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A Narratological Analysis**

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Exploring Genette's Elements in A Pair of Jeans and Tamasha: A Narratological Analysis

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Abstract:

The purpose of this study is to analyze Qaisra Shahraz's A Pair of Jeans from Moniza Shamsie's anthology entitled And the World Changed (2007) and an Urdu short story Tamasha (2018) written by a Pakistani female Tehreem Amanullah Bukhari. The research defines the narrative elements laid out by Gerard Genette emphasizing how the story is told instead of focusing on the story itself as other narratologists did. Next, the six narrative elements of Gerard will be applied to the selected short story, which are: mimesis/diegesis, narrative focalisation, storytelling, time, packages, and thought and speech representation. The findings suggest that both the story contain mimetic and diegetic elements, narrative focalisations, effaced or covert narrators, different representations of speech and thought, analepsis and prolepsis, and embedded narratives.

Keywords: Qaisra Shahraz, A Pair of Jeans, anthology, Tehreem Amanullah, Bukhari, Tamasha, narrative, elements, Genette, narratologists, short story.



1. INTRODUCTION

A Pair of Jeans, written by Qaisra Shahraz, is a Pakistani short story taken from Moniza Shamsie's collection of short stories named *And the World Changed* (2007). Whereas, *Tamasha* (2018) or تماشا is an Urdu short story written by a Pakistani novelist and short story writer Tehreem Amanullah Bukhari on April 2nd, 2017, and was published on April 23rd, 2018.

According to Zaib & Mashori (2014), the story *A Pair of Jeans* (2007) revolves around Miriam, who is a Pakistani British Muslim Girl engaged to Farooq who is also a Pakistani British man. However, her marriage gets cancelled when she is observed in "jeans" and "boots" by her future in-laws Ayub and his Begum (wife). Furthermore, the story demonstrates Eastern and Western conflicts based on values and beliefs. On the other hand, *Tamasha* depicts domestic violence in Pakistani society. In *Tamasha*, the male character Mushtaq Ahmed, nicknamed Taaqa, mistreats his wife Shakeela and physically and mentally abuses her. Moreover, it was decided in Shakeela's childhood that she would marry her aunt's son Taaqa as a means to promote good relations between the two siblings, Taaqa's mother and Shakeela's father. However, after Shakeela's father died, her mother carried out the marriage of Shakeela and Taaqa without considering other marriage proposals such as Shakeela's maternal cousin Aqeel, nicknamed Qaylu, who was an educated man working in the city and was liked by Shakeela. Unfortunately, soon after the marriage, Taaqa demonstrated physical violence and started to abuse Shakeela in the name of honour, even though he himself was involved in an illegitimate relationship with another girl in the neighborhood which later resulted in a heated argument where Shakeela, bearing 7 months child, was brutally beaten until miscarriage of her child occurred. Finally, when her husband was ready to sell her to pay off his debts and let his friend Ashfaq take advantage of her, she used a rod to hit Taaqa in the head, however, she was hit back by Taaqa and could not survive the attack.

The research will explore the elements of narratology given by Gerard Genette in Shahraz's *A Pair of Jeans* (2007) and Bukhari's *Tamasha*. It will apply narratological study to understand the narratives in the short stories. It is because the works have not been previously studied using Genette's elements, making it a research gap that this study will aim to cover. Therefore, we have selected Pakistani English and Pakistani Urdu works to promote Pakistani writers and their works either in English or written in local languages.



2. DEFINING GERARD GENETTE'S NARRATIVE ELEMENTS

2.1 Introduction

Gerard Genette (1930-2018) was a French literary theorist well-known for his works on narratology. According to Barry (2020), Genette's works focused on how a tale is told or the process of telling. On the other hand, the other narratologists emphasized the tale itself instead of the process of telling. As a result, he has given six elements which can help to identify how a story is told, which are: mimesis/diegesis, focalisation, who is telling the story, time, story packaged, and speech and thought representation.

2.2 Mimesis/Diegesis

Barry (2020) explains that "mimesis" stands for showing or dramatizing, where the narratives are dramatized and represented in a scenic way while using dialogues containing direct speech. It is also considered slow-pace-telling where the actions or events are staged for the reader to create an illusion that the audience is watching or hearing the events itself. On the other hand, "diegesis" refers to telling the parts of the narrative in a rapid or panoramic way that summarizes the events. In diegesis, the actions and events are linked together without creating an illusion that the events are taking place before the audience, instead, the narrator tells the events without showing how they happened, mostly in a third-person perspective.

