personality with the urging desire for stability, while the trauma is instilled in their minds by the dominant societal factors. It is an exorbitant novel about the mental trauma executed on the minds of the margins of society by the intolerant and aggressive attitude of the majority class. This novel revolves around the character of Nargis, who after her husband's death is in search of stability and tries to find solace in the people around her but the society and norms cause neurosis in her personality. The neurosis disturbs the basic health and energy of the mind, which leads to the alienation process. The same crisis is with the other characters of the novel, as Imran, Helen, Lily and Ayesha are going through the same struggle to fit in society but the strict beliefs do not allow them to have their basic right of love and affection. This deprivation creates mental illness, which develops the traumatic situation. This paper views the novel through the character's yearning for company, love and kindness. The gap is created in the formation of healthy relationships due to fixed societal prejudice and anger against the marginalized class, causing evil in the society "Basic Evil" (Horney). This gap widens when these people start hiding themselves under the veil of aggressive and compliant attitude. So this paper analyses the fear in the hearts of the people due to societal build boundaries.

**Keywords:** Aggression, Basic Anxiety, Compliance, Neurosis, Withdrawal.

<sup>1</sup> MS English Literature from LCWU, Lahore, Pakistan

\*Corresponding author's E-mail: [fatimawriter8@gmail.com](mailto:fatimawriter8@gmail.com)

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## Introduction

*The Golden Legend* by Nadeem Aslam can be seen as a convincing manifestation of the theory of Neurosis by Karen Horney. In her book, *Neurosis and Human Growth, the Struggle towards Self Realization*, Horney states this fact, “the kinds of disturbance in human relations depend upon the kind of prevailing externalization. They may render him too critical and harsh of others or too apprehensive, too defiant, or too compliant” (Horney, 1950, p. 81). The attitude and behaviour of any person are dependent on the external societal forces and the behaviour of the people in the surroundings. So, this paper aims to highlight the deteriorated personality of the characters in the novel. It investigates the traumatic situation of the characters, which creates frustration in the personality of any being and leads to the trait of compliance, aggression and withdrawal. It is the exploration of the neurosis in the personality of the characters and demonstrates the developing reactions against the formed society rules due to “basic evil”. Here in this novel, this idea goes with the character of Nargis, who disguises herself as a Muslim for survival in the Muslim dominant country. Lily, also a Christian cannot have the fulfilment of the desire to marry Ayesha, due to the certain fixed criteria given by the orthodox societal community. Helen, being a Christian is unable to have her stable identity in the fixed society. Imran, a Kashmiri immigrant leaves his native land due to the brutalities inflicted upon them. Despite his being a Muslim he is looked down upon by the Kashmiri cruel some tyrants.. These superficial circles conduct the confusion in the mind which leads to the trauma, named Neurosis. This makes the individual suffer and puts them in a constant search for love and affection as it is the basic need for survival. This paper illustrates this fact from the neurotic perspective of Horney through which it reaches the confused state of the character's mind. The excruciating state of mind lets them suffer the inner turmoil in their hearts and the surroundings around them do not allow them to have safe and healthy air to breathe. For survival, they have to adapt to the circumstances and should follow the basic false and so-called rules of the society around them. The character of Seraphina is the obvious demonstration of this heightened breakdown of mental stability, which compels her to commit suicide after the rape done to her due to her religious identity as a Christian. So all the characters are fighting for their basic right of survival, to have stability in their lives, through their search for love. This is how basic anxiety and evil spread and get its root in society, accompanying the traumatic situation.

## Research Questions

1. How does the “basic evil” create trauma in the lives of the margins in *the Golden Legend* (2017)?
2. Why is Nargis unable to cope with society with his real identity as a Christian?
3. What are the suppressed means developed by society which compels Seraphina to commit suicide?

## Literature Review

In this particular section of the paper, I will look over certain work done on this novel and will make its connection with the theory of personality of Karen Horney. The fractured and divided society is depicted in the novel which causes discrimination and degradation of any person. In a review, of *The Golden Legend* by Nadeem Aslam, Eric Karl Anderson (2017) says, "As fractious as the society in this novel, Aslam artfully portrays remarkable touches of humanity". The majority class keep on exploiting the basic rights of the people on the margins but they find some solace and affection within themselves, but there remains the element of distorted self structure and disfigured relation with the society and the people. In the article, *Fractured Territories, Determining the Contemporary Pakistani Novel in English*, Paul Veyret (2018) investigates that the society in *the Golden Legend* is hostile towards people of diverse and multiple spiritual and religious faiths. The novel, "The Eponymous Golden Legend, whose pages are torn to shreds" (Aslam), is symbolic as it highlights the brutalities of the social surroundings as the book is the “compendium of Islamic lore and testimony to its humanism and open this broad thinking and open-mindedness” (Veyret, 2018).

Nadeem Aslam in this novel portrays the section of society that is avoided and is being put on the margins. Rafia Zakaria (2017), in an interview with Nadeem Aslam, writes in an article that Aslam admits that “I am on the margins and I like to be on the margins” (Zakaria, 2017). This makes the minority class suffer and face certain biased and prejudiced attitudes, which engrossed in them the sense of alienation and this causes mental illness that ushers them to be away from society. In another research paper, *Spatial Politics in Nadeem Aslam’s The Wasted Virgil and the Blind Man’s Garden*, Gulsevin Guleryuz Kara (2018) acclaims that Aslam is fully aware of the marginalisation and the othering of certain groups in society. He shows his concerns “for the religious tolerance and blasphemous law in Pakistan” (Kara, 2018, p. 122). By the portrayal of the society in which anyone can be called

blasphemous if that person speaks about any religious doctrine or even any self-made religious institution, then that person is going to face brutal consequences. As in this novel, "everyone experiences his identity and his sense of worthiness chiefly from the reaction of other people to what he does" (Cantril, 1961, p. 16) in *Human Nature and Political System*.

The characters in the novel are in a continuous struggle to live and adapt to the circumstances but the increased societal influences create a sense of inferiority in their minds. Francine Prose reviews the novel in *Fleeting a Fictional World of Despots and Drones*, he illustrates the fact that "the characters must struggle to survive in a society ruled by ambivalence, sectarianism and intolerance presided over by fanatical despots" (Prose, 2017). Nargis, Helen and Lily are fighting with the fixed norms and with the mental crisis of their mind. In an article titled, *Violence and Melancholy*, Umber Khairi (2017), puts his point on the pinnacle by raising his argument that, "main characters strive to hold on to the belief in the human spirit, in truth, in beauty, in love" and it develops the sense of mental illness which obliges the suffered characters in the novel to attain the sense of utopian hope along with the tyranny all around as he goes forward by saying that this novel is "the lonely struggle of individuals against the forces of bigotry and hatred, the attempt to find beauty and love in an increasingly violent and militant society" (Khairi, 2017). This search for vision and deep insight into the attainment of happiness in the despotic society erect in their hearts the alienated self from the society with the amalgamated mixture of belligerence and compliance. In another review, *The Golden Legend* by Nadeem Aslam, Saadia Farooqi puts light on the same idea that "despite the dark subject matter, the characters themselves have dredges of hope and look forward" and "they see the good around them and this allows them to move forward even when circumstances seem extremely dire" (Farooqi). This is the sense of affection and love that the characters find within themselves despite all the exterior interference in their mental relaxation. Mushtaq Bilal (2017) in *The Golden Legend* by Nadeem Aslam: Follows an Imperiled Widow in Pakistan, claims that it is "about the hopes and fears, the dreams and desires of characters", and these desires and dreams are handled by the society and it leaves the permanent marks on the personality, causing neurosis.

*The Golden Legend* (2017) is about the horrific trauma executed on the minds of the marginalized and vulnerable people of society. In an article published in 2023, titled, *Tyrannizing Diversity: Feminist Politics and Sectarian Strife in Aslam's The Golden Legend*, Samera Arshad and

Ayesha Akram pinpoints the violence depicted in the Pakistani background as it “delves into the issue of sectarian strife in Pakistani society. While Muslims comprise the majority in the Islamic state, individuals of varying races, ethnicities, religions, and social classes live as minorities in the country, with a deep-seated intolerance for those of differing sects, religions, or ethnicities” (Arshad and Akram, 2023, p. 49). This is how the intense neurotic disorder places its deep roots in the marginalized class of society.

Nadeem Aslam provides a very realistic vision. He highlights the grim areas of the society which is least discovered. As, in an article, named, *The Golden Legend Review – Beauty and Pain in Pakistan*, Lara Feigel describes her reviews of Aslam's *The Golden Legend* and proceeds with the idea of dreamland presented in the novel. Nagis, Helen and Imran try to have their best by confining themselves in the ideal land as she says, “the trio retreat from the world, able to forget their religious and national differences. But they know they will be discovered and undergo more suffering” (Feigel, 2016). So the fear and dominant society affect their plans and lives. They try to keep themselves away from the built doctrines of the society around them. But despite their effort, they are unable to avoid it. So these become the factors behind their loss or trauma.

## **Research Methodology**

The current study follows a qualitative research methodology. Primary source is Nadeem Aslam's *The Golden Legend* (2017). Theoretical Framework is the theory of neurotic crisis by Karan Horney in the book *Self Analysis* (1942). The concept of neurosis is the fundamental idea about the development of basic anxiety in any individual. Horney states that the anxiety in any being is not because of some psychological issue but because of the disturbance in social interactions and interpersonal relations. Horney argues that neurosis happens due to the basic feeling of insecurity. The sense of isolation does not allow healthy development of the personality of any individual. It generates the unhealthy psychological distress, which helps in the maturation of the idealized self. Horney demonstrates this idea that the idealised self is an attempt by an individual to come out of the neurotic crisis.

Neurotic crisis is the cause of the isolated self. This research uses the idea of neurosis from the prospective of the individual's needs. The neurotic person faces many problems and turbulences in maintaining their personality. The theory of neurosis crisis helps in understanding the evolution of the basic anxiety in the character development. This paper

examines the novel *the Golden Legend* through the theoretical structure presented by Horney. The evil of basic anxiety causes three basic traits in any person. First is the state of compliance. It is the act of moving towards people. The neurotic person is always in the need of affection and love to maintain the suppressed state of anxiety. They want the appreciation of their works from the people around them. The desire to be loved and have affection helps them a lot in maintaining their inner basic evil. On the other hand, they fear the rejection, which intensifies the level of anxiety. The lack of love and appreciation intensifies the neurosis.

Secondly neurotic crisis develop the state of aggression in the people of this sort. Unknowingly, the neurotic person starts feeling anger and hatred for the people around them. The neurotic person starts going against the people. The state of anger lets them have less understanding of the societal factors around. The hatred makes its fixed place in their hearts which bring the heightened state of anxiety. The basic evil flourishes in the lap of aggression as it does not allow having solace and love.

The third and the last state is the detachment or withdrawal. Neurosis brings this state in the personality of neurotic person. The hidden force of basic anxiety let them isolate themselves from the people around them. Basic evil generates the characteristics of aggression in the neurotic person. The harsh societal factors cause them to move away from people. The degrading attitude and the show of less interest become the source of aggression. Unknowingly, they start moving away from the people around them. This put them in isolation. Loneliness increases the aggression and they are unable to merge themselves with the people around them. In this way, neurosis gains its strength.

So, Karen Horney's book *Self-analysis* provides the true picture of the person who is suffering from the state of anxiety. The basic evil of anxiety develops in them the three states of compliance, aggression and withdrawal. This research uses this prospective of Horney to illustrate the hidden fact of anxiety in the characters of *the Golden legend* by Nadeem Aslam.

## **Textual Analysis and Discussion**

Karen Horney in her book, *Self Analysis*, introduces the basic Neurotic crisis, which leads an individual to basic mental trauma and creates "the basic anxiety or evil" (Horney, 1942), and this infuriates the sense of affection and love. It amplifies the urge for compliant surroundings and

infuriates the hidden panic inside the depths of the heart. She claims in *Self Analysis*, that “a neurotic person has become estranged from large parts of this world and has an impelling interest not to see parts of it” (Horney, 1942, p. 26). The neurotic person confines his personality unknowingly within the constraints of society and tries to remain in his self to avoid the disability caused by his personality due to circumstances and the prejudiced attitude of the people. The sense of alienation generates itself in the personality of the neurotic person, which provides him discomfort because of being lonely and comfort due to the distance from the built perceptible about him. These characteristics can be seen in the character of Nargis, as she tries to live in the society and at the same time she moves away from it. She disguises herself as Muslim, from Margaret to Nargis, and even hides this fact from her husband, as "she contained another self ghost" (Aslam, 2017, p. 61). Society compels her to even change her identity as there is little acceptance for margins. So to live with honour she chooses the difficult path to attain love and honour from the majority. When her husband is killed, she is forced to forgive the American immigrant. Due to her dual identity, she remains quiet as she knows that the protest will bring up her Christian identity and will let her suffer alone without her husband. Then, she confines herself within herself and moves towards people like she finds affection with Helen and Imran. The story goes with thoughts of Nargis, as she is engrossed in her thoughts, which reflects the Neurotic crisis of her mind which permits her to adopt the majority religion.

To have not succeeded in the world was required to be a source of Shame for a person. And yet she suspected that failure in worldly terms was the condition of the majority of the people in the world. To have been rejected, to have lacked courage, to have tried but failed. She was not religious but she was sympathetic to the idea that religion might offer a consolation to those who had been humiliated by life. (Aslam, 2017, p. 57)

This paper examines the disorder of neurosis in the personality of the characters. There is some evidence of Horney's sense of aggression caused by neurosis when Nargis ponders over the idea of the lives of Helen and Imran, “a feeling of contempt rose in her for the lands in which they were born, these places ruled by the wicked who did not recognize and honour their youth and brightness and purity and abilities” (Aslam, 2017, p. 187). This lack of acknowledgement from society enlarges the silent and unknown hostility in the hearts of the sufferers, which creates aggression in their personalities as according to Horney,

it's the effect of neurotic depression. It stimulates the hatred and anger towards the conventional norms and traditions.

The society presented in the novel views its inhabitants from the perspective of a minority or majority group. The evils of society are being shown to the people on the margins. They are bound to have the consequences of not belonging to the majority class. The sister of Nargis, Seraphina, is the clear manifestation of the imposed societal cruelty. She becomes the victim of a Neurotic crisis. Due to some disturbance in the jewellery shop, the employees were called, and all were set free except her as she is Christian. She is being tortured and raped by the policemen. This causes a sense of withdrawal in herself. Despite fighting for four years with this Neurotic trauma, she commits suicide. "Seraphina was twenty-three years old when she died. She was utterly withdrawn and remote during that period, speaking only when spoken to, sometimes not even then" (Aslam, 2017, p. 272). She draws herself out of the societal prejudiced zone and places herself within the circle of isolation, which does not heal her trauma and causes her death.

The Christian minority is looked down upon in Pakistani societal circumstances presented in the novel as Nadeem Aslam provides a mirror to it. Helen, the daughter of Lily, keeps herself busy with her books because of the attitude of the people towards her, "having been maltreatment for not being a Muslim, Masud would tell her to keep her mind on her education as much as humanly possible" (Aslam, 2017, p. 45). She is also the victim of the basic evil, of withdrawal, and finds solace in her activities. But society keeps them from realizing their sense of being inferior. The child comes to her and hits her to check the colour of her blood as the society makes that child predict uncertainties about the Christians, he says, "Christians have black blood" (Aslam, 2017, p. 26), he further goes on, "I am a Muslim, I cannot accept a drink from your hand, you should know that shouldn't you?" (Aslam, 2017, p. 24). This declares the set of boundaries in front of the minority group and they know if they will try to cross those boundaries, its result would be disastrous for them. And behind those boundaries, they are leading a satisfactory traumatic life.

The whole story revolves around the character's sense of alienation from society and their affiliation among themselves, "ordinary people wished to be left alone, and wished to leave others alone, finding pockets of love and comfort within the strict laws that govern them" (Aslam, 2017, p. 138). Imran, forced by the gruesome atmosphere of Kashmir moves here in Zamana. He is also the victim of withdrawal and has dispatched himself from his native land. He comes to Nargis and tells her that he



was the one who donates his blood for her husband, so in this way, by withdrawing himself, he also tries to have compliance, illustrating the inward desire for love and affection rather than sex. To have love and fondness is the desire of every human being on this earth, as this leads to the search for compliance according to Horney. Lily, the father of Helen, goes through different discrimination in society, and this causes aggression in his attitude. Horney says that this sense of anger, makes the individual go against the people or society. He utters these words highlighting his neurotic aggression as he remembers "humiliation he had to endure in the hands of Muslims, he had often felt that if Pakistan were a person he would kill it. Tired of being a non-citizen-a half citizen at best" (Aslam, 2017, p. 70). The marginalized people are unable to act upon their inward desires so it sparks off the emotion of anger within their personalities. The love between Lily and Ayesha is also impacted by the societal basic given codes. But this love fulfils their need for affection and solace, "getting closer and closer to the thing that made a human being live" (Aslam, 2017, p. 72). Ayesha, a widow, is not allowed to marry and she wants to be with a Christian, which is highly forbidden. This burden on Ayesha even takes the life of Lily. The society does not allow them to marry but they get the best of the love of the souls. Their platonic love allows them to combat the neurotic trauma providing them with a sense of compliance.

*The Golden Legend* picturizes society from the true societal Pakistani context. Aslam defamiliarizes the concept of equality and the attitude of softness with the minority class. The manipulated distinguished identity creates an inwards feeling of isolation in the individuals and makes them depart from society or in search of love and affection from people like them, but the trauma runs in the mind and leaves its side effects in the attitude of people which leads them to have a sense of withdrawal, compliance or aggression. The book *They Might Know Each Other* (Aslam), mentioned in the novel is the representative of the torture of society, and the threading of it by a golden thread is the hope for survival, as the characters, despite neurotic trauma develop in themselves a sense of affection and love, but sometimes it exceeds as Seraphina, who commits suicide. The manuscript goes like this,

In the damaged book there was a story about a boy abandoned on an uninhabited island, who was reared by gazelles. Growing up alone, he was not the child of the wilderness but rather a soul chosen for perfection. Free from the temptation of the world and the flesh, he attained wisdom through what was inborn. Through observation and thought. (Aslam, 2017, p. 244)

The very title of the book *They Might Know Each Other* (Aslam) is very representative of the invisible gap between the individual and society. Outwardly every citizen seems to be the honoured one of the society but every individual faces the hidden drawbacks of it due to the certain fixed status of in the society. Society determines every individual according to the basic tenants of its, without any flexibility. It develops neurotic trauma in the personalities of the citizens of every society, and they try to cover it by taking the support of love and affection from the ones who show affection for them.

