ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

INVESTIGATING GRAPHOLOGICAL PARALLELISM IN TARIQ RAHMAN'S "DEAF, DARK, WALLS"

Amir Hameed
BS Student, Department of English & Applied Linguistics, University of Science & Technology, Bannu, KP, Pakistan.
Aneela Gul
BS Student, Department of English & Applied Linguistics, University of Science & Technology, Bannu, KP, Pakistan.
Muhammad Wasim Khan
Visiting Lecturer (MPhil Scholar), Department of English & Applied Linguistics, University of Science & Technology, Bannu, KP, Pakistan.
(Corresponding Author) wasimafridiofficial@gmail.com
Dr Abdul Karim Khan
Assistant Professor, Department of English & Applied Linguistics, University of Science & Technology, Bannu, KP, Pakistan.

Abstract
This study aims to explore and analyze the hidden meanings that are suggested by the stylistic choices that are used as graphological parallelism in Tariq Rahman's short story "Deaf, Dark, Walls." This research is both qualitative and quantitative. The data comprises the linguistic choices based on graphological parallelism. The punctuations were frequently repeated giving several meanings that constituted graphological parallelism. Further, the repetition of different structures provided the ideas of separation, break, bravery, questioning the authorities, status, continuity, connection of two moments of life, freedom of expression, avoidance of distortion, sadness, hopelessness, diversity in languages, and the representation of Pakistani societies. Hence, the study is relevant to the present society as it contributes to pointing out the reality of the society. Besides, literary theories such as Marxism and feminism can be applied to the short story "Deaf, Dark, Walls" by Tariq Rahman.

Keywords: Foregrounding, Graphological Parallelism, Tariq Rahman, Pakistani Literature in English

Introduction

Pakpedia (2018) writes that Tariq Rahman, a Pakistani writer, scholar, and columnist who authored many books and publications in the field of Literature as well as Linguistics, was born in 1949 in Bareilly, India. Later, he and his family moved to Pakistan. As far as his educational background is concerned, he went to Burn Hall School, secured three M.A. degrees as a private student, and was awarded a scholarship by the British Council in 1969, which helped him to secure master's and PhD degrees from the University of Sheffield, in 1985. Initially, he remained a part of the army; however, later on, his interest developed in literature, and he made this field his career. He is well-known for his works, nationally as well as internationally, and received awards such as Sitara-e-Imtiaz and Pride of Performance. Besides, he joined the University of Peshawar as an Associate Professor of the Department of English, University of Azad Jammu and Kashmir as the Head of the English Department, where he introduced Linguistics, and became the National Institute of Art Studies part, in 1985, 1987, and 1990, respectively. He visited Oxford University and Wolfson College and worked as a research fellow at the Oxford University Center of Islamic Study. He published several books, which are *From Hindu to Urdu, Language and Politics in Pakistan, Language, Education, and Culture***,** *A History of Pakistani Literature in English*, and *Linguistics for Beginners* (2018). To talk about his short stories, he compiled his hundred short stories in his C*omplete Short Stories* (2024), written between 1968 to 2024.

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

Some of them are "The Mystery of the Bald Spot," "The Innocent Thief," "Tears in a Man's Eyes," written in 1968, "A Game of Chess" (1969), "The King of the Beggars" (1970), "Bingo" (1975), "Medusa" (1976), "The Child Psychologist," and "Salvation" in 1976, "Joy" (1980), "The Third Leg" (1986), "The Vision of Paradise" (1987), "Rain" (1988), "Deaf, Dark, Walls" (1991), "The Coward" (1990), "The Patient" (1991), "Crying Baby" (1992), "The Lover" (1993), "Girls on Benches," "Suicide" and "The CO' Goat" are written in (2022), "The Anthropologist" (2023), "Kuchi Boy," "Frenemies", and "Favours" are written in 2024 (Rahman, 2024).

Tariq Rahman's short stories are a delight to the audience, portraying the immense array of ups and downs of personal life, describing the situation of war, told with a bold tone. His expression of telling stories, like "Transfiguration," is exceptional. His stories are complex in terms of narration and a violent cracking of the bitter realities of life (Mahmood, 2022). He wrote many short stories, but some of them have even no sense of Pakistan. Neither the location nor the characters are Pakistani but English setting in a far future or past. However, academically, they are quite interesting, revealing the difficulties faced by South Asian English writers before South Asian English Literature gained the position of today. Rahman, as a young man, significantly contributed to the creation of short stories, though not a single English book he read described how to write a short story (Naeem, n.d.). Rahman tries to discover the brutal realities of a middle-class family in Pakistan in which the mother-in-law is the supreme ruler of the house, treating her daughter-in-law unjustly, for instance, in the short story "The Patient" (Farooq et al., 2022). To add further, Javaid et al. (2022) stated that he, through his short stories, gives importance to the study of cultural categorization of people in societies concerning post-colonial studies so as to shut down the concept of "Us" and "Them", and thus, the post-colonial identity becomes problematic. Lastly, even though his short stories are the reflection of the society of Pakistan, it is quite hard to point out the accurate portrayal of the society as well as the culture. He created unique masterpieces reflecting his thoughts and experiences. To look at the style and technique of his writings, it can be noticed that it is Pakistani too, precisely saying, informal. He has no inspiration from any fictional writer; rather, he writes like he is going to write some piece of writing for the sake of entertainment (Shah & Ali, 2023). In analyzing Rahman's short stories, it may be found that he has deconstructed the myths of our society to provide an objective lens to the readers to identify reality and hypocrisy. He opens up political, social, and religious misconceptions of Pakistani societies. Through his discourse, he strived to cure those readers who are far from reality by presenting an unbiased and universal vision of life (Rasool et al., 2022). Shamsie (2017) claimed that Tariq Rahman was the pioneer of critical studies, and published *A History of Pakistani Literature in English* regarding poetry, fiction, drama, and nonfiction of Pakistan. She adds that he was the first Pakistani-origin author who focused on short fiction.