2.3 Narrative Focalisation

The term "focalisation" refers to viewpoints or perspectives in narratology, from which a particular story or narrative is told. Barry (2020) claims that there are major three types of focalisation: external, internal, and zero focalisation. First, external focalisation means that the events, setting, or characters are described in such a way that any observer present at the setting can also witness them. Here, the outside events or things are mentioned such as what characters say and do. On the contrary, internal focalisation demonstrates the thoughts and feelings of a character which are inaccessible to other characters present in the setting because these inner thoughts and feelings remain unspoken. Finally, zero focalisation stands for the narrator's ability to freely enter into the minds and emotions of multiple characters, and it can also be termed omniscient narration.



2.4 Who is telling the story?

According to Gerard Genette, there are two types of narrators one is 'covert', 'effaced', 'non-intrusive', or 'non-dramatized' while the other is 'overt' or 'dramatized' or 'intrusive' narrators (Barry, 2020). The covert narrator is invisible and the voice tells the whole information about the events. In contrast, an overt narrator can be an individual, a named character with personal history, gender and social position with different likes and dislikes. The overt narrator can either be a homo-diegetic narrator or hetero-diegetic. Hetero-diegetic narrators are outsiders to the story they narrate, they are not characters within the events they describe. While a homo-diegetic narrator is present as a character in the story they tell, the story they narrate is their own experiences.

2.5 How is time handled?

When the story is narrated with references to the past such technique is called "analepsis" which means flashback and if the story narrator hints at or predicts the future to add depth and excitement to the narrative it is called "prolepsis" which means flash-forward (Barry, 2020). These techniques engage readers and make stories more interesting by not always starting at the very beginning of the story, but rather using time as a tool to develop suspense and interest among readers.

2.6 How is the story packaged?

Barry (2020) states that the stories are not always narrated in a straight or linear manner. Instead, it can have subplots or packages revolving around a main plot. In other words, the main plot is known as "frame narrative", whereas the subplots are termed as "embedded narratives". Moreover, there are two other terms "primary narratives" and "secondary narratives". The primary narrative refers to the narrative that comes first in order and the secondary narrative refers to the narrative that comes second in sequence irrespective of their importance. As a result, the primary and secondary narratives can both be used as frame narratives (main plot) or embedded narratives (packages), depending on the usage.

2.7 How are thought and speech represented?

According to Gerard Genette, there are two types of speech. One is direct while the other is indirect. Direct is further divided into three types: i) direct and tagged speech (tagged direct



speech) in which it directly represents words inside inverted commas along with the name of the speaker being tagged, ii) direct and untagged speech (untagged direct speech) in which it directly represents words inside inverted commas without the tagged name of the speaker, and iii) direct and selectively tagged (selective tagged direct) speech in which the tagging is selective or the first utterance is tagged while the second utterance is untagged (Barry, 2020).

On the other hand, Barry (2020) mentions indirect tagged speech, such as speech is reported without the exact words spoken and tags are integrated into the narrative. Moreover, Genette also explains free indirect speech, which is reported speech with a change in verb tense, allowing the narrative to blend with the character's thoughts and feelings

Genette also describes three layers of speech representation (Barry 2020). First, the mimetic speech which directly presents the spoken words, e.g., "I have to go", I said to her. Then, he explains the transposed speech which reports the substance of what was said but includes a declarative verb, e.g. "I told her I had to go". Finally, he mentions the narrated speech that conveys the meaning of the speech but not the actual verbal formula, creating maximum distance between the reader and the spoken words, e.g. "I informed her that it was necessary for me to leave".

3. APPLYING GENETTE'S ELEMENTS ON A PAIR OF JEANS

3.1 Mimesis/Diegesis

According to Barry (2020), mimesis shows the events in an unfolding manner as they happen before the audience. Whereas, the diegesis narrates the events and links together them in a fast-forward manner. In *A Pair of Jeans* (2007), the mimetic and diegetic narratives are found. For example, the following passage represents mimesis in the story.