Nargis has saved herself from the brutalities of the world, but the disguise and the lie for survival create the traumatic mind and the realization of the facts of this world as she utters the words which are the reflection of the true vision, "It is true for the first time in history all people on the earth have common present" (Aslam, 2017, p. 361). This is a clear indication that every human being especially the marginalized ones has the face the specific evil of society which they have to pay back with neurosis and mental disturbance and it produces either aggression or withdrawal and often both. The only basic emotional need of human beings on earth is love Karan Horney puts forward the idea that compliance and the need of company is the compulsory demand of every human. And Nadeem Aslam brings forth the healing effect through the characters yearning for love that remains in their soul forever as "the soul is the pocket, in which you carry the names of those you love" (Aslam, 2017, p. 236)

## Conclusion

Karen Horney provides the theory of personality and predicts that neurosis plays a vital role in the development of the character. The anxiety created by society takes the individual to go towards, away or again the people around them. These personality traits are developed because of the neurotic trauma and depression, which optimizes the psyche of any individual, and *the Golden Legend*, is the best exemplification of this neurotic crisis faced by the characters in the novel, which manifests their path towards certain criteria in their lives.

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# Foucault's Power Knowledge Discourse and Panoptical Strands in the Construction of Psyche and Decoloniality in *Light in August*

Saliha Junaid<sup>1</sup>, Sameen Junaid<sup>2\*</sup>

## Abstract

This research paper intends to explore the revolting resistance by the blacks and the problematic domains of reconstructionist movements and white ostracism under the dominant ideology of white supremacists. The black existential crisis and search for identity has led a creation of 'black burden' through the ironic conception of the white man's burden. The American literature is engulfed with the dominant thematic concerns of racial traumas, identity crisis and white superior regimes under their colonial matrix of power. Contrarily to this notion, *Light in August* represents a revolutionary rebellion and violent case of resistance against the privileged ideologies in Mississippi through the protagonist Joe Christmas. Significantly, the selected text, *Light in August* is a unique masterpiece as it introduces the notion of black Xenophobia against whites who are already labelled with their white xenophobic concepts. In this regard, this paper utilizes the theoretical framework of power, knowledge and panoptic theory represented by Michel Foucault. It highlights that both white power produces their knowledge and discourse upon blacks to make them feel, inferior and subjugated under the dominance of their white color who keep an eye on the negroes. The paper brings into account sadomasochism and psychoanalytical neurotic stratifications in the blacks through Foucault's perspectives. Besides the exploration of black racial resistance, the paper puts forth the issue of white religious fanaticism in context of white ostracism in order to call for the decolonial agenda as its fundamental motif. Thus, this research paper provides some solving strategies to the questions regarding the methodologies of black resistance and white ostracism.

**Keywords:** Decoloniality, Existentialism, Power Knowledge Discourse, White Ostracism

<sup>1</sup> MPhil English Literature, University of the Punjab, Lahore

<sup>2</sup> MPhil English Literature, Lahore College for Women University

\*Corresponding author's E-mail: [sameenjunaid27@gmail.com](mailto:sameenjunaid27@gmail.com)

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## Introduction

William Cuthbert Faulkner is a Nobel Prize winner man of letters in the 20th century American history. Being a greatest novelist and remarkable short-story writer, he is widely regarded for his pioneering usage of a literary technique, stream of consciousness, besides his well ranged and in-depth characterization and highly experimental style of writing. *Light in August* is significant in the list of his famous novels besides *The Sound and the Fury* and *Absalom, Absalom*. Additionally, the topmost subject matters of his masterpieces include the concept of modern tragedy, Gothic literature, race in American context and the ebb and flow of his characters' psyche. Furthermore, his aesthetic and critical descriptions mark his literary worth to achieve twice a Pulitzer Prize in fiction after receiving the Noble Prize in literature in 1949.

The French philosopher, Michel Foucault, led the discourse of power and knowledge by asserting that both knowledge and power are intimately bound up in order to constitute the system of control through the institutions as this research paper discusses in detail. The powerful mechanism of their power is panoptic eyes that they keep on the marginalia as the white grandfather of Joe named as Doc Hines does over him as a typical white master. Although, modern critics argue that Foucault's ideologies are controversial most significantly in his essays, yet, they are studied widely as this research paper applies his theoretical framework of power/knowledge. Thus, the work of this literary critic and political activist is influential for the study of politics as it is applicable to *Light in August* in these terms besides, being linked with the structuralist and post structuralist stances.

Joe Christmas is the protagonist of the novel *Light in August*. The long series of his struggles are to comprehend and accept his biracial identity as a mix blood race and the powerful working of panoptical institutions. He becomes an excommunicated and outcast due to his misfit racial identity in Mississippi America. Thus, he is forced to live a life of violence and suppression firstly as a victim for almost 18 years and secondly as a perpetrator of violence after getting rid of severe beatings of his adoptive father, Mr. McEachern, who is a religious fanatic and radical being belonged to Puritan values. His white grandfather Doc Hines keep a constant panoptical eye on his activities and beats him severely.

A white girl named as Joanne Burden is a representative of the reconstruction movement for the blacks on and hand. On the other, she proceeds on using the word "nigger" again and again for Joe Christmas

ironically. The flashback reveals the story that her father and grandfather had to face white ostracism and that is why they were killed just as Joanne is treated as an abandoned being. She indulges in a strange relationship with Joe with whom she makes sexual love at night and becomes strange in day time. With the passage of time, she becomes a religious devout and tries to kill Joe but, in that fight, Joe kills her reciprocally as he considers her similar to his white dominated and violent father.

A third main character is a woman, Lena Grove who is a label of women subjugation at once and women empowerment on the other level. Her partner... leaves her after conceiving an illicit child with her. Lena Grove travels like a wanderer in search of Burches to make the child legitimate with losing hope as the first chapter of *Light in August* starts from her storyline. Thus, till the end Joe is searching his true identity and space in society as Lena Grove is striving and making her way to live as she starts business with Joe Christmas.

Thus, the exclusion of the characters from society because of the gender bifurcation, inferior races and the religious discordance are the central topics in *Light in August* that proceeds through flashbacks and sometimes, through the stream of consciousness. In short, Faulkner explores the upper hand collaborative dealings of power and knowledge that are in hands of white masters and white puritanical leaders to mark the identity of other characters that is constructed and affected through white society of 'othering'.

## Literature Review

A lot of scholarly reviews have reviewed about this text; thus, an extensive literature review has been mentioned in this section of the research paper. Nathalie Virgintino's article titled "Joe Christmas and the Search for Identity in William Faulkner's *Light in August*" offers a detailed analysis of the character of Joe Christmas and his struggle to find his true identity in a society that is defined by racial and ethnic issues. Joe Christmas is a mixed-race individual who faces numerous challenges in his quest to assimilate into a society that is plagued by racial discrimination. The character of Gavin Stevens in *Light in August* suggests that Joe's behavior is a result of his biological inheritance, rather than socio-economic factors (Virgintino, 2011, p.1394). Joe's inability to fit in leads him to commit aggressive acts such as killing McEachern and Joanna Burden. Thus, this article offers a comprehensive analysis of the themes of alienation, self-discovery, racial prejudices, and the search for belongingness in a world that is characterized by disharmony and turbulence.

Furthermore, another scholarly article entitled “Marginalized Segregation of Race and Community in *Light in August*” by Dr. Preeti Oza provides an in-depth exploration of the racial prejudices and tensions that were prevalent in the American South during the early 20<sup>th</sup> century. The article meticulously investigates the representation of racial segregation in the novel and its impact on the lives of both black and white characters, while also examining the social, cultural, and historical context of the novel. Furthermore, the article carefully scrutinizes the character of Joe Christmas, whose rational thinking ability was lost due to the racial humiliation he faced. Dr. Oza highlights the fact that this novel underscores the pervasive nature of racism and its overwhelming influence on society, as any slightest doubt about an individual’s racial origin can leave a permanent scar on them in a racist society (Oza, 2021, p.11). Dr. Oza characterizes Joe Christmas as a tragic hero whose life is defined by an inferiority complex and deprivation stemming from his doubts about his racial background and the taint of black blood. Overall, the article presents analysis of the racial issues depicted in the novel, which sheds light on the complex nature of racism and its far-reaching impact on individuals and society as a whole.

Moreover, Deborah Clarke reviews about the non-patriarchal language of women in *Light in August*. He writes that "Faulkner's women are not silenced but marginalized in a fictional world controlled by men and their language" thus, "his women characters evade the boundaries and categories by which the men attempt to control them" (Clarke,1989, p.398). He continues that "women of *Light in August*, they all share one very important attribute: the ability to disrupt and overturn patriarchal standards of order" (Clarke,1989, p. 403). In this way, he finds the women empowering concepts through the lingual power of women in Faulkner’s text. Furthermore, Claus Peter Neumann writes that "The community portrayed in *Light in August* shares more or less rigid social convictions that are to a great extent determined by religion" (Neumann,1999, p. 53). He concludes that "Thus, religion is turned into a powerful ideological instrument, used to sanction the white male's struggle to achieve and maintain absolute control" (55). Additionally, Cluas Peter claims that in *Light in August*, the important knowledge is most frequently denied to women. Lucas Burch changes his name and does not inform Lena about his whereabouts in order not to give her any chance to oblige him to marry" (Neumann, 1999, p.57). He exposes the tactful usage of religion by the privileged white sections to impose the ideology of controlling both on the men and women besides keeping their own knowledge overt.



Shankar Subedi reviews this text by evaluating the "white society and its legal system that unjustly tries to portray and naturalize the black race as inherently violent and irrational in William Faulkner's novel *Light in August*" (Subedi, 2020, p.92). He asserts that "The novel is a kind of interrogation of the false representations of both the whites and the blacks in the official version of American history" (95). Besides this, Robert M. Slabey indicates the mythic connotation and its ritualistic presence in *Light in August*. He claims that Joe can be considered as a symbol of Christ on the basis of his last name as Christmas by claiming that "a preliminary observation must be made that Joe embodies a negative incarnation' i.e. he is not God humanized but man de- humanized, not God accepted as a human being but man rejected as a human" (Slabey, 1960, p.328). Then, he makes another mythic symbolism of Joe's character with Adonis in terms of his beloved Joanne's love for him like Aphrodite (333). Similarly, another scholar makes an intertextual reference of Joe in *Light in August*. Debra A. Moddelmog reviews this literary masterpiece in terms of classical allusion to *Oedipus the king* in terms of the character of Joe. He claims that "his first father whom Christmas slays is, of course, his foster-father, McEachern. Puritanical, pious, and dogmatically religious, McEachern represents both The Family and The Church which enslave individuals" (Moddelmog, 1985, p.17) and then, the second father like figure is Joanne (18).

On the other hand, Joseph Gold elaborates the two worlds of past and present that shape the contemporary conditions of the basically good characters. He denotes that "Joe Christmas, as the contemporary innocent has the goodness" as same is the case with the character of Lena Grove. He continues that just "like Benjy in *The Sound and the Fury*, he is the symbolic sum of his traditional past and the product of the insane present that has resulted from such a past" (Gold, 1963, p.161). It deems that Joseph Gold marks the chronological references of *Light in August* through the flashbacks of past and the flow of present times in the lives of characters just as Joe. Another literary scholar, Harold Hungerford, represents the actual chronological view in *Light in August* from fall to spring & time period of month and days sequentially like mapping. He delineates that "Half of *Light in August* is flashbacks because, for Faulkner, the past determines the present" (Hungerford, 1983, p. 183). Then, he provides the details of all main characters' chronology as he says "Faulkner presents his five main characters in the order in which they are entrapped by the past, from least to most" (184).

Sally Padgett Wheeler further takes the similar account in a wide and deeper exploration." He connotes that "Faulkner traces the land and the

people from the time of the wilderness and the Indians, to the settlers of the county and the founding fathers of the town of Jefferson, the War Between the States, Reconstruction". He continues the argument about a vast multi lined discourse of chronology that it moves to "the turn of the century, World War I, prohibition days, the depression, World War II, and another post war era" (Wheeler, 1973, p. 20)

In addition to it, Pratik Maitra reviews that this "novel investigates issues of sex and race explicitly" as the world "treat him (Joe) totally uniquely in contrast to the manner in which they treat white individuals" (Maitra 9). Basically, he combines main ideas such as identity, racism and individual alienation all along. Moreover, Wendy Van Epps reviews that "Faulkner's working title for *Light in August* was "Dark House" thus, "the psychological conflict within the individual, then, is expressed in terms of the Gothic building" (Epps, 1983, p. 3). For instance, "Joanne is "haunted," trapped by the past, like her house, her identity is fixed by her family's history" (5). The textual references also proof this point of view as a lot of darker imageries are used such as....in order to highlight the Gothic side of characters' lives.

Additionally, a critical scholar named as Arnold Weinstein argues that "There is an unforgettable moment in *The Sound and the Fury, As I Lay Dying, Absalom, Absalom!* and the like, or the separate short stories posing as a novel in *Go Down, Light in August* when Lena's newborn infant is "fused" and "confused" with the infant Joe Christmas" (Weinstein,1986, p.2). Significantly, his arguments are analytic he focuses on the narrative's confusion that infuse the name of these characters. Besides this, he reviews about the interconnectedness of Joe's life through out the novel that started from the childhood traumas to "the terrible and irremediable despair of adolescence" (Faulkn, 1990, p. 162).

Thus, all these afore mentioned literary reviews describe *Light in August* mainly in terms of chronological order (past and present) narrative style (fusion, myths and dark houses) and the sociological themes such as race, gender and identity. Whereas some of the journal reviews mark the intertextual linkage between this novel and other literary texts such as *Oedipus the king* and *The Sound and the Fury* that is another American novel by William Faulkner. In spite of all these scholarly reviews, there is still a research gap that my research project leads in order to discover a new third dimensional approach as a contribution in the existing corpus of literary reviews and scholarly criticism. Thus, this research paper provides a comprehensive exploration of the power, knowledge, discourse in *Light in August* through the collaborative strange of the panoptic theory by

Michel Foucault. In addition to it, the paper brings into account the notions regarding the creation of black burden and Xenophobia at on hand and white ostracism, white religious fanaticism and sadomasochism on the other hand descriptively at length as a product of racism in America.

## **Research Methodology**

Michel Foucault's power-knowledge discourse posits that hierarchical structures in society accumulate power and knowledge, leading to the distortion and manipulation of reality by rejecting historical narratives. When viewed through a decolonial lens, this concept is used to dismantle the superior schemata of the Enlightenment through the language used to establish power, knowledge, and truth. The decolonial movement marks a turning point in theoretical and practical resistance against racism, colonialism, and imperialism. Applying Foucault's power-knowledge discourse to William Faulkner's *Light in August* through a decolonial lens reveals the unbalancing and undermining of racial politics and colonial bifurcations by Western/American colonization towards the colonized states. Faulkner's narrative style in *Light in August* has a theoretical and philosophical focus on existential questions. In this context, Joe Christmas's existentialist quest for identity is reflected through his search to rediscover his erased original roots and to be aware of his birth name and racial heritages after a series of sufferings such as segregation and social isolation.

*Light in August* by William Cuthbert Faulkner is selected as a primary text to be evaluated by a critical and analytic lens. In this way, the research paper provides a qualitative textual analysis through the theoretical framework of Foucault's power/ knowledge/ discourse and panoptic theory. Foucault conceptualizes that the power and knowledge are two interconnected ideas that this paper perceives as two sides of sheet or a coin. This paper evaluates this paradigm by bringing into account that Faulkner's protagonist is the brutal sufferer of white's "power knowledge" ideology as Michel Foucault quotes that "there are no factual truths about the blacks but only delineations that are constructed by whites through socio cultural discourses" (Subedi,2020, p.94).

Through this theoretical model, this research paper argues that the only domineering power is in the hands of whites who are considered as truthful, enlightened and pure. The power of whites is shaped by the dominant discourse of their rhetoric of enlightenment and then, they reproduce or reshape knowledge according to the demands of their power prospects. In addition to it, Luis Althusser claims that "individual is merely a subject under the dominant ideology". In this way the protagonist Joe has

no respect as he is not the part of larger political structures and that creates a sense of nothingness inside him.

In addition to it, this paper interlinks Foucault's another concept of panoptic model which he elaborates that "There are forms of oppression and domination which become invisible". Joe in *Light in August* says "he is watching me all the time" (Faulkner, 1990, p. 138). The theorist says "the Panopticon is a marvelous machine which, whatever use one may wish to put it to, produces homogeneous effects of power". In short, this research paper interconnects the panoptic theory with power, knowledge, discourse to be applicable to the selected text by Faulkner. As Michel Foucault mentions in his essay titled as *The History of Sexuality* about this panoptical strange of power in these words that "its success is proportional to an ability to hide its own mechanisms".

This research paper initiates following research questions:

1. How far the neurotic racial stratification of white supremacy plays its role in generating the ingrained black Xenophobia and the sense of "black burden" in *Light in August*?
2. To what extent, the reconstruction movements of blacks are succeeding contrarily to the fact that Joanne Burden is still enforcing the ingrained racial prejudices in spite of her position as the reconstructionist.
3. How racism and 'othering' collaborates to the production of white ostracism and fanaticism in the context of *Light in August*? In this way, what is the contribution of this research project for decoloniality?
4. Does William Faulkner's narrative text maintains the historical misogynistic paradigm or counter balance this notion through women empowerment as a feminine resistance as well?

## **Analysis/Discussion**

William Faulkner sheds light on ruthless rituals of unresolved issues of racism of 1920s Southern society to ostracize and exclude those who are away from the traditional society, particularly the blacks and those who collaborate with African Americans. Through the character of Joe Christmas and Joanna Burden, Faulkner delineates how the psyche is constructed. Michel Foucault, a French philosopher, in his concept of "power-knowledge," elaborates that societies create discourse according to their interests to distort reality and social relations and to regulate social

categories by exerting influence over the lower ones through racial hierarchies. The setting of *Light in August* is the “Jim Crow” South, exercised by racist ideologies of whites as Edward Said also highlights “us vs them”, and xenophobia in his book *Culture and Imperialism* (Said 1993). This novel also expresses “racial division and racial segregation” as both black and white characters are under “racial barriers” to be living in Yoknapatawpha County” (Snead 152).

The lives of characters are shaped or created by their brutal and haunted pasts and now they perpetuate the violent cycle by enacting it on others, especially Joe Christmas, who is considered “the devil’s walking seed” (Faulkner 1990, p.383) since his childhood due to his racial ambiguity and he spend his life in “silent and unflagging savageness” (Faulkner, 1990, p.40). They realize that both are living not only in the sin of being racially diverse according to the town’s fixed standards but in the filth of sexual life as the only way of temporary peace in such challenging society. “Another damn black burden”, and” folks will think I bred to a damn slaver” (Faulkner 1990, p.101) shows the racist slurs and ingrained mentality of blacks as dejected people. A textual reference that “they have been calling him Nigger for years” (56) reveals how his identity is constructed through social and political discourse that he encounters in his conditioning and upbringing. There are certain racist slurs used to compare Blacks with animals as “Bastard, little rat”, “bitch”, “poor mankind”, and “damn nigger blooded” (Faulkner, 1990, p. 44) highlight biases and inherent nature to slander them. A critical commentary explores that the cartoonish name of Joe Christmas also sheds light on his identity crises and identity indeterminacy by the powerful discourse of language that is in the hand of the institutions in Foucault's terms. The persona of Joe also suffers from manipulation and blackmailing by a nurse who threatens him to reveal his identity if he exposes her truths.

