

A Pragmatic Analysis of the Interior Monologue in Layla Al-Atrash's "La Toshboh Thatoha"

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ABSTRACT

The present study aims at addressing the issue of self in Layla AlAtrash 's 'La Toshboho Thatoha" through applying a pragmatic analysis of her interior monologue relying on the personal deictic expressions of an Arabic discourse used to understand the authorial intentions of the writer. The pragmatic analysis particularly will shed some light on how the protagonist of the novel deployed the personal deictic expressions in her interior monologue to represent her love story and how her husband has his plan and intention of marrying her. In literature, an interior monologue is a type of monologue that exhibits the thoughts, feelings, and associations passing through a character's mind. In other words, the interior monologue is the expression of a character's thoughts, feelings, and impressions in a narrative. In the selected novel, Al Atrash creatively deployed the personal deictic expressions through employing a unique approach in presenting her novel's protagonist depending on the interior monologue in which there is one dominant voice, the voice of the narrator 'the protagonist' depending on using the singular pronoun (I) was used to represent her issue. The use of (I) leads to the presentation of the narrative imitatively where we hear her voice from her perspectives. Doubtlessly, there are other conversations between the novel's characters presented by the protagonist within the interior monologue. The researcher will rely on the model of Fillmore (1997) who argued that deixis is the reflection of the relationship between language and context. Deictic expressions fall into the following categories: person deixis, spatial deixis and temporal deixis, consequently, the study aims to analyze the pragmatic features of Arabic narrative discourse used by Layla Alatrash in the selected novel to represent her love story through utilizing the person deictic expressions. The results showed that the writer was an innovator in deploying the personal deictic expressions to represent the image of women who are utilized because of their heroic ancestors and their magnified attributions.

Introduction

Layla Atrash, the author of half a dozen novels, is a pioneer in portraying the social and humanitarian issues depending on her simple feminist style. In her novels, she strives to reveal the social sufferance and oppression especially in the field of human rights. In the selected novel 'La Toshboh Thatah', Layla shows high courage, in presenting of regional and religious conflicts in addition to urge the importance of accepting the freedom of difference, and to accept the other. Furthermore, she points to the need for the victory of love over hatred. Al-trash (2019) wrote:

"This novel is a memoir written by the protagonist of her daughter precisely, through her internal dialogue recounted her life from her childhood and her youth to her failure and its struggle with life and disease."

La Toshbeh Thatoha tackles a strong love story between a Palestinian merchant (Munthir) and an Afghani doctor (Habiba Al-Ein) that was ended with an alienation. The novelist employed an innovative narrative discourse based on representing immigration, whether it's being enforced immigration or voluntary one (Sedan, 2019). She intends to describe the immigrants' suffering and to document the experiences of immigrants in dislocation through Munthir who has never visited Palestine and the experiences of exile through Habiba Al-Ein and how some Jewish figures played a significant role in both Palestine and Afghanistan to encourage the youth to emigrate.

The Significance of the Study

Many studies have highlighted the issue of interior monologue. However, few researchers have shown their interest in focusing on that concept linguistically. Depending on a multi-level analysis, the current study provides a linguistic analysis of the narrative discourse used by Layla Al-Atrash in the selected novel 'La Toshbeh Thatoha'. The novel tackles the issue of women in the exile in which the novelist depends on her interior monologue. Regardless of the feminist speech that focuses on the woman's issue, the researcher tackles the novel from a different perspective in which she sheds the lights on dislocation and exile as a phenomenon in this age.

The Aims of the Study

This study considers the description of specific linguistic features, representing a wide range of lexical, syntactic, social aspects. Therefore, the researcher intends to a- identify ideological implications by describing the representation of the as represented lexically and syntactically.

b- identify the discourse narrated through the interior monologue by focusing on introducing the concept of the self linguistically.

Therefore, the study considers the description of specific linguistic representing a wide range of lexical, syntactic, figurative and social aspects.

Research Questions

To prove her points of views, the researcher intends to answer the following questions:

1-Does Al-Atrash succeed in deploying the personal deictic expressions through the interior monologue.

2-What are the social values conveyed by utilizing the personal deictic expressions in the interior monologue?

