




Tenor Analysis of Selected Short Stories by Tariq Rahman: Applying Halliday's Interpersonal Metafunction

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ABSTRACT

This study aims at exposing the role relationship among the characters and the way they make their interpersonal meaning (tenor) in the selected short stories which is concerned with clauses as exchanges. Since language involves interactions where the participants either initiate or respond to the act of giving (means inviting to receive) or demanding (means inviting to give) for goods-and-services or information, therefore, the principle grammatical system for this is the Mood network comprising of a choice between imperative and indicative. If indicative is chosen, there is a choice between declarative and interrogative. These choices are realized by manipulating the Mood elements. For analyzing the data, the design of this research uses both the quantitative and qualitative approaches. The data for this study have been collected from 2 short stories by Tariq Rahman. The findings reveal that the imperative mood is less used as compared to the declarative mood which is dominant in selected short stories with a little bit of interrogative mood for indicating the participants' attitude of either giving or receiving more information from their counterparts. The contact among the participants is most of the time involved but sometimes uninvolved to show the power of the dominant social members. The analysis of affect highlights that the effect of the dominant social members' conversation on the less powerful people remains almost positive because they are unable to challenge the authority of the powerful people but sometimes the affect is negative when the poor social members protest against the authority of the powerful people for getting rid of their violence which lead them to get more aggression.

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1. Introduction

Living in a society, every member of the society needs to communicate with one another for the sake of exchanging ideas and commodities. In a human society, the use of language and the requirement of making offer and command is mandatory to live which can only be expressed through written, gestural or spoken language. Widowson (1975) is of the view that since short story represents language which can be investigated with regard to models of linguistics description, therefore, linguistics analysis can be helpful to be used while understanding and exploring short story. Moreover, Halliday (1994) explicates that since, for the linguists, the short story is not considered as a piece of literature but a text, so, a proper description of a text is possible only through the application of the developed methods and theories in linguistics because they indicate the functions of a language. Instead of treating short story as literary writing, the linguistic analysis considers it as a text. The aim of this dissertation is to unveil linguistic features using Systemic Functional Linguistics theory to indicate interpersonal meaning

in the selected short stories by Tariq Rahman for the sake of determining the social relationship and interaction between participants and also, how this relationship affects their interaction. Systemic Functional Linguistics (SFL) is based on Systemic Theory which describes that there are networks of interlocking options in a language through which SFL makes meaning by choosing under the influence of a particular socio-cultural context. According to Martin (1992), there are three dimensions of tenor which are status, contact and affect which establish the way of using language by the people where the status concerns with the relative position of interlocutors in a culture's social hierarchy, contact refers to the degree of involvement among interlocutors, and affect is concerned with the degree of emotional charge in the relationship between participants.

Since most of the researchers choose the novels for their study and very few make their researches exploring short fiction genre, therefore, this research will contribute to explore the less focused genre. This study will significantly contribute in the field of cultural and analytical discourse analysis by exploring the selected short stories by Tariq Rahman since he has depicted the hidden ideology of male-dominated Pakistani society in his short fiction for giving the voice of the voiceless and dispossessed people of Pakistan. Only a little research has been carried out on Tariq Rahman's short fiction since most of the selected short stories for this study are still unexplored from any perspective by other researchers. Very few researchers have applied SFL theory as a research methodology with respect to short fiction but none have touched short stories *Bingo* and *The Dance of the Beards* by Tariq Rahman from this perspective. The present study intends to explore the dimension of tenor in the selected short stories accomplished by recounting the status, the contact and the affect of the text, to unfold the oppression of the powerful people on the powerless and to unveil the impact of power in a male-dominant Pakistani society. This study seeks to answer the following research questions:

- 1) How does the dimension of tenor carry out to highlight the oppression of the powerful people on those who are powerless represented in Tariq Rahman's selected short stories?
- 2) What is the impact of belongingness and power on characters' overall grooming in a male-dominant society of Pakistan depicted in Tariq Rahman's short fiction?
- 3) How do the poverty, repression and brutality play their role in Tariq Rahman's short stories for colonizing the people in Pakistani society?