Faulkner highlights trauma and defines that some wounds never heal and memories can’t be evaded. “Making or getting money is a kind of game where there are no rules at all” (Faulkner ,1990, p.41). It reveals the materialistic concern of oppressive power structures and whites’ tactics to maintain their hegemony. Foucault highlights that the mechanics of power are not analyzed due to the fear of going against hierarchical political structures. Thus, Faulkner delves deep into the “social construction of race” and social identifications through the “in-between-ness” of Joe Christmas that shapes his behaviors as this textual evidence elaborates that “his black blood drove him first to the negro cabin. And then the white blood drove him out of there, as it was the black blood which snatched up the pistol and the white blood which would not let him fire it” (Faulkner

,1990, p.449). He suggests how on one hand, certain Southern racial codes destroy Christmas's identity and on the other side, Christmas also disrupts Southern society by striking down its ethnicity or racial establishment because where there is power, there is resistance as well according to Michel Foucault. The "invisible eye" is reflected through Southern society as Christmas is its "subject", and that ideological patterns and hierarchal gaze mold Christmas's actions and behaviors as Joe asserts about his white grandfather and on a broader level about all the white masters by saying "he is watching me all the time" (Faulkner,1990, p. 138).

Moreover, Foucault also describes Panoptic theory through which powerful forces force their subjects to show and follow expected behavior that is approved by the invisible observer or watcher. So, they have to internalize and subordinate to the orders of the "authoritative gaze". In *Light in August*, the power of the invisible watching system is illustrated by whites and their Southern community and Joe Christmas is the subject to follow and act upon their orders and commandments. Doc Hines is the one through which Joe becomes aware of his otherness and views himself as a separate entity from his surrounding area, that's why he acts according to stereotypical prejudices which he encounters since his childhood as Christmas reflects "knew that he was never on the playground for an instant that the man was not watching him...with profound and unflagging attention. That is why I am different from the others" (Faulkner,1990, p. 138). This textual reference denotes the misery, dehumanization, and manipulation that biracial characters go through, "and I know that for fifty years I have not even been clay, I have been a single instance of darkness in which a horse galloped and a gun crashed" (Faulkner,1990, p.197). Thus, this novel depicts that life, especially for blacks, is just a dark tragedy, full of deadliest wounds and inescapable scars as this reference highlights "Each one was cracked and from each crack there issued something liquid, death colored and foul"(Faulkner, 1990, p. 78) which will never be erased from their identity which also cause "negroes outraged indignation "(189).

Lena Grove is well aware that she needs a man to legalize her child. It depicts women's ideology to have a male partner for societal acceptance, and social stability especially after having a child as she is suffering from identity crises due to the absence of the father of her son as it is an illicit pregnancy and she is socially and morally isolated from society. The American society is presented as rigid where there is no tolerance for Joe, Lena, Hightower or Joanna and they face disillusionment because of the unforgiving attitude toward outcasts.

In this novel, the disruptive psychology of the blacks and also the white ostracized people is shown as fractured, fragmented, and tormented. Joe Christmas is a catalyst for modern society as he is trying to be adjusting in such an adversarial and merciless world of whites. The name Joanna Burden, also symbolizes the tragic phase of burden as the past, as a woman or as a curse for mankind due to racially inferior. Joanna feels herself a carpetbagger because of the dehumanizing attitude of a racially hierarchical society. she implies that "I seemed to see [blacks] for the first time not as people, but as a thing, a shadow in which I lived" (Faulkner,1990, p 104).

The novel represents black existential crises by highlighting the social codes as according to Michel Foucault, the marginalized is under gaze and power is dispersing the discourse about them as blacks as inferior. The textual evidence "this is my life, I don't belong here" (Faulkner 105)," I don't know what time is it, but it is later than midnight and I have not yet been asleep" (Faulkner 45) and Joe's dish crashing into the wall also reflect outrage, abject helplessness, and the existential crises that characters face due to their mental and psychological disturbance. "Gutter filth like a drowned corpse in a thick still black pool" (Faulkner,1990, p. 45) comments on their turbulent conditions and inhumane treatment.

By weaving together past and present, fact and fiction, Faulkner expresses characters 'endurance with their troublesome memories as "Memory believes before knowing remembers. Believes longer than recollects, longer than knowing even wonders" (Faulkner,1990, p.51). The persona of Joe Christmas also intrigues the nature vs nurture debate as Joe becomes violent and abusive due to his childhood at the McEacherns. His killing instinct and anti-social behavior are traced back to his upbringing in the environment of oppression at McEachern and tragic events of civil war and clash between America' south and north that torn families and human relationships and cause massive bloodshed of negroes, and their persecution by the mob as this textual instance reflects "black blood seemed to rush like a released breath"(Faulkner, 1990, p. 187), "beaten with the walking stick "(142) and "malevolent breathing of a fleeing animal and moaning" (Faulkner, 1990,p.175) which connotes the black's contrasts with instincts of beasts and barbarians.

Faulkner satirically uses wit, humor, and sarcasm to portray the harsh treatment of Negroes as "the black shoes smelling of negro: that mark on his ankles the gauge definite and ineradicable" (Faulkner, 1990, p. 134) which leads negroes to lose their self and "walk in a baffled and fretted manner" (Faulkner, 1990, p. 118). Blacks are considered social outcasts and supposed to live in a ghetto, alien, and detached places as reflected

through this textual instance “This was a region of negro cabin and gutted and outworn fields” (Faulkner, 1990, p.117). These characters are living unredeemable or desperate life through which there is no way out as “dumb hopes and frustrated desires now faint and pale as dead ashes” (Faulkner, 1990, p.69). “When McEachern took the book forcibly from his hands, the boy fell at full length to the floor and didn’t move again” (Faulkner 64) reflects the destruction and power abuse by orphanage. “Mrs. McEachern dressed in black, a little hunched with a beaten face” (62) also shows her husband as a strict patriarch, who enslave and limits her life to four walls, or beats her just to exert his hierarchy on submissive one.

Bleikasten, an American lecturer and Faulkner’s scholar, in the book *Light in August: The Closed Society and Its Subjects* highlights the reason for Christmas’s shattered self is “McEachern manic suspicion, racism rests on nothing but preconceptions and misconceptions, due to allegiance to the same myths, and Christmas, the victim, is himself trapped within them” (Bleikasten,1987, p. 84). Moreover, he also advocates that any rebellion against conformity is a danger to the established hegemonic order as racially in-between-ness is the more detested and threatening in such dogmatic structures (Bleikasten,1987, p. 97).

William Faulkner attempts to demand society's attention toward the miseries of Black by mirroring the hypocrisy and follies of society by condemning institutionalized prejudices against blacks and poor and white ostracism and at the same time exposing violence that is enrooted in various sections of our society such as family, society, and law that is a form of “state sponsored oppression” (4). In a nutshell, this research paper depicts the construction of ideology in *Light in August* through Foucault’s concept of power knowledge, discourse and panopticon theory as interconnected spectrum to sustain the white power in the discourse of *Light in August*.

In short, this research paper provides the textual references to answer the above-mentioned research questions in below:

This research paper claims that the racial division in whites and blacks lead the foundation of Xenophobia and the concept of burden mainly in terms of white identities. Contrarily, in *Light in August*, the protagonist Joe develops a color and concept-based Xenophobia against his white father who beats him all the time and then, against Joanne who is another white prejudiced figure. For instance, Joe calls whites as "white bastard" (Faulkner, 1990, p 46) to challenge their sustainability by language as resistance.



Secondly, this paper argues that Joanne Burden stands for the reconstruction of the black lives matter but contrarily she calls her sex love partner Joe as a nigger to make him feel the “racial epidermal schema” (Fanon 16) as inferior to her in Frantz Fanon's terminology mentioned in *The Fact of Blackness* (Fanon 1996). As textual providence supports this argument that there was "the one cold, dead, white, fanatical, mad" (Faulkner, 1990, p.113) that is Joanne and the white society largely. It deems that her religious fanaticism is not merely religious, rather, it is white fanaticism as well. Moreover, the paper finds that if the abolitionist and black movements are working practically, then, why Joe is still a worst sufferer of sadomasochism. The British author, Kingslee James MacClean Daley highlights in his literary masterpiece, *Natives Race and Class in the Ruins of Empire* that blacks are 'banana skinned' up till now in 2018 in spite of a lot of Black Power Movements. The internal roots are the successor of the precedent notions of white's prejudice against the blacks as Joanne Burden have. Thus, for the actual processing of such movements for the blacks is the need to call for the "return of the repressed" through their "rhetoric of resistance" (Fanon 5).

Thirdly, the paper provides this stance that racism and the concept of 'us' and 'them' on the basis of skin colors, whites and blacks, natives versus settlers and colonized versus colonizer is creating a division among the whites as well. For instance, Joanne's past story represents that she had a black heritage that contributes her ideology to a mixed conception against the blacks. She is white but also an outcast from the white society facing ostracism for her practical activism for the blacks. Similarly, this mixed-race heritage of blacks and her present self as a white woman takes her towards radicalism as in her character "there was no feminine vacillation, no coyness of obvious desire and intention to succumb at last" (Faulkner, 1990, p. 97). Thus, her fanatical attempt of killing Joe when he does not follow her, is a textual evidence to make the argument strengthened. In addition to it, this research project shows Joe's escape from white father and murdering of white lady as an act of resistance in decolonial context. The one more aspect of decolonization that this paper asserts are the dire need to adopt a free mindset from racial stratification and colonial slavery and that is the need of *Decolonizing the Mind* in a Kenyan academician, Ngugi wa Thiong'o words.

Lastly, the paper raises the question of Faulkner's narratology about misogyny versus the women empowerment. The argument lies in the fact that the novelist has counter balanced between both these stances as an expose and counter back strategy. Joe is misogynist towards Joanne because of the imprinted ideologies of whites as the violent and injustice

as it is said by Joe that "it was like I was the woman and she was the man" (Faulkner, 1990, p.97). Similarly, the man who left the pregnant Lena Grove with an illegitimate child is depicted in these words, "His face looked like the face of Satan in the old prints" (Faulkner, 1990, p.30). On the other side, Lena Grove takes a feminist stance to struggle till the last in order to find Burches to save the name of her baby. Additionally, Joanne deals black men such as Joe with dominating iron hands as she uses him to make love only in the night to hide it. Thus, Joanne tries to kill him with the pistol by showing her radical feministic position as the novelist William Faulkner writes about Joanne that "she has resisted fair by the rules.... whether the end of resistance had come or not" (Faulkner, 1990, p. 97). Contrarily, in return, she is killed by the misogynistic Joe who is described in these terms that "'as he has entered it that first night; he felt like a thief, a robber.... he entered by stealth to despoil her virginity each time anew" (Faulkner, 1990, p.96). In this way, the paper claims that just like racism is encountered by resistance & toxic masculinity is answered back by feminism with "the negress' outraged indignation" (Faulkner, 1990, p.189) in *Light in August*.

## Conclusion

In a nut shell, this research paper has thoroughly discussed the power, knowledge, discourse in collaboration with the panoptical strands in *Light in August*. It has explained the miscellaneous arguments in terms of white ostracism and ironic white man's burden that develops the neurotic stratifications, sadomasochism at first and then, the black burden and black Xenophobia in racialized blacks. In this regard, it elaborates the oppositional account of unique literary facts regarding the exposure of racial ostracism besides the counter backing through the racial resistance that is violent reciprocally. Additionally, this paper raises several rhetorical and introspective research questions related to the birth of black burden, validity of the institutions that work for the reconstruction of the blacks with resisting movements such as the 'black lives matter' in the context of the selected text *Light in August*. In addition to it, the paper answers this question by claiming that although Joanne Burden works for the abolition and reconstruction movements, still, the white superiority is rooted in her mind as it is proved through the textual references of her prejudiced treatment with the black skinned Joe. Moreover, one significant argument lies in the fact that William Faulkner's text creates a balancing scale in the representation of misogyny by Joe and women empowerment through the character of Lena Grove and Joanne as well.

In short, the paper raises the voice for the better ways of resistance than the violent attempts of murdering as Joe Christmas does and Joanne Burden's fanaticism irrespective of the magnanimity of the force of oppressive powers which they face. This argument of the research paper is strong enough as this case is evident in other American texts as well such as Joe in Toni Morrison's *Jazz* and the persona of Malcolm X who consider violence as a best way for resistance. Secondly, through the evaluation of Joanne Burden's characterization in terms of her white religious fanaticism, this paper comes to the point that in order to make the progression of the black's rights movement, the need of hour is firstly to decolonize the white mentality that is ingrained and internalized in the cores of mind & heart. Thus, this paper calls for the rhetoric of decolonization on a larger spectrum as an essential strategy to resolve the conceptions of white man's burden & white ostracism and black burden of racial identities & their reversal prejudiced against the whites to reform the distorted psyche and disturbing past that is colonial and racial.

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# A Quest for Balance: Reconciling the Apollonian and Dionysiac Poles in Robert Pirsig's *Zen and the Art of Motorcycle Maintenance*

Muhammad Masroor Zafar<sup>1\*</sup>

## Abstract

This research article examines Robert M. Pirsig's *Zen and the Art of Motorcycle Maintenance* using Nietzsche's theory of Apollonian and Dionysiac impulses as a framework. It sees the motorcycle journey in the novel as an Apollonian quest for balance and harmony in the tumultuous world of 1960s America. Apollo represented rationality, clarity, and order while Dionysus symbolized irrationality, ecstasy, and chaos. This tension between order and chaos fuels the evolution of the narrator's consciousness through the motorcycle journey to unity and a holistic understanding of life. Applying Nietzsche's dichotomy between Apollonian and Dionysiac, this article studies the novel as a quest for balance between order and chaos, reason and emotion. The study investigates the conflict between the character of the narrator and his alter ego, Phaedrus, as a reason for the quest for Apollonian harmony and understanding. Moreover, it examines Phaedrus's trajectory from madness to reconciliation and the role of Chris in facilitating the narrator's reconciliation with Phaedrus through memories and flashbacks. The methodology involves close reading and textual analysis of the novel's quest narrative by the character of the narrator throughout the motorcycle journey. The approach elaborates on the natural imagery of plains, mountains, and oceans, which is symbolic and parallels the novel's plot. The approach analyses the author's perspective on the conflict between the counter-culture and the mainstream culture. The narrator's first-person narrative is examined for the quest narrative technique of the novel, which pursues balance and harmony. The study also highlights Pirsig's criticism of Western culture and the modern human condition. Hence, the study seeks the reconciliation of Apollonian and Dionysian impulses within the narrative, offering insights into the human condition and Pirsig's recommendation for the pursuit of Apollonian understanding. The research contributes to the understanding of modern humanity's pursuit of balance and harmony in the twenty-first century.

**Keywords:** Apollonian, Dionysus, reconciliation, American Dream, mainstream culture, counterculture, hippies, squares, madness, chaos, harmony.

<sup>1</sup> Independent Researcher, Lahore, Pakistan.

\*Corresponding author's E-mail: [m.masroorzafar786@gmail.com](mailto:m.masroorzafar786@gmail.com)

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## Introduction

*Zen and the Art of Motorcycle Maintenance* narrates the story of a father and son beginning a motorcycle journey from Minnesota to Northern California in America. While they travel, the father engages in philosophical discussions, called “Chautauqua’s,” exploring ideas like logic versus emotion and the nature of “Quality.” Chautauquas were the travelling tent shows in late nineteenth-century America for entertainment and education, and they brought enlightenment and culture to the people. These discussions interlink with flashbacks exploring the life of the father's alter ego, Phaedrus, and his pursuit of the same philosophical concepts. As the journey progresses, the father struggles with anxieties about his mental state and the potential influence of Phaedrus. The story ends in a dramatic revelation that forces the father to confront his inauthenticity and embrace a more open and honest approach to life, leaving him with hope for the future. *Zen and the Art of Motorcycle Maintenance* emerged as a cultural touchstone during significant social upheaval. Released during an era marked by the rise of beatnik and hippie cultures, mass movements, and a generation questioning conventional societal norms, which led to a split in the classic and romantic perspectives, Pirsig's novel resonated deeply with a generation in flux. It provided a goal that doesn't restrict or limit freedom. The book's exploration of themes, such as the quest for quality and the balance between rationality and emotion, mirrored the cultural and philosophical inquiries of the time. Gaining a cult following, it became a culture-bearer book, symbolizing a broader search for meaning and truth in a rapidly transforming modern society. *Zen and the Art of Motorcycle Maintenance* is a philosophical novel that explores the social inquiry of 1960s America. Previous research on Robert M. Pirsig's novel focuses on narrative intricacies and philosophical aspects of the text. However, there is a lack of study on the novel's motorcycle journey as a symbol of the quest for balance and harmony amidst twentieth-century socio-cultural chaos. The article focuses on the novel's quest for balance and harmony in the midst of the cultural split between classic and romantic perspectives of the twentieth century, emphasizing modern man's search for meaning, understanding of the human condition, and life. Pirsig tries to resolve social concerns through the reconciliation of life-affirming values of Apollonian reason and Dionysiac emotion.

## Research Questions

1. How does Pirsig's narrative structure in the novel contribute to the reconciliation of the Apollonian-Dionysiac conflict between the narrator and Phaedrus?
2. Through which stages does Phaedrus's trajectory into madness and social chaos lead to the eventual reconciliation with the narrator at the end of the story?

3. Which fictional techniques does Pirsig use to show the influence of the character of Chris on the narrator's reunion with Phaedrus?

## Literature Review

In his analysis of Pirsig's work, Melton (2013), in "Immediate Consciousness and the American Open Road: Robert Pirsig's Zen and the Art of Motorcycle Maintenance", emphasizes the urgent need for heightened consciousness to address societal challenges and foster a harmonious relationship between humans, technology, and the natural environment. Jeffrey argues that the virtues of riding a motorcycle on the open road strip away the compartmentalization of the journey in a car, suggesting the need for a change in the social perspectives of Americans. The motorcycle journey of the novel navigates the cultural split between the counter-culture and the mainstream values of the 1960s, aiming to unite cultural conflicts and opposing antagonism or isolation. Furthermore, the novel's narrative becomes a road map for resolving the fractured American psyche, serving as a societal plea for mindful living, and the motorcycle itself becomes a powerful metaphor for unified experience, renewed American consciousness, and mindful living. However, Jeffrey's interpretation of the novel lacks the quest for balance and harmony, as it overlooks the conflict between the Apollonian and Dionysian impulses, incorporating the classic and romantic divide in the 1960s.

In his article "Irony and Earnestness in Robert Pirsig's Zen and the Art of Motorcycle Maintenance," Rodino (1980) examines the contrast between the narrator's philosophical journey and his strained relationship with Chris, highlighting the irony in their interactions and the narrator's struggle to reconcile his metaphysical journey with his real-world relationships. Rodino argues that the narrator's over-intellectualization leads to neglect of genuine human connections, emphasizing the conflict between abstract intellect and concrete traditional dynamics. Rodino points out that the failure to acknowledge the layering of irony and earnestness results in misunderstanding and a lack of genuine kindness towards Chris, as evidenced by their failed attempt to climb the mountain. Rodino suggests that comprehending this irony and earnestness is crucial for a holistic understanding of philosophical and personal inquiry. However, Rodino overlooks the quest narrative of the motorcycle journey, which ultimately leads to balance and harmony, thereby providing a complex perspective on the conflict and resolution within the narrative.