Just as Miriam reached the gate of her semi-detached house she heard a car pull up behind her. Nervously she turned round to see who it was. On spotting the colour of the car and the person behind the wheel, her step faltered; colour ebbed from her face. On the pretence of opening the gate, she tried to collect her wits. Too late! They were already here. Her heart was now rocking madly against her chest. The clothes burned her. She wanted to rush inside and peel them off. She clutched at her jacket front, covering her waist.

(Shamsie, 2007, pp. 157-158)

The above paragraph from *A Pair of Jeans* (2007) represents the events being unfolded by the narrator while giving out the details of the actions happening immediately before the audience.



Such as Miriam's reaching the gate, hearing the car pull up behind, and nervously turning round to see who it is until she discovers that it is her in-laws, are explained in a mimetic manner showing and unfolding the actions at a slow pace unlike of diegesis that narrates different events in a linked manner. Moreover, all the actions are taking place immediately one after another. Hence, the actions indicate the mimetic narrative in this passage.

On the other hand, the following sentences from the short story show a diegetic narrative where the events and actions are told in a quick manner:

Farook and Miriam had also met each other soon afterwards. Often accompanied by their parents they, too, took a liking to each other. They found they were very compatible in their interests and personalities and had a lot to laugh about, often giggling together. When their parents suggested the idea of marriage both heartily agreed. Farook just couldn't help grinning all over. Miriam was struck with sudden shyness, her cheeks burning. Soon afterwards an engagement party was held for the two. In order to let them complete their respective courses, the wedding was to be postponed for a year or so.

(Shamsie, 2007, p. 165)

In this paragraph, the different events are linked together and narrated in a quick manner, instead of giving details about each action happening in the story. For instance, Farooq and Miriam's meeting, liking each other, agreeing to marriage, getting engaged, and waiting for the waiting proposal, are separate events which are linked together using diegesis to quickly narrate the events.

Therefore, the short story mostly reflects a mimetic manner that shows the actions preceding each other one by one in a slow-paced manner. It is because, out of an estimated 351 sentences, only a minor number, such as mentioned in the paragraph showing flashbacks about Farooq and Miriam's meeting and engagement, are narrated in a diegetic manner. As a result, the story uses mimetic narratives to depict most of the story's actions in a slow-paced manner.

3.2 Narrative Focalisation

Focalisation, as stated by Barry (2020), stands for the viewpoints of narrative. And, there are three major types of focalisation named external, internal, and zero focalisation which can be found in the given passage which shows Miriam's reaction against encountering changes in the behaviour of her in-laws after being seen in the Western outfit.



She peeled off her jacket, vest and tight jeans and let them fall, lying in a clutter on the woollen carpet. She looked at them with distaste. Her mouth twisted into a cynical smile. 'Damn it!' her mind shouted, rebelling. 'They're only clothes. I'm still the same young woman they visited regularly—the person they have happily chosen as a bride for their son.'

(Shamsie, 2007, p. 159)

The above paragraph reflects the narrator who uses external focalisation or viewpoint to describe the events, dialogues, actions, and setting that any character present in the setting would be observing. As a result, this paragraph represents external focalisation where the observable dialogues, actions, and setting are described by the narrator without going into the minds and feelings of one or more characters.

Furthermore, the use of internal focalisation can also be witnessed in the short story *A Pair of Jeans* (2007). Such as the following passage represents Begum's inner thoughts and feelings of guilt in defending Miriam's case in front of Mr. Ayub.

She wanted to excuse Miriam's attire to herself and to him. She knew she was not going to make a success of it because, in her heart, she agreed with her husband.

(Shamsie, 2007, p. 163)

Here, the narrator has the ability to look into the mind and feelings of Begum, which shows the use of internal focalisation in the story.

Moreover, the story also demonstrates the use of zero focalisation which can be witnessed in the following sentences about Mr. Ayub and his Begum.

The two parents-in-law walked to their car in a silence which continued during their journey. There was no need for communication. Each could guess what the other was thinking.

(Shamsie, 2007, p. 161)

This passage refers to zero focalisation where the narrator has the ability to go into the minds and inner feelings of multiple characters freely. As a result, the narrator in this passage can see through the silence of Miriam's in-laws even if they did not utter a word. Hence, the narrator can be termed as an omniscient narrator who knows everything whether external or internal and can see through the thoughts and emotions of multiple characters.

Therefore, Shahraz's *A Pair of Jeans* (2007) represents the three types of focalisation: external, internal, and zero focalisation.