Key Terms

Pragmatics

There are different definitions of pragmatics in which each linguist defines it from his/her concept. The modern usage of pragmatics is attributed to Charles Morris who concerned to the use of signs or semiotics in language and defined it as "the relation of signs to interpreters", (Levinson, 1983). In the same context, in his book pragmatics, Levinson (1983) claimed that pragmatics should be concerned only with principles of language usage, and have nothing to do with the description of linguistic structure encoded in the structure of a language". (p. 7) Therefore, pragmatics focus is on studying the relation between language and context.

According to Yule (1996), pragmatics concerns with studying the speaker meaning as communicated as by the speaker and interpreted by the listener or the reader since pragmatics is in spoken and written context. On the other hand, Levinson (1983), in his book "pragmatics", stated that pragmatics focuses on studying the relation between language and context as a way to understand the spoken or written speech. The ultimate goal of pragmatics as a subfield of linguistics is the ability of a hearer to a reader to comprehend the intention of a speaker in a specific social situation. In other words, Pragmatics concerns with studying how the context shapes the meaning in which it focuses on investigating the use of language in any communicative context determined by

the conditions of society. Pragmatics concerning with discourse focuses on the meaning in which it is influenced by stylistics and its theories concerning with a speaker.

Albalaki (1990) defined pragmatics as "The study of the used signs by an interlocutor in his communicative process and the factors that affect communication and interaction with others in the utterance of context". In his book "the new horizon of the modern linguistic research ", The Arab scholar Mahmoud Nahla claimed that pragmatics is the study of language that mainly has four pillars signs, presupposition, speech act and implicature. (Nahala, 2002, p. 13).

According to the previous definitions, Arabic and English share the same perspective about pragmatics and its focusing on the context of an utterance.

Deixis

The linguistic subfields of semantics and pragmatics are both related to the study of meaning. Semantics studies the relation between word meanings. Pragmatics shows that the interpretation of utterances not only depends on linguistic knowledge but also depends on knowledge about the context of the utterance, knowledge about the status of those involved, such as the social information that is encoded with various expressions regarding the relative social status and familiarity, the intent of the speaker, the place and time of the utterance. Pragmatic awareness is regarded as one of the most challenging aspects of language learning, and it often comes through experience. Levinson (1983) argued that deixis is the reflection of the relationship between language and context and he defined deixis an important field studied in pragmatics, semantics and linguistics. Deixis refers to the phenomenon wherein understanding the meaning of certain words and phrases in an utterance requires contextual information. Words or phrases that require contextual information to convey meaning are deictic.

Deictic expressions

A deictic expression is a word or phrase that point out the different meaning the words have in various situations. Without a pragmatic approach, the interpretation of an utterance would be impossible to understand, therefore deictic expressions are crucial and it involves the relationship between the structure of languages and the contexts in which they are used. Hence, words that are deictic hold a denotational meaning that varies depending on time and/or places, and a fixed semantic meaning (Levinson, 1983).

The Person Deixis

According to Crystal (2008) person pronouns deixis is "a pronominal reference, in which pronoun referring to a noun to serve its function playing a vital role in language." Pronouns are considered as one of the parts of speech obtaining their meaning from other noun phrases in a sentence. The role of using the personal pronouns is to encode the role of a speaker and his addressee in the context of an utterance. Therefore, they can get their meaning from the noun phrases for which they substitute. Fillmore (1997) stated that person deixis involves an understanding of how linguistic forms are chosen due to the language user's perception and his awareness of his interlocutor's ability to monitor his postures and movements.

Accordingly, Person deictic expressions focus on encoding of the role of the participants of the speech event. Jespersen (2006, p. 212) classified the pronouns into three classes of personal pronouns the first person (speaker), the second person (The person has spoken to) and the third person (the person or thing is spoken of). In contrast, the Arab grammarians IbenAquil (1988) and sibawayiah (1316H) who divided the pronouns into two types separate and attached pronouns such as (He= هو , we = أنا) are separate pronouns , but (H/ هـ) in the verb (أخذه= he took it) refers to the absent male the attached pronoun is called in English bound morpheme. On the other hand, Levinson (1983) divided the person deictic expressions into three fundamental divisions involving both of an interlocutor and his addressee.

First-person deictic expression (I /We) refers to a speaker, both speakers or a group of speakers which it expresses in singular pronouns (I, me, me, my, mine, myself) and plural pronouns (we, us, our, ours, ourselves)

The second person deictic expression is a reference to a person or a group of persons who are identified as addressee, such as) you, yourself, yourselves, your, your).