In "A Mind Divided Against Itself: Madness in Zen and the Art of Motorcycle Maintenance," Gross (1984) explores the protagonist's internal struggle and madness, emphasizing the emergence of the alter ego, Phaedrus, and the pursuit of Quality in life. Gross presents the novel as an intellectual biography, focusing on the motorcycle journey as a catalyst for the restoration of sanity through the synthesis of the narrator and Phaedrus. Gross highlights the dichotomy between the two characters and their role in achieving peace of mind. However, Gross overlooks the quest for balance and harmony amidst social chaos, leading to an inquiry into the

modern human condition.

In "The Second Satori: Zen and the Art of Motorcycle Maintenance," Fanning (1983) re-evaluates Pirsig's narrative through the lens of Zen philosophy, challenging prevailing misinterpretations and revealing new insights into the novel's profound connections to Zen thought. Fanning claims that Zen Buddhism forms the backbone of both the philosophical journey and the personal narrative, leading from a fragmented self to a harmonious vision. Additionally, Fanning explores Pirsig's philosophical evolution from a staunch rationalist to a seeker of a more holistic understanding of reality, ultimately embracing Zen enlightenment.

Harpham's (1998) "Rhetoric and The Madness of Philosophy in Plato and Pirsig" provides a comprehensive analysis of the philosophical and literary aspects of Pirsig's work. Harpham argues for a shift in the validity of literary criticism and the roles of literature and rhetoric, previously subordinated to philosophy. Harpham discusses the complex boundaries between literary and philosophical discourse and emphasizes the blurring of lines between literature and philosophy in *Zen and the Art of Motorcycle Maintenance*. Harpham explores the narrative's complexity, the dialogical nature mirroring Plato's texts, and the concept of ghosts symbolizing past influences in Pirsig's work. Harpham argues that Pirsig's narrative is a tool that questions and deconstructs philosophical discourse, presenting a dynamic relationship between literature and philosophy through Plato and Pirsig's work. However, Harpham's article neglects the pursuit of balance and harmony in the exploration of the modern human condition of the twentieth century.

Rodino's (1981) "The Matrix of Journeys in *Zen and the Art of Motorcycle Maintenance*" explores the complex narrative structure of Pirsig's work, revealing a dynamic interaction of journeys that collectively form a distinctive and thought-provoking literary landscape. This journey is complex as it combines personal journey, past identity, and philosophical inquiry. This journey explores existential and philosophical concerns that were prevalent in the 1960s. Moreover, it also explores father-son dynamics as there is tension between Chris and the narrator. Rodino highlights the matrix of a journey through the protagonist's internal conflict, philosophical inquiry and personal life. Additionally, In the philosophical journey, the narrator seeks the concept of Quality, which was pursued by Phaedrus and eventually led to a mental breakdown. Meanwhile, Rodino asserts that the protagonist's philosophical musings mess up his perception and reality of existence. Consequently, in father-son relations, there is tension and misunderstanding, which may hint at a generation gap. However, this journey also leads to connection and mutual understanding. Ultimately, Rodino argues that this father-son relationship provides deep insight into the human condition. Moreover, these journeys reveal the complexity of balancing individual aspirations, familial desires, and societal expectations. However, Rodino's article lacks the social inquiry into the human condition of the modern man in the twentieth



century, which eventually leads to balance and harmony.

Hayles (1984) examines the complex rhetorical structure of Pirsig's novel, "Zen and the Art of Motorcycle Maintenance." She explores the 'field concept' of reality from a Zen perspective and its relation to the Western tradition. Hayles identifies three distinct rhetorical strategies used by the characters in the novel and critiques the narrator's attempt to achieve consensus without defining Quality, indicating a multi-level discourse encompassing intellectual inquiry, physical journey, and spiritual quest. The novel dramatizes the embodiment of Quality and leaves unexplored the complex interplay of Apollonian and Dionysian elements within the rhetorical frameworks. The analysis could be expanded to explicitly address how these rhetoric strategies reflect the Apollonian pursuit of order, reason, and harmony, juxtaposed with Dionysian elements of emotion, ecstasy, and chaos. The novel's exploration of Quality through the lens of Zen, juxtaposed with Western rationalism, resonates with the Dionysian embrace of life's irrational aspects and the Apollonian quest for clarity and form. The novel's rhetorical complexity and philosophical inquiries serve as a battleground for the Dionysian and Apollonian forces within the narrative, offering a deeper understanding of Pirsig's work in reflecting the human condition's dual nature. Addressing this gap can provide deeper insights into the novel's enduring appeal and its philosophical significance in the context of the era in which it was written, shedding light on the broader existential questions it poses.

This article examines Pirsig's *Zen and the Art of Motorcycle Maintenance* (1974) as a quest for balance and harmony. The study utilizes Nietzsche's theory of Apollonian and Dionysian impulses from "The Birth of Tragedy" (1993) to explore how they lead to life-affirming values.

## Methodology

This study employs a qualitative methodology rooted in close reading and textual analysis to explore the dichotomy between the Apollonian and Dionysian impulses in Robert M. Pirsig's *Zen and the Art of Motorcycle Maintenance*. By examining the text through Nietzsche's (1993) theoretical framework, the research seeks to elucidate how the motorcycle journey serves as a metaphor for the quest for balance and harmony amidst the cultural upheaval of 1960s America. Close reading is the primary analytical technique employed in this research. This method involves a meticulous examination of the novel's narrative structure, character development, and thematic elements. Special attention is given to the narrator's philosophical "Chautauquas" and the implications of his relationship with his alter ego, Phaedrus. By analyzing key passages, the study aims to identify the tensions between order and chaos, reason and emotion, that characterize the narrator's journey. The textual analysis focuses on specific symbols and imagery that reflect the Apollonian and Dionysian themes, such as the natural landscapes of plains, mountains, and oceans encountered during the motorcycle journey. These elements are

analyzed in relation to the protagonist's evolving consciousness and his quest for a holistic understanding of life. The interplay between the counter-culture and mainstream culture of the time is also examined, considering how it informs the narrative's exploration of Western culture and the modern human condition. The study analyzes the first-person narrative technique employed by Pirsig (1999), which is crucial for understanding the quest narrative within the novel. The narrator's introspective reflections and the contrasting experiences with his son, Chris, is scrutinized to reveal how these interactions contribute to the overarching theme of reconciliation between the Apollonian and Dionysian impulses. Additionally, a comparative analysis is conducted between the protagonist's trajectory and broader cultural movements of the 1960s. By situating Pirsig's (1999) narrative within the socio-cultural context of the time, the study seeks to uncover insights into modern humanity's pursuit of balance and harmony. This analysis is supported by relevant secondary literature on Pirsig's work, providing a comprehensive view of how the novel addresses the existential questions of its era. While this methodology aims to provide a robust analysis of *Zen and the Art of Motorcycle Maintenance*, it is essential to acknowledge its limitations. The qualitative nature of the study may not encompass every interpretation of the text, and the findings may reflect the specific lens of Nietzsche's (1993) dichotomy. Future research could explore alternative frameworks or conduct quantitative analyses to expand the understanding of Pirsig's work.

## **Discussion**

“Zen and the Art of Motorcycle Maintenance” is a novel about the motorcycle journey across America, searching for meaning and balance in a twentieth-century world filled with cultural upheaval and existential anxieties. The narrator is the orator of the story and the father of Chris. Phaedrus is referred to as a ghost haunting the narrator and Chris. Phaedrus is the narrator's alter-ego and a ghost from the past that haunts the narrator. The conflict between the narrator's Apollonian impulses and Phaedrus's Dionysiac impulses is mutually enriching, as it leads to the pursuit of balance and harmony in the novel. Chris is the narrator's son, representing the younger generation caught between the counter-culture movement and mainstream society. Sutherlands and DeWeeses are the supportive characters representing the hippies of the counter-culture movement.

## **The Narrator and Phaedrus's Quest for Balance and Harmony**

Pirsig utilized a quest narrative to illustrate the motorcycle journey as a pursuit of balance and harmony in the novel, drawing parallels to the existential journey of Goethe's poem *Erkling*. The conflict between the narrator and Phaedrus is triggered after the narrator mentions Goethe's

poem and the existential journey. Similarly, the novel and the poem have a parallel journey of a father and son through mist and fog as a ghost haunts them. Initially, the novel's plot follows the poem's tragic trajectory as the ghost becomes dominant. However, Pirsig subverts the tragic ending by reconciling the narrator and Phaedrus, bringing balance and harmony to the novel.

In the novel, the narrator is a character created by Pirsig to embody the Apollonian structure and journey towards balance and harmony. Additionally, there is a conflict between the narrator and the ghost of Phaedrus, which significantly impacts Chris as the novel resonates with Goethe's Poem. To grasp the Apollonian quest and reconciliation in the novel, it's important to differentiate between the author and the narrator. "The trouble is that essays always have to sound like God talking for eternity, and that is not the way it ever is. It has never been anything else, ever, but you can't get that across in an essay." (Pirsig 174-175). The passage significantly presents the author's intentions regarding the quest narrative and the journey undertaken by the narrator as a character in the novel. Pirsig used the fictional technique of a narrative to represent the journey to wisdom to relate with the novel's reader rather than being a "God" like authority in the essays. Pirsig makes the journey through order and chaos so engrossing that the reader undergoes the quest that Pirsig has planned for him/her from the beginning. There's a clear distinction between the narrator and author of the novel as Pirsig uses the narrator's character as the orator of the story to remove the essayistic elements from the novel. The narrator, being the character created by Pirsig, hints at the Apollonian journey to reconcile the Dionysiac impulses in the novel. "An old poem by Goethe— The strange feeling comes back. I try to recall. A man is riding along a beach at night, through the wind. It's a father, with his son, whom he holds fast in his arm. He asks his son why he looks so pale, and the son replies, 'Father, don't you see the ghost?' 'How does it end?' 'In failure -- death of the child. The ghost wins.'" (Pirsig-65-66). Pirsig used the literary technique of intertextuality to create a parallel connection between the existential quest in the novel and Goethe's poem. Goethe's poem is about a father and son fleeing a ghostly pursuer, which takes on a deeper meaning when considering Phaedrus's ghost, the narrator's fragmented former self. The "ghost" manifests the narrator's existential anxieties and the unresolved conflict between reason and emotion. Additionally, the ghost is also symbolic of the neglected Dionysiac emotions. It haunts Western mainstream culture as 1960s America was dominated by science and Apollonian reason. The motorcycle trip itself becomes a metaphor for the narrator's existential journey. The journey transforms from a physical adventure into a symbolic journey towards self-confrontation. It mirrors the narrator's internal battles as he struggles with the remnants of Phaedrus, his Dionysian impulses, and seeks Apollonian harmony. The novel's narrative structure becomes critical in conveying this Apollonian and Dionysiac conflict between the narrator and Phaedrus. Therefore, the novel's plot runs parallel to Goethe's "Erlkönig," which represents the conflict between the father and the ghost,

which relates to an existential journey between the father and son.

The narrator recognizes the conflict between himself and Phaedrus as a duality that he has been ignoring. The narrator acknowledges this duality through the Apollonian approach of understanding, revealing a conflict of the divided self between himself and Phaedrus. "In all this Chautauqua talk there's been more than a touch of hypocrisy. the biggest duality of all, the duality between me and him, remains unfaced. A mind divided against itself." (Pirsig-412). The passage highlights the conflict between the narrator and Phaedrus. Pirsig presents the internal conflict between the narrator and Phaedrus as the conflict of the Apollonian and Dionysiac impulses, highlighting the complexity of their relationship. The narrator acknowledges the inauthenticity in his attempts as all the ideas of the Chautauqua were derived from Phaedrus, but the narrator did not acknowledge Phaedrus. The narrator portrays this conflict as "the biggest duality" between rationality and irrationality, control and chaos. This duality or conflict between the narrator and Phaedrus is situational and may also refer to the social conflict between the hip and squares of 1960s America, which resulted in a fragmented American psyche. This duality strongly contrasts the idealized pre-breakdown Phaedrus with the narrator's current self. The former self, Phaedrus, had Dionysian impulsiveness, while the narrator possesses Apollonian restraint. Pirsig develops the quest narrative through the duality and conflict between the narrator and Phaedrus, leading to reconciliation and harmony.

The narrator highlights the shared pursuit of rationality between Phaedrus and himself. Phaedrus had a Dionysian approach of revelry as he sought revenge against rationality. However, the narrator's approach is Apollonian as he tries to understand Phaedrus's pursuit. "I want to pursue further now that same ghost that Phædrus pursued...rationality itself." (Pirsig -106). Pirsig emphasizes the shared quest of Phaedrus and the narrator in this passage. The narrator inherits Phaedrus's obsession with the concept of Quality and the underlying crisis of reason in the modern world. The narrator aligns himself with Phaedrus's quest. This shared pursuit can be seen as a search for a more integrated way of transcending the Apollonian-Dionysiac conflict. The narrator's decision to follow Phaedrus foreshadows a potential for reconciliation between the fragmented aspects of himself. By confronting the "ghost" together, they embark on a joint journey towards a more holistic understanding of the human condition. This resonates with Pirsig's belief that embracing both rationality and irrationality is crucial for unlocking life's mysteries and attaining harmony in life. The novel explores the Apollonian and Dionysian conflict not as a competition but as a shared human endeavor for a balanced life that values both reason and emotion.

The dreams are symbolic as they refer to unresolved issues and the past. Phaedrus bypasses the narrator to communicate with Chris, which creates panic and anxiety in the narrator. The narrator's anxiety leads to self-reflection regarding his relationship with Phaedrus. The sense of guilt

prevails in the narrator as he becomes hopeless and prepares for the worst. “The dreamer isn't me at all. It is Phædrus. He's waking up. I'm the evil figure in the shadows. I'm the loathsome one. -- I always knew he would come back. The sky under the trees looks so grey and hopeless. (Pirsig - 339). The passage emphasizes the importance of embracing the Dionysiac aspect of Phædrus, which is also a significant aspect of human life. Pirsig marks a significant turning point in the novel as it highlights the climax where the characters of the narrator and Phædrus appear to invert. The narrator identifies Phædrus as the “dreamer” who is waking up, signifying a potential recovery from his mental breakdown. In contrast, the narrator refers to himself as the one divided and evil, suggesting a descent into despair. This reversal of roles challenges the initial portrayal of Phædrus as the antagonist and the narrator as the hero. It compels readers to reconsider their understanding of the characters' mental states. The narrator's despair is evident in his self-loathing and fear of Phædrus' return. Moreover, the dream may also refer to the American Dream, which was predominant in mainstream culture and focused on consumerism and materialism. This was rejected by the counter-culture movement, as the hippies abandoned capitalist values. The embrace of capitalist values and materialism was seen as leading to a lack of individuality and freedom. The potential shattering of the American Dream may reflect the existential anxiety of 1960s America and the fractured American psyche. The imagery of the “grey and hopeless” sky represents the narrator's emotional state and highlights the gravity of his internal conflict. It confronts the narrator with the possibility that his sanity is fractured while Phædrus might be achieving a form of clarity. Pirsig compels the reader to consider the fluidity of sanity and madness by portraying a reversal of characters. This highlights the long-awaited reconciliation of the narrator's Apollonian and Phædrus's Dionysiac impulses, which leads to balance and harmony in the novel.

Chris's affirmation plays a significant role in reconciling the narrator's Apollonian impulses with Phædrus's Dionysiac impulses. Moreover, Phædrus's debate with the Chairman regarding Socrates's analogy for truth becomes the analogy for reconciliation between the narrator and Phædrus, leading to balance and harmony. “I knew it” he said. For God's sake relieve him of his burden! Be one person again!” (Pirsig- 422). The affirmation from Chris marks a significant turning point in the narrator's journey towards reconciliation with Phædrus and represents a potential resolution to the Apollonian and Dionysian conflict within the narrator. Additionally, Chris may also represent the younger generation, which could play a crucial role in reconciling the conflict between the counter-culture and the mainstream culture, leading to a more comprehensive understanding of life in western culture. Chris's statement, “I knew it”, signifies his intuitive understanding of the narrator's inner conflict. This affirmation serves as a validation of the narrator's emotional chaos and the possibility of reconciliation with Phædrus. Chris's affirmation marks a turning point towards resolving the internal conflict and a potential bridge between the Apollonian and Dionysiac impulses in the novel. “The Chairman has not

stated it yet, but he is at the point at which he must now announce that the white horse is temperate reason, the black horse is dark passion, emotion.” (Page 401\_403). The passage synthesizes the main argument of the novel as it highlights the importance of balancing emotion and reason, which is the central theme of the novel. Pirsig highlights the life-affirming values of Apollo and Dionysus by referring to the debate between Phaedrus and the chairman regarding Socrates' analogy of a chariot drawn by two horses. White Horse represents “temperate reason”, mirroring the Apollonian emphasis on order, logic, and control. In contrast, Black Horse represents “dark passion, emotion”, reflecting the Dionysian embrace of chaos, instinct, and unbridled passion. Both the chariot and the motorcycle can be seen as metaphors for life's journey. Chariot requires the charioteer, the conscious mind, to navigate between the two horses of reason and emotion to achieve a balanced approach to life. Similarly, the Motorcycle's two handlebars are analogous to the dual forces, as maintaining control requires a balance between reason representing steering and emotion representing throttle control for a smooth ride. The key to a successful journey, in both the chariot and motorcycle metaphors, lies in achieving a balance between the two forces of Apollonian and Dionysiac impulses. Pirsig emphasizes that neither reason nor emotion alone can navigate the complexities of life. The need for balance aligns with the potential reconciliation between the narrator and Phaedrus. The reconciliation between the narrator and Phaedrus reflects the potential for integrating the Apollonian and Dionysian forces within each individual. By finding the balance between reason and emotion, they can achieve a more complete and life-affirming way of being. Pirsig suggests that the narrator and Phaedrus, by potentially reconciling their opposing viewpoints, can achieve a state of greater wholeness, mirroring the harmonious balance needed to control the chariot or motorcycle. The imbalance of the Apollonian and Dionysiac impulses in the narrator and Phaedrus leads to a divided self. Moreover, the divided self also reflects the modern human condition, caught between mythos and logos, spirituality and materiality, representing the conflict between the irrational and rational aspects of human life. The conflict between the counter-culture and mainstream culture has led to a fragmented and lost Western culture. The novel emphasizes the need to reconcile the counter-culture and the mainstream culture by reconciling the classic and romantic perspectives of life. This ultimately triggers an Apollonian quest to reconcile with Dionysiac impulses in the novel, aiming to achieve a harmonious balance in life and restore the fractured American psyche of 1960s America.