Research Statement

Stylistic analysis is based on argumentative techniques that are near to objectivity. Similarly, Pakistani Literature in English is relevant to our societal issues and problems. In this regard, in this study, the scholars have attempted to apply the level of graphological parallelism in the theory of foregrounding to Tariq Rahman's short story, "Deaf, Dark, Walls."

Research Objectives

1. To explore the stylistic choices used as graphological parallelism in Tariq Rahman's short story "Deaf, Dark, Walls."

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR

2. To analyze the hidden meanings suggested through graphological parallelism in Tariq Rahman's short story "Deaf, Dark, Walls."

Research Questions

1. What are the stylistic choices used as graphological parallelism in Tariq Rahman's short story "Deaf, Dark, Walls"?
2. How are the hidden meanings suggested through graphological parallelism in Tariq Rahman's short story "Deaf, Dark, Walls"?

Literature Review

Pakistani Literature in English has its roots before independence. The writings of the first two decades were limited to some writers and most of the writers were restricted to a very small audience. The writings were only for the same intellectual, own liberal circle, far away from the freedom movement of Pakistan and issues of post-independence as well. One of the famous writers of that era was a diplomat, Ahmad Ali (1910-1994) who wrote great prose, fiction, and poetry. *Twilight in Delhi* is one of the most famous works of Ahmad Ali which depicts the old world of Mughal glory. (Khan et al., 2023, pp. 273-274)

Rahman (1991) revealed that even though there are many biographies written with literary taste that cannot be ignored in the development of prose in both Pakistan and India, like Feroze Khan Noon's *From Memory* (1966) and Shaista Ikramullah's *From Purdah to Parliament* (1963), but it is difficult to include them in the prose. They used simple language and a unique style from most of the 19th-century and early 20th-century writers of India. However, Tariq Rahman does not concern himself with biographies. However, still, he gives a list of biographies in the literature of third-world countries*: Mugo Gatheru's Child of Two Worlds* (1963), Zulfikar Ghose's *Confessions of A Native-Alien* (1965), Shiva Naipaul's *Beyond the Dragon's Mouth* (1984), and *Finding the Centre* (1984), V.S. Naipaul's *The Enigma of Arrival* (1987), and Adewale Maja Pearce's *In My Father's Country* (1987). He traces prose back to Khalid Hasan's travelogue *Outside India* (1938), whose writing style he calls "a safety valve in order to retain their sanity" (p. 202). In addition, he disclosed that there he expressed the impressions that he had experienced in his life while travelling the world as the special columnist of *The Bombay Chronicle*.

Besides, one of the earliest works that can be remembered is Professor Mohammed Ali's *Twilight in Delhi*, which was written in undivided India when the concept of Pakistan was being viewed. Further, he suggested that it was thought that Pakistani writers were not capable of writing in English. Perhaps, this was the reason that the first collection of English verses, written in 1965, the anthology was titled *The First Voices*. However, the first novel in English written in Pakistan was probably *The Murder of Aziz Khan* (1947) (Recorder, 2007). Rahman (1991) asserts that this is the most significant novel, which portrays the reality of social life in the 1960s. He commented that this novel is about the rise of industrialists and the shattering of the personal way of life of a small landowner somewhere in Punjab. Along with that, he suggested that, in the words of the author of the novel, it is "a solid, straightforward novel" (p. 102). Moreover, Omar Qureshi, a famous cricket commentator, published a book having pieces of prose entitled *Black Moods*, dealing with the lives of Karachi during the 1950s. He published his second book with the name of *Out to Lunch* covering the duration between 1956 and 1958. His works have never gone through the critical lens (Rahman, 1991).

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

In 1957, Mumtaz Shahnawaz, a political activist, *The Heart Divided*, which has historical importance, published after her death. This novel is the first post-independence Pakistani novel written in English (Shamsie, 2017). The next year, Zaib-Un-Nissa Hamidullah, the first woman columnist of English in Pakistan, published her only work of prose called *The Young Wife and Other Stories* (Shamsie, 2017). Next, Khalid Hasan is one of the greatest humorous prose writers in Pakistan. In this field, he played a part by writing four magnum opus: *A Mug's Came (1968), The Crocodiles are Here to Swim* (1970), *Scorecard (1984),* and *Give Us Back Our Onions* (1985) (Rahman, 1991). Yaqoob (2020) writes that Pakistan started to recognize fiction in the latter part of the 20th century when the Parsi author Bapsi Sidhwa became popular for her novels. Asghar (2020) thinks that Sidhwa is one of the distinguished authors writing five novels, namely, *Cracking India*, *The Pakistani Bride*, *The Crow Eaters*, *An American Brat*, and *Water*, published and translated into several languages. Rahman (1991) added that she, a person of deep historical mind, had written about the times of partition, and she is still writing. Moreover, Yaqoob (2020) argued that Hanif Kureishi, as Rahman (1991) commented, does not even consider himself as Pakistani but of Pakistani origin, commenced his career with the novel entitled *The Buddha of Suburbia* (1990), which won the Whitebread Award. He pointed out that this novel is based on diaspora. Furthermore, Yaqoob (2020) said that Aamer Hussein wrote a series of short stories. Shamsie (2017) asserted that Sara Suleri came up with her memoir *Meatless Days* (1989), which was the first memoir in Pakistani English Literature. Procter (2009) writes that Mohsin Hamid, a winner of the Betty Trask Award and shortlisted for the PEN/Hemingway Award, first novel was *Moth Smoke (*2000). He adds that this novel was a *New York Times* notable book in 2000, and a mini-series was made on television in Pakistan. Further, the same writer wrote that in 2007, he wrote his masterpiece *The Reluctant Fundamentalist*. This novel was shortlisted for the Booker Prize for fiction. In 2008, this novel won the South Bank Show Annual Award for Literature as well as being nominated for the Commonwealth Writers Prize and James Tait Black Memorial Prize in the same year. In 2013, he published his third novel, *How to Get Filthy Rich in Rising Asia,* which won the Tiziano Terzani International Literary Prize. Preston (2018) writes that Mohsin Hamid completed *The Exit West* before the questions were raised on borders and identity by Trump and Brexit. Procter (2009) stated that this novel was shortlisted for the Man Broker Prize. He also published a book containing essays with the title of *Discontent and its Civilizations: Dispatches from Lahore New York & London* (2014) (Procter, 2009). Mohsin Hamid's last novel is *The Last White Man*, published in 2022, which highlights the themes of the privilege of the white, sorrow, racism, and morality (Gradesaver, n.d.). Another prominent writer to be noted down is Kamila Shamsie, whose first novel, *In the City by the Sea,* was nominated for the Mail on Sunday/John Llewellyn Rhys Prize. In addition to this, *Salt and Saffron*, her second novel, got her a place on Orange's list of '21 Writers for the 21st Century'. Moreover, her novels include *Broken Verses* (2005), *Burnt Shadows* (2009), *A God in Every Stone* (2014), and *Home Fire* (2017) (O'Reilly, n.d.). In addition, the novels of Uzma Aslam Khan, Ali Sethi, Kamila Shamsie, and Muhammad Hanif, which are *The Geometry of God* (2009), *The Wish Maker* (2009), *Broken Verses* (2005), and *A Case of Exploding Mangoes* (2008), respectively, all share the idea of what a good Muslim is (Cilano, 2013). Shamsie (2017) uttered that Hanif Qureshi is renowned for his novels *Gabriel's Gift* (2001), *Last Word* (2014), and short fiction *Blue Time* (1997), *Midnight All Day* (2000), *The Body and Other Stories* (2012). Furthermore, she added that Mohammed Hanif's *A Case of Exploding Mangoes* (2008) is the first full complete political satire written in Pakistani Literature in English, which revolves around the mysterious death of General Zia-ul-Haq in a helicopter explosion. Fatima Bhutto's *Shadow of*