This research is significant in the way that many studies have already been carried out in relation to tenor and modality analysis within the SFL framework and limited studies have also explored some of the short stories by Tariq Rahman highlighting identity crises, ideas about separation and brutality in a middle class household but none has touched "*Bingo*" and "*The Dance of the Beards*" with reference to SFL as a method of analysis and this is the gap the researcher wants to bridge and significantly contribute in the field of cultural and analytical discourse studies. This research will be conducted to analyze the selected short stories describing the dimensions of tenor involving status, contact and affect to explicate the oppression of the powerful people over the oppressed, marginalized, weak and the working class community. This study will provide a way for other researchers by giving input and reference in making further research in the study of tenor based on SFL for encoding meanings unveiled in written prose fiction.

2. Literature Review

Rehman, Imran, and Niazi (2021) analyzed Bapsi Sidhwa's *The Bride* applying Judith Butler's deconstructive perspective of gender with the help of qualitative approach. The researchers found out that women are considered as a commodity and slave in a male dominated society. They explored a female character Afshan who was sold to Qasim as a bride by his father Resham Khan to compensate his loans. Afshan is not considered as human, she has become a scapegoat in the hands of both his father and husband. Marriage and bride's identity has become a transaction between the two families to pay off their cultural and ethnic issues using a woman as a puppet.

Javed, Shakil, and Saeed (2021) analyzed a short story by Alice Walker, applying Feminists Criticism by Lois Tyson as a theoretical framework, who portrays the patriarchal oppression and loss of women' innocence in the lens of Myop's character who is bound to. a minimal circle under the influence of the patriarchal constraints and never knows about society's hypocrisy during her childhood but the onset of maturation begins and says good bye to her

innocence when she undergoes some kind of bad experience. The researchers explicated in the study that there is no mental freedom to a woman in a chauvinist society.

Observing Manto's short fiction in the light of postcolonial gothic, Naeem, Zahra, and Khan (2022) attempted to foreground the traumatic exploitation of women, women victimization, threat to nationness and the unhomely situation of the newly immigrated people after the Indo-Pak partition in 1947. Four different translation of Saadat Hassan Manto's work *Toba Tek Singh* were comparatively analyzed by Khan (2014) to highlight the massacres of partition during the partition 1947 and criticize the politicians. It was found that translation by the anonymous writer is better as compared to other three writers.

Sattar, Saima Yasin, and Khalid (2021) investigated the status of women in FATA in a novel through qualitative approach and found through the characters of two ladies Gul Jana and Gul Bibi that women are considered as a commodity in Pakhtun families. They have no value and are being suppressed and marginalized due to the traditions and customs of their society. Their purpose is to satisfy either the men's lust or to resolve tribal issues as scapegoat. They have no basic rights such as: education, right to cast the vote, choice in marriage and other similar issues. They are sold like other commodities in the market and the other people buy them for fulfilling their sexual desires and housekeeping activities. Gul Bibi was slaughtered in the name of honor whereas Gul Jana became the victim of social oppression.

Mashori and Zaib (2015) explored Qaisra Shahraz's *Zemindar's Wife* by applying multiple visions of the critics (Guha, 1982; Spivak, 1988; Young 2003) of subaltern studies. Initially, the study examines the characters of feudal lord Sarfraz and his poor villagers (Younis and Kaniz) who were subalterns and were being oppressed by the feudal lord. Later, the story turns towards the hope for the human equality with the help of the character Noor, the Chaudharani Sahaba, to dismantle the feudal system. She becomes voice for the poor villagers and help for strengthening and empowering them. With the lens of Marxism, Usman (2019) analyzed Ali Akbar Natiq's collection of short stories *What Will You Give For This Beauty?* and concluded that all the characters try to exploit each other and the purpose of their life is totally based on their economic needs.

With the lens of female characters, Arshad, Nawaz, and Kakepoto (2021) selected three short stories from Daniyal Mueenuddin's *In Other Rooms, Other Wonders* applying Martha Nussbaum and Rae Langton's theories to demonstrate the themes of patriarchal oppression, disparities and inequalities towards women who consider women as an object like other commodities. Applying the Marxist theory on the similar book, Tariq (2018) analyzed the injustice of feudalism. They do not care for their feelings and emotions rather consider them a puppet. Based on Huggan's notion of contemporary postcolonial representations as often being cultural sell-outs, Nazir, Hussain, and Hussain (2022) explored the selected short stories from the same book to foreground the stereotypical and cultural sell-out for Western audience. The researchers explicate that the natives are divided into two distinct groups: colonizers and the colonized under the influence of colonization. With the help of the common protagonist (in all stories) Harouni, they found that he became a feudal lord in all stories and exploited socially and culturally both men and women from lower class being a cultural sell-out.

