

## Narrative Analysis of the Selected Balochi Short Stories: A Communicative Stance

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### ABSTRACT

*The concept of narrativity has been defined by many narratologists. The present study deals with the analysis of the characters belonging to Baloch ethnic groups from the selected short stories of Balochi folk stories from the book 'Unheard voices twenty one short stories in Balochi with English translation' by Carina jahani, Nagoman Baloch and Taj Baloch(2022).The following short stories are selected for the purpose of analysis. The adulterer written by Hakim Baloch and translated by Fazal Baloch and The Barren woman Written by Gohar Malik and Translated by Fazal Baloch .The short stories examined are the broadcasters of cultural values as narrative communicative sphere. Patriarchy is focused because it is one of the cultural communicative process depicted through fiction.The tools of analysis from the method of Narrativity are; event description, wholeness, the orientation of narrative and point of narrative. Theory of communication (1974) is linked with the method of Narrativity (1982) in order to form a conceptual framework for a combine analysis of the selected short stories. From the outline macrostructure cultural communication different characters (microstructures) from the selected short stories are evaluated and projected as elements of wholeness from the perspective of patriarchy. Furthermore, these microstructures (characters) delineate the orientation of narrative, and point of narrative in the backdrop of patriarchy. The findings of the research have depicted the cultural values as narrative communicative sphere through the selected short stories. Within the perspective of cultural values/norms this study has substantiated patriarchy as a process of cultural communication. The analysis based on different characters from the short stories has projected them as elements of wholeness related to narrative and communicative structures for the depiction of patriarchy.*

Keywords: Narrativity, patriarchy, communication theory, folk stories

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## Introduction

The concept of narrativity has been defined by many narratologists. According to Prince (2004), narrativity depends upon the interest and evaluation of the receivers. The presence of textual features can help to enhance the effect of narrativity. He further says that narrativity should not be confused with textual value. The theme of narrativity can influence narrativity. The events in any narrative can influence any receiver differently. So, in this regard, according to Prince (1982), the authentic definition of narrativity is difficult to define because of its nature of subjectivity and variability.

The present study deals with the analysis of the characters belonging to Baloch ethnic groups from the selected short stories of Balochi folk stories from the book ‘ Unheard voices twenty one short stories in Balochi with English translation’ by Carina jahani, Nagoman Baloch and Taj Baloch(2022).The following short stories are selected for the purpose of analysis. The adulterer written by Hakim Baloch and translated by Fazal Baloch and The Barren woman Written by Gohar Malik and Translated by Fazal Baloch .The short stories examined are the broadcasters of cultural values as narrative communicative sphere. Patriarchy is focused because it is one of the cultural communicative process depicted through fiction . The tools of analysis from the method of Narrativity are; event description, wholeness, the orientation of narrative and point of narrative. Theory of communication (1974) is linked with the method of Narrativity

(1982) in order to form a conceptual framework for a combine analysis of the selected short stories. From the outline macrostructure cultural communication different characters (microstructures) from the selected short stories are evaluated and projected as elements of wholeness from the perspective of patriarchy. Furthermore, these microstructures (characters) delineate the orientation of narrative, and point of narrative in the backdrop of patriarchy.

### **Research Objectives**

1. To represent the cultural values as a narrative communicative sphere in the selected short stories.
2. To analyze patriarchy as a process of cultural communication through fiction.
3. To analyze different characters as elements of wholeness related to patriarchy through narrative and communication structures.

### **Research Questions**

- Q1. How cultural values are depicted as narrative communicative sphere in the selected short stories?
- Q2. How does patriarchy proved to be a process of cultural communication through fiction?
- Q3. How different characters are projected as elements of wholeness related to patriarchy through narrative and communicative structures?