## **Phaedrus's Trajectory from Madness to Reconciliation**

The narrator acknowledges that the Chautauquas he is delivering are the ideas from Phaedrus. Phaedrus, who was not properly buried, is a ghost haunting the narrator. The Chautauquas on Phaedrus's life serve the purpose of burying him forever. “I've decided today's Chautauqua will begin to explore Phædrus' world. He never was buried right, and that's exactly the source of the trouble.” (Pirsig-69). In the beginning of the

novel, the narrator was not even willing to acknowledge Phaedrus. Ironically, the narrator is now discussing Phaedrus, which leads to the resurrection of Phaedrus rather than his burial. The narrator's attempt at facing Phaedrus may hint at a confrontation with unresolved issues or a troubled past that has turned into a ghost haunting the narrator. The act of "burying" may hint at Apollonian resistance as the narrator wants to bury the Dionysiac Phaedrus. Moreover, the act of burial may also signify the mainstream culture's attempt to eradicate the counter-culture, as the mainstream media labeled hippies as drug addicts and vagabonds. However, there is a positive aspect to burial that may lead to recognizing Phaedrus and the counterculture. The Chautauquas may also refer to the desire to bring enlightenment and culture to 1960s America in order to embrace the irrational aspect of human nature. Additionally, the Chautauqua tells the story of Phaedrus and, at the same time, ironically educates the reader regarding madness and irrationality. Moreover, Pirsig also educates the readers regarding counter-culture movements. This marks a turning point in the novel as the narrator has changed his approach from avoidance to engaging with Phaedrus and his insanity.

Phaedrus's descent into madness is connected with his pursuit of "Quality" as he becomes obsessed with it while teaching in Montana. Phaedrus tries to understand the split in the culture of 1960s America. Phaedrus tried to resolve this split by finding common ground that led to quality. Phaedrus blamed the Apollonian rationality for causing this split between "hip" and "square". "In his pursuit of a concept of Quality, Phaedrus kept seeing again and again little paths all leading toward some point off to one side. He had asked Sarah, who long before had come by with her watering pot and put the idea of Quality in his head, where in English literature quality, as a subject, was taught." (Pirsig-343). The passage emphasizes the pursuit of "Quality," which led to Phaedrus's Dionysiac madness. Phaedrus discovered that an excess of rationality and science can suppress the emotional and irrational aspects of individuals, leading to alienation and the emergence of counter-culture. Similarly, the hippies of the counter-culture movements also believed that science and rationality are dehumanizing humans and destroying the environment. This belief led to their rejection of the squares of mainstream culture, resembling Dionysiac non-conformity and revelry. Moreover, the hippies believed that modern human beings are alienated by technology and mechanical values, leading to a loss of meaning, individuality, and authenticity. Phaedrus's descent into madness was triggered by Sarah when she mentioned the concept of Quality. Sarah, a classic scholar of Greek, and Phaedrus' colleague, was referred to by Phaedrus as a Delphic oracle because she planted the seed of Quality in his mind. The pursuit of Quality led Phaedrus to ancient Greek philosophy. The ancient Greeks combined the classic and romantic perspectives, leading to balance and harmony in their art and culture. In contrast, 1960s America witnessed an imbalance of classic and romantic aspects, leading to a lack of quality. Like the Delphic Oracle, Sarah made cryptic prophecies that Phaedrus considered to have deep significance. Sarah's statement about the Greeks catalysed Phaedrus's inquiry into the

concept of Quality. The phrase "off to one side" suggests that Phaedrus's paths led to madness, as Phaedrus was an outcast and declared insane. Similarly, the counterculture was outcasted as they also sought an alternative perspective toward life, which was labelled as madness by mainstream culture. Hence, Phaedrus blamed the classical mode of understanding as the root cause of the division in the hip and squares of 1960s America, which led to an imbalance. Phaedrus struggled to find a common ground for the peaceful coexistence of Romantic and classic modes of understanding, which relates to the central theme of order and chaos in the novel.

Phaedrus's pursuit of seeking revenge on rationality ultimately leads to his descent into madness. The court ordered Electroconvulsive Shock therapy, which resulted in the annihilation of Phaedrus. His family suffered due to his pursuit of revenge on rationality. "He was dead. Destroyed by order of the court, enforced by the transmission of high-voltage alternating current through the lobes of his brain, in a process known technologically as "Annihilation ECS." (Pirsig-91). The passage represents the madness and suffering of Phaedrus. The narrator is compassionate as he tries to understand Phaedrus, who was Dionysiac as he sought revenge from rigid structures of social conformity, leading to his madness. Similarly, the counter-culture also sought revenge against the traditional mainstream culture as it tamed and suffocated the human spirit of freedom. The court order shows the societal power over nonconforming Phaedrus, as he was given shocks twenty-eight times in a row, resulting in the liquidation of his personality. The narrator mentions that Phaedrus's personality was liquidated by a technologically faultless act, which may hint at technology overpowering human values. Similarly, the hippies were concerned that technology could be a dehumanizing force that damages human values. Phaedrus's Dionysiac impulses were overpowered by Apollonian technology. However, Phaedrus returns as a ghost, which haunts Chris and the narrator while they are on a motorcycle journey. Similarly, Phaedrus's return may hint at the impact of counter-culture movements, which can be observed in various social movements such as the civil rights movement, women's empowerment, anti-war protests, and environmental concerns.

Phaedrus sought to balance mythos and logos by integrating classic and romantic modes of understanding, lamenting the dominance of reason in mythos, which represented the logos-oriented shared beliefs and values of 1960s America. However, Phaedrus was declared insane because he sought an alternative path to the logos while exploring the vastness of the mythos. The narrator emphasizes the importance of mythos for maintaining sanity, as mythos is an ongoing process that shapes and transforms human beings, uniting the people of a culture. "The mythos-over-logos argument points to the fact that each child is born as ignorant as any caveman. the continuing, ongoing mythos, transformed into logos but still mythos." (Pirsig-359). The passage elaborates on the significance of mythos, which represents a community's shared beliefs and values. The narrator underlines the significance of logos as a dominant part of the



enduring mythos of 1960s America, but it overlooks the emotional appeal of pathos. The narrator claims that mythos shape individuals, and without it, human beings are reduced to ignorant cave people as mythos is the ongoing process of human evolution based on reason and emotion. Mythos represents the vast body of shared knowledge that unites civilization and the individual. In the 1960s, the dominance of rational thinking led to a world that felt emotionally and spiritually empty. In response, counter-culture movements emerged in America, rejecting the idea of the American dream focused on material success and upward mobility, which ignored the spiritual and emotional aspects of humans. The new generation believed that this dream was a false promise, leading to a superficial and impersonal way of living devoid of meaningful existence. This dominance of rationality contributed to an imbalance, reflecting the central theme of order and chaos in the novel. The narrator explains the relationship between mythos and logos using the analogy of a tree and a shrub. It is argued that logos is like a shrub, part of the continuous development of mythos, which is compared to a growing tree. The process of human evolution continues through mythos. Unfortunately, Phaedrus strayed from America's reason-dominated mythos and was electrocuted for being considered insane.

The narrator and Chris arrive in Montana, where Phaedrus used to teach. The narrator visits old haunts, bringing back past memories that eventually lead to the re-emergence of Phaedrus and madness... "I step inside and an avalanche of memory, loosened by the jolt of the print, begins to come down. this valley before me now through this window here, now -- started the whole thing, the whole madness, right here!" (Pirsig-184). The passage highlights the place and time where Phaedrus's descent into madness began as the narrator tries to come to terms with the past. The narrator's visit to the old haunts of Montana triggers his memories of Phaedrus's madness. The phrase "avalanche of memory" suggests a loss of control and increasing emotional intensity, which may hint at Dionysiac impulses overpowering Apollonian resistance. Phaedrus's Dionysiac impulses are becoming stronger, while the narrator's Apollonian impulses are losing control. Ironically, the narrator's attempt to bury Phaedrus results in the emergence of Phaedrus and his Dionysian madness. Moreover, the motorcycle journey with Chris was all along a trip to the old haunts of Montana and the past. The window is the source of everything that led to madness. It's the place where Phaedrus used to stand and ponder about Quality to resolve the polarization of 1960s America into the counter-culture and mainstream culture. The preservation of the room suggests the preservation of Phaedrus's memories. The narrator's tension and emotional intensity are associated with Phaedrus' mental breakdown, highlighting the Dionysiac pole. The tension and fragments of memories highlight the ongoing conflict between the narrator's Apollonian desire for order and understanding with the undeniable Dionysiac emotional connection with Phaedrus. The window and the spot may hint at the lingering emotional impact of the haunts on the narrator.

In the story, dreams serve as a catalyst for change, bringing the narrator's

repressed memories and anxieties to the surface as they become a passage for Phaedrus. As the narrator's sense of control deteriorates, it foreshadows a relapse into madness. Pirsig cleverly subverts the role of the narrator and Phaedrus. The narrator experiences an awakening, realizing that the dreamer is not the narrator but Phaedrus as the threat of madness becomes imminent. "The dreamer isn't me at all. It's Phaedrus. He's waking up. I always knew he would come back. -- It's a matter now of preparing for it." (Pirsig-339). The passage emphasizes Phaedrus's resurgence and his madness, which forces the narrator to confront his alter ego. The narrator realizes that the unknown figure in the dream is actually the narrator himself. The narrator's realization of Phaedrus's awakening indicates his anxiety and panic due to Phaedrus's reappearance, hinting at chaos and suffering. Furthermore, the awakening may foreshadow the final confrontation between the narrator and Phaedrus. In the story, Phaedrus is the dreamer, and the narrator symbolizes Apollonian resistance by guarding the glass door, highlighting the conflict between the Apollonian and Dionysiac poles. The glass door may also be symbolic of new insight, as now Pirsig is emphasizing the emotional aspect of the narrator's alter ego, Phaedrus. Moreover, it may also refer to giving value to the emotional aspect of life. However, the narrator's efforts to guard the door demonstrate a desire to prevent the chaos and suffering that Dionysiac madness would bring upon Chris and his family. The increasing suspense and tension are related to an imbalance, now based on the dominant Dionysian pole.

Pirsig skillfully connects the event of madness in the narrator's current story and Phaedrus's past. Both the narrator and Phaedrus experience uncertainty and a lack of direction. Chris plays an interesting role in both timelines, witnessing the trauma of madness. "Chris, you're looking at a father who was insane for a long time, and is close to it again." And not just close anymore. It's here. The bottom of the ocean." (Pirsig- 417). The passage focuses on the narrator's confession to Chris about the potential collapse into the Dionysiac madness. The acknowledgement of madness might indicate a potential reconciliation between the narrator and Phaedrus. Phaedrus mentioned that he would meet Chris at the bottom of the ocean, suggesting that madness is on the horizon and Chris is destined to cross paths with Phaedrus. The depth of Phaedrus's pursuit of Quality, compared to the bottom of the ocean, leads to madness and fear in the narrator. The narrator is taking final measures to protect Chris by deciding to send him home because the narrator has lost control over Phaedrus. The narrator feels hopeless and sad as he bids goodbye to Chris. The narrator admits to not being angry with Chris, indicating an acknowledgment of responsibility for the madness and trauma. Chris is also a victim of the narrator's madness, and the narrator accepts this, not wanting Chris to suffer again. Chris witnessed Phaedrus's madness and endured trauma. The narrator wants to protect Chris from suffering again, similar to the father in Goethe's poem. This marks the climax of the novel, as it seems that the narrator and Chris are going to be separated, resembling the tragic trajectory of Goethe's poem, reflecting the existential aspect of the novel. The narrator and Phaedrus are striving to find balance in the midst of chaos

and madness.

Chris's revelation about the glass door event triggers the narrator's embrace of Phaedrus' madness. The narrator's journey becomes a testament to the importance of facing past traumas of madness and confronting internal anxieties. "I haven't been carrying him at all. He's been carrying me! For God's sake relieve him of his burden! Be one person again!" (Pirsig-423). The passage focuses on Chris's affirmation that compels the narrator to embrace his Dionysian madness in order to reconcile the narrator's Apollonian and Dionysian poles. The narrator acknowledges Chris' role as a bridge between himself and his repressed emotions. The confrontation of past events of madness and hospitalization suggests the narrator's acceptance of madness that he had previously denied. Chris' emotional well-being becomes the motivation for the narrator to embrace the Dionysiac impulses of Phaedrus. The phrase "Be one person again" signifies the need to end the conflict and polarity of Apollonian and Dionysiac impulses. Moreover, it highlights the need for balance and uniting the conflicting poles to attain life-affirming values. Similarly, Being One Again may also suggest mending the fractured American psyche between the counterculture and the mainstream culture by embracing the emotional and irrational aspects of hippies. These impulses and the emergence of Phaedrus' past and madness lead to the long-awaited reconciliation of the narrator's Apollonian impulses and Phaedrus' Dionysiac impulses. The integration of Apollonian reason and Dionysiac emotions leads to life-affirming values and a holistic understanding of life.

### **Chris's Role in The Reconciliation of The Narrator and Phaedrus**

Chris's character serves as a bridge between the narrator and Phaedrus. Chris also embodies the Dionysian personality, expressing anger, nonconformity, and strong emotions. Moreover, Chris also compels the narrator to confront his past and Phaedrus, leading to the reconciliation of the narrator and Phaedrus. Chris may also refer to the younger generation that witnessed the conflict between the counter-culture and mainstream culture.

Chris plays a significant role in initiating the conversation about the ghost, which acts as a catalyst for the narrator's eventual revelation of Phaedrus. "His name, Chris, since it doesn't matter, is Phaedrus. It's not a name you know." (Pirsig-39). The passage focuses on Chris's role in initiating a conversation that leads to the introduction of Phaedrus. The narrator's response suggests a desire to protect Chris from Phaedrus. There's a similarity of this reluctance to Goethe's poem as the father dismisses the acknowledgement of the ghost. The denial may be a father's way of protecting and comforting his son, avoiding a difficult situation. Furthermore, the denial may refer to the protective nature of the narrator, which remains prevalent throughout the novel. Chris's persistent insistence plays a significant role in reviving Phaedrus in the novel. Additionally,

Chris's initiation of a conversation about ghosts leads to an eventual confrontation between the narrator and Phaedrus. "Did you see him on the motorcycle in the storm?" "Sylvia said she thought you saw a ghost." (Pirsig-39). The passage highlights the significance of ghost in the novel. Sylvia remarks on the narrator's pale face as they navigate through the storm. Chris refers to this event and asks that the ghost was Phaedrus. The narrator has seen the ghost of Phaedrus in the storm but chooses not to reveal it. The ghost may symbolize the narrator's internal struggle and anxiety, as well as the past and memories that the narrator is attempting to suppress. The narrator protects Chris from emotional turmoil and the past by not revealing about the ghost in the storm. However, Chris Unintentionally sets in motion a chain of events that leads to the eventual revelation of Phaedrus. The discussion about the ghost of Phaedrus foreshadows the upcoming confrontation between the narrator and Phaedrus as they seek balance and harmony.

The narrator is deeply anxious about Chris's illness, his protectiveness, and the looming shadow of Phaedrus. The narrator attributes Chris's distant behavior to his mental illness. "mein Kind...my child. There it is in another language. Mein Kinder -- "Wer reitet so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind." (Pirsig-66) The passage highlights the protective relationship of the narrator with Chris as he is suffering from illness. The narrator demonstrates paternal love and affection towards Chris by using the German phrase "mein kind," which means "my child." This phrase highlights the narrator's emotional bond with Chris. The illness may refer to the estranged or cold relationship of the narrator with Chris. Similarly, the illness may also refer to the split in the classic and romantic perspective of 1960s America, which led to an estranged and cold relationship between the mainstream and the counter-culture. The narrator compares the existential journey of the father and son with his own journey with Chris. The existential nature of the journey emphasizes the seriousness of the journey, as it can be a matter of life and death. Similarly, the gap between counter-culture and mainstream culture can also be seen as existential, as people struggled to find the meaning of life amidst social upheaval. Sylvia asks the narrator about the ending of the existential journey of the father and son in the poem. "In failure--death of the child. The ghost wins" (Pirsig-66). The narrator's interpretation of the poem's ending foreshadows a looming threat of the ghost of Phaedrus. The failure to protect Chris could lead towards a negative outcome which creates suspense and tension in the novel. The parallels to the Erlkonig highlight the universal themes of paternal fear and the challenges of parent-child relationships. The narrator, Chris, and Phaedrus are involved in an existential conflict between emotion and reason, leading to an imbalance that is resolved through the quest narrative of the motorcycle journey in the novel.

Pirsig creates suspense and uncertainty as Phaedrus re-emerges, and the narrator becomes concerned about Chris and himself. "That dream that keeps recurring haunts me because I can't escape its meaning: I'm forever

on the other side of a glass door from him which I don't open. He wants me to open it." (Pirsig-323). The passage focuses on the barrier between Chris and his father. Apart from facilitating communication between Phaedrus and Chris, the narrator's dreams also haunt the narrator. The narrator continuously dreams about a glass door, symbolising a barrier between the narrator and his family, especially Chris. Similarly, the barrier may refer to the conflict between the classic and romantic perspectives, which led to cultural chaos and social upheaval. Moreover, the barrier prevents a holistic experience and understanding of Western culture. Chris's gesture of waving and signalling to the narrator to open the "glass door" signifies his desire for reconciliation. In the dream, the narrator is uncertain about the place he is in and whether he is alive or dead. The narrator mentions an unknown figure which may or may not be Phaedrus, adding to the barriers he is facing. The figure prevents the narrator from reuniting with Chris and his family. Hence, the conflict between the Apollonian and Dionysiac poles reflects an imbalance and a barrier that can only be overcome by reconciling the classic and romantic perspectives, leading to balance and harmony.

Pirsig used a chilling metaphor of a duck incident to illustrate Chris's and the narrator's existential states. The narrator's rigid Apollonian reason prevents him from recognizing the emotional impact of his actions on Chris. The narrator had shot a small duck, which then gazed strangely at the narrator. The narrator snapped its neck, and the penetrating gaze became empty. The narrator compared Chris's gaze with that of the small duck as the narrator is about to kill Chris. "That gaze -- I've seen it somewhere -- somewhere -- somewhere. -- In the fog of an early morning in the marshes there was a small duck, a teal that gazed like this." (Pirsig-418). The passage emphasizes the impact of Apollonian rationality, resulting in emotional emptiness and a lack of empathy, which Chris observed from the narrator. The narrator relives the moment of snapping the neck of a small duck, but this time it is Chris on the other end. Chris's gaze forces the narrator to re-evaluate his approach to life. The excess of Apollonian reason has deprived him of emotions and empathy. The Apollonian rigidity is suffocating the Dionysiac emotional side of the narrator. The incident with the duck reveals the narrator's lack of emotion and inhumane nature. The realization of this harsh aspect of rationality sends chills through his body as he understands that he is about to do the same to Chris. This realization may indicate the need for soul-searching. Similarly, the negative effects of materialism and technology have led to the alienation of modern man, as rational values have suffocated the emotional values of people. The narrator's approach to control the situation backfires due to his lack of understanding and emotions. The fog symbolizes uncertainty and confusion regarding the relationship and the mental state of the narrator and Chris. Similarly, the fog of uncertainty and confusion hangs over Western culture as the modern human condition deteriorates despite technological innovations and material success. The negative impact of materialism and excessive reliance on logic has resulted in dehumanizing values and an imbalance in modern human life. Pirsig

stresses the importance of introspection in Western culture to adopt life-affirming values that encourage harmony and balance.