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

the Crescent Moon (2013) explores the story of geopolitics in a small town, Mir Ali, Waziristan, taken control by military forces and religious extremists. Bina Shah's *A Season of Martyrs* (2014) depicts the last three months of Benazir Bhutto with the complex history of Sindh and Shah Abdul Latif's poetry. Additionally, Soniah Kamal's *Isolated Ancient* (2015) analyzes the conflict between Pakistan and India over Kashmir and the mental suffering of Zara Zoon, a Kashmiri girl. Many other fictitious writers are emerging with great rapidity, including Irshad Abdul Kadir, Rosa Destgir, Ali Eteraz, Shazaf Fatima, Shahrukh Hussain, Kanza Javed, Sophia Khan, Murtaza Rizvi, Tehmina Durrani, Qaisra Shahraz, Saad Shafqat, and Omar Shahid Hamid (Shamsie, 2017).

Themes in Tariq Rahman's Short Stories

A pile of themes can be deduced from Tariq Rahman's short stories. For instance, his early story "Bingo" revolves around the tensions between the East and West wings of Pakistan, civil crises, and how the upper-ruling class of Pakistan has shaped their minds from the reading materials of colonial times (Mahmood, 2022). Additionally, Rahman's "Bingo" has many themes, but some of them are the themes of politics, oppression, subjugation, racism, war, abuse of power, etc. (English Literature, 2020). Another short story of his titled "Babu" talks about the downfall, the fall of a man from prosperity to misery and from success to failure. The short story "Charity" explores how Pakistan came into existence after the Mughals, British Raj, and Socialism. The "Deaf, Dark, Walls" explores the theme of honour in which Khaista Gul sacrifices himself in order to save the honour of a girl, Shabana, and her family. "The Toy" focuses on the influence of poverty on the mind of a child when he or she is surrounded by rich relatives. The "Crying Baby" deals with the failures of the struggle of a mother whose husband is addicted to drugs and looking after her baby who cries. Eventually, her son dies so as does her husband (Mahmood, 2022). Farooq et al. (2022) claimed that the short story "The Patient" by Tariq Rahman depicts the theme of how the husband takes care of his wife. He stands up for her whenever his mother calls out the pointlessness talking of the heart test, and whenever she feels down, he gossips with her and takes her to the ice cream so that she may feel well. They also point out another theme, the ill-treatment of a mother-in-law with her daughter-in-law (Farooq et al., 2022). Naeem (n.d.) in his blog pointed out that the story "Transfiguration" of Tariq Rahman is based on a corrupt religious figure, a priest, who exploits his authority through sexual repression. Further, this story highlights the themes of sexual exploitation and hypocrisy in society. Moreover, he adds that his "The Dance of the Beards" discusses the feudal system in the countryside. And, "The Moustache" explores how luxuriant moustaches are considered a symbol of pride and honour in the society of Punjab.

Moreover, Rahman (1991), himself, made the study of linguistic deviation used by Pakistani creative writers, who use it as a stylistic device, deviating from the standards of the English language. Ajmal and Masoom (2022) conducted research on Tariq Rahman's "Bingo" by applying Gerard Genette's "Narrative Discourse Model" to explore the textual structure leading to achieving and portraying reality. However, the short story "Deaf, Dark, Walls" by Tariq Rahman has not yet been investigated on the level of graphological parallelism through the theory of foregrounding, so it is analyzed through graphological parallelism to explore hidden messages.

Methodology

This research attempts to examine the short story "Deaf, Dark, Walls," written by Tariq Rahman, by applying graphological parallelism through the theory of foregrounding.

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

The collected data are interpreted, analyzed, and examined through the data analysis tool which is graphological parallelism.

