

UNVEILING THE NARRATIVE THREAD IN SHORT FICTION: STRUCTURAL ANALYSIS OF TARIQ RAHMAN'S *THE PATIENT*Aena Farooq¹, Dr. Iram Rubab², Dr. Muhammad Ajmal*³**Original Article**

1. M. Phil English Researcher, Department of Linguistics & Literature, Qurtuba University of Science and Information Technology, D. I. Khan, Pakistan
Email: aena.farooq97@gmail.com
2. Assistant Professor, Department of English, GC Women University Sialkot, Pakistan
Email: iram.sial@yahoo.com
3. Associate Professor of English, Department of Linguistics & Literature, Qurtuba University of Science and Information Technology, D.I. Khan, Pakistan
Corresponding Email: dr.muhammad.ajmal@qurtuba.edu.pk

Abstract

The structure of any literary piece of work plays a vital role in the delivery of its theme and the meanings that the author/s aimed to convey. A better understanding of a literary piece of work's structural elements i.e, Title, Plot, Climax, Signs and Signified, Synchrony/Diachrony, Conflict, Theme, Binary opposition etc. and how the writer has used them, helps the reader to receive the intended ideas clearly and swiftly. This study is based on the structuralist analysis of Tariq Rahman's short story The Patient (1991). This analysis aims at explaining the structure of the story to unveil how subtly and sometimes blatantly, Rahman has tried to convey the brutal reality of a middle-class Pakistani household. This is an example of the kind of household where the mother-in-law rules supreme and would rather allow the daughter-in-law to wither away, instead of treating her right, or allowing her son to treat his wife right.

Keywords: Structure, short story, plot, signs, signified, theme, conflict, synchrony, diachrony, binary opposition.

1. Introduction

Not every piece of written text is literature. A literary text is any written piece of work that contains certain elements that vouch for its 'literariness.' Poetry, Novels, Dramas, Short Stories, and Essays are all various types of literary texts in the vast ocean of literature. Literature is a certain type of text that has a certain aesthetic value in addition to the information or idea that it is expected to convey.

Short story is a form of literary text and was defined by 'Edgar Allan Poe' who says in his essay "The philosophy of composition" that *a short story must be read in one sitting, anywhere from a half-hour to two hours*. Short stories are the best way for emerging writers to step into the literary world. They are a quick way for readers to entertain themselves instead of taking weeks to finish a four-hundred-word novel.

Tariq Rahman (born 4 February 1949) is a Pakistani academic scholar, newspaper columnist, researcher, and writer. He is HEC Distinguished National Professor Emeritus & Dean, School of Education, Beaconhouse National University, Lahore. His short stories are replete with meaning and sensitive topics of society. Rahman was born in India and came to Pakistan in 1951. Father was head of the mathematics department. The short story under discussion was first published along with many in his book titled 'The Legacy: And other short stories'.

'The Patient' (1991) deals with a matter common to many middle class households in Pakistan. Daughter-in-laws have been widely under-appreciated and ill-treated, especially by the mother-in-laws in Pakistan for as far as the history goes. The husbands have been brought up with the mentality that preferring wife over mother or taking wife's side in any matter, means he is less of a man. Thus, most daughters-in-laws, much like the Rakhshanda in *The Patient*, lead a strangled life and die one day, leaving guilty households who know deep down the cause of the untimely deaths.

The question that is tried to be answered in this study is 'How the structuralist analysis of Tariq Rahman's 'The Patient' helps the reader better understand the text with the help from the structure that Rahman built to tell the story?'

1.1 Objectives of the Study

- To apply Structuralism to a short story and dissect its structure for meaning
- To analyze a short story under the elements of Structuralism as given by Ferdinand de Saussure
- To see how structure helps in understanding a short story and convey its themes better.

2. Literature Review

This section consists of the reviews/quotations by relevant linguists and writers. It outlines the research works and articles that have been written about short stories and theory of structuralism.

Gullason wrote that 'The present-day short story is mainly a private art, between writer and reader, and it is as sophisticated as the novel, with as great a concern for craft, for technique and style, and for complexity of emotions and ideas – all presented, of course, on a miniature scale.'

Lawrence said that the - two distinguishing characteristics of all true short stories which set them apart in a class by themselves as a distinct literary type – brevity and the necessary coherence which gives the effect of totality.' Thus, a short story is a brief coherent event or set of events that can be read in one sitting.

Pratt (1981), argued that a short story depicts only a fragment. It concentrates on a moment of awareness rather than a completed action. She points out that a short story centers on a scene, a person cut off from a larger historical, existential, or social continuum.