### **Research Methodology and Conceptual Framework**

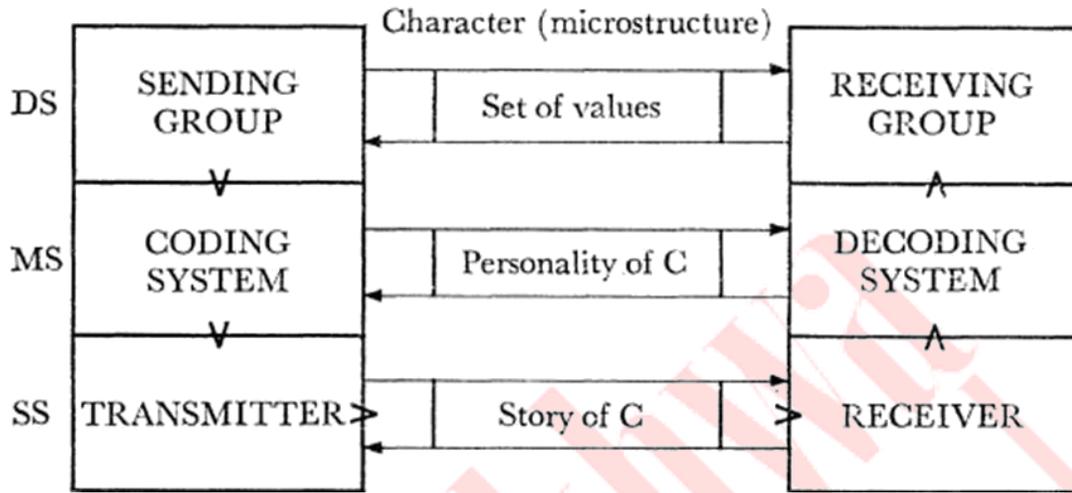
The method of analysis Narrativity (Prince,1982 ). The tools of analysis from the method of Narrativity are; event description, wholeness, the orientation of narrative and point of narrative.

Theory of communication is linked with the method of Narrativity in order to form a conceptual framework for a combine analysis of the selected short stories. The short stories are examined are broadcasters of cultural values as narrative communicative sphere (both emotional and rational). Within the perspective of culture values as a narrative communicative sphere patriarchy is investigated. The analysis of patriarchy as a cultural value/norm tends to prove that patriarchy is one of the cultural communicative process depicted through fiction. From the outline macrostructure cultural communication different characters (microstructures) from the selected short stories are evaluated and projected as elements of wholeness from the perspective of patriarchy. Furthermore, these microstructures (characters) delineate the orientation of narrative, and point of narrative in the backdrop of patriarchy.

### **Theoretical Framework**

The present study incorporates theory of communication (Ferrara, 1974). “The theory of communication allows us to consider all kinds of messages as belonging to a single, individual sphere...” (p. 246). Such kind of sphere involves two types of communication; “one aimed at persuading and moving to action (emotional communication of social rules), and the other at convincing and enriching knowledge (rational communication)” (p. 246). Within the paradigm of given framework this study has analyzed both the communicative spheres in the backdrop of fiction. Wherein the selected short stories are analyzed through macrostructure cultural communication process explained below:

## PROCESS OF CULTURAL COMMUNICATION (MACROSTRUCTURE)



- Feedback control system
- > Succession of stages in the process of Communication

According to Ferrara (1974), the character in the fiction is the most dominant component. The characters selected from the short stories belong to Baloch ethnic group, show cultural values and they are analyzed by applying the model of Ferrara. The model of Ferrara treats character as the structuring element of fiction. Character is the most important element through which fiction is transmitted. The language plays a vital role in any fiction. Ferrara's model is derived from many theories and communication theory is one of them. In Ferrara's model the structure of character is divided into three structures, i.e. deep structure which is the genetic matrix and made up of values, the second is of middle structure which is also called as transformational zone and in this zone the transformation of values occurred the third structure is the surface structure which is the story itself and includes transmission of the story itself; dealing with the transmission of the message. The message is transmitted from the transmitter to receiver.

The present study focuses on the representation of the cultural values as a narrative communicative sphere in the selected short stories. It also analyzes patriarchy as a process of cultural communication through fiction. And how different characters as elements of wholeness related to patriarchy through narrative and communication structures.

### **Delimitation**

This study is delimited to the analysis of patriarchy in the selected short stories although there are many different themes and aspects to be analyzed within the locale of culture.

### **Significance and Academic Contribution**

This study is significant for use of Communication Theory (1974) and Narrativity (1982) as conceptual framework for the analysis. Furthermore, it is significant for the analysis of Balochi short stories from the mentioned translated selection. The literature review has projected that these stories are not analyzed before any researcher of English. This research has academically

contributed to the area of English Literature by introducing the translated Balochi short stories as a genre of literature.

## **Critical Discussion**

### **The Adulterer**

**Written by Hakim Baloch**

**Translation by Fazal Baloch**

The short story, *Syahkár* (The Adulterer), written by Abdul Hakim Baloch, revolves around the taboo topic of adultery in the context of Balochi society and cultural norms. The story is about the murder of a young girl accused of adultery by her brother-in-law who accused her of having an illicit relationship with a shepherd, and the brother-in-law killed both her and her lover on the spot due to his honor.

Firstly, the story shows the cultural value of the Baloch people regarding their honor, the very fact that the murderer was not held accountable by the council on the basis that his murdering his immoral sister-in-law was an act of honor, and no man should be punished for protecting his honor, rather it is considered his duty as the man of the family to do so.