Chris's emotional breakdown eventually leads to the reconciliation of the narrator and Phaedrus. "Everything is all right now, Chris. That's not my voice. I haven't forgotten you." (Pirsig-419). The passage focuses on Chris's role in forcing the narrator and Phaedrus to reconcile. The relationship between the narrator and Chris undergoes a shift as the narrator decides not to separate. Chris's inhuman wails are replaced with soft human cries. The phrase "that's not my voice" suggests that the narrator is adopting Phaedrus's Dionysiac side. Moreover, the phrase reflects the narrator's internal conflict as he acknowledges the resurrection of his emotional aspect, hinting at the resolution of his internal conflict. The narrator understands that Chris misses Phaedrus and the emotional connection he has with him. It is Phaedrus and his Dionysiac emotions that accept and affirm Chris. Chris compels the narrator to let go of his Apollonian rigidity and allow Phaedrus's Dionysiac emotions to surface, which were previously suppressed by the narrator. Similarly, Pirsig suggests resolving the conflict between the counter-culture and mainstream culture to advance with mutually enriching, life-affirming values of the Apollonian and Dionysiac impulses, leading to balance and harmony.

## **Conclusion**

The study interpreted the motorcycle journey in the novel as a quest for balance and reconciliation amidst the cultural chaos of the twentieth century, using Nietzsche's (1993) concepts of the Apollonian and Dionysiac impulses leading to life-affirming values to contemplate the modern human condition.

The article interprets the motorcycle journey as a quest narrative leading to the reconciliation of the Apollonian and Dionysiac impulses of the narrator and Phaedrus. The pursuit of "Quality" and the reconciliation of conflicting perspectives represent a broader implication for societal and cultural balance and harmony. The analysis sheds light on the fractured American psyche of the 1960s and the ongoing pursuit of resolving societal divisions. Furthermore, the mutual enrichment of Apollonian and Dionysiac impulses highlights the importance of embracing diverse perspectives for a holistic understanding of the modern human condition. The motorcycle journey provides valuable insights into Western culture, revealing an imbalance between reason and emotion that leads to the creation of polarizing values. Therefore, there is a need to balance Dionysiac emotions and Apollonian reason, ultimately leading to life-affirming values.

Phaedrus's pursuit of "Quality" led to his descent into madness and hospitalization, but ultimately resulted in the narrator's reconciliation with his alter-ego. The emergence of Phaedrus and the narrator's acceptance of

his Dionysiac madness symbolize their reconciliation, stemming from the journey of madness and confrontation with the past. Phaedrus's madness compels the reader to ponder mythos' vastness while recognizing logos' limitations.

The character of Chris serves as a bridge between the narrator and Phaedrus, leading to the eventual confrontation and reconciliation. The journey blurs the lines between reality and illusion, highlighting the connection between internal struggles and the outside world. Ultimately, the narrator and Chris's ability to overcome challenges showcases the human spirit's capacity for growth and adaptation. Moreover, the character of Chris represents the younger generation, which may act to resolve and reconcile the fractured psyche of 1960s America.

The study concludes that Pirsig's inquiry into the values of Western culture suggests embracing the irrational Dionysiac aspect of life. This is seen as necessary because excessive Apollonian rationality suffocates life, leading to imbalance, social anxiety, and cultural chaos. Moreover, modern humans are tormented by a lack of emotion in a society dominated by consumerism and technology. Modern man feels dehumanized and disconnected in a world driven by reason, leading to the rise of counter-culture movements and social disorder. Pirsig's novel is widely accepted as a cultural-bearer book, offering a critique of Western culture and emphasizing the balance of emotion and reason. Hence, there is a need to embrace the rational and emotional aspects, leading to life-affirming values that are essentially for balance and harmony in life.

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## Entrapment of Dualistic Binaries in William Golding's *Lord of The Flies*

Hina Ali Khan<sup>1\*</sup>

### Abstract

This essay analyzes how William Golding's novel *Lord of the Flies* creates the dualistic binary of culture versus nature and women versus men. I draw upon Marti Kheel, Val Plumwood and Sherry B. Ortner's studies to examine how the novel reinforces the problematic dualistic binary of culture versus nature and men versus women. Through qualitative analysis of textual references, this essay discovered that selected fiction by situating masculine characters in dominant position and by placing feminine characters in an oppressed state, establishes the dominance over culture over nature and men over women. In addition, this essay uncovered how the novel by using feminine metaphors associates nature with women and culture with men and reaffirms the subjugation of nature and women in the hands of culture and men. This essay helps in identifying the crucial role of literature in constructing and maintaining the structures of domination leading to inequality in society.

**Keywords:** Dualistic Binaries, Femininity, Nature, Masculinity, Culture

### Introduction

The survival of life depends upon the healthy state of the environment which also requires to protect the elements existing in nature. Literature in this regard, has ability to evoke emotions that can influence the relationship between environment and human-beings (Papavasileiou et al., 2020, p. 293). Although Literature possesses ability to produce awareness regarding the protection of the environment but at the same time literature has tendency to create subtle dualistic binaries that reinforce the supremacy of culture over nature and men over women. Dualistic binaries refer to a conceptual split between two opposing ideas. Val Plumwood (1993) explains how these dualistic binaries ensure that culture and men secure the position of superior subjects who dominate nature and women as their objects of satisfaction (p 41-68). These dualistic binaries

<sup>1</sup> Visiting Lecturer at English Department of International Islamic University, Islamabad

\*Corresponding author's E-mail: [hina.ali.vt5898@iiu.edu.pk](mailto:hina.ali.vt5898@iiu.edu.pk)

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“culture/nature, mind/body, male/female, and subject/object” have major contributing in mutual subjugation of nature and women in the hands of culture and men (Hawkins, 2009, p 158). Dualism not just situates the other as “inferior” object as compared to the “higher class” (O’ Connor, 2022, p 14). As a result, the higher class is given the status of self and subject while the lower class is viewed as other and object” (O’ Connor, 2022, p 14). Fiction being an impactful form of literature can play significant part in constructing and later reinforcing these dualistic binaries. In this regard, there is a need to identify the subtle tactics through which fiction contributes in development and reinforcement of dualistic structures in society. For this purpose, this essay through qualitative method of study, examines how William Golding’s novel *Lord of the Flies* strengthens the supremacy of culture over nature and men over women which can lead to the subjugation of latter in the hands of former. To understand the establishment of dualistic binaries of culture versus nature and women versus men in the novel, this essay engages with the theoretical foundations provided by Marti Kheel, Val Plumwood and Sherry B. Ortner. This essay aims to produce an urge among researchers and academics to unearth and recognize the various ways through which fiction has tendency to contribute in hierarchal binaries in society.

The novel *Lord of the Flies* shows the era of an unknown war during which group of English school boys survive the plane crash and find themselves caught on a desolate Island. Initially the island depicted as tranquil dreamland pleases the aesthetic senses of the readers but as the story moves forward the position of the nature dramatically changes. The story divides the characters into two groups among which one group possess masculine traits and aggressive behavior and remains dominant throughout the story. However, the other group lacks masculine qualities and has gentle behavior but remains in oppressed position and has been destroyed at the end of the story. The characters of Ralph and Jack are part of masculine group and therefore have authority and superiority over the other boys. On the other hand, the characters of Piggy and Simon are depicted as feminine characters who visibly lack masculine. The novel depicts them as characters who have gentle and kind behavior towards animals and plants and do not have any interest in masculine traits of hunting and warfare. This essay explains how the subjugated status of effeminate characters, and dominant position of masculine characters, reinforces the supremacy of “culture over men” and “men over women and men” (Ortner, 1972, p 09). According to Plumwood (1993), the binary of “human versus nature” constructs a notion that environment is “inessential” and “mindless” object (p 107). As a result, of these narratives, culture appears to consider itself distinct and greater as compared to nature.

The dominant status of culture and men as subjects, leads to the exploitation and degradation of nature and women as objects of consumption and satisfaction for culture and men (Plumwood, 1993, p 107). This study reveals how fiction through its underlying message, has ability to reinforce the superiority of culture upon nature and men upon women and therefore can contribute in reaffirmation of the binary between culture versus nature and men versus women. This study helps in recognizing the influence of fiction in establishing the notion that nature and women being mindless objects of consumption, are meant to satisfy the desires of culture and men.

## Literature Review

Here I provide an overview of various researches explaining the dangers related to the dualistic binaries of culture versus nature and men versus women. According to Plumwood (1993), Dualism separates nature from culture and women from men and inscribes domination of culture and men by “radical exclusion” of nature and women. This systematic exclusion appears natural and gradually constructs the order of “ruler and ruled” between nature and culture and women and men (Plumwood, 1993, p 47-48). SORCHA O’CONNOR (2022) explains that Dualism not just assigns “inferior” position to nature and women but also works as “hierarchical structure” that completely disregards the dependency of the “higher” on the “lower” (p 14). The “dualistic construal of difference”, not merely produces the “difference of degree” between nature and culture and women and men but develops a major dissimilarity of category that ends up portraying the other as “utterly different” thing (Plumwood, 1993, p 50). Freya Mathews (2017) adds that the problematic construction of differences acts as complex and adaptable domination that “dichotomizes the masculine and feminine and ranks men above women and culture above nature” (p 01, 06). According to Isil Sahin Gulter (2022), the legacy of domination related to dualism, develops central cultural concepts and identities which ensure the lack of “equality and mutuality” in societies (p 383). These “dualistic structures” contribute in situating the “self as a master” and “other as colonized by the master” (Hawkins, 2009, p 158). Hawkins (2009) emphasizes the urgency to reform the “dualistic structures” to defeat the falsifying thinking “of the master” (p 158). Bina Agarwal (1991) suggests that the power structures that conflates women and nature must be deconstructed to bring justice in world (p 151-153). Likewise, Barker (1998) stresses upon the need to reconstruct dualism in way that it “re-conceptualizes” the dualistic binaries in “non-hierarchical ways” (p 87). To encourage the mutual growth of plants, animals, human

beings and ecosystem and to control damages and injustices, it is imperative to promote “non-dualistic environmental ethical framework” (O’Connor, 2022, p 54, 55). According to the study of American fiction readers, literature possess the power to compel readers to understand the vulnerability of ecosystems and human societies and can develop awareness against environmental injustices and inequality on the basis of gender, race and nationality (Mayerson, 2018, p 486, 495). In this regard, fiction by providing criticism and investigation can depict reality and can help in liberating the world from entrapment and unavoidable legacy of domination (Mathews, 2017, p 14). Hence, fiction as powerful form of literature has to avoid contributing in establishment of dualistic binaries which ruin environment and human world. For this purpose, it is necessary to uncover the original message of the text to reveal the role fictions plays in development of dualistic binaries. This essay exposes how fiction can develop and strengthen dualistic binary of culture versus nature and men versus women which leads to the domination of former over latter.

## **Methodology**

To uncover the assertion of dualistic binary in Golding’s novel, I engage with Marti Kheel’s (2012) study which explains how violent act of hunting is viewed as a characteristic that exhibits masculine strength (p, 33). Kheel’s concept helps in understanding how brutal killing of animals is celebrated as masculine trait while kindness towards nature as characterized as feminine characteristic in the novel. Furthermore, Kheel’s notion assists in elaborating how the novel by showing cruel butchery of animals as compulsory quality of masculinity, covertly endorses the dominance of human beings over the nature. I also interconnect with Val Plumwood’s concept of “instrumentalism” to unearth how the novel gives the position of an “instrument” to the nature controlled by the human-beings as representatives of the culture (Plumwood, 1993, p 48). By drawing upon Plumwood’s (1993) theoretical foundation, this study reveals how the nature’s status as a possession of culture in the novel, reinforces the binary of colonizer master and colonized slave in which latter aches as possession of the former (p 48-55). I also draw upon Sherry B. Ortner’s study to explain how the novel associates nature with women and assigns them inferior status on the basis of their mutual reproductive qualities. Moreover, Ortner’s concept assists in uncovering how the novel subtly provides superior and dominant status to culture and men on the basis of their war fare traits. In this regard, Plumwood’s (1993) study helps to uncover how association of nature with women and their mutual inferior

position in the novel, supports their “incorporation” and consumption to pacify the needs of culture and men (p 48-55).

## Discussion and Analysis

Here I analyze how depiction of hunting as valorous act in the novel, glorifies the ability to kill animals as necessary characteristic for fulfillment of masculinity. Throughout the story, the violent hunting of animals has been portrayed as symbol of strength and power. In this regard, I quote Marti Kheel according to whom “hunting is an act of violence and happy hunter is unabashedly anthropocentric” (Kheel, 2012, pp 30, 35). Anthropocentrism refers to a concept that provides “privileged” position to human beings and considers environment as an object of consumption for humanity (Clark, 2011, p 03). In the novel, Jack has been ridiculed by his fellow boys due to his first failed attempt of hunting the piglet. The mocking laugh of the boys implies that man’s failure in hunting animals is actually cause of shame for his masculinity and therefore to prove his strength, man must become a successful hunter. Similarly, despite the fact that island is full of fruits that can satisfy the hunger of the boys, still Jack satisfies his obsession for hunting by instilling an urge to have meat among boys (Golding, 1954, p 42). According to Kheel (2012), ecologists view hunting as necessary characteristic in exhibiting strength required to develop “male character” (p, 33). Likewise, after being ridiculed by his friends on failed attempt of hunting, Jack states “next time there would be no mercy” and determines to kill an innocent animal in order to prove his masculinity (Golding, 1954, p 23). This proves that violence against animals depicted in the novel, has not been done to satisfy the hunger and for the sake of survival but has only been done to assert the ecstasy of masculine strength. According to Kheel (2012), hunting is considered as an obligatory act to deny to existence of feminine gentleness in men and to satisfy their “instinctual and aggressive desires” (p, 34). Similarly in the novel, there is display of explicit sense satisfaction and pride after a successful hunt. For instance, “look! we’ve killed a pig...we had a smashing time....we hit the pig... ‘I cut the pig’s throat’...said Jack, proudly” (Golding, 1954, p 58). The “the victory against the pig” is celebrated by the feast given by the hunters, during which Jack proudly exhibits the honor of butchering the pigs (p 56). For instance Jacks states “I got you meat...I stole up. Now you eat—all of you” (p 62). According to Kheel (2012), “Many cultures require a young boy to hunt and kill an animal as symbolic rite of passage into manhood” (p 38). Likewise, Golding by showing the merciless slaughter of animals as necessary action to establish masculinity, reinforces novel’s

anthropocentric approach in which human-beings are authorized to consume and exploit nature for the sake of their pleasure.

Here I examine how the way novel depicts the environment as human possession, implicitly reaffirms the dualistic binary between the culture (human-beings) and the nature. According to Plumwood (1993) the problematic relationship between culture and nature is similar to the relationship of “master and colonized” (p 49). Similarly, the depiction of boys as possessors and owners of the island natural reinforces the concept of “instrumentalism” (Plumwood, 1993, p 48-55). Likewise, Ralph after being mesmerized by the beauty of the island, immediately claims its possession. Plumwood (1993) further explains that these “dualistic structures” develop foundation for “instrumentalism” in which nature takes the position of as subordinate who serves as an instrument or object meant to be possessed and controlled by humanity (p 48-55). Golding, (2012) in the novel mentions how beauty of the island develops desire to control the island, for instance,

They were on the lip of a circular hollow in the side of the mountain. This was filled with a blue flower, a rock plant of some sort, and the overflow hung down the vent and spilled lavishly among the canopy of the forest. The air was thick with butterflies, lifting, fluttering, settling  
Ralph turned to the others [and says] “this [the island] belongs to us” (p 21)

In above-mentioned quote, the serenity and splendor of the island has been portrayed as a “resource” or possession, meant to satisfy the needs of their human “master” (Plumwood, 1993, p 48-55). The way novel demonstrates how mercilessly boys set an entire forest on fire for their personal benefit, reveals how novel reasserts nature’s position as an object of consumption for humanity. According to Plumwood (1993), the “instrumentalism and objectification”, refer to when the “other” is viewed only as an “object” to fulfill the demands of the superior subject (p 48-55). Likewise, in the story Ralph in order to protect himself from Jack’s aggression and violence, seeks refuge in forest but Jack sets forest on fire to force Ralph to come out from the forest. For instance,  
Smoke was seeping through the branches. They had smoked him [Ralph] out and set the island on fire.

Great heaviness of smoke lay between the island and the sun.

The fire reached the coconut palms by the beach and swallowed them noisily.

A flame, seemingly detached, swung like an acrobat and licked up the palm heads on the platform. (Golding, 1954, p 176-179, 181)

The above-mentioned reference explains how the forest full of trees, fruits and inhabitants has been ruined just to satisfy the power struggle between human-beings. Besides, due to the massive fire, military airplane receives signal and rescues the boys from the island. The depiction of burning forest implies that burnt forest first helps Jack to locate Ralph and later becomes source of their safe rescue from the island. According to Hawkins (2009) “human domination” can leave dreadful impacts on nature that often go “unmarked and unnoticed” (p 180). Likewise, the pilot of the airplane along with the rescued boys, leaves the entire island “shuddering with flames” while being completely indifferent towards the burning forest in front of his eyes (Golding, 1954, 180). Hawkins (2009) further discusses how nature as “non-sentient” or unconscious object is “forced to obey the will of humans” (p 180). Thus, the ironic description of boys being rescued by burning the forest and then leaving the forest in state of a ruin, reinforces “instrumentalism” of nature in the hands of human-beings as representatives of culture (Plumwood, 1993, 48-55).

Here I explain how by employing specific metaphors, novel connects nature with women and reaffirms the dualistic binary of culture versus nature and men versus women. The story shows how brutally boys kill a sow to pacify their masculine desires of violence and hunt. Also, the way author uses feminine metaphors for the killed sow, illustrates how author relates sow (nature) with women. For instance, “a little apart from the rest, sunk in deep maternal bliss, lay the largest sow of the lot...with a row of piglets” (Golding, 1954, p 119). The phrase “maternal bliss” refers to the joy of motherhood which is distinctive characteristic of womanhood and therefore subtly establishes a connection between the sow (nature) and women. According to Ortner (1972), society and culture associate nature with women on the basis of their mutual function of reproduction. Consequently, the connection between nature and women is established on the basis of their biological quality of reproduction (p 14). In this regard, the reproductive quality of nature and women is considered inferior and less fascinating as compared to masculine traits of hunting and warfare. This problematic consideration contributes in mutual oppression of nature and women in society (Ortner, 1972, p 14). For instance, Ortner (1972) states,

Woman's body seems to doom her to mere reproduction of life; the male, on the other hand, lacking natural creative functions, must (or has the opportunity to) assert his creativity externally, ‘artificially’ through the medium of technology and symbols. In so doing, he [man] creates relatively lasting, eternal, transcendent objects, while the woman creates only perishables. (p 14)

Likewise, in the story “[when] the sow staggered her way ahead of them, bleeding and mad, and the hunters followed, wedded to her in lust” (Golding, 1954, p 120). The metaphorical phrase “wedded to her in lust” appears to accentuate the relationship between male hunters and the feminine sow and symbolizes the subjugation of woman in society (ibid). According to Sigridur Gudmarsdottir (2010), the “derogatory terms” masked in “the metaphorical sayings” are used to associate animals with women (p 208). These derogatory phrases such as referring women “to cows, dogs, bitches, beavers, bunnies and finally pieces of meat”, play a crucial role in the mutual “objectification” of nature and women in society (Gudmarsdottir, 2010, p 208). Similarly, the derogatory phrase used for the sow in the novel for instance, “Right up her ass!” (Golding, 1954, p 128) serves as a “derogatory term” that associates sow with woman and implicitly reasserts the mutual “objectification” of nature and women, being done in the hands of culture and men (Gudmarsdottir, 2010, p 208).