Belin (2020), commented that short stories are relatively shorter and less complex than novels and novellas. She also commented that writing a quality analysis for such literary forms requires an organized structure, a solid thought process, and an ability to deep-dive into the literary meaning of the text.

Short stories were not considered a separate literary form before the 19th century. Short stories are nothing new or modern. Humans have told folk tales and stories since the practice of language began. Folk tales, fables, fairy tales, etc all have a similar basis. 'Poe' believed that the definitive characteristic of the short story was its unity of effect.

Simms (2006), wrote that the short stories through the time have reflected the editorial constraints, public tastes, changing fashions, and social mores of the times. These stories were geared towards the reader with little time on their hands for lengthy characterizations and over-complex plots. And that is how short fiction was born. It is said that structuralism preaches that 'there is nothing outside language.' Structuralism matters to the degree that it makes understanding of text plain and simple.

Giddens (1987), wrote in his Book 'Social Theory Today' that '– the following can be said to be persistent, and definitive, characteristics of structuralism – the thesis that – certain aspects of particular versions of linguistics, are of key importance to philosophy and social theory – connected with the thesis of the arbitrary character of the sign, together with the stress upon the primacy of signifiers over what is signified; – a peculiar concern with the nature of writing, and therefore with the textual materials.'

Smith (2020), clarified that the structuralist mode of inquiry sought not to simply identify structures or relationships but to look behind or beneath the visible designs to expose or unearth how those designs are in fact outputs, effects, consequences, products generated by underlying causes, hidden mechanisms, or a number of 'deep' structures that are universal to the human mind.

Muhammadi, Tanveer, A. (2016), wrote in his article on 'Saussurian Structuratism in linguistics', that this theory's fundamental belief is that '– language has a system which is made of various units. And these units are determined by their place in the system and not some outside point of reference – (Beedlam, 2005: 3. As cited by Muhammadi)'

Bahmani (2016), wrote that each word in a language is a sign and language operates as a system of signs. According to him, language is a series of linguistic rules that people must obey to communicate.

Mambrol (2016), explains that structuralism, in a broader sense, is a way of perceiving the world in terms of structures. Structuralist critics analyze literature on the explicit model of structuralist linguistics. In their analysis they use the linguistic theory of Saussure as well as the semiotic theory developed by Saussure. According to the semiotic theory, language must be studied in itself.

3. Research Methodology

This section includes the source of material being researched, method of research, details of theory applied, and parts of short story's structure discussed in the analysis.

3.1 Method and Data

This research is qualitative in nature and the collected data is descriptively analysed. The primary source of data for this research paper is the short story *The Patient* by Tariq Rahman in English language and sources are used as secondary sources of the data.

3.2 Method of Analysis

The researcher has applied the theory of Structuralism to the short story *The Patient* by Tariq Rahman, taking into account the different parts of a short story and how the overall structure affects the meaning being conveyed by the author. The data has been taken from the text of the short story under discussion. Breaking down of the structural elements of the short story are done to show how it helps convey the ultimate meaning and theme of the short story.

3.3 Theoretical Framework

Structuralism is an analytical theory that was given by Swiss Linguist theorist Ferdinand de Saussure (1857-1913) in the early 20th century. This theory focuses on the text of the literary piece of work, instead of the author, history, or anything else. According to this theory, structure plays a huge role in enhancing and influencing the theme and understanding of the theme of a literary work. Saussure introduced the following terms under structuralism;

Signs are the symbols/words/phrases used to give a certain idea. They can refer to anything real (present or absent) or abstract. The **Signified** is the idea that the signs are referring to. The vocabulary choice of a writer impacts how a reader will perceive the idea being conveyed. Pigheaded and stubborn both refer to an obstinate creature, unwilling to relent. But where pigheaded may refer

negatively, stubborn has a more neutral emotional reference. *Joelle Réthoré* used the words from a letter sent to Lady Welby in 1904 (8.333): '- a sign has two objects, its object as it is represented [JR: understand the immediate object] and its object in itself [understand the dynamical object].'

Synchrony is the study at a certain period of time. It may include an evening, a day, or a couple of days. **Diachrony**, on the other hand, is a study based on longer periods, usually stretched across history. Diachrony may include a full life-cycle of a person or a political coming and going of an era. Hasa described synchrony 'as a study of language at any given point in time, - past or present. – Diachrony – focuses on the historical development of language or language evolution.'