Ramzan and Khan (2020) explored Hamid Khan's *Badmash* applying CDA as a tool for analysis and highlighted the marginalized society under Pashtuns oppression who exert their power either through wealth and bodily strength, or language. The researchers explicated that the writer has been portrayed the real picture of Pashtun society by portraying the powerless people especially women as helpless who are being colonized by the male chauvinistic society. Mushtaq (2022) attempted to investigate Bina Shah's *The Wedding of Sundri* to demonstrate Pakistani male dominated society with the lens of the theory of subalternity by Gramsci and Spivak as a theoretical framework.

Nawaz and Najam (2022) explored the Pakistani society by analyzing the Pakistani short story characters Begum of Delhi, Begum of Lahore, and Chunni Begum through Marxism Theory and found the class differences between poor class and the bourgeois one. The study examined that the poor class people like Chunni Begum are exploited by the rich people in Pakistani society. Zainab (2018) is of the view that the women like Fariha in *The Nightmare* by Rukhsana

Ahmad suffered a lot during adulthood because of the influence of the psychological disorder in childhood from psychoanalytic feminist perspective. In a patriarchal society, the above mentioned character who apparently looks happy suffers patriarchal, social, cultural and psychological oppressions after marriage in the hands of her husband and becomes the victim of paranoia. The themes of dominance, gender discrimination, power relations and powerlessness are explored. Janjua and Abbas (2022) examined the temporal and structural pattern of the selected short story employing Gérard Genette's Narratology.

Rasool, Hafeez, and Anwar (2022) analyzed three selected short stories by Tariq Rahman: *Bingo*, *Eid-e-Milad-un-Nabi* and *The Dying Wish* with the lens of Derrida's theory of Deconstruction. The researchers examined that the writer deconstructed the established political, religious and social myths of his society to disclose the real picture to his readers and to make them get rid of hypocrisy and double standards. Employing Structural and Post-structural approaches to Tariq Rahman's *The Zoo*, a study identified the colonizers and the colonized relationship in terms of Hashmat, his family and animals characters where the animals are given more importance over the lives of Hashmat and the family of indigenous origin. The animals are provided with all the facilities and the food which was not for the middle class people. The researchers tried to explore the class differences through the binaries created by the writer in the text. The elite people behave like the oppressors and suppress the marginalized people due to their wealth and power.

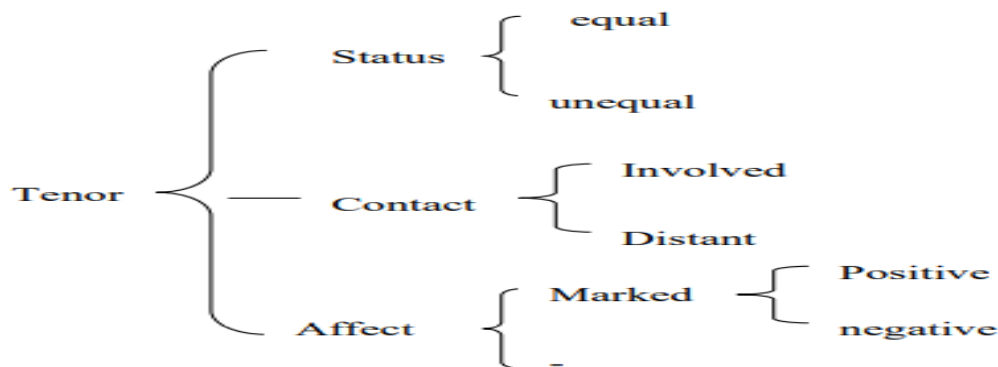
Javaid and Munir (2022) explored Tariq Rahman's two short stories *Mai Baap* and *The Zoo* to elaborate the theme of Marxism as a speculative Other with the lens of Post colonialism. It was investigated by the researchers that in *Mai Baap*, the poor people were suppressed by the oppressors during famine. The poor were considered other and their lives were in the hands of the oppressors who had authority over the food. They were psychologically undermined by the powerful people who had authority over their lives. In *The Zoo*, the characters of Hashmat Ali, his wife Fatima and his children are depicted as suppressed one. These characters belong to the rural areas whose lives are bad as compared to the animals present in the zoo where they came for visit. All the animals have good food and good livings but they have none like this due to the oppression of the oppressors. Thus, by comparing both the stories, the researchers found out the us/them, centre/periphery, and oppressor/ suppressor binaries.