3.3 Telling the Story

According to Barry (2020), the effaced narrator is the one who is invisible but the voice tells whole information about the events. In *A Pair of Jeans* (2007), the whole story is narrated by an effaced or covert narrator one of the examples from the original text is given:

Miriam slid off the bus seat and glanced quickly at her watch. They were coming! And she was very late. Murmuring her goodbye to her two university friends, she made her way to the door and waited for her bus stop. Once there she got off and hurriedly waved goodbye to her friends again. She pulled her jacket close, suddenly conscious of her jean-clad legs and the short vest underneath her jacket. The vest had shrunk in the wash. All day she had kept pulling it down to cover her midriff. Strange, she felt odd in her clothing now, though they were just the type of clothes she needed to wear today, for hill walking in the Peak District in the north west of England. Somehow here, in the vicinity of her home, she felt different. As she crossed the road and headed for her own street she was acutely aware of her appearance and hoped she would not meet anyone she knew. She tugged at the hemline of her vest; it had ridden up yet again. With the other hand she held onto the jacket front as it had no buttons.

(Shamsie, 2007, p. 157)

In the above quoted text it can be seen that the narrator is narrating the story but the one who narrates the story is invisible. And, only the narrator's words can be seen. Hence, the narrator who narrates the appearance of Miriam while she is on the way home is an effaced narrator.

3.4 Time

Time is of great importance for the narrator to narrate a story. As a result, narrators use the flash-back technique or analepsis (flashback) and flash-forward technique prolepsis (flash forward) in order to create suspense and make the story interesting for readers (Barry, 2020). In *A Pair of Jeans* (2007) we can find out series of events in which analepsis and prolepsis can be seen such as Miriam while walking towards home remembers the phone call from the day before which is a flashback (analepsis) of the past event which can be witnessed in this sentence as "She remembered the phone call of yesterday evening. They said they were coming today" (Shamsie, 2007, p. 157).

Furthermore, the use of Prolepsis is also present in the short story and the characters can be seen in the story as either thinking or talking about the future such as when Miriam is



contemplating her attire and her appearance as she returns home, there is a prolepsis as she anticipates the arrival of her future in-laws and the potential consequences, “What if they had already arrived?” (Shamsie, 2007, p.157). Moreover, when Ayub, Miriam's future father-in-law, expresses his concerns about Miriam, he engages in prolepsis by considering the future implications of her behaviour, “Imagine how our son will feel about her! Shame, I hope!” (p. 163). In Ayub's discussion with Begum, there is a prolepsis regarding the possible future events of Miriam's behaviour and its impact on their son. It can also be witnessed in Ayub's other statement, “Have you thought of the effect she could have in your household? With her lifestyle, such girls also want a lot of freedom” (p. 163). In addition to that, when Ayub leaves the decision to Begum and discusses the potential outcomes, it is a prolepsis of the future actions and decisions as “What are you going to do?” (p. 165). And, the moment when Fatima informs Miriam of the broken engagement serves as a prolepsis, as it hints at the future events that will unfold soon as “She said that your engagement had to be broken off” (p. 167).

Therefore, these analepsis and prolepsis moments help build suspense, provide insight into the characters' thoughts and feelings, and create a more engaging narrative structure for the audience or readers.

3.5 Packaged Story

The package represents the subplots embedded within the main plot of a short story (Barry, 2020). In *A Pair of Jeans* (2020), the narrator is focused on the main plot revolving around Miriam, her mother, and her in-laws. However, there are certain narratives that represent Begum, Miriam's future mother-in-law, befriending Miriam's mother Fatima, which can be witnessed in the following passage:

There was more—Begum had taken a real liking to Miriam's parents too, especially her mother. And liking future in-laws, particularly the mother, was an important part of the equation. She knew of mothers-in-law who hated each other. Begum and Miriam's mother, Fatima, met for the first time at the mehndi party. After that they became warm friends and were soon in and out of each other's homes. With the subject of their growing children's futures looming in their domestic horizons the two mothers had, as a matter of course, discussed and dwelt at length on their children's marriage prospects.

(Shamsie, 2007, p. 165)



The above passage reflects the embedded narrative or subplot that talks about the friendship between Begum and Fatima even before Miriam's engagement to Farooq. This account of friendship can be omitted from the main plot or frame narrative and the main plot would still be directed towards Begum liking Miriam at the mehndi party without affecting the frame narrative in the short story. Therefore, this narrative serves as a package to the main plot.