“The tribal council unanimously ruled it to be a legally justified act of honor killing and accused both the man and the woman of adultery. In his verdict, the deputy commissioner recommended that the honor killing should not be regarded as a common act of murder and that Dawlat Khan should not be sent to jail.” (p.43).

According to Ferrara(1974), in surface structure every character is constructed either in agreement or in opposition to tradition which is maintained and decided by the dominant class belonging to dominant culture. Giving a legal justification for honor killing and terming it as not a case of common murder by the Tribal council shows that the tribal people uphold their traditional values and norms above everything else. Baloch society is the male dominating society. For them, honor comes first and foremost and surpasses any other values that they might have.

Subsequently, the short story is also depicting the patriarchal norms which are prevalent in society through the characters of the Tribal people, who cold-heartedly ignore the murder of a pregnant woman just on the rumors of her being immoral. It shows that human life, especially a female's life holds less value than a Man's honor.

Also, the character of Dawlat Khan and his father also depict patriarchy, as both of them justify the murder of a woman and her unborn child just for the sake of protecting their honor. Dawlat khans Father states, "Sir my daughter-in-law was an immoral woman. God knows how long and with whom she had been blackening her honor. Had we not caught her with the camel- driver that night", (p. 44), no one, not even her father in law, questions the authenticity of the story that how Pregnant women of the verge of giving birth have any sort of physical relationship with a stranger, and the word of man is taken as a final authority and she is accused of a crime without any other proof or evidence.

After a detailed investigation, it is revealed that the girl was murdered due to false claims, and she was not caught having any relationship with a stranger rather Dawlat khan himself had made advances on her and ended up getting her pregnant, "After a thorough and detailed re-investigation, the first report finds that Dawlat Khan, in his brother's absence, made illicit advances on his brother's young and beautiful wife, and in the end got her pregnant" (p. 45). in order to save himself and his honor from his brother he killed the girl along with his unborn child and claimed it as honor killing because he knew in the patriarchal society in which they lived no one will ever blame him for killing adulterer women.

So the story apt fully shows the cultural norms of the Balochi society regarding honor and how the cultural norms are used as tools to aid Patriarchy.

## **The Barren Woman**

**Written by Gohar Malik**

**Translation by Fazal Baloch**

The third short story, Santh (The Barren Woman), addresses the issue of barrenness and how a childless wife is rejected and shunned by her own family and also by society. In the Patriarchal society a wife's worth is judged on the fact of how many children, especially sons, can she give to her husband, this story deals with the place of barren women in the context of such tribal patriarchal societies.

The story starts with horrific imagery, a man slapping and kicking his wife, accusing her of never ever giving him happiness, "Get out of my house! You've ruined my life! Accursed was the day I married you! Tell me, in all these ten years have you ever brought me a moment of happiness?" He gave her a slap and then a kick." (p. 71). He keeps hitting her, while she silently endures, she is used to this is what she thinks about while receiving all the kicks and blows. She endures silently as she knows, "She knew that any protest, even verbal, would only fuel the fire of his anger." (p. 71). This silent endurance shows the level of oppression that she is facing in the Patriarchal society.

Hamza, the character in the story and the husband of the narrator. He treats his wife brutally in an in humane way. He was very violent towards his wife and such an attitude makes him a villain in the story. He was very unjust and aggressive towards his wife forgetting all the good things she does for her husband. A female has to live such a pathetic life with her husband till the last breath of her life and men like Hamza are not accountable in such society because they are enjoying prestigious position in the society. The wife thinks of the accusation made by her husband about her doing nothing for him, remembering all the hard work and sacrifices that she had done just for his sake, "I don't know what he means by happiness. I've done my best to stay on good terms with his family. Cooking and cleaning, washing dishes and doing laundry, entertaining guests, showing love and care – I've worn myself out trying to make him feel at ease. I haven't even visited my parents without his permission. I don't know how he measures happiness. What are his parameters for happiness?" (p.72). She has done everything that society expects a good wife to do, cooking, washing, giving love and care to him and all his family, and

the hardest thing of all, maintaining a distance from her own family for his happiness yet she is accused of doing nothing. The reason behind this is that because the culture propagates these Gender roles and it is a culturally accepted notion that these things and chores are a duty of any wife which she must do at all cost and she must not feel like anyone owes her any gratitude for doing these things but she is merely performing her duties, thus not doing anything special.