3. Theoretical Framework

Systemic Functional Linguistics (SFL) is a study of language which views language both systemic (because there are networks of interlocking options in a language through which SFL makes meaning by choosing) and functional (as it is designed to account for how language is used). Every text is influenced by two main variables of context: context of culture and context of situation (register) where the former determines which genres are permissible within a given society and the later comprises of three critical contextual variables (Field, Tenor and Mode) which both determine and are influenced by the meanings realized in texts. In English, interpersonal function is realized in many aspects, but the focus of this study is to adopt only two components: mood choices and tenor. Mood is one of a set of distinctive forms that are used to signal modality and that the interpersonal meanings (Tenor) are realized in the lexicogrammar through selections from the system of MOOD, (Eggins, 2004). The choice of mood depends on the role the speaker chooses in the speech situation and what role he assigns to the addressee. Declarative mood typically supplies information, interrogative expresses a question, typically asking for information and imperative expresses a directive (Thompson, 1985). Martin (1992) defines tenor as the negotiation of social relationship among participants. This paper focuses on the text and its interpersonal meaning which correlates to Tenor due to its interest in linguistic construction of relationships between the speaker and audience. This study analyzes the expression of attitudes or tenor encode principally adopted from a Systemic Functional Linguistics approach in the selected short stories by Tariq Rahman. SFL is a social theory of language which considers language as a meaning-making resource through which people interact with each other in a given cultural and situational context. As they do so, the theory claims, people literally construct experience, building knowledge and culture. In SFL approach, a foreign language writer is guided by an explicit framework i.e. what to write about (Field), how or what attitude a writer should express (Tenor), and how ideas and attitude should be organized (Mode). Then, this study focuses on the attitudes encoded by the writer (Tenor). Martin (1992) states that tenor is concerned with the semiotics of relationships among participants that mediates the relationships along three dimensions which are referred as status,

contact and affect where status concerns with the relative position of interlocutor in a cultural social hierarchy i.e. either unequal or equal status; contact refers to the degree of involvement among interlocutors i.e. either involved or uninvolved; and affect deals with the degree of emotional charge in the relationships between participants i.e. either positive or negative.

Figure 1: Three dimensions of Tenor (Adapted from Martin, 1992, p.526)



4. Research Methodology

This research uses both the quantitative and qualitative approach with descriptive characteristics. The descriptive method will be carried out by collecting and analyzing the data and also by drawing conclusion on the basis of the analyzed data. Since the data used in this research will be in the form of sentences, therefore, the qualitative approach needs to apply and at the same time the data will be analyzed in terms of tables so, quantitative approach is also required to be applicable. The data have been selected by the researcher under the following criteria. Firstly, the text has been studied deeply and it has been investigated that what kind of study this can be i.e. what type of characteristics this text has for the sake of using framework. Secondly, the data are selected through exchanges between characters in the form of passages to seek oppression of the powerful people over the powerless people in the short fiction and then are classified in terms of the objectives which have been analyzed in the study. Finally, the researcher has divided the data into clauses and words.

The motivation to choose these short stories entitled *Bingo* and *The Dance of the Beards* is the issues of the marginalized people which have attracted the researchers' interest to study and discuss it. Interestingly, the choice of this topic is induced by the fact that it covers many opposing themes such as: oppression and suppression, superiority and weakness, powerfulness and powerlessness, colonization and the colonized, manliness and womanliness, and richness and the poverty of the people, to quote a few. The most appealing themes are unlive life (where characters are dreadfully bound by various futile traditions, political conflicts and social problems) and spiritual paralysis (where the characters are like ghosts i.e. emotionally dead). In fact, these obstacles are the great barriers toward powerful characters' obscure relationship with marginalized characters. Since the characters' psychology is tormented due to the unsympathetic conditions they face and the distracted temper they end up with, therefore, the tenor variable is appropriate for this study to unfold characters' role relationship to highlight the cruelty and the subjugation of the oppressors.

5. Data Analysis

Based on the SFL theory, this research has been conducted to analyze the selected short stories entitled *Bingo* and *The Dance of the Beards* focusing on to describe the interpersonal meaning of the text by unveiling the social relationship between participants involved to foreground the oppression of the powerful people in Pakistani society through the Mood types and tenor dimensions: Status, Contact and Affect.