Theoretical Framework

The theory of foregrounding was developed through various ways by different linguists through the ages and Geoffrey Leech (1969) was one of them who expanded it into seven levels. This theory focuses on establishing a connection between the meaning of a text and formal language, which allows the reader to decode the message the writer wants to convey (Meniailo, 2020). Simpson (2004) remarked that the term "foregrounding" refers to the form of a text that is motivated, particularly for literary aesthetics. Further, he adds that foregrounding involves the distortion of stylistics either by deviating from the norms or by bringing something to the front through parallelism or repetition. In addition to this, he says that it is a technique used to "make strange" in language, and in the words of Shklovsky, a Russian word, "ostranenie" meaning a method of "defamiliarization" in a text (Simpson, 2004). In addition to this, Leech (1969) extended foregrounding into two parts, namely, parallelism and deviation, which he again divided into different levels. Leech (1969) asserted that parallelism is the opposite in the sense of deviation. Roman Jakobson considered parallelism as a repetition of structures. It is a linguistic concept which is a part of a literary text. It may occur at phonological, graphological, grammatical, morphological, lexical, syntactic, and semantic levels (Abdelbasset, 2018). Leech (1969) put into words that graphology crosses the boundaries of the language spelling system, and Abdelbasset (2018) asserted that repetition of structures, either of stanza or prose, is what makes graphological parallelism when lines or sentences are put in a parallel way.

Graphological Parallelism

Leech (1969) claims that graphology is to go beyond the boundaries of the spelling system of a language. Further, he adds that it is the entire writing system, including punctuation, paragraphing, and spacing. Abdelbasset (2018) argued that what constitutes graphological parallelism is the repeated structures of stanzas in poetry and prose when lines or sentences are put in a parallel way. Alabi (2007) pointed out that graphological discussion involved foregrounding quotation marks, ellipses, periods, hyphens, contractions, special structures, full stops, colons, commas, semicolons, question marks, dash, lower case letters, gothic and bold letters, capitalizations, small print, spacing, italic. Abdelbasset (2018) gave an example of "It was YOU, not HER" to justify the capitalization of graphological parallelism. He asserted that this sentence includes two parallel words, "YOU" and "HER," used to emphasize. So, graphological parallelism is the reoccurrence of punctuation marks, repetition of capitalization, spacing, and paragraphing in a literary piece of writing (Khan et al., 2024).

Data Analysis

The graphological parallelism in the theory of foregrounding is applied to Tariq Rahman's short story "Deaf, Dark, Walls" in order to explore the hidden meanings of the text. To go beyond the boundaries of a spelling system of a language, make graphology that comprises the entire writing system, including punctuation, spacing, and paragraphing (Leech, 1969). It is the repeated structures either in poetry or prose.

Full Stop or Period (.)

Grammatically, a period is a punctuation that performs many functions; however, some of its functions are completing an idea, showing the end of a sentence, and separating

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

ideas (Ellis, 2022). In addition to this, it also promotes a longer pause than comma and semicolon, allowing the reader to absorb the information provided before going further (Byju's, n.d.). Full stop, in the short story "Deaf, Dark Walls," written by Tariq Rahman, has been repeated 120 times. As mentioned above, that full stop shows separation. Separation is possible in two ways. First is to separate from homeland like the character Khaista Gul, and second is to depart from this world. This separation can be seen in the sentence, **"Khaista Gul had left the huge square wall of the village far behind him."** (Rahman, 2024, p. 676). Here, the period symbolizes that he is separated from his hometown, family, and his birthplace to get a job and earn money for his family. Similarly, the character Khaista Gul is separated from this world after being shot and stabbed to death as **"then the walls closed in."** (Rahman, 2024, p. 681). Moreover, it also shows a long pause, just like in the above sentence; the readers stop to absorb the information given by the writer, and then they can move further. This pause shows a rest or refreshment for some time, just like the character Khaista Gul did by spending money **"on hot *chapli kababs*; movies and a little bit on marijuana in his cigarettes."** (Rahman, 2024, p. 676). In addition to this, it can be noted that the writer has used it for many purposes. Firstly, it is used to separate the different ideas that he compiled together to describe the story of the character Khaista Gul beginning from **"Khaista Gul had left the huge square wall of the village far behind him"** (Rahman, 2024, p. 676), and ending on **"He thought of the sun rising in his childhood home behind the wall of his village...then the walls closed in"** (Rahman, 2024, p. 681). And in this way, the flow of the story continues. Secondly, it provides ease for the readers to understand each idea that the writer wants to convey to the readers. Thirdly, it may be deduced from the repetition of the periods that it may give the colonial empire sense via the short story, as it is written in the language of colonial power. In this short story, full stop represents suspense like Khaista Gul **"challenged"** (Rahman, 2024, p. 679) the scoundrels **"in a broken Urdu"** (Rahman, 2024, p. 679) give suspense about what would happen next.

Ellipsis (...)

Another punctuation mark in the short story is ellipses. It shows the omission of words, represents a pause, and suggests that there is something left that the writer did not tell (Ellis, 2022a). It appears 3 times in this short story. It suggests that the writer leaves further discussion to the readers about what should happen next. It gives authority to the readers to decide about the character's role in the story. For example, Khaista Gul does not let himself deviate from his purpose when he sees Saman's beauty **"when she walked...but Khaista Gul was not inclined to lascivious thoughts"** (Rahman, 2024, p. 678). It suggests that, regardless of the situation, one should never stray oneself from one's chosen path. Further, when Khaista Gul cries out for help, **"Oh, you people of the dark walls speak..."** (Rahman, 2024, p. 681). Here, the writer lets the audience decide what should happen next. It may also indicate that readers should decide whether the characters of the **"people of the dark walls"** are good or bad.