3.6 Thought and Speech Representation

Gerard Genette talking about speech explains that there are two types of speech one is direct while the other is indirect, according to Barry (2020). Direct speech is further divided into two three types (tagged, untagged, selectively tagged) while indirect speech is further divided into two types (tagged and free). Genette also describes three layers of speech representation (mimetic, narratized and transposed speech).

Analyzing the text through direct tagged Speech, we can see an example, in which Mr. Ayub addresses his wife (Begum) and speaks about their future daughter-in-law (Miriam) and raises the question of Miriam being a "sharif" or modest girl, to which Begum replied "I am sure she is,' Begum volunteered defensively" (Shamsie, 2007, p. 162). Here, the speaker's name is tagged, i.e. Begum, along with her utterance in inverted commas. Furthermore, direct untagged speech, can be found in many examples in the text out of which one is when Begum speaks but her name is not mentioned in the story making it an untagged direct speech, " 'You truly don't want the wedding to take place, then?' she said" (p. 166).

On the other hand, indirect tagged Speech can be found in the story as well. For instance, when Fatima's mother engages in a conversation with Begum about cancelling the engagement and after the phone call ends, the narrator represents Begum's words without using inverted commas but mentions her name, "Begum thanked Allah that it was over and done with" (p. 167).

4. APPLYING GENETTE'S ELEMENTS ON TAMASHA

4.1 Mimesis/Diegesis

In Bukhari's *Tamasha* (2018), both mimesis and diegesis are used by the author to create engaging and balanced narratives. Mimesis is about showing and dramatizing events in detail or slow-paced manner, whereas diegesis is about summarizing and telling events in a fast-paced manner (Barry, 2020). Most of the story is narrated in a mimetic manner which can be witnessed



throughout the story, such as the following passage describes the setting and Shakeela's working in the kitchen.

تیسری منزل پہ جہاں اس نے ایک طرف باورچی خانہ بنا رکھا تھا وہیں ساتھ ہی پانچ چھ فٹی جگہ خالی پڑی تھی۔ باورچی خانہ تین دیواروں پہ مشتمل تھا۔ چوتھی طرف دروازے کی جگہ ٹاٹ کا پردہ لگا کے باورچی خانے کو چھت کے صحن سے الگ کر رکھا تھا۔ وہ چھ فٹی جگہ پر اپنے سامنے گاجروں سے بھرا تھال رکھے ایک ایک گاجراٹھا کے کدوکش پہہ رگڑتی جارہی تھی۔ ہاتھ مسلسل تیزی سے چل رہے تھے کہ اچانک تاقہ جابلوں کی طرح پردہ ہٹا کے اسکے پاس پڑی لکڑی کی بوسیدہ سی کرسی پہ آ کے بیٹھ گیا۔

(Bukhari, 2023)

The passage is written in a mimetic manner where all the actions are described slowly and followed by other events immediately such as the scene starting with Shakeela's cooking but shifting to her husband Taaqa and his unsuitable behaviour i.e. entering the kitchen suddenly and sitting on a wooden chair. Therefore, the slow-paced actions indicate the usage of mimesis in the short story.

On the other hand, the diegetic elements can also be observed in the short story. For instance, the following passage narrates the past events of Shakeela's paternal aunt, her good relationship with Shakeela's father, the decision of Shakeela's father to marry her, and the carrying out the decision of the marriage by Shakeela's mother.

پھوپھی سے بڑی محبت تھی ابا کو اور ابا کی عزت سے اماں کو۔ شکیلہ کے بچپن میں ہی پھوپھی کو زبان دے دی تھی ابا نے۔ اماں کو کچھ اور یاد ہو نہ ہو لیکن منجی پہ بیٹھا اس وقت کا ابا ضرور یاد تھا جو واس بیٹھی پھوپھی کی ہر بات پہ ہامی بھر رہا تھا۔

(Bukhari, 2018)

In the above passage, different events are knit together and described in a fast-paced manner to explain the past events representing diegesis. Therefore, the short story contains both mimesis and diegesis, but the majority of the story is based on mimetic elements.