-The third-person deictic expression is a reference to a referent such as a speaker or an addressee who are absent from the context of utterance,) he, she, and they, him, himself, her, herself.

Taking into account the Arabic text, the researcher should be aware of the difference between Arabic and English grammatical system of pronouns in which Arabic grammatical pronouns have separated person pronouns and attached to pronouns.

Arabic -English Pronouns System

English First person	Aabic first person	English second person	Arabic second person	English and Arabic third person	English and Arabic Third person
I	أنا	He	هو ضمير مستتر	You أنت	Your لك
I	ياء المتكلم	Him	هاء الغائب (مفعول)	You أنت	Your لك
I	تاء المتكلم	His	هاء الملكية	You أنتما	Your لكما
Me	ياء (مفعول)	Himself	نفسه	You انتم	Your لكم
My myself	نفسي	She	ضمير هي / مستتر	You انتن	Your لكن
We	نحن	Her	هاء الغائب	You ك	Yourself نفسك
We	نا	Her	هاء الملكية	You ك	Yourself نفسك
Our	نا (مفعول)	Herself	نفسها	You كما	yourselves أنفسكما
Our	لنا	They	ضمير هم / مستتر	You كم	Yourselves أنفسكم
Ourselves	أنفسنا	Them	هم (مفعول به)	You كن	Yourselves أنفسكن
		Their	لهم		
		Themselves	أنفسهم		

Pronouns are characterized by being vague or ambiguous whether they belong to the first person or second person or third person. There must be something to disambiguate them or eliminate their vagueness. As for the first person and the second person, they can be identified by the fact that their referents are present at the time of utterance; one is present and speaking and the other is present and addressed by the speaker directly. As for the third person pronoun, its referent is unknown because he is neither present nor witness. Therefore, the third person should have something to identify its referent. It should be noted that the interpretation of the third person is different from that of modern linguistics, where the referent is neither the speaker nor the addressee; he may be present or witness but he is not a participant in the speech event. According to depending on the Arabic text, the researcher intends to mention the differences between Arabic and English pronouns systems in

the following chart. The Arabic pronouns systems are divided into two types; separated and attached. However, the researcher takes into consideration the Arabic divisions and intends to mix them to be suitable with the English division of pronouns

Monologue

Monologue as a term comes from the Greek words *monos*, which means "alone," and *logos*, which means "speech." It is a literary device that is the speech or verbal presentation given by a single character to express his or her collection of thoughts and ideas aloud. According to Wales (1990) A monologue is a self-address, a discourse of one speaker with no expectation of a response from an addressee. Monologues take many forms: from the 'talking aloud' to oneself in private, to the prepared public lecture. Many dialogues can contain stretches of speech by a single speaker which are actually monologues: descriptions, narratives, jokes and confessions, for example. Monologues are more common in the written medium especially in drama: very few kinds of written discourse, other than letters, have a direct expectation of a response; even though articles, reviews, instruction leaflets, etc., are written with a readership in mind.

Types of monologue

There are two different types of monologue

Dramatic Monologue

In this type of monologue, a character speaks to the silent listener. This type has theatrical qualities; hence, it is known as a dramatic monologue, and is frequently used in poetry.

Interior monologue,

In fictional literature, an interior monologue is a type of monologue that exhibits the thoughts, feelings, and associations passing through a character's mind. In other words, the interior monologue is the expression of a character's thoughts, feelings, and impressions in a narrative. In the selected novel, Layla AlAtrash employed a unique approach in presenting her novel depending on the interior monologue. There is one dominant voice, the voice of Habiba Al-Ein in which she depends on using the singular pronoun (I) with its types according to the analysis will be on the Arabic text.

Previous Studies

Most studies have focused on analysing the interior monologue from a literary perspective; however, there is little attention given to the Palestinian novels especially the feminist novels from a linguistic point of view. On the other hand, the deictic expressions are tackled from a pragmatic perspective, only in some studies focusing on the political speech and some novels. Accordingly, there should be a demand to tackle the pragmatic analysis of the interior monologue in the selected novel to reveal the used style in representing the love story and how the writer utilized the personal deictic expressions within the interior monologue.

Methodology

Instrument

The researcher does the pragmatic analysis of the interior monologue taking into consideration the deictic expressions to understand the meaning of certain words and phrases in an utterance requires contextual information. The contextual information of the utterance consists of information about the speaker, the addressee, the time and the place. Through this study, the researchers intend to use a descriptive method depending on Fillmore's theory of deixis to analyze the text of the selected novel.