Comma (,)

A comma is a punctuation mark that performs many functions. Grammarly (2023) discusses that it separates the items or ideas within a sentence, shows a short pause, and gives additional information. In this short story, it is repeated 49 times. The theme of separation via comma can be observed when Javed says, **"Let's kill the rascal,"** (Rahman, 2024, p. 680). Here, Javed is separated from religion. Religion forbids killing anyone, but he cuts himself off it. A comma also represents a short pause, as mentioned above. In the sentence, **"At the**

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

end of the month, he got ten rupees from every door and sent it to his mother who needed it for his sister's marriage" (Rahman, 2024, p. 676), the comma that shows a short pause, symbolizes rest in this short story. The character Khaista Gul does the hard work to earn while his family rests in the house and prepares for her sister's marriage.

Question Marks (?)

Shrives (n.d.) argued that in grammar, a question mark, or a sign of interrogation, is used to ask questions. He added that it indicates a direct question as well as an indirect question. It is not only concerned with questioning but also with doubts and uncertainty (Shrives, n.d.). Tariq Rahman has used it 6 times in the short story "Deaf, Dark, Walls." For example, when Khaista Gul challenges the boys by saying, **"Where are you going?"** (Rahman, 2024, p. 679) provides the meaning that one who is brave and honest can raise questions on matters that are going against the norm, no matter if the conditions are unfavourable. Additionally, it can be said that it was not his job to interfere in the internal businesses of the community. He was for the protection of **"property and their honour"** (Rahman, 2024, p. 678) from foreign intruders. Thus, he could not question them, but it depicts his arrogance and pride that came from the stick of power of guardianship he has. So, it means that interfering in the affairs outside the circle of one's duty leads to death like that of the character, Khaista Gul. Moreover, when **"the boy who had a bottle of brandy"** (Rahman, 2024, p. 679) argues with Khaista Gul, he says, **"What?"** (Rahman, 2024, p. 679), adding, **"are you mad?"** (Rahman, 2024, p. 679), showing anger the speaker, and gives the meaning that if someone is disturbed in one's illegal business, one gets frustrated. One is ready to fight to find a way back to it. For instance, the guard, Khaista Gul, did not allow the group of young boys to elope with the girl. Consequently, he is killed by them. Further, the indirect question in **"How would he face her father if he abetted the loss of their honour"** (Rahman, 2024, p. 678) symbolizes the status of Khaista Gul indirectly. He is hired by him and the community. So, he cannot question him as he is higher in ranking than him. Similarly, there are people high in status, who do not allow others to question them even though it is a human right to inquire.

Semicolon (;)

Another punctuation that Tariq Rahman used in this short story is the semicolon. Grammarly (2023a) stated that a semicolon connects two independent clauses without a coordinating conjunction. Moreover, it joins two sentences showing a logical and close connection (Grammarly, 2023a). Pamplona (2024, para. 2) stated that it separates items in a complex list to create clarity and avoid confusion. So, it means that it makes sentences longer and increases readability. For example, **"He also spent it on himself: on hot *chapli kababs*; movies and a little bit of marijuana in his cigarette"** (Rahman, 2024, p. 676). Here, it can be said that the writer may intended to continue the flow of reading after **"*chapli kababs*."** It may be predicted here that it is not only food to spend on but also entertainment and other components one is obsessed with. Khaista Gul says, **"I am dying; bleeding, Muslims!"** (Rahman, 2024, p. 681) provides further information that he is not only dying but taking a bath in blood and feels extreme pain. Here, two ideas, death and pain, are connected by the semicolon. It shows that death is not easy. Humans first suffer from pain and then depart from this world, like the character Khaista Gul.

Hyphen (-)

Byju's (n.d.) stated that a hyphen is a punctuation mark that is used to join two words together to make a compound word. It can also be used with numbers to estimate distance as

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

well as time frames (Byju's, n.d.). In this short story, a hyphen appears 10 times, suggesting different meanings. For example, **"He loved the canals in which brown-bodies urchins splashed each other"** (Rahman, 2024, p. 676) shows the happiness that the children found in the water. It also gives the idea that the children of that society are brown in colour. In addition to this, here, the hyphen gives the meaning that it joins the memories of childhood with the present age. Thus, it connects the two eras of the same body just like it links two words together. Further, **"The roads were pock-marked with ruts"** (Rahman, 2024, p. 676) perhaps gives the meaning that the road, which is dotted, shows the dots are close to one another. So, here, the meaning of closeness or intimacy can be extracted that relatives should be as near to one another as the dots present on the road.

Quotation Marks ("")

Another punctuation mark that may be found in this short story is quotation marks. Ellis (2024) pointed out that it is used to indicate a direct quote, that is, to copy the words of a source. It also represents a dialogue between characters (Ellis, 2024). In this short story, quotation marks are repeated 29 times. In this short story, quotation marks give the idea that everyone has opinions and ideas that are free to express. For instance, one of the guards presents his opinion by saying, **"But that is no concern of ours for there are girls who like to be teased"** (Rahman, 2024, p. 677). This remark shows his thoughts about the girls in that society while having a conversation with another character, Khaista Gul. Additionally, this guard knew the society well, as he is an old guard. The words are put in quotation marks so that the context becomes clear for the readers. If it were narrated through the mouth of the character Khaista Gul, he would probably distort the statement for his benefit, as he interferes in the business of others. So, to avoid such distortion, the exact words are used for the readers by using quotation marks. Moreover, it also depicts the idea that everyone is not the same in government institutions or societies. Both good and bad people could be found out. Good people just keep themselves to their own jobs, like the old guard in the short story, whereas bad people poke their noses into the affairs of others, like the character Khaista Gul.

Exclamation Mark (!)