4.2 Narrative Focalisation

Focalisation stands for the viewpoints or perspectives from which a story is told, as stated by Barry (2020). There are three types of focalisations, such as external focalisation, internal focalisation, and zero focalisation. In Bukhari's *Tamasha* (2018) the two types of focalisation can be found, i.e. external and internal. For example, the following passage suggests the use of external



focalisation where all events and actions are described by the narrator without going into the minds and feelings of the characters or describing the actions and setting externally similar to any other character would have described if present in the setting.

اٹھتی ہے یاں لگائوں تجھے؟ ناقے نے بازو گردن تک الٹا کر کے اسے ڈرایا۔ شکیلہ کو وہاں سے اٹھنے میں ایک لمحہ لگا تھا۔ ایک طرف کونے سے خستہ حال تپائی اٹھا کے ناقے کے سامنے رکھی اور اس پہ ایک بڑے سے تھال میں ایک طرف روٹی اور ساتھ تھوڑا سا اچار رکھ کے وہ گھڑے میں ڈال کے لے آئی۔ مٹی کا گلاس ناقے کے سامنے رکھ کے مڑنے لگی تو اس نے شکیلہ کا واتھ پکڑ لیا۔ اگر وہ ایک محبت کرنے والا شوہر ہوتا تو یقیناً وہ بھی بڑے اطمینان سے اسکی اس حرکت کو پورپور اپنے وجود میں جذب کرتی۔ لیکن ناقے کالمس اسے کسی ناگ کی طرح ڈس رہا تھا۔ ذلت کا زہر اسکی رگ و پے میں سرایت کر رہا تھا اور وہ اس زہر کے ہر قطرے کو اندر اتارتے ہوئے نیلی پڑتی جا رہی تھی۔ نجانے اب کیا گناہ ہو گیا اس کلموبی سے۔

(Bukhari, 2018)

In the above text, the external focalisation can be witnessed when a narrator narrates the story in such a way that the reader can observe things externally similar to the descriptions of a character present there. As a result, the passage describes the actions of Taaqa mistreating Shakeela by using the dialogue of Taaqa and the setting without going into the mind of the character.

On the other hand, internal focalisation focuses on what a character thinks and feels by getting inside a character's head to understand its thoughts and emotions. Given is an example of internal focalisation from the text where Shakeela hears her mother's words, which cannot be heard by other characters if present in the setting.

'بندے دی عزت تیری عزت اے.... اور تماشہ بنائیں گی تے تیرا تماشہ بنے گا'

(Bukhari, 2018)

The above sentence talks about the words echoing into Shakeela's head/mind about advising her that her husband's honour is her honour, which shows the usage of internal focalisation in the story. Hence, the story contains both internal and external focalisations.

4.3 Telling the Story

Bukhari's *Tamasha* (2013) can be analyzed to find out if the narrator is a covert/effaced/non-intrusive/non-dramatized narrator who is invisible in the story or an overt/dramatized/intrusive narrator who is visible as a character, an individual having liking and



disliking in the story, as defined by Barry (2020). The first paragraph of the selected short story reflects Taaqa's mistreatment of his wife Shakeela.

تیسری منزل پہ جہاں اس نے ایک طرف باورچی خانہ بنا رکھا تھا وہیں ساتھ ہی پانچ چھ فٹی جگہ خالی پڑی تھی۔ باورچی خانہ تین دیواروں پہ مشتمل تھا۔ چوتھی طرف دروازے کی جگہ ٹاٹ کا پردہ لگا کے باورچی خانے کو چھت کے صحن سے الگ کر رکھا تھا۔ وہ چھ فٹی جگہ پر اپنے سامنے گاجروں سے بھرا تھال رکھے ایک ایک گاجرائٹھا کے کدوکش پہ رگڑتی جارہی تھی۔ ہاتھ مسلسل تیزی سے چل رہے تھے کہ اچانک تاقہ جاہلوں کی طرح پردہ ہٹا کے اسکے پاس پڑی لکڑی کی بوسیدہ سی کرسی پہ آ کے بیٹھ گیا۔

(Bukhari, 2018)

The above passage is written in Urdu language that describes a woman working in the kitchen and a man named Taaqa suddenly entering the kitchen and sitting on a wooden chair while showing little manners. In the above lines, the whole scene is narrated by a covert narrator who is not shown in the story. Therefore, the story has been narrated by an invisible or effaced/covert narrator. Moreover, the narrator comes under the category of hetero-diegetic narrator where the narrator is not a character in the story, but an outsider.