5.1. Analysis of the Short Story Bingo

The short story *Bingo* is about the war of separation of Bangladesh from Pakistan (1971) in which most of the innocent people like Tajjasur (a Bingo or Bangladeshi soldier) and his mother are violently killed and his sister is being raped by the Pakistani army soldiers without

any crime. This short story text comprises of 43 clauses in total: 36 major clauses (where complex clauses are 10 while simplex clauses consist of 26), 3 minor clauses and 4 ellipses.

Table 1: Complexity of Clause System

Type of Clause	Clause Number	Total	Percentage
Major Clause (Simplex)	1, 2, 4, 5, 6, 9, 14, 15, 16, 17, 19, 20, 21, 23, 24, 27, 28, 29, 30, 33, 34, 38, 39, 41, 42	26	61%
Major Clause (Complex)	3, 8, 12, 18, 25, 26, 31, 32, 35, 40	10	23%
Minor Clause	7, 11, 36	03	7%
Ellipsis	10, 13, 37, 43	04	9%
Total		43	100%

Table 2: Mood System and Structure

Type of Mood	Clause Number	Total	Percentage
Indicative:	1, 2, 3(a), 3(b), 6, 8(b), 14, 16, 17, 18(a), 18(b), 19, 21, 23, 24, 25(a), 25(b), 26(a), 26(b), 27, 28, 31(b), 31(c), 39, 40(b)	25	53.5%
Proposition			
Indicative:	15, 40(a)	02	4.5%
Declarative:			
Affirmative;			
Proposal			
Indicative:	4, 5, 8(a), 9, 29, 30, 31(a)	07	15%
Interrogative:			
Yes/No; Proposal			
Indicative:	20, 32(b), 41	03	6.5%
Interrogative:			
WH-; Proposition			
Imperative:	12(a), 12(b), 22, 32(a), 33, 34, 35(a), 35(b), 38, 42	10	21.5%
Proposal			
Total		47	100%

Table 3: Polarity System

Polarity	Clause Number	Total	Percentage
Positive	1, 3(a), 3(b), 4, 5, 6, 8(b), 9, 12(a), 14, 15, 16, 17, 18(a), 18(b), 19, 20, 21, 23, 24, 25(a), 25(b), 26(a), 26(b), 28, 31(b), 32(b), 35(b), 39, 40(a), 40(b), 41, 42	33	82.5%
Negative	2, 8(a), 29, 30, 31(a), 31(c), 35(a)	07	17.5%
Total		40	100%

Table 4: Modality System

Modality	Clause Number	Total	Percentage
Modalization	2 (low probability), 3(a) (low probability), 8(a) (low probability), 21 (high usuality), 25(a) (high usuality), 25(b) (high usuality), 31(c) (low usuality),	07	53.9%
Modulation	4 (high obligation), 12(a) (median obligation), 12(b) (high obligation), 15 (median inclination), 35(b) (median inclination), 40(a) (high obligation)	06	46.1%
Total		13	100%

The most occurring mood is the declarative in the short story which is used 27 times by the participants whereas the interrogative and imperatives are used 10 times each. The dominance of the declarative mood indicates that the participants most of the time give information to each other either for the sake of justifying themselves as in case of powerless people, or declaring their authority towards the powerless social class as in case with the powerful people. Based on the analysis, there is unequal status among the participants because Tajassur (a Bingo soldier) is turn respecting, always uses the respectful vocatives ("sir", "Safeer") and does not initiate the conversation. He uses imperative clause once in a requesting manner. He twice uses low modalization because he is being dominated by the participants. He also twice uses high modalization and once high modulation not because he is given the authority and domination but for the sake of saving his colleague (from Pakistani Army) from the clutches of Bingo soldiers who want to punish him for killing the innocent Bengali people. Although Tajassur can take his revenge from Safeer (who has been caught by Bengali Army) but still he is so afraid of Pakistani Army that he wants to save him by protecting him at his own

home. He is so afraid of the brutality of Pakistani Army that he uses elliptical clauses twice ("Yes, Sir" (Rahman, 1991, p. 39)) while responding to the Adjutant of Pakistani Army.