An exclamation mark is a punctuation mark that shows strong feelings such as surprise, anger, sadness, or happiness (Grammarly, 2022). In this short story, it has been utilized 15 times. **"*Oe* Khan! *Oe*! *Oe*!"** (Rahman, 2024, p. 679), for example, shows anger that perhaps it means that when someone is frustrated, he forgets the respect of elders like the group of young boys forgets to respect the **"*chowkidar*"** (Rahman, 2024, p. 677) who protects their **"property and their honour"** (Rahman, 2024, p. 678). Eventually, they kill him. Moreover, when Khaista Gul cries out, **"*Ya Allah*!"** (Rahman, 2024, p. 680) may suggest that when nobody comes to help someone, the only force remaining to seek help from is none other than God. Therefore, he repeats this phrase again and again.

Parentheses ()

Tariq Rahman made use of parentheses in this short story. Ellis (2022b) argued that parentheses are punctuation marks that are used for additional information, and explanation, and show personal commentary from the author. In this short story, they are repeated 5 times. In this short story, Rahman explains words from other languages in parentheses for those who do not understand that language. For example, when Javed Akhtar commented on Khaista Gul's character, he said, **"This new *chowkidar* (guard) is a bloody nuisance"** (Rahman, 2024, p. 677). Here, the word **"*chowkidar*"** may be alien to some readers. Thus, he used

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

parentheses to give additional information to the readers. It also shows the cultural background of the writer. Moreover, it also shows that one should learn multiple languages which has lots of benefits. Further, Rahman represents Pakistani societies in different ways by using Urdu, Pashto, and Punjabi languages in this short story which can be observed by parentheses like in **"You are *badmashes* (hoodlums, bad character, roughs)"** (Rahman, 2024, p. 679), and **"This new *chowkidar* (guard) is a bloody nuisance"** (Rahman, 2024, p. 677). Moreover, Rahman provided this information in parentheses so that the reader may not face difficulty in understanding what he writes. This is because he wants to make the meaning clear for the readers. For instance, **"The people of the *mohalla* (locality)…"** (Rahman, 2024, p. 678). In addition to this, it can be extracted that such continuous use of parentheses may symbolize defence or shield. Khaista Gul is hired to protect the **"property and their honour"** (Rahman, 2024, p. 678) of the village. And the parentheses themselves look like a shield that a warrior uses for defence. Similarly, they may have been repeated to symbolize that Khaista Gul is a shield of that society, who defends it from what harms their **"property and their honour",** which eventually leads him to his painful death.

Italic Words

Ellis (2022c) put into words that italics or italic font, a style of typeface, is used by writers to draw the attention of the readers to some words or passages. He added that in English writing, words taken from other languages are italicized so that the readers do not confuse them with the words of the English language (Ellis, 2022c). In this short story, Rahman uses italic words that draw the attention of the readers suggesting different meanings. There are 8 italics words in this short story. However, 4 of them are repeated.

Chowkidar

Merriam-Webster (n.d.) writes that **"chowkidar"** is a word that refers to a **"guard"** or **"watchman."** It is repeated 4 times in this short story. This repetition suggests the importance of **"chowkidars."** They stand and watch irrespective of the time, whether it is a day or night, they protect what they are entrusted to, or hired for. In doing so, they may lose their lives just like Khaista Gul sacrificed his life to protect the **"property and their honour"** (Rahman, 2024, p. 678) he was hired for. In present times, there are many people who scold them harshly if they commit a mistake. They are considered as inferior beings. Even though they are humans like others, but still, no one looks at them with an equal eye. Thus, it may be concluded that the writer suggests that they are part of our society and should be as respected as others. They provide the comfort of protecting properties, countries, and even lives. In addition to this, he could use another word than **"*chowkidar*"** (Rahman, 2024, p. 677), but he specifically chose this one because the writer is aware of the country's political discourse. He refers to the protector of the land whose job is to defend the state from foreign intruders, not to interfere in all affairs of the state.

Mohallah

In Urdu, **"mohallah"** is a word that refers to **"neighborhood"** (Urdupoint, n.d.). In this short story, Rahman uses this word twice. It may suggest that the writer wants to draw the attention of the audience toward an ununified community where Khaista Gul was bathing in blood and then left him on his own. In other words, it can be said that people living together provide support and help to one another when the situation is unfavourable. However, in this short story, **"*mohallah*"** (Rahman, 2024, p. 678) is dispersed, and everyone cares about himself. Though the writer named it a **"mohallah"**, it is otherwise. People are

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

careless about others but themselves. There is a proverb saying that a friend is the one that comes in time of need, and it can be concluded that people in need are neighbours indeed. Thus, it can be said that every community should support one another, especially when the situations are worse, not like the people of the **"dark walls"** (Rahman, 2024, p. 681).

Oe

It is a Punjabi word used to call someone rudely (Rahman, 2024). Rahman made use of this word when the group of young boys was challenged by Khaista Gul. It is repeated thrice in the short story. It probably means that the writer wants to convey the message of ignorant, aggressive, and uncivilized people when Khaista Gul was shouted by one of the boys saying **"*Oe* Khan! *Oe*! *Oe*! don't be a fool"** (Rahman, 2024, p. 679). Such people have no manners of talking to others. So, it is better to ignore such scoundrels. Further, it perhaps indicates that the writer wants to promote his native language, Punjabi. He perhaps wants to mix the Punjabi language with the standard language, English. Moreover, it depicts the writer's culture, background, and experience of different languages and societies.

Ya Allah

Tariq Rahman used Arabic words in the short story "Deaf, Dark, Walls." It is an Arabic phrase that refers to "the Lord" or "Oh God" (Rusciano, 2024). It appears 3 times in this short story. Its repetition may suggest that whenever a person is in a normal situation like the character Khaista Gul, he enjoys **"hot *chapli kebab*"** (Rahman, 2024, p. 676), spends money on **"movies"** (Rahman, 2024, p. 676), and **"on the pictures of girls with voluptuous contours"** (Rahman, 2024, p. 676). However, whenever a difficult situation falls upon someone, he immediately bows down to God by calling Him with the phrase **"*Ya Allah*"** (Rahman, 2024, p. 680). For instance, modern society is immersed in materialistic businesses. Everyone seeks materialistic pleasure; however, when it comes to a situation that is out of their hands, they turn towards God to call for mercy. Similarly, Khaista Gul, in this short story, enjoys his life by admiring the **"militia-clad soldiers at Torkham"** (Rahman, 2024, p. 676), **"hot *chapli kebab*, movies, marijuana in his cigarette"** (Rahman, 2024, p. 676), and pictures of girls wearing **"jeans"** (Rahman, 2024, p. 676). However, when he is shot and stabbed by a group of young boys, he invokes God to have mercy on him. So, it can be concluded that whatever the situation may be, one should not forget the blessing of God.