4.4 Time

Bukhari's *Tamasha* (2018) handles time using both analeptic (flashbacks) and proleptic (flash-forwards) elements. For example, the story starts in present time where Shakeela was cooking in the kitchen and Taaqa entered suddenly and started abusing his wife but later the story moved to the flashbacks or showing analepsis such as:

اللہ جنت دے۔ پچھلی برس ہی اماں گزری تھی۔ پھوپھی سے بڑی محبت تھی ابا کو اور ابا کی عزت سے اماں کو۔ شکیلہ کے بچپن میں ہی پھوپھی کو زبان دے دی تھی ابا نے۔ اماں کو کچھ اور یاد ہو نہ ہو لیکن منجی پہ بیٹھا اس وقت کا ابا ضرور یاد تھا جو پاس بیٹھی پھوپھی کی ہر بات پہ ہامی بھر رہا تھا۔

(Bukhari, 2018)

The above lines describe the past events during which Shakeela's mother decided the marriage of Shakeela with Taaqa, because of Shakeela's father's wish to marry her daughter to his sister's son Mushtaq Ahmed or Taaqa. As a result, the past event demonstrates analepsis in the story.



Moreover, the story also contains hints of future events or flash-forwards which are known as proleptic elements in a story. For instance, the following dialogue by Taaqa's friend Arshad hints at Taaqa's future intentions of selling his wife and her honour to pay off his debts:

'بھجائی تو پوری دوپٹی (خوبصورت) ہے تاقے۔ کیا چیز کمائی ہے تونے'۔ شکیلہ گھبرا گئی۔ شوہر کی موجودگی میں بھی عدم تحفظ کا احسان دل میں بیٹھ گیا۔ معذرت کر کے باورچی خانے تک جانے کے لیے سیڑھیاں چڑھی۔ پیچھے دونوں کے قہقہے بلند ہو رہے تھے۔

(Bukhari, 2018)

These lines discuss Taaqa's future intentions to use his wife to pay off his debts. As a result, he did not object to his friend Arshad's unsuitable comment on Shakeela's appearance which made her feel uncomfortable around them and made her leave for the kitchen as an excuse. However, the laughing sounds in the background could be heard by Shakeela, which further indicates Taaqa's conspiracies against his wife.

Hence, the story contains both analepsis and prolepsis. First, the story starts in the present time and then shows the past events using analepsis, such as Shakeela's marriage. Then, it moves back to the present time and uses certain indications of future events or analepsis.

4.5 Packaged Story

Packaged story refers to having subplots or embedded narratives within the main plot of a story (Barry, 2020). In *Tamasha (2018)*, the narrator is focused on the main plot revolving around Shakeela and her husband Taaqa, but the subplot can also be witnessed that narrates the story of her mother Raziya and Jeena. As a result, the following narratives represent Jeena's friendship with her friend Raziya triggering her to talk about the marriage of her son Aqeel (Kailu) and Shakeela, but Raziya refused to preserve her dead husband's will, which can be witnessed in the following passage.

ماسی جیناں اماں کی بچپن کی سہیلی تھی۔ ایک دن آگئی۔ منہ اٹھا کے۔
'رضیہ.. اپنی دھی دے دے۔ بڑی پسند ہے مجھے۔ میں نے تو ہمیشہ اپنے کیلو کے ساتھ ہی دیکھا وے اسے' وہ بولتی جا رہی تھی اور اماں بیچاری۔ کبھی منہ اٹھا کے ماسی کو دیکھتی تو کبھی پھوپھی کو۔ خیر۔ اس دن ماسی کو تو بہلا پھسلا کے بھیج دیا۔ رہ گئی شکیلہ۔ تو عقیل عرف کیلو بچپن سے ہی بھاتا تھا اسے۔ اب تو سنا تھا کہ پڑھ لکھ گیا تھا بہت۔ شہر نوکری بھے تھی۔ پورا شہری بابو بن گیا تھا۔ لیکن اماں کو کیا۔ اسے تو بس ابا کی عزت کی پڑی تھی۔

(Bukhari, 2018)



The above passage reflects the embedded narrative or subplot that talks about Raziya's friendship with Jeena and Shakeela's love and affection toward Aqeel (Kailu). On this account, there are two subplots or embedded narratives in the short story which, if omitted from the main plot, will not affect the frame narrative in the short story. Therefore, these narratives serve as a package to the main plot.