The author further highlights the unfairness of the patriarchal society and its cultural norms by showing that from a very young age girls are given the idea that their maternal home is not their own, rather they are just living as their guests until a suitor comes and they are married off, for example when the protagonist used to get hit by his brother, her mother used to scold him not on any moral grounds but rather by stating that his sister is a guest, “Your sister will not stay with us for long. Don’t you know she is a guest in your house?” (p. 72), and just like other girls she was under the illusion that her husband’s house will be her real “home”, “Like other girls, it had been inculcated in her mind that a husband’s house is a girl’s real home.” (p. 72). But soon that dream shatters when at every minor inconvenience the girl is reminded by her Husband that it is actually his house in reality, “Father says a husband’s house is a girl’s real home, and the husband says: ‘Get out of my house. It’s my house. You have no right to make decisions here.’” (p. 72). The author highlights how females are deprived of even the basic human right of calling a place their home or house in this patriarchal society.

Females are treated as items, easily purchased and even replaceable if they do not fulfill their required roles and expectations, A man has complete authority to kick his wife out of “his” house and bring someone new at her place anytime that feels like it “A wife is a commodity. She can be easily purchased. Just as I keep or get rid of other household items according to my own will, in the same way, I do what I want with a wife. If I don’t like her, I’ll kick her out and replace her with a better one.” (p. 72).

The narrator accounts the story of two friends, one Shahgol whose children could not survive due to genetic anomalies and his husband decided to get a new wife instead of having a treatment, stating that

“I’ll take the money I would have to waste on treatment use it to get a new wife instead.” (p. 73), and another one of her friends Zeenat was thrown out because “she gave birth to daughters, and

her husband divorced her” (p.73). This again shows the cruel face of patriarchy and how females are blamed for something which is entirely out of their control and subjugated to oppression and cruelty, while the husband is free to make a new life for himself with someone else. According to Ferrara, there are two components which are very important in the constituting the social personality of the characters: status connotations and attitude connotations. Status connotations deal with the position and status of the character whereas the connotation of attitude deals with the attitudes of the character towards society and other people in the society. The high status of the male characters in the story makes them brutal and senseless towards the weak characters, female characters of the society.

The narrator is also beaten to the same atrocities, she is repeatedly called a barren woman and she bears the burden of childlessness and the cruel tongues of all around her. But with the twist in the story it is revealed that it is Hamza, her husband, who is actually infertile, but just because he is a man no one questions him and all the blame for their childlessness from the society falls on her, “You men always blame women. But you too are human. Don’t you ever fall ill? Cannot God render you impotent? Why the men are never blamed for what God does? Do you think I’m unaware of what the doctor told you? You blame me for what is your fault.” (p. 73), again it’s the patriarchal customs in the society that no one ever questions the man’s fertile health and automatically assumes that the wife must be barren. And the husbands never come forward in the defense of their wives; rather they take this as an opportunity to save their image of masculinity.

Even Hamza does the same, and he even stoops so low that, he purposefully tries to engage his wife with his friends so that she might get pregnant and the truth about his impotency might remain hidden, and the anger he feels towards his wife is not of her barrenness but also about her noncompliance to his ill plans “Why do you think I introduced you to my friends? You couldn’t even secure the slightest happiness for me from them. I deliberately left you alone in their company, but you...” (p. 73). This shows to the level that men would stoop in order to save their face in this patriarchal society, that they would even put their honor at stake to satisfy their male egos.

By the end of the story the narrator is divorced from Hamza, and she has borne five children from her second marriage, and Hamza is a religious scholar whose second wife is also “unluckily” barren, again in the second marriage despite the evidence, people refuse to blame

Hamza for his infertility and his second wife has to bear the burden of being called a “Barren Women”.

Through the short story, the author has highlighted the Customs and attitudes of the Patriarchal society toward females who are considered barren, and the different female characters and their fates show how much oppression females face due to this issue in the patriarchal cultures.

### **Findings and Conclusion**

The findings of the research have validated the research questions in the pinning of the above mentioned conceptual and theoretical frameworks. It has depicted the cultural values as narrative communicative sphere through the selected short stories. Within the perspective of cultural values/norms this study has substantiated patriarchy as a process of cultural communication. The analysis based on different characters from the short stories has projected them as elements of wholeness related to narrative and communicative structures for the depiction of patriarchy.

The conclusion of the study asserts that Communication theory and Narratology whether as method or theoretical framework has the potential to analyze culture and society through fiction. Different folklores and mythologies are the products of socio-cultural values and norms, thereof, the selected Balochi short stories are also cultural folklore of Balochi culture wherein patriarchy plays a dominant part. Narratology is the method/framework that has the structure/tools, which can aptly analyze storytelling and cultural narratives.

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