Conclusion

The researchers analyzed the short story "Deaf, Dark, Walls" by Tariq Rahman through graphological parallelism of the theory of foregrounding. The punctuations were frequently repeated, giving several meanings that constituted graphological parallelism. Further, the repetition of different structures provided the ideas of separation, break, bravery, questioning the authorities, status, continuity, connection of two moments of life, freedom of expression, avoidance of distortion, sadness, hopelessness, diversity in languages, and the representation of Pakistani societies.

Recommendation

Literary theories such as marxism and feminism can be applied to the short story "Deaf, Dark, Walls" by Tariq Rahman.

References

Abdelbasset, DOU. (2018). A Corpus-Assisted Stylistic Analysis of Parallelism in Virginia Woolf's Short Fiction: The Case of Twenty Short Stories. *People of Democratic*

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.02 No.04 (2024)

Republic of Algeria Ministry of Higher Education and Scientific Research Faculty of Foreign Languages Department of English. Retrieved from https://www.academia.edu/38093601/A_Corpus_Assisted_Stylistic_Analysis_of_Parallelism_in_Virginia_Woolf_s_Short_Fiction_pdf

Ajmal, M., & Masoom, R. (2022). An investigation of narrative discourse of Tariq Rahman's short story "Bingo". *Jahan-e-Tahqeeq*, *5*(1), 219-228. Retrieved from https://jahan-e-tahqeeq.com/index.php/jahan-e-tahqeeq/article/download/517/424/

Alabi, V. (2007). Lexico-syntactic, Phonological and Graphological Patterns, Choices and Devices in Discourse. In O. Obafemi, G. A. Ajadi, & V. A. Alabi, (Eds.), *Critical Perspective in English Language and Literature-in-English* (pp. 162-175). The Department of English, University of Ilorin.

Asghar, S. (2020). *Bapsi Sidhwa as a Novelist.* Taste of Learning. Retrieved from https://shuaib6727.blogspot.com/2020/04/bapsi-sidhwa-as-novelist.html?m=1

Batool, M., Rubab, I., & Ajmal, M. (2023). Tenor analysis of selected short stories by Tariq Rahman: Applying Halliday's interpersonal metafunction. *Pakistan Journal of Humanities and Social Sciences*, *11*(03), 3458-3468. https://doi.org/10.52131/pjhss.2023.1103.0627

Byju's. (n.d.). *Full Stop - Meaning, Definition and Functions with Examples*. Byju's. Retrieved on June 13, 2024, from https://byjus.com/english/full-stop/#:~:text=A%20full%20stop%2C%20also%20known,a%20comma%20and%20a%20semicolon

Byju's. (n.d.). *Hyphen Symbol - Meaning, Definition, Uses and Examples*. Byju's. Retrieved on June 15, 2024, from https://byjus.com/english/hyphen/#what-is-a-hyphen-meaning-and-definition

Cilano. N.C. (2013). *Contemporary Pakistani fiction in English: Introduction: idea, nation, state*. Routledge.

Ellis, M. (2022). *Period in Punctuation: Rules & Examples*. Grammarly. Retrieved on June 13, 2024, from https://www.grammarly.com/blog/period/#:~:text=A%20period%2C%20also%20known%20as,a%20tiny%20circle%20or%20dot

Ellis, M. (2022a). *What's an Ellipsis? Definition and Examples*. Grammarly. Retrieved on June 13, 2024, from https://www.grammarly.com/blog/ellipsis/#:~:text=1%20Omitted%20words,make%20the%20quote%20more%20succinct

Ellis, M. (2022b). *Parentheses vs. Brackets: Definitions and Examples*. Grammarly. Retrieved on June 15, 2024, from https://www.grammarly.com/blog/parentheses-and-brackets/

Ellis, M. (2022c). *When to Use Italics, With Examples*. Grammarly. Retrieved on June 15, 2024, from https://www.grammarly.com/blog/italics/

Ellis, M. (2024). *Quotation Marks: Rules and Examples*. Grammarly. Retrieved on June 15, 2024, from https://www.grammarly.com/blog/quotation-marks/

English Literature. (2020, December 29). *Bingo by Tariq Rahman Summary Explained in Urdu Hindi.* [Video file]. YouTube. Retrieved from https://youtu.be/CwoRqGMsWfo?si=G46_9gXoP35BWnoy

Farooq, A., Rubab, I., & Ajmal, M. (2022). Unveiling the narrative thread in short fiction: Structural Analysis of Tariq Rahman's "The Patient". *Pakistan Journal of Society, Education and Language (PJSEL)*, *9*(1), 2523-1227. Retrieved from

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR

https://pjsel.jehanf.com/index.php/journal/article/view/906/674

Gradesaver. (n.d.). *The Last White Man by Mohsin Hamid*. Gradesaver: Getting you the grade. https://www.gradesaver.com/the-last-white-man/study-guide/themes#google_vignette

Grammarly. (2022). *Exclamation Point (or Exclamation Mark): How It's Used*. Grammarly. Retrieved on June 15, 2024, from https://www.grammarly.com/blog/exclamation-mark/

Grammarly. (2023). *Rules for Using Commas*. Grammarly. Retrieved on June 14, 2024, from https://www.grammarly.com/blog/comma/#:~:text=While%20a%20period%20ends%20a,or%20ideas%20within%20a%20sentence

Grammarly. (2023a). *5 Ways to Use a Semicolon, With Examples*. Grammarly. Retrieved on June 14, 2024, from https://www.grammarly.com/blog/semicolon/

Javaid, S., Sumaira, & Munir, U. (2022). A Postcolonial Study of Marxism as a speculative other in Tariq Rahman's short stories "Mai Baap", and "The Zoo". *Pakistan Languages and Humanities Review*, *6*(4), 452-461. http://doi.org/10.47205/plhr.2022(6-IV)41

Khan, M. W., Malook, I., Ishaq, S., & Khan, A. K. (2023). Exploring Shadab Zeest Hashmi's "THE GREEN WALLS" through Lexical Deviation. *University of Chitral Journal of Linguistics and Literature*, *7*(1), 272-280.