4.6 Speech and Thought Representation

Tamasha (2018) contains different representations of speech and thought as described by Barry (2020). As a result, the story can be analyzed on the basis of the presence/absence of direct speech, indirect speech, and the three layers of speech representation.

First, the story contains different examples belonging to direct speech. For instance, when Taaqa saw a ring in Shakeela's hand, he immediately accused her of adultery and damaged her fingers. Later, he ironically asks his wife to wear the ring if she can which represents the direct and tagged speech because the name of the speaker is also seen along with the quotation in inverted commas. Moreover, the direct and untagged speech can also be witnessed in the second quotation where the speaker (Taaqa) is not mentioned by the narrator. Both examples can be witnessed as:

'پہن... اب پہن..'' ناقے نے اسکا ہاتھ زور سے زمین پہ مارا..
'یار کے نام کی انگھوٹھی پہنتی ہے حرامزادی'. اور بڑبڑاتا ہوا چلا گیا.

(Bukhari, 2018)

In the first sentence, Taaqa's quotation is present in inverted commas and his name can also be seen, making it an example of direct and tagged speech. Whereas, the second sentence contains Taaqa's words in inverted commas but does not mention his name, making it an example of direct and untagged speech. Moreover, the dialogues/words of characters are expressed in either direct tagged or direct untagged speech in the majority. However, sometimes the narrator talks about the words of Shakeela in a free direct speech, where Shakeela's words are not in inverted commas. For example, when Shakeela was physically assaulted by Taaqa's friend Arshad followed by the sudden arrival of Taaqa at the scene, all the blame was shifted to Shakeela to make her look like an adulterous woman who could be sold later on.

بس ایک لمحہ لگا تھا سب سمجھنے میں. تو یہ تھی انکی چال. مجھے یہ دکھانہ کہ میں ناقے کی نظر میں گر گئی ہوں اور وہ مجھے آزاد کر دے گا اور میری آزادی کے عوض تین لاکھ روپے بڑپ لے گا.



(Bukhari, 2018)

The above lines, where Shakeela words are portrayed without commas, narrate Shakeela's realization of her husband's conspiracy to sell her in exchange for three lac Pakistani Rupees in Shakeela's words without using inverted commas. And, the speaker's name has also been mentioned in the paragraph, which makes it an example of free direct speech.

5. CONCLUSION

A Pair of Jeans (2007) by Qaisra Shahraz narrates the story of a Pakistani-British girl, Miriam, whose engagement was cancelled owing to her Western outfit and *Tamasha* (2018) is an Urdu-written Pakistani short story by Tehreem Amanullah Bukhari which revolves around the characters of Shakeela and her abusive husband Mushtaq Ahmed or Taaqa. This research study presents the application of Gerard's six elements of narratology in the short stories.

As a result, the findings suggest that *A Pair of Jeans* (2007) is based on a mimetic narrative style in the majority, where the actions are described by an omniscient narrator using direct tagged speech, direct untagged speech, indirect tagged speech, and indirect free speech while itself remaining invisible or effaced. In addition to that, the story handles time using techniques such as prolepsis (flashback) and analepsis (flash-forward). In spite of that, the story also contains a subplot or embedded narrative that revolves around the friendship of Miriam's mother Fatima and her future mother-in-law Begum.

Moreover, Bukhari's *Tamasha* (2018) contains mimesis in the majority of the story as compared to diegesis. The events are described using external and internal focalisations where the narrator is able to describe the events and actions similar to any other character if present in the setting and the narrator is also able to enter into the thoughts and feelings of one character Shakeela respectively. Additionally, the narrator has used both the analeptic and proleptic elements of the time moving back in the story and hinting at the future events. Furthermore, the major part of the story is described in direct tagged and direct untagged speech, however, the usage of free direct speech can also be seen, and the story also contains embedded narratives or subplots revolving her Shakeela's mother Raziya and Jeena (Raziya's friend) along with Shakeela's affection toward Jeena's son Aqeel.



Therefore, both short stories contain the elements of Genette's criteria of narratology. However, further research is needed to uncover different aspects of narratology in the two short stories to verify the existing studies and cover the gaps left out by the previous researchers.

6. References

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