Langue includes the rules that govern a national language's vocabulary, grammar, and sound system. It covers dictionaries, literature, formal texts, etc. **Parole**, on the other hand, is the actual oral and written communication by a member or members of a particular speech community. It is the day-to-day conversational part of the language. According to Giddens, 'Parole is what Saussure calls the 'executive side of language', while Langue is 'a system of signs in which the only essential thing is the union of meanings and acoustic images.' Language is thus an idealized system, inferred from but nevertheless independent of the particular uses to which speech is put.

Binary opposition is where two opposite words or ideas are used together, sometimes in juxtaposition to highlight the paradoxical sense or absurdity or depth of an event. For example, if a person claims to be open-minded and inclusive of all races and genders for public acceptance and then goes ahead to refuse working in a team with a black person is how binary opposition works. A person claiming to be non-racist and then acting otherwise at the same time. Utaker said that 'A difference is – described by a binary opposition and the binary opposition becomes – paradigm of a difference'.

3.4 Parts of a Short Story

A short story consists of many parts, which are briefly described as follows:

The Theme of a short story is the main idea(s) that is/are carried and represented throughout the tale. This is the writer's reason for writing the story. The theme carries the message the writer wants to convey.

The Plot is a series of character actions and events that are tied to the main conflict. *Belin (2020)* explained that the plot makes a story, by giving it a pattern and a structure to the events that are about to happen.

The Setting is the time and place in which the short story is taking place. The use of information like time of the day, weather, landscape, etc provides depth to the theme and enhances the effect of the story. *Belin (2020)* wrote that setting of a story aids the flow of plotline, creates an aura for the short story, influences view points, and distinguishes the characters.

Conflict is the main problem being discussed in the short story. It can be between two or more characters. It can also be with the main character against himself (fighting his/her own emotions, illness), forces of nature, or society.

The Climax is the main collision between the conflicting elements. It usually happens near the end of the short story. It is based on the plot development till that point, which explodes as the final main event.

Back-story refers to the little details that litter the short story about the past that is influencing the present and future during the tale. Writers don't usually provide detailed context or pretext. The clues as to why certain events are occurring are strategically placed in the short story and are called its back-story.

3.5 Criticism of a Short Story

The analysis of a short story is done by literary appreciation, interpretation, and literary criticism. Literary appreciation checks the short story's ability to appeal to the literariness and aesthetic and be able to capture a reader's interest. Interpretation delves deeper into the themes and meanings. It allows us to uncover the author's suggested ideas.

Literary criticism normally uses a theoretical framework to logically analyze the elements involved in telling the tale. Structural analysis is done by taking account of literary elements like Plot, Setting, Theme, Conflict, etc of a short story, and also by applying the Structuralism theory by Ferdinand de Saussure. The latter involves elements like Signs and Signified, Synchrony and Diachrony, Langue and Parole, etc.

4. Data Analysis and Discussion

The researcher began with analyzing the various elements of the short story under discussion. *The Title* is the first thing about a short story that strikes the reader. The short story under discussion is titled 'The Patient'. This brings focus to one character at the center of the tale who happens to be sick, thus whatever elements are introduced and whatever events take place, they directly or indirectly involve this character who is a patient.

The Plot of this short story is well-knitted. There is a distinct **beginning**, in the doctor's office, introducing the problem at hand, which is the minor heart attack that the protagonist, Rakhshanda suffered. The **middle** is full of many subtle hints at the way the sick daughter-in-law gets treated by her mother-in-law. There is also how her husband treats her and how the neighbors and relatives treat the news of her heart attack. Then, comes the **climax** with the girl suffering another heart attack, followed immediately by the proper **ending**, with the news of her untimely death.

The Setting of the short story is an unclarified city and time of year. But in the first scene, it is a doctor's clinic and the rest of the story takes place in the house where the couple (Nazeer and Rakhshanda) live with Nazeer's parents. This setting tells the reader who is acquainted with Pakistani culture, that the couple probably doesn't have as much privacy as a young couple needs. Moreover, the couple cannot lead their life the way they would want to because their actions are being overlooked by the mother-in-law. Nazeer wants his wife to rest but '*Rakhshanda emerged with a cup of tea in her hands*' because like every well-trained daughter-in-law, she understood that she needed to present every guest with tea. And thus, as much as she needs bed-rest after suffering from such a serious problem, she tries to keep fulfilling her responsibilities as prescribed by every married household where parents reside with the couple.

The Themes of this short story are three massive ones.