The army officers (the Adjutant, Captain of the SSG and the C. O.) use sometimes imperative (42, 12(b)) and complex (8(a), 8(b), 12(a), 12(b)) clauses to assert their power over Tajassur. Safeer (Tajassur's colleague and roommate) also uses imperative clauses (33, 34, 35(a), 35(b)) while talking to Tajassur and explains his contempt for the Bingos. They assert their power most of the time by using the declarative clauses that they will make Bangladesh either the part of Pakistan or will ruin the Bengali nation by fighting war against them. Although the Bingos are very nice people and they do not interfere with others' affairs but the Pakistani Army involves for the sake of taking charge of Bangladesh and making it the part of Pakistan without their consent. The violence of Pakistani Army during the war of separation can be compared to what Khan (2014) highlights the massacres of partition during the partition 1947 and criticize the politicians. In spite of their brutality, Tajassur does not take his revenge and gives refuge to Pakistani Army soldier (Safeer) who comes to ruin the Bengali people. But instead of his roommate's (Tajassur) kindness, Safeer neither stops the Pakistani Army to not kill Tajassur in front of his sister and mother, nor forbids them to rape his only sister (Amina) who serves him during his stay at Tajassur's residence. He shoots Tajassur's mother himself who makes him feel at home during his stay and loves him as her son. The Pakistani Army considers the Bengali people inferior and rapes their women without feeling any remorse. Apparently, it seems that Pakistan Army is on the right path but inwardly they shoot the Bengali Army for their own hidden motives. Their brutality can be compared to what Naeem et al. (2022) attempted to foreground the traumatic exploitation of women, women victimization, threat to nationness and the unhomey situation of the newly immigrated people after the Indo-Pak partition in 1947.

The contact of the Pakistani Army soldiers is sometimes involved that they use slang words for Bengali Army ("*Bloody Bingos*" Rahman, Adanan, and Hussan (1998) (, use nickname for Bengali Army soldiers ("*Bingos*"). But most of the time, their contact is uninvolved since they do not use any vocative in their whole conversation and use major clauses. They use standard language while ordering Tajassur to make him feel inferior ("*You will check the guard and report to me thrice every night*" (Rahman, 1991, p. 39)) and poor Tajassur always responds positively saying ("*Yes, sir*" (Rahman, 1991, p. 39)) since he does not dare to argue. Safeer declares that he will do wrong to Tajassur's people and help Pakistani Army to ruin Bangladesh ("*Because they are Pakistan's enemies*" (Rahman, 1991, p. 40) and "*Because they are Indian agents and anti-Pakistan.*" (Rahman, 1991, p. 40)) but Tajassur cannot do anything for his family and his people. He just weeps and beseeches Safeer to not to be the part of the assassins of innocent people by using vocatives many times ("*Safeer*"). He explains all the ulterior motives ("*raped our girls*" (Rahman, 1991, p. 40), "*shot our innocent people*" (Rahman, 1991, p. 40) and "*took our wealth*" (Rahman, 1991, p. 40) without their consent) of Pakistani Army but fails to stop Safeer who wants to obey his officers' orders at any cost.

The effect of the Pakistani Army officers' conversation with Tajassur remains always positive and he does not speak even a single word without their consent. He uses elliptical clauses ("*Yes, Sir*" (Rahman, 1991, p. 39)) always while responding them because he does not dare utter a single word which offends them. Once he interrupts during officers' conversation and the officers insult him in such a way ("*Don't you dare utter a squeak while your officers are talking O.K.*" (Rahman, 1991, p. 40)) that he not only obeys them always without saying no, but also he always respects everyone (no matter he is senior or junior to him). Although Safeer (his roommate and colleague) does not accept Tajassur's argument to not to be the part of the crime the Pakistani Army is going to commit in Bangladesh and responds him negatively always. Thus, in the lens of the abovementioned analysis the effect of the Pakistani Army conversation on Tajassur is positive while Tajassur's beseeching and request, his innocence, and his tears does not effect on Pakistani Army soldiers who have gird up their lions to destroy the Bangladesh ("*The C.O. orders us and we go.*" (Rahman, 1991, p. 40)); kill its innocent people; to rape their girls; to loot their lands and wealth; and to make Bangladesh the part of Pakistan forcibly ("*My conscience tells me to rid Pakistan from its enemies*" (Rahman, 1991, p. 40). The Pakistani Army asserts its power over the Bangladesh by one way or the other because it is less powerful state than Pakistan. They ruin them, rape their girls, kill their innocent people and try to loot their state in any way by the name of freedom.