Khan, M. W., Malook, I., Ishaq, S., & Khan, A. K. (2024). Exploring Graphological Parallelism in Shadab Zeest Hashmi's "THE GREEN WALLS". *Jahan-e-Tahqeeq*, *7*(1), 1412-1430.

Leech, G. N. (1969). *A Linguistic Guide to English Poetry*. Longman.

Mahmood, B. (2022). *'Selected Short Stories' by Tariq Rahman is a vast array of shades, hues of personal life*. MinuteMirror. Retrieved from https://minutemirror.com.pk/selected-short-stories-by-tariq-rahman-is-a-vast-array-of-shades-hues-of-personal-life-59426/

Meniailo. V. (2020). I. V. Arnold's Theory of Foregrounding and Its Application to Text Analysis. *Interlitteraria*, *25*(1), 16-25. Retrieved from https://pdfs.semanticscholar.org/9378/d3f08f83e2e1e5239b794ce3aa6a3bcd2ede.pdf

Merriam-Webster. (n.d.). Chowkidar. In *Merriam-Webster*. Retrieved on June 15, 2024, from https://www.merriam-webster.com/dictionary/chowkidar

Naeem, M. (n.d.). *MA English Pakistani Literature: Tariq Rehman as a Short Story*. Profnaeem. Retrieved from https://profnaeem.com/ma-english-pakistani-literature-tariq-Rehman-as-a-short-story/

O'Reilly, E. (n.d.). *Kamila Shamsie.* British Council. Retrieved from https://literature.britishcouncil.org/writer/kamila-shamsie

Pakpedia Contributors. (2018). *Tariq Rahman*. Pakpedia. Retrieved from https://www.pakpedia.pk/tariq-rahman/

Pamplona, F. (2024). *The Basics of Using a Semicolon in Scientific Writing*. Mind the Graph. Retrieved on June 14, 2024, from https://mindthegraph.com/blog/when-to-use-a-semicolon/

Preston, A. (2018). Mohsin Hamid: 'It's important not to live one's life gazing towards the future'. *The Guardian*. Retrieved from https://www.theguardian.com/books/2018/aug/11/mohsin-hamid-exit-west-interview

Procter, J. (2009). *Mohsin Hamid*. British Counsel. Retrieved from https://literature.britishcouncil.org/writer/mohsin-hamid

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR

Rahman, T. (1990*).* Linguistic deviation as a stylistic device in Pakistani English fiction. *The Journal of Commonwealth Literature*, *25*(1). https://doi.org:10.1177/002198949002500102

Rahman, T. (1991). *A History of Pakistani Literature in English*. Vanguard Books Pvt Ltd.

Rahman, T. (2024). Complete Short Stories. List of Contents. *Frontier Post Magazine (FP)*.

Rahman, T. (2024). *Complete Short Stories*. ResearchGate. Retrieved on June 11, 2024, from https://www.researchgate.net/publication/378861229_The_Complete_Short_Stories_of_Tariq_Rahman

Rasool, S., Hafeez, S., & Anwar, B. (2022). Deconstructing the Myths: An analysis of the selected short stories of Tariq Rahman. *Pakistan Languages and Humanities Review*, *6*(1), 150-158. http://doi.org/10.47205/plhr.2022(6-I)13

Recorder, B. (2007). *Fiction written in English by Pakistanis*. Pakistan Press Foundation. Retrieved from https://www.pakistanpressfoundation.org/fiction-written-in-english-by-pakistanis/

Rusciano, A. (2024). *What Does the Arabic Expression "Ya Allah" and "Yallah" Mean?*. Wikihow. Retrieved on June 16, 2024, from https://www.wikihow.com/Ya-Allah-Meaning

Shamsie, M. (2017). *Pakistani-English Writing.* Oxford University Press. Retrieved on May 01, 2014, from https://oxfordre.com/literature/display/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-69?d=%2F10.1093%2Facrefore%2F9780190201098.001.0001%2Facrefore-9780190201098-e-69&p=emailAc7eunlzMUszA

Shah, S. A., & Ali, S. (2023). Identity crisis in Tariq Rahman's "The Snail". *Global Psychological Review*, *VIII*(II), 166-172. https://doi.org/10.31703/gsr.2023(VIII-II).18

Shrives, C. (n.d.). *Using Question Marks*. Grammar Monster. Retrieved on June 14, 2024, from https://www.grammar-monster.com/glossary/question_mark.htm

Simpson, P. (2004). *Stylistics: A resource book for students*. Rutledge: Taylor and Francis Group.

Urdupoint. (n.d.). *Urdu Word* محلہ *Meaning in English*. Urdupoint. Retrieved on June 16, 2024, from https://www.urdupoint.com/dictionary/urdu-to-english/mohalla-meaning-in-english/64190.html

Yaqoob, MSM. (2020). *A Brief History of Pakistani Literature in English, Summary.* School of Thought. Retrieved on May 01, 2024, from https://www.msmsol.com/2020/10/a-brief-history-of-pakistani-literature.html