Data collection

The analysis relies on Charless Fillmore's frame of the deixis (personal deixis). The researcher will investigate how AlAtrash deployed person deictic expressions in her novel pragmatically and what meaning and effect do such deployment of referring expressions help the protagonist "Habiba Alain" to introduce a perfect image of herself and how she was deceived by Munthir through the interior monologue.

Therefore, the researcher intends to read the whole of the novel "La Tusbeh Thatuha" to investigate the deployment of the person deictic expressions in the interior monologue to represent her love story and how she was deceived by her husband. After that, the researcher will analyze some quotations to support her point of views.

Data Analysis

Personal deictic expression

Habiba Alain is the main protagonist of the novel who writes her memoirs to tell her daughter Mannar about all things especially the truth of her marriage with Munthir, Mannar's father. Habiba lost her personality after her encounter with false love and her struggle with cancer. To represent her love story, she deployed the personal deictic expressions intensively through her interior monologue through writing the memoirs focusing on the first (يا، المفعول =me، انا-ياء المنكلم-تاء المتكلم ا) and second deictic expression. (انت = .). The protagonist Habiba Al-Ein innovatively deployed the person deictic expressions to introduce her self through her interior monologue. The interior monologue is used to reveal the thoughts and feelings of the characters, therefore. Habiba Al-Ei invites the readers of her memoirs to delve more with her story by deploying all the types of personal pronouns deictic expressions in her interior monologue to discover her thoughts and sympathize with her story. The protagonist relies on using all types of the person deictic expressions in the context of utterance to represent the stages of her story love focusing on the real intention of her husband. She started her story love talking with describing her meeting Munthir coincidentally as she thought and her father domination and choosing the field of study for her.

انت صدفتي التي دبرتها وحدك وكنت اعتقد ان شباك القدر نسجت حكاية حب عادية. فتاة شرقية مهاجرة رضخت لارادة ابيها في خيارها الدراسي (p,12) وشاب طموح يبحث عن فرصة في لندن فالتقينا

You are my coincidence that you intentionally planned on your own. I thought that destiny gathered us in an ordinary love story; An Eastern migrant girl who abided by her father's choice of her study field and an ambitious young man seeking life in London, and so we met (p,12)

The novelist successfully uses the types of person deictic expressions to introduce her love story through her interior monologue. Relying mainly on the first (نحن = We / نا المفعول us and second person deictic expressions (انت = you / ك المخاطب /انت) helps Habeba Al-Ain to portray the love story and how her husband planned to meet her because the honorific social and political situation among Afghanistan community. Despite using the interior monologue with complete ignorance of her identity. therefore, she deletes her personality in front of her father and her love.

لم ابادلك الابتسام وفي تحد واضح وبدا انفعال وانا امط الحروف. اضفت وامي من اشراف العرب من سبط الرسول وصل اجدادها بلادنا في عهد (p,17) المعتصم فلقبوهم بالشرفاء واحيانا السادة. فاما ابي فسيد ابا عن جد ولا صلة له بالعرب

I did not smile back at you, and in a challenging way, seemed to be emotional, I added elongating my words; " My mother is a Nobel Arab woman who is descended from Mohammed's (PBUH) lineage. Her ancestors had arrived in our country in Al-Motasim's reign and were labelled " The Nobels" and sometimes " The Masters". But my father was born a master, though he is not related to the Arab (p,17)

Habiba Al-Ein is proud of the origin of her family and her ancestor and considers her husband carefully sought to reach her due to her ancestors. She depends on deploying the first and second deictic expressions to support her point of u. She relies on first-person deictic expressions (انا / تاء المتكلم = انا). moreover, she uses the third person (her=ها, them =هم and he = هو) as a reference to her mother's attribution to the prophet Muhammed to show the majesty of her ancestors and origin.