In addition, novel develops an idea that feminine creatures are meant to be sacrificed and consumed to provide honorable status to their masculine dominators. In the story, Jack has an obsession to display his masculine strength in order to achieve the title of a chief among the boys. According to Plumwood (1993), the association of nature and woman is based on the “dualistic structure” of “incorporation” in which women are stereotyped as dominated class whose function is to “incorporate” with the desires of their male controllers (p 48-55). Likewise, the depiction sow’s slaughter in novel, tends to “incorporate” with the desires of her masculine subjugator (Plumwood, 1993, p 48-55). For instance, Jack in order to give assurance of his physical strength and masculinity, kills the sow and therefore wins the status of chief. The novel depicts how the killing of the sow gives Jack a prestigious position among boys which he proudly cherishes. For instance, after the killing, during the celebratory feast, Jack has been “painted and garlanded, [and] sat there like an idol. There were piles of meat on green leaves near him, and fruit, and coconut shells full of drink” (Golding, 1954, p 132). The establishment of connection between sow and woman and then depiction of sow’s brutal killing, has tendency to develop an idea that nature and women are meant to sacrifice themselves to provide honorable status to men in society and men too cannot prosper until they use nature and women to facilitate their (men’s) benefits.

Apart from this, the consistent domination of masculine characters over feminine and gentle characters in the story, tends to establish dualistic binary of culture versus nature and men versus women. In this regard, I quote Caroline New (2001) according to whom the actions of “hunting and



warfare” symbolize masculinity and strength while gentleness and nurturing behavior symbolizes one’s similarities with women (p 729). In the novel the characters of Piggy and Simon are portrayed as kind hearted boys who do not possess interest for brutal activities of hunting and war. However, on this basis of their gentleness, Piggy and Simon throughout the story are considered as weak and womanish characters. Besides, both Piggy and Simon unlike other characters, treat environment with care and kindness. For instance, Piggy shows his strong discontentment when boys while creating signal fire for their rescue, end up producing huge fire that burns the trees (Golding, 1954, p 35). Both Piggy and Simon unlike other masculine boys, have qualities of nurturing and empathy towards nature and their young fellows. For instance, Simon helps little children to “found for them the fruit they could not reach, pulled off the choicest from up in the foliage, passed them back down to the endless, outstretched hands” (Golding, 1954, p 46). Likewise, Piggy helps in building the shelters and takes care of little children stranded with them on the island. According to Ortner (1972), as compared to men who are identified with culture, mind and intellect, women due to their qualities of nurturing and caring, are identified with nature (p 12). The society believes that culture is the result of the “human consciousness” and that humanity possesses ability to “regulate the world” and therefore it is justified for human-beings to exercise their dominance over nature (Ortner, 1972, p 10). The problematic association of nature with women, promotes the domination of culture over nature and men over women. Likewise, Piggy and Simon, throughout the story constantly remain dominated and oppressed and at the end have been brutally killed like a sow. For example, boys brutally kill Simon while considering him “a beast” and next morning “Simon’s dead body” moves at the side of the sea (Golding, 1954, p 137). Similarly, Piggy throughout the story “was hurt and crushed” by constant humiliations done by masculine boys. For instance, boys ridicule him by mentioning “who cares what you believe, Fatty!” (Golding, 1954, p 78). Moreover, after snatching Piggy’s spectacles to produce fire, the Jack brutally murders him (p 163). For instance, “Piggy’s head opened and stuff came out and turned red. Piggy’s arms and legs twitched a bit, like a pig’s after it has been killed” (ibid). In this regard, I quote Ortner (1972), according to whom the identification of nature with woman, develops an idea that both nature and woman are mindless creatures who exist only to satisfy the needs of culture and men (p 12). This notion leads to the subordination of nature and women and play crucial role in their mutual “devaluation” in every culture (Ortner, 1972, p 12). This dualistic binary therefore asserts the domination of culture and men and subordination, devaluation and oppression of nature and women. Similarly, throughout the narrative, Piggy and Simon

who appear to possess feminine qualities of nurturing and kindness, are controlled and consumed like an “object” of satisfaction to appease the desires of their masculine masters. The persistent authority of the masculine group of boys and consistent oppression of Piggy and Simon as feminine character, show how the novel reaffirms the positions of nature and women as inferior objects of consumption for culture and men.

## Conclusion

In conclusion, the critical analysis of *Lord of the Flies* uncovers how the novel situates culture and men at superior positions while placing nature and women at inferior positions. By drawing upon theoretical lenses provided by Kheel and Ortner, this essay uncovered how novel associates the boys who possess feminine qualities of nurturing and caring and lack masculine traits of “hunting and warfare” with women and associates the boys possessing physical strength and masculine traits, with culture. The former group is depicted as an inferior, and oppressed throughout the story and is ultimately brutally destroyed. However, the latter group despite their brutality remains dominant and is finally safely rescued from the island. Moreover, by drawing upon the theatrical studies of Ortner, this essay discovered that novel by tactful use of feminine metaphors, attempts to reassert the problematic association between nature and women. This intentional association reestablishes the superiority of culture and men over nature and women and contributes in their mutual degradation in society. This essay can be useful for eco-critics, eco-feminists and academics to recognize the importance of literature in establishing a balanced relationship between humans and nonhumans. This recognition is necessary in producing awareness regarding the safety of environment to make the planet safe place for humans and non-humans.

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# Pragma-Rhetoric Analysis of Political Discourse: A Case of Pakistan's Prime Minister Shahbaz Sharif's Victory Speech

Summiya Azam<sup>1\*</sup>

## Abstract

Political discourse (PD) plays a significant role in disseminating political ideologies. Previous studies mainly examined PD from a critical discourse perspective ignoring the significant contribution of the pragma-rhetorical approach that provides systematic tools for multi-level analysis of discursive contextualization of political power struggle and confrontation. The current study investigates the use of different speech acts and modes of rhetoric used by Pakistan's PM Shahbaz Sharif in his victory speech, for effective persuasion, and to detect communicative and persuasive intentions. In the current study, qualitative data analysis is conducted through thematic analysis by utilizing Searle's (1969) speech acts theory, Lucas's (2009) persuasive appeals, McQuarrie's and Mick's (1996) rhetorical devices as theoretical frameworks. The findings reveal that the representatives were the most frequently used speech acts, in contrast, the least frequently used speech acts were expressive. Moreover, the frequency of persuasive intention was 59% which is higher than the communicative intentions that showed the speaker was inclined to persuade his audience by asserting facts and making promises.

**Keywords:** communication, intentions, persuasion, Pragma-Rhetoric analysis, speech acts, political discourse

## Introduction

Political activities and processes develop from the intellectual discourse and communication between individuals and are formed by these interactions. Political discourse debate is a crucial tool for establishing legitimacy and formulating decisions, as well as for the effective operation of political power. Political figures not only provide a viewpoint of the world, but also create a compelling narrative of themselves and their actions by demonstrating solidarity with the audience, evaluating ideas and expressing divergent views (Basarati & Zohrabi,

<sup>1</sup> PhD Linguistics Candidate, Department of English, University of Central Punjab Lahore.

\*Corresponding author's E-mail: [L1F24PHDL0006@ucp.edu.pk](mailto:L1F24PHDL0006@ucp.edu.pk)

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2024). Therefore, effectively managing their own 'voice' and validating their position is essential for constructing a meaningful discussion. The language of politics and the politics of language over time has been a problem for many domains of study because the use of speech in the political arena influences not only the individualistic attitudes, opinions and acts but it also has a deep impact on the political behavior of entire institutions and communities.

The study of politics and political phenomena has contributed to the convergence of several scientific disciplines. Specifically, the anthropology of politics integrates research from anthropology and political science to examine and contrast the diverse social control mechanisms in different societies, to analyze the power structures, as well as the level of agreement and the patterns of equality or inequality within them (Hou, 2020). In political communication studies, a similar "convergence" can be found, focusing on how communication forms affect political power relationships, by identifying categories of political styles of communication and networks, and their impact on political behavior and attitudes of people (Scupin, 2019). The aim of the political discourse is to investigate "common ways in which persuasion techniques function in political life; and how argumentation tactics are used to form judgments" (Serafis et al., 2020, p. 1).

In their study, Al-Hindawi and Harbi (2020) present an interpretative paradigm that aims to comprehend the figurative use of political rhetoric in fostering unity and bridging differences through deliberation. This paradigm is influenced by Meyer's (2010) Questioning Theory of Rhetoric, which, rooted in Problematology, views rhetoric as the process of negotiating the gap between individuals in connection to different questions. The disparity among individuals for a particular matter (logos) is the disparity between the persuasive arguments (ethos) and emotional appeals (pathos) in their approach. However, the main issue with political discourse rhetoric (Nartey & Ernanda, 2020) and political discourse pragmatics (Arroyo, 2015) is that they both work towards the same goal: political rhetoric emphasizes the individual and situation-specific methods of persuasion and argumentation employed by politicians, while the pragmatics of political discourse focuses on analyzing and rebuilding the genre-specific processes of deliberation, adversariality, and power struggle that form the foundation of discursive practices in political institutions.

## Literature Review

Both pragmatics and rhetoric are concerned with the application of discursive and extra-discursive strategies that aid in the negotiation and re-negotiation of meaning within a particular context. Furthermore, they encompass the cooperative execution of interpersonal and institutional relationships in connection to stated goals and anticipated outcomes. The resurgence of political rhetoric can be attributed to several factors, including prevailing socio-political patterns, the growing involvement of diverse media professionals and the local community in politics, the rise of participatory leadership, the prevalence of confrontational discussions on social networks, and notably the growing use of divisive exploitation, deceptive rhetorical techniques, the proliferation of false claims, and the repeated use of blatant misrepresentations, satirical rhetoric, and clichés (Ilie, 2018).

There are two important reasons why the current and developing research in the convergence of pragmatic and rhetorical political language studies must be critically examined. These two fields overlap in explaining the ways and reasons of political events and introducing new forms of political communication. At the same time, its academic agenda and analytical viewpoints are diversified by integrating empirical and theoretical research in a political debate into the widening fields of linguistics (Hou, 2020). This specific field of research has increasingly become essential in the systemic study (deconstruction and reconstruction) of the politically conducted contexts, norms, objectives, substance, and acceptance of speeches and practices.

### The Pragmatics-Rhetoric Interface

Morris (1938) defines pragmatics as the intermediary between rhetoric and other sub-disciplines within language. His critique focused on the function of pragmatics as the examination of language usage and its significance to both speakers and listeners. This examination encompasses two distinct aspects: pragmalinguistic and sociopragmatic. A significant task of pragmatic research is the study of changes in the structure, transmission, deconstruction, and reconstruction of meanings in the actual use of the language, with special attention paid to the perception of context-sensitive multipurpose expressions, misunderstandings, and misconceptions. Pragmatics deals with mapping how the significance(s) of the utterances shift in relation to usage, the time and intent of the interaction, and the interlocutors' positions and relationships. Pragmatics is based on the factors regulating our choice, the use of interpersonal and social linguistic types and patterns, and the

impact of our choice on the speakers, their thoughts, and acts.

In comparison to pragmatics, rhetoric depends on a deliberately constructed cultural and ethical theoretical framework. The essential tasks of rhetoric may also include the divulgence of ties between rhetorical speeches and the interpersonal interactions they restore. Norrick (2018) provides explanations about the impact of various modes of argument in stressing the decisive role of different types of audiences in communicative engagement, postulating about their influence on collectively or individually selected intended recipients. Akbari (2019) considers rhetoric as “the strategic management of discourse” in the same vein, and he treats rhetorical success as utterance- in-action, following Austin and Searle.

To better include the dynamic and multifaceted aspects of context-specific language use, the integration of microlinguistically focused pragmatic approaches with macrolinguistically oriented rhetorical approaches can enhance the understanding of this phenomenon. The objective of both pragmatic and rhetorical approaches is to study the development and collaborative formation of meaningful interpersonal communication interaction (Hou, 2014). The central inquiry in pragmatics is to the language and discourse strategies employed by language users to convey their rationales, intentions, and effectiveness in functioning and attaining their goals. The core inquiries in rhetoric revolve around the reasons and methods by which language consumers employ or are seen to employ particular language/discourse strategies in order to accomplish particular goals.

Adopting a rhetorical perspective (Hou, 2011, 2014) on pragmatic research and implementing a pragmatic systematization of rhetorical practice would help to align the two methods. Considering the facts offered in research to date, the present study aims to dispel the fallacy that pragmatics only adopts a bottom-up perspective as opposed to a top-down perspective. Pragmatics is a versatile analytical method that integrates multidisciplinary theoretical approaches. It can combine a bottom-up perspective, which analyses global issues through local linguistic processes and strategies, drawing on philosophy and specifically epistemology, with a top-down perspective, which considers textual and discursive phenomena in relation to wider social, social, and political sciences. In summary, it may be asserted that pragmatics places emphasis on language as it is used by human beings, whereas rhetoric centers on human beings as language is used.



This paper conceptualizes the interface as the central point of dynamic interconnection and interdependence across different disciplinary perspectives. It involves multiple levels of intersections in an integrative analytical merging work. Given the conflicts that emerge from the comparison of different academic viewpoints, this interface functions as an innovative means of combining complimentary and/or overlapping analytical approaches.

## **Research Methodology**

This study aims to analyze the inaugural speech of Shahbaz Sharif to reveal the usage of speech acts and modes of persuasion qualitatively. It follows the Speech Act Theory of Austin (1962) and Searle (1969) as well as the Aristotelian triangle of Rhetoric (Poggi, 2005) for the qualitative analysis of the selected speech. The combination of these theoretical underpinnings is called the Pragma-Rhetoric framework proposed by Larrazabal and Korta (2002) to identify communicative and persuasive intentions in the usage of speech acts. When any utterance is produced, some kind of intention is present in the mind of the speaker that may be either communicative or persuasive. Communicative intentions are the intentions through which the speaker intends only to inform the hearer. On the other hand, if the speaker uses any of the modes of persuasion, the speaker has a persuasive intention. One wants not only to inform but also to appeal to one's good character, and emotions of the audience or presents arguments to persuade one's audience. For analysis, Urdu speech is translated into English for the ease of English and international speakers. The following theoretical aspects are used because without detecting the speech, the qualitative analysis of speech acts cannot be performed.

## **Research Material**

The inaugural speech of PM Sharif was obtained from the archive of the national television channel of Pakistan and was transcribed and translated (from Urdu) into English for the ease/convenience of international researchers/readers. The duration of the speech was 58 minutes.

## **Data Analysis Procedure**

Thematic analysis is employed for identifying, scrutinizing, and commenting upon themes or specific points inside data. Broun and Clark's (2006) framework of thematic analysis is followed.



Figure 1: Thematic analysis (Broun & Clark, 2006)

*ATLAS.ti* software was used for qualitative analysis to report the major themes. After coding the speech into utterances and identifying the speech acts, the researchers presented the data into tables and elaborated the percentage of frequency of speech acts and modes of Rhetoric in Shahbaz Sharif's speech in tables. The Overall Relative Frequency Percentages (ORFPs) was used to find out the percentage of frequency of different types of speech acts in the data. This method gives statistics of the frequency of variables in percentage which helps/supports readers to have a quick review of the qualitative data.

## Data Analysis

There were 453 Speech acts including Representative, Commissive, Directive, Expressive and Declarative present in the speech including two types of intentions i.e., communicative and persuasive, which are detected through identifying the modes of rhetoric in the speech acts. The findings also identified the modes of rhetoric in the utterances of the speaker.

### Representatives Speech Acts

The following table 1 presents the findings related to representative speech acts found in Sharif's speech. It includes the frequency and percentage of speech act and rhetoric.

Table 1: Frequency and Percentage of Representative Speech Act and Rhetoric

Speech act	Rhetoric	Frequency	Percentage
Representative	N\A	153	34%
Representative	Ethos	21	4.6%
Representative	Pathos	33	6.85%
Representative	Logos	34	7.45%

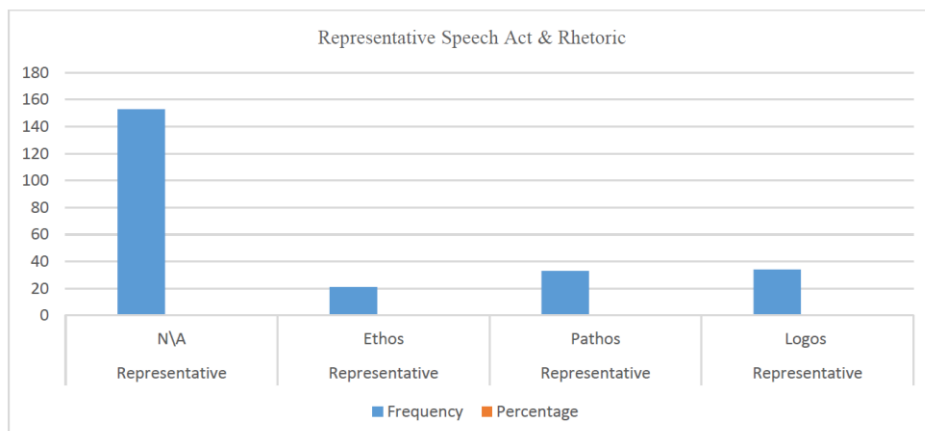


Figure 2: Percentage of Representative Speech Act and Rhetoric

(i) Representatives without Rhetoric

There were 153 representatives without any mode of rhetoric and the percentage of frequency of this type of speech act was 34% in the speech. It was the highest percentage in the quantitative analysis of this study. The data showed that this type of speech act had the highest occurrence in Sharif's speech. There was always some truth-value in a speech act of a Representative and this is

why representatives without rhetoric have the highest percentage. The speaker simply used this type of speech act to assert some facts which may also be falsified. Most of the speech contains representatives without rhetoric.

(ii) Representatives with Ethos

There were 21 speech acts of representatives with ethos. The percentage of occurrence of this kind of speech act was 4.6 which was comparatively least of all. The speaker tried to persuade the audience by giving facts and appealing through his good character.

(iii) Representatives with Pathos

The speaker used representatives with pathos in his speech 33 times, and the percentage of occurrence of this kind of speech act was 6.85. The analysis showed that the percentage of this type of speech act was higher than the previous type of speech act. On the other hand, the percentage of this type of speech act was also comparatively lower than the first type of speech act in table 1. The speaker presented facts to make his audience accept those facts by appealing to their emotions, sympathetic imagination and beliefs.

(iv) Representatives with Logos

The speech acts of representative with logos were used 34 times by the speaker in the whole speech and the percentage of this type of speech act was 7.30. The percentage of this type of speech act was comparatively identical to the previous type of speech act in table 4.1. As the representatives carry truth-value, therefore, the speaker used it to persuade his listeners by using logos. He presented his arguments using representatives.