5.2. Analysis of the Short Story The Dance of the Beards

Here, the cooperative effort of the powerful institutions of the feudal society (since their sinister interests depend upon their unity) is to keep up their oppression upon the poor and socialize their new generation according to their exploitative charter of life. The meeting of one of the feudal lords' grandson to Gullu (a boy from the poor family) resents Bansilal (the son of money lender) and he tells all the matter to the boy's grandfather. To keep away the grandson from poor social members of the society, the feudal lord firstly asks Moulvi Sahib (the priest) to come and teach the boy the Quran and secondly, he along with his watch dogs beats Gullu and sends his grandson into Zenana. The text comprises of 17 clauses in total: 13 major clauses (where complex clauses are 03 while simplex clauses consist of 10), 2 minor clauses and 2 ellipses.

Table 5: Complexity of Clause System

Type of Clause	Clause Number	Total	Percentage
Major Clause (Simplex)	45, 46, 47, 48, 49, 50, 52, 53, 55, 58	10	58.8%
Major Clause (Complex)	57, 59, 60	03	17.6%
Minor Clause	44, 56	02	11.8%
Ellipsis	51, 54	02	11.8%
Total		17	100%

Table 6: Mood System and Structure

Type of Mood	Clause Number	Total	Percentage
Indicative: Declarative: Affirmative; Proposition	45, 46, 47, 49, 52, 57(a), 59(b), 59(c)	08	47%
Indicative: Declarative: Affirmative; Proposal	57(b)	01	6%
Indicative: Interrogative: Yes/No; Proposal	48, 50	02	12%
Indicative: Interrogative: WH-; Proposition	NILL		
Imperative: Proposal	53, 55, 58, 59(a), 60(a), 60(b)	06	35%
Total		17	100%

Table 7: Polarity System

Polarity	Clause Number	Total	Percentage
Positive	45, 46, 48, 49, 50, 52, 53, 55, 57(a), 57(b), 59(b), 59(c)	12	92%
Negative	47	01	8%
Total		13	100%

Table 8: Modality System

Modality	Clause Number	Total	Percentage
Modalization	49 (low, usuality)	01	33%
Modulation	55 (high, obligation), 57(b) (median, inclination)	02	67%
Total		03	100%

There the declarative mood is used 9 times by the participants to highlight their exchanging of information among themselves. The declarative mood is used only 3 times by the powerless social members who are trying to justify themselves in front of the powerful social members while the dominant social members use them 6 times to assert their power. The imperatives are on second number used 6 times (always by the powerful people to exert their control) whereas the less usage is of the interrogative mood (2 times). There is unequal status among villagers of the feudal lord (The Old Man and Gullu) and the feudal lord which can be seen through the use of the minor clauses used by the Old Man ("*Sarkar have mercy*" (Rahman, 1991, p. 51)) and respectful vocatives used by the Old Man and Munshi of the feudal lord ("*Khan Sahib*"). The feudal lord uses high modulation (clause 55) while questioning the authority of the poor villager (the Old Man) who stopped his grandson to not to pluck maize from his field because it is unripe. The grandson of the feudal lord is also dominated by the son of a landlord (Bansilal)

because he does not want to observe class differences and considers everyone equal. He wants to play with the sons of those of low caste and poor villagers. The grandson of the feudal lord uses low modalization (clause 49) while responding to Bansilal's threat that he will tell his grandfather about this all which is strictly prohibited in feudal lord families. All the conversation is initiated by the feudal lord and the son of the landlord who assert their power over the poor villagers (who just respond them and are turn respecting) by controlling the turn as what Mashori and Zaib (2015) explored, in Qaisra Shahraz's *Zemindar's Wife*, the characters of feudal lord Sarfraz and his poor villagers (Younis and Kaniz) who were subalterns and were being oppressed by the feudal lord.