كانك كنت تعرف ولم تسألني .عن عائلي .قلت بينما تستعد للسفر الي بلادك انك جئت لعيادة مستر جونسون من اجلي ثم عرفت بعد انفصالنا ان قريبة لك وزميلة دراسة لي نصحتك بمستر جونسون لعلاج الحساسية وانها حذرتك من التعامل مع دكتورة افغانية مهاجرة تتصرف كاميرة لاجنة متعالية تتفاخر باصلها وما حققت عائلتها

It seemed as if you had already known about my family. You said as you were readying yourself for getting back to your country that you had come to Mr Johnson's clinic just to see me. Then, after we broke up, I knew that you had been advised by study mate of mine, who, I hasten to add, is one of your relatives to go to Mr Johnson for allergy treatment, and that she warned you against dealing with a migrant Afghan doctor who behaves as a fugitive princess who is always boasting about her lineage and her family's achievements.(p,30)

The protagonist declares how Munthir arranged their meeting in which Habeba employed the person pronoun deictic expressions intensively focusing on her husband who is appealing for her for family attribution and her father's political status in Afghanistani community in the exile. The deployment of the second person deictic expressions (you = المخاطب / تاء المخاطب) to address her husband in her interior monologue without addressing him in a real-life . in her monologue, she blamed him through addressing him indirectly in which her weakness by using the third person deictic expressions (she =هي and her =ها)

It was the absence of her identity in front her love story through deploying the first (My = ملكي and me = المفعول) and second deictic expressions(you = كاف المخاطب and your = ملكك) its support us with a direct evidence of her surrounding to her love therefore, she completely ignored the truth and left herself to be under the dominance.

(25) غشاوة حبي لك اعمتني في البداية عن اكتشاف ان مصلحتك تقود خطوك

I was blinded by my deep love for you that I, initially, didn't notice that your benefit was your main priority.

Layla Al-Atrash employed the person deictic expressions in the interior monologue to attract the reader for two important issues; the dominance of her father and the utilize of his political situation. Habiba AlEin was a victim of her feelings and kindness and she is completely lost and destroyed because of her illness and her false love. She resists hard all the difficulties that surrounded her and overcomes her illness with her daughter' support. She ended her memoirs with

(p,232) النجاح ارادة قاومت المرض ومازالت

Success is a determination, I still resist my illness (p,232)

The end of Habiba Al-Ein's story was motivated and conveyed a message for everyone to resist all the surrounding circumstance. The implied message is to not surrender to any obstacles that affect our life.

Results

Habiba Al-Ein is an Afghanistani girl who lived her childhood in Afghanistan as a daughter of one of the most famous families that have dominated until the coming of the Taliban, the Islamic party. controlling Afghanistan for more than 2 decades. She lived with her family in the exile; however, she is still proud of her ancestors although she discovered the truth about the bad deeds of them. From her childhood, she knew clearly that her grandfather bought the lives of people to the American company to examine the insecticide on the people of the village. To tell us her story, the novelist relies on her interior monologue which the reader ought to listen to one voice; the voice of the protagonist "Habiba Al-Ein "who deployed intensively the first and the second person deictic

expressions to introduce the false love story and how her husband utilized her. The direct internal monologue that depends on the first-person narrator speaker (ياء المتكلم and تاء المتكلم=I) and the third person deictic expressions (You = ك (K) and أنت (you_ Anta or Anti)) in which they are the most prominent pronouns leading to intimately presenting the narrative style, as well as, we hear the voice of the tortured ego whispering to herself. Al-Atrash innovatively succeeded in deploying the personal deictic expression to introduce he one of the women related to parentage and its influence on the life of a human who is utilized due to that parentage. As previously mentioned, the only sound that was heard in the novel is the voice of the narrator and there was no presence of other voices. She introduces her sufferance of her being utilized by her husband. The researcher states that the internal conflict happens, as a result, to struggle against her submission to the cultural and social values and she father 'authority that she faces, the other one was with the external world who forces her as a woman to accept the reality as itself.

Conclusion and Recommendations

Layla AlAtrash successfully represents the love story in the selected novel "La Toshbeh thatoha through her protagonist Habeba-AIEin relying on the interior monologue. the protagonist describes her disappointment after recognizing that she is only used to pave the way for the personal interests of her husband Munthir , who planed precisely to meet her in order to reach her family . In an interesting way, A-Atrash employed the person deictic expressions to arouse the reader's feelings to sympathize with her in which, she introduces herself as a victim of the fame of her family and the interests of her husband. Creatively, Habiba portray a beautiful image of the victim through relying on using the second pronoun deictic expressions. Layla AlAtrash is one of the most famous female writers who creatively introduce the issue of women and children. In the novel "La tushbeh thatoha", Al-Atrash introduces many issues deserved to be tackled. The novel presents many issues related to women, extremism, a displacement that should be taken into account linguistically.

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