**Commissive Speech Act**

A total of 120 commissive speech acts are found in Shahbaz Sharif's inaugural speech. Table 2 reports the frequency and percentage of commissive speech acts.

Table 2: Frequency and Percentage of Commissive Speech Act and Rhetoric

Speech act	Rhetoric	Frequency	Percentage
Commissive	N\A	12	2.45%
Commissive	Ethos	89	19.60%
Commissive	Pathos	10	2.20%
Commissive	Logos	9	2.25%

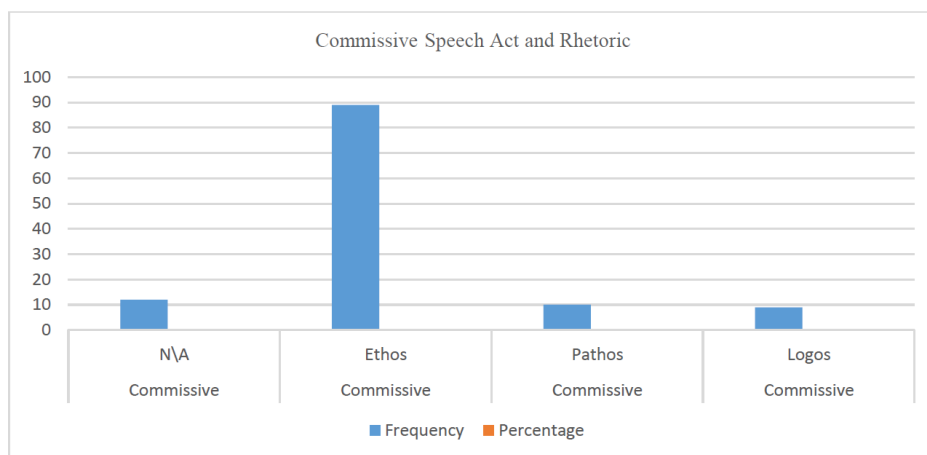


Figure 3: Percentage of Commissive Speech Act and Rhetoric

(i) Commissives without Rhetoric

Ilie (2018) elucidates that while uttering commissive the speaker commits to perform some future course of action. The speaker expresses intentions

to perform some tasks in future. There were only 11 commissive without rhetoric used by the speaker and the percentage of this type of speech act was 2.45. The data showed that commissive without rhetoric were comparatively fewer than other commissive. In the speech, the speaker showed intentions to perform different course of action for the audience without any mode of persuasion. He made promises to audience like maintaining good governance in the country, eradicating corruption, and giving jobs to the unemployed youth.

(ii) Commissive with Pathos

There are 10 occurrences of commissive with pathos and the percentage of occurrence of this type of speech act was 2.20. The data showed that the frequency of occurrence of this type was fairly less than other types of commissive. The speaker did not try to appeal to the emotions of the audience very frequently while uttering commissive rather he used to appeal to his good character more frequently while uttering Commissive.

(iii) Commissive with Logos

There were 120 speech acts of Commissive with logos in the whole speech of Sharif and he uttered only 11 commissive with logos and the percentage of this type of speech act was 2.45. Table 2 showed that the frequency of this type of speech act was also less than commissive with ethos. Though it remained equal to commissive with pathos and commissive without rhetoric.

### Directives Speech Acts

As regards directive speech acts, there are found a total of 80 directive speech acts in the speech of Prime Minister Shahbaz Sharif, as can be seen in table 3.

Table 3: Frequency and Percentage of Directive Speech Acts and Rhetoric

Speech act	Rhetoric	Frequency	Percentage
Directive	N\A	12	2.66%
Directive	Ethos	21	4.50%
Directive	Pathos	34	7.52%
Directive	Logos	13	2.87%

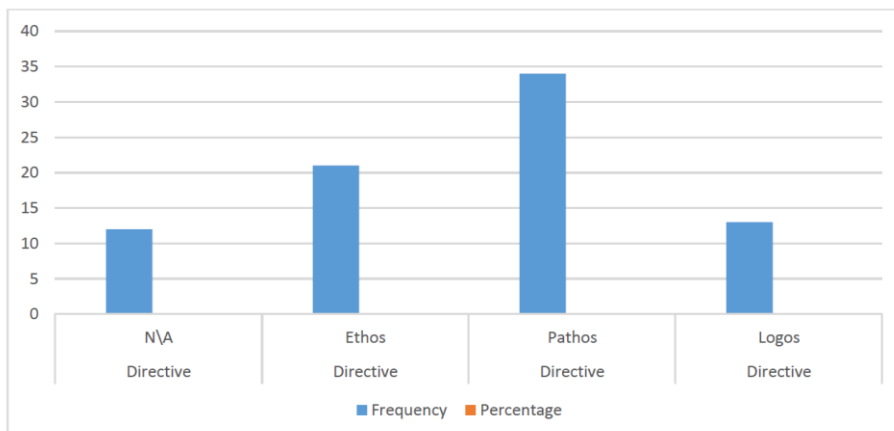


Figure 4: Percentage of Directive Speech Act and Rhetoric

(i) Directives without Rhetoric

Ilie (2018) states that while uttering directives, speakers attempt to get the recipient to do something. They express their desires to make hearers do something. There was a total of 80 speech acts of directives and the speaker uttered 12 directives without any mode of persuasion and the percentage of this type of speech act was 2.66 in the whole speech. Directives were used more frequently with modes of rhetoric than any other mode of persuasion, and this is why there was less frequency of occurrence of this type of speech act than other types in table 3 of this study.

(ii) Directives with Ethos

There were 21 directives with ethos out of 80 directives and the percentage of this type of speech act was 4.65. The data in table 3 showed that there was less frequency of directives with ethos. The speaker uttered directives with pathos more than the directives with ethos. According to the data in table 3, the speaker appealed to his good character less frequently while uttering directives.

(iii) Directives with Pathos

There were 34 directives with Pathos and the percentage of its frequency was 7.52. The data in table 3 showed that directives with pathos had the highest frequency in the whole speech of the speaker. This analysis showed that the speaker appealed to the emotions of the audience most frequently while uttering directives. The data of table 3 showed that there were 80 directives in the whole speech of the speaker and the directives with pathos were most frequently uttered by the speaker. This reveals

that the intention of the speaker was persuasive.

(iv) Directives with Logos

The speaker uttered 13 directives with logos in his speech and the percentage of frequency of this type of speech act was 2.87. The data showed that the occurrence of this type of speech act was like directives without any mode of Rhetoric. The speaker tried to persuade the addressee by appealing to arguments in directives less frequently, but he appealed to the emotions of his audience more frequently while uttering directives. Therefore, it showed that Shahbaz Sharif was not much interested in persuading his audience through logos while uttering directives.

### Expressive Speech Acts

In the current study, there were only 14 expressive speech acts used by the prime minister. Table 4 presents the frequency and percentage of the data.

Table 4: Frequency and percentage of the data.

Speech act	Rhetoric	Frequency	Percentage
Expressive	N\A	8	1.77%
Expressive	Ethos	2	0.44%
Expressive	Pathos	4	0.88%
Expressive	Logos	0	0.0%

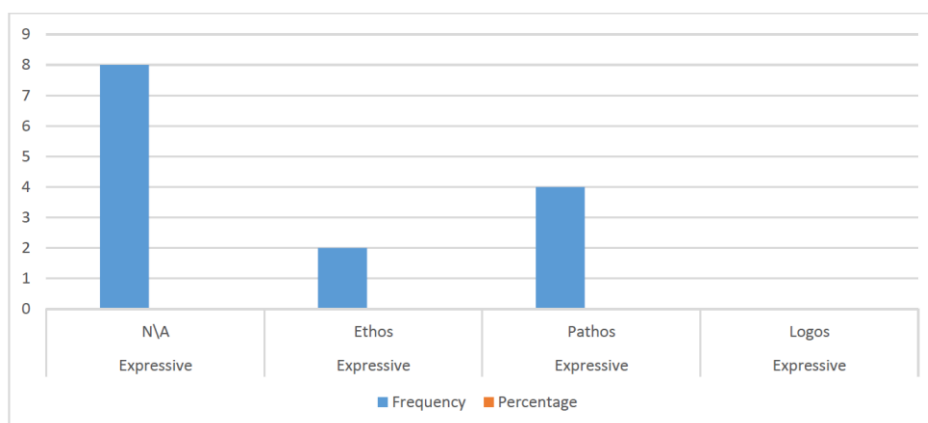


Figure 5: Percentage of Expressive Speech Act and Rhetoric

(i) Expressives without Rhetoric

Ilie (2018) argues that while uttering expressive speech acts, the speakers

express a psychological state of mind or sudden feelings such as happiness, mourning, sorrow, and likes/dislikes. There were 8 expressive without rhetoric acts out of a total of 14, and the percentage of this type of speech act was 1.77. The data in table 4 showed that Expressive without Rhetoric has the highest frequency.

(ii) Expressives with Ethos

The speaker uttered only expressive with ethos and the percentage of frequency of this kind of speech act was 0.44. The data in table 4 showed that expressive with ethos had the lowest percentage of frequency. The speaker did not use appeal to his good character widely while uttering expressive.

(iii) Expressives with Pathos

The speaker uttered 4 expressive with pathos and the percentage of frequency of this type of speech act was 0.88. The data in table 4 showed that the percentage of frequency of expressive with pathos was two times more than expressive with ethos.

(iv) Expressives with Logos

There were 14 expressives in the speech and there was no instance of expressive with logos. The speaker did not use appeal to logic while uttering Expressive.

**Declaratives Speech Acts**

In the current study, the speaker did not use declarative speech acts in his speech, as can be seen in the table.

Table 5: Use of declarative speech by speaker

Speech act	Rhetoric	Quantity	Percentage
Declaratives	N\A	0	0.0%
Declarative	Ethos	0	0.0%
Declarative	Pathos	0	0.0%
Declarative	Logos	0	0.0%

For the declaratives to be successful, they depend on extra linguistics institutions. There were no declaratives in Sharif's speech. Although the speaker was the then Prime Minister of the country, he may have brought about changes in the situation of the country, he did not consciously or



unconsciously utter any declaratives in his inaugural speech. Therefore, table 5 showed no data of this kind of speech acts.

### Communicative Intentions and Persuasive Intentions

Communicative intentions are overt in their nature and the listeners are only informed about different facts and figures. When a speaker has a communicative intention, he or she only intends to convey what is in his or her mind without appealing to his or her good character, to the emotions of the audience, or to present logical arguments. Therefore, speech acts without any mode of persuasion have communicative intention.

Table 6: Pragmatic Intentions

Intention	Frequency	Percentage
Communicative	184	41%
Persuasive	268	59%

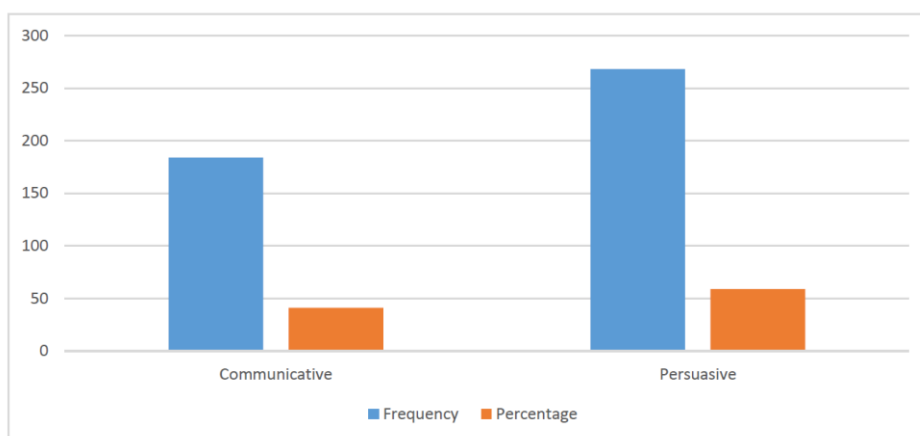


Figure 6: Pragmatic Intentions

On the other hand, the speech acts that had one of the modes of persuasion manifest persuasive intention, and most of the time, the persuasive intentions are covert. Persuasive intentions can be decoded by detecting the mode of persuasions in the utterances. Table 4.6 shows that there are 184 speech acts that have communicative intentions, and their percentage of frequency is 41% in the whole speech of Shahbaz Sharif. However, the speaker uttered 268 speech acts with persuasive intentions and their percentage of frequency is 59%.

### Discussion

The current study was undertaken to find out the usage of language in political contexts as political discourse can be seen as the language of the

persuaders who use different rhetorical devices to gain the support of their target audience. The use of rhetorical devices (Baider, 2019) such as repetition, positive self-presentation, and negatively presenting others can abundantly be seen in the speeches of politicians and the scholars of political discourse have studied them from CDA perspective, but this study is different from other studies in different ways because it has employed a distinctive framework in order to explore and investigate the political language in society.

The Pragma-Rhetoric analysis was utilized to find out the usage of speech acts and modes of persuasion in the utterances of politicians. In the present case, these representatives make 53% of the whole speech and it is the highest percentage of any of the speech acts in the data. There are 34% representatives without any mode of rhetoric and the speaker presented only facts and details without trying to persuade the hearers as can be seen in this utterance "*Ye asal me do qism ki siyasat ha, aik wo jo insan karta ha apna career bananay k lye; dosri wo jo mere role model Quad- i-Azam M Ali Jinnah aik mission k lye politics karte han/ in reality there are two types of politics, one through which one focuses on one's own career, second, the one adopted by my leader Quad- i-Azam M Ali Jinnah, who followed a mission to serve humanity*". Akinwotu (2021) explains that while uttering representatives the speaker presents propositional statements that carry truth-value; therefore, these statements can also be falsified.

On the other hand, there are 19% representatives with ethos, pathos, and logos in the whole speech, and in these types of representatives, not only did the speaker commit to express a proposition and the speech act that carry truth-value but also the speaker presented his good character, aroused emotions of the hearers and articulated logical arguments to persuade the listeners. This is why these types of speech acts reflect persuasive intention. In other words, the percentage of representatives which carry persuasive intention is 19.

As regards commissive, there are 27% commissive and this is the second-highest percentage of the frequency of speech acts and out 27% commissive, 3% are without rhetoric which means that these speech acts do not contain persuasive intentions, and the speaker only committed to perform some action without trying to persuade his hearers (Hou, 2020). On the other hand, 24% are commissive with ethos, pathos and logos. They are perceptible in this utterance "*ab me ap ko btata hon karna kya ha/now I tell you what to do*". The political leaders (Alkhawaldeh, 2020; Du & Chen, 2022) desire to cultivate a favorable perception of themselves

and their political dedication, as the communication of this statement “*jidhar hum kharre han me ap ko muqabala kar k dikhaon ga hum kese niklen ge is burhans me se/the critical situation which our country is facing at the moment, I’ll fight this situation courageously and will lead my country to progress and development*”, by augmenting their positive ethos appeal (moral credibility) and by employing pathos (emotion evoking force) to evoke audience reaction and support.

Further, the data shows that directives are 18% in the whole speech, and they are the third highest in the percentage of the speech acts. Out of all the directives, directives without any mode of rhetoric are only 3% and in this type of speech act, the speaker wants to get the addressee to do something without presenting his good character, arguments, and appealing to emotions of the hearers (Jiang, 2014). 15% directives were with ethos, pathos, and logos and these types of speech also contain persuasive intentions, as can be observed in the following utterance “*lekin ap ne mere sath kharre hona ha kyon k hum ne ye mulk bachay ga, ye corrupt log nai bachen ge, to is lye tayyar ho jayen/but you got to stand by me because we need to protect this country, and we will not spare these corrupts, that’s why get ready to save your country from corruption*”. Allami and Barzegar (2020) suggest that in such circumstances the speaker tries to persuade the audience by appealing to the emotions of his audience more frequently while uttering directives.

In terms of expressive speech acts, there were only 3% expressives which was the lowest percentage of all the speech acts. There are only 8% expressive without rhetoric in the speech and the speaker only expressed his psychological state of mind such as gratitude without trying to persuade his hearers (Bagattolli & Brandão, 2019; Hou, 2020). There are only 1.2 % expressive with ethos, pathos, and logos, as is detectable in the following utterance “*lekin agar mujhe koi kahe k kisi bahir wale mulk se ja k paisa mango mujhe bhi sharam aye gi aur ap k lye kitna bura ho ga/if someone asks me to get a loan from another country, I’ll be feeling ashamed, and my country men will also get embarrassed at home as well as abroad*”. It is also observed that there were no expressive with logos. The speaker simply expressed his psychological state of mind without any argumentation.

As regards declarative, it is very interesting to note that there were no declaratives in the whole speech because declarative cannot occur without proper elaborative extralinguistic institutions for their successful performance (Jacobs & Tschötschel, 2019). Even though the speaker was the elected Prime Minister, yet he did not utter any declarative in his speech.

Hence, it is interesting to note that the speaker was inclined to assert facts and figures to the audience and, at the same time, made promises and threatened his opponents to reveal his future intentions. The speaker also made use of directives in order to persuade his audience. The main function of the Speech Act Theory is to elucidate what the speaker does with words (Grimaldi, 2019). From the cognitive pragma-rhetoric analysis, one can clearly perceive that Prime Minister Shahbaz Sharif uttered the illocutionary acts of representatives, commissive, expressive and declarative which were used for stating, affirming, assuring, promising, threatening, and requesting. The percentage of persuasive intentions was 59% and the percentage of communicative intentions was 41%. The difference shows that speech acts embedded with persuasive intentions were more than the speech acts with communicative intentions. It is a clear indication that the speaker wanted to persuade his audience using speech acts for getting their support after assuming office. In the speech, the speaker was delivering the inaugural speech to gain the support of his target audience. It is, therefore, interesting to note that he stated facts and figures more than making promises.

## **Conclusion**

The study especially examined the influence of the pragma-rhetorical approach, which is an integrative analytical method at the interface of pragmatics and rhetoric, on the analysis of political speech. Synthesizing two methodologies entails combining a rhetorical perspective of pragmatic analysis with a pragmatic systematization of rhetorical inquiry. A fusion of pragmatics and rhetoric is logical when considering that pragmatics examines language in its usage by human beings, while rhetoric concerns itself with human beings using language. Therefore, we can deduce that the rhetoric of political discourse centers on the persuasive methods and argumentative mechanisms employed by political actors involved in articulate, impactful, and/or competitive verbal communication. The pragmatics of political speech focuses on the processes of constructing, deconstructing, and reconstructing deliberative, confrontational, and adversarial exchanges that form the basis of the political power struggle. Therefore, this paper displays the significance of examining discourses on colonialism and imperialism within a PDA framework by using this method to analyze a text that has not been before analyzed. As a result, it enhances our empirical knowledge of topics such as solidarity, postcolonial discourse, and the involvement of (post- independence) leaders in political decolonization.

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- **Author(s) Details:** Author(s) details including full name (bold), affiliations, and contact details should be in (12 points) Times New Roman Font and should be centered below the title.
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- **Key Words:** Authors must mention 5-7 keywords. Keywords should be listed alphabetically, separated by commas, and full stops at the end.
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