The contact among the participants is most of the time involved. Both the elliptical clauses (51, 54) ("*No Sarkar*" (Rahman, 1991, p. 50) and "*Yes Khan Sahib*" (Rahman, 1991, p. 50)) are used by Munshi to answer the orders of the feudal lord who considers himself as the master of all his villagers. The feudal lord uses major clauses (50, 53, 55, 58, 59(b), 59(c)) with mood contraction (59(a), 60(a), 60(b)) most of the time while ordering and threatening his masses. He uses the slang words and vocatives for the poor villagers. He considers all the villagers his slaves. He uses the vocative as ("*insolent old peasant*") for the old man who just requests his grandson to not pluck the unripe maze and he will send it ("*to the home of the Chote Sarkar*" (Rahman, 1991, p. 51)) when it ripens. He abuses the peasants ("*sister-fuckers*") who have not sent their crops to the feudal lord up till now. He is the man who loots the peasants' crops forcibly. He uses the vocative ("*Chamar's bastard*") for the son of a low caste man (Gullu) whose fault is just to play with his grandson on his grandson's consent. He is very cruel master who orders his men to beat this little boy and the old man severely. The feudal lord's cruelty can be compared to what Tariq (2018) analyzes the injustice of feudalism where the feudal lords do not care for the feelings and emotions of the poor villagers rather consider them as a puppet. The affect of the conversation initiated by the feudal lord and the son of the landowner is positive which can be seen through the clauses (45, 46, 48, 49, 50, 52, 53, 55, 57(a), 57(b), 59(b), 59(c)) by indicating that the poor villagers do not dare to refuse the orders of the masters. The feudal lord uses imperative clauses (53, 55, 58, 59(a), 60(a), 60(b)) to order the poor villagers. Their purpose is to live on the mercy of the masters and to work hard for them without any credit. The masters order them, force them to work for them and send all the crops to masters they have harvested with hard work, and beat them also whenever they want without their crime. The masters' aggression towards masses can be compared to what Nazir et al. (2022) explored that the natives are divided into two distinct groups: colonizers and the colonized under the influence of colonization. With the help of the common protagonist (in all stories) Harouni, they found that he became a feudal lord in all stories and exploited socially and culturally both men and women from lower class being a cultural sell-out.

6. Discussion

Based on the data interpretation, the status among the participants is unequal in both short stories. The short story *Bingo* indicates the unequal relationship between the Pakistan Army and the Bangladesh Army where the Pakistani Army officers as well as soldiers (the Adjutant, the C. O., Captain of the SSG and Safeer) destroy the honour, wealth and land of the Bengali people (like Tajassur) brutally to assert their power over the less powerful people to make Bangladesh the part of Pakistan without their consent. The short story *The Dance of the Beards* shows the unequal status between the powerful social class (the feudal lord of the village (Grandfather) and Bansilal (the son of a landlord)) and the lower social class (Gullu and the old man). The rich feudal lord of the village exploits the villagers forcibly by ordering them to submit their whole crops to him, orders his men to beat Gullu (whose fault is just to play with his grandson) and the old man (whose fault is to forbid his grandson to not to pluck the unripe crops), and burns the crops of the villagers who do not submit their whole crop.

Most of the time, the contact among the participants remains involved but sometimes uninvolved in the selected short stories. In the short story *Bingo*, the contact of the Pakistani Army soldiers is sometimes involved that they use slang words for Bengali Army ("*Bloody Bingos*"), use nickname for Bengali Army soldiers ("*Bingos*"). But most of the time, their contact is uninvolved since they do not use any vocative in their whole conversation and uses major clauses. They use standard language while ordering Tajassur to make him feel inferior ("*You will check the guard and report to me thrice every night*") and poor Tajassur always responds positively saying ("*Yes, sir*") since he does not dare to argue.

The effect of all the powerful characters over the less powerful people remains almost positive due to their inferior social status and the brutality of the powerful participants one way or the other to make the powerless people inferior and to exert their power. In Pakistani society, the powerful are more powerful whereas the poor are becoming poorer day by day due to the exploitation of the powerful. Mostly, the powerless people speak only yes and no as in case of Tajassur in *Bingo* and Munshi in *The Dance of the Beards*. Tariq Rahman beautifully, unfolds the brutality and the hidden agendas of the powerful people to exploit the powerless people who make themselves more powerful by putting the lives of the powerless people at stake behind their masked faces through the selected short stories.

7. Conclusion

Based on the analyzed data, the most used mood in the selected short stories by Tariq Rahman is the declarative mood with 36 clauses with the intention to give more information to their counterparts. The second number is of the imperative mood used 16 times which indicates that the participants are more interested in giving information as compared to exchanging goods and services. The least usage of the interrogative mood with 12 clauses shows that the participants give less significance to seek more information about the conversed topic. The selected 2 short stories only have been analyzed through three tenor dimensions: status, contact and affect to highlight the interpersonal relationships among the participants in the Pakistani society and to foreground the hidden ideologies of the powerful Pakistani people behind their sophisticated masks. But there are also many ways to explore the selected short stories. The researchers suggest the other researchers to analyze the selected short stories text in different and deeper aspects since this research only discusses about tenor or interpersonal meaning. The researchers can explore the selected short stories employing the two other metafunctions: Ideational and Textual, Speech Act Theory, Grice's Cooperative Principles, Conversation Analysis, and Discourse Stylistics.

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