Firstly, the short story revolves around the lack of care an average daughter-in-law receives at the hands of an aged mother-in-law who has seen an illiterate era and had to suffer because of it. Now even though times have changed and everyone should've evolved, the mother-in-laws' attitudes remain the same. Rakhshanda's mother-in-law keeps reminding her every waking moment, how '*nowadays everyone runs to the doctor*' and how inconvenienced she was that her poor son had to pay '*five hundred on this heart test*', which was apparently useless in her eyes. The mother-in-law keeps at it in front of the guests that come to ask about Rakhshanda's health. She even complains how '*but one does not live by tea alone*' and '*I shall now have to cook since doctors tell everyone to have bed rest*' when a neighbor who had come to gossip about Rakhshanda's health had complimented on her nice tea. The commentary continues as ladies agree with the mother-in-law saying, '*There was no bed rest in our days.*'

Secondly, there is the important part in every married couple's life where they want to take care of each other. But in this short story the reality is depicted how the husband, Nazeer, wants his wife to be taken care of, he even stands up for her when his mother calls out the futility of the heart test saying, *'It did turn out to be a heart problem'*. Similarly, he took her to eat ice cream after the doctor's clinic to lift her mood because she was feeling down. The writer has described Nazeer's feelings so beautifully, *'he smiled with pleasure'* and *'seeing her shining eyes and smiling lips, he thought of lovers' meetings - he felt a bit shy looking at her.'* Even when they returned home, he kept asking her *'Don't exert yourself'* and was upset at the gossiping women who thought that their lack of children was to be blamed solely on Rakhshanda, he exploded saying, *'How do they know it is not my fault?'*

Thirdly, the idea of gossip and people enjoying meddling with other people's affairs is knitted in the tale. The couple has barely returned from the clinic and the news of Rakhshanda's heart attack has circulated the whole neighborhood. *'One of the neighbors'* had already arrived and instead of inquiring about Rakhshanda's health which was the primary reason for her arrival, she was gossiping with the mother-in-law, while the sick daughter-in-law was left to deal with tea and serving the guests. Soon afterward *'Rahim Bhai Jan'* had arrived with his wife. Then by the time dinner was ready, *Chachaji*, also came. He was the guy whom they weren't even in contact with regularly. He had come to know of her health issue from the doctor and decided to pay them a visit at dinner time. It was eleven o'clock when the poor girl was able to take a breather.

And the next day was even more hectic. The women from all over the neighborhood had come to gossip. Most of them cared less about the serving daughter-in-law's health and more about the gossip surrounding why Nazeer and Rakhshanda did not have a child yet. The mother-in-law cynically commented, *'she has not given birth to so much as a kitten nor will'* and the visitors could only reply with, *'God will be kind. God will be kind.'* The need of the poor sick girl to rest was overtaken by her duty to serve the gossiping ladies who didn't much care about her health at all. During another similar incident in the same gathering of gossiping ladies, the mother-in-law complained about how she would have to do the cooking but she didn't move an inch when it was lunchtime. Rakhshanda silently heard her and kept on her daily routine of cooking the lunch while the ladies indulged in gossip, only for the mother-in-law to later take credit for Rakhshanda's hard work when Nazeer returns home from work and sees his wife finally seated and his mother serving food *'with much clattering'*.

The theme indicates the silent daughter-in-law who gets crushed by the overwhelming duties that no one is there to help her with and everyone (except her husband) is expecting her to fulfill them even after she recently suffered a heart attack.

The Climax of the short story is reached when Nazeer returns from work the day after the doctor's check-up and diagnosis of Rakhshanda with a minor heart attack. The exhausted daughter-in-law goes to the room to get some much-deserved rest after a whole day of toiling alone around the house and serving the multitude of gossiping guests. That is when her husband follows her inside the room to return panicking and announcing that *'Rakhshanda has had an attack again.'* This was the second attack that the girl suffered in a matter of twenty-four hours. The news that *'The doctors say she is far too tired. They call it strain. She is in danger'* gets announced by a quiet Nazeer who can sense the reasons but can't say them out loud to his mother. The mother still sinisterly responds, *'But she has had nothing but rest since her last little headache.'* Absolutely denying Rakhshanda's hard work as well as the severity of her condition that could have been avoided if she had been a little more humane and caring for her daughter-in-law.

The End of the story is reached as Rahman wraps up the tale with the heart-breaking tragedy that Nazeer ends up a widower despite loving his wife but not being able to care for her enough. Rakhshanda's death is not an unexpected surprise. This harsh reality rests in most middle-class and lower-class households, where no matter how perfect the daughter-in-law is at performing at duties

and keeping up with her responsibilities, the in-laws will never see her as a human who is loved by their son or as someone who deserves rest, care, respect, privacy, and basic human behavior towards her. The death of Rakhshanda is the death of every girl who does not get blessed with a mother-in-law who might see her as a daughter, not an intruder who is only worthy if she is capable of providing her son with an heir.

The ending is properly provided and the reader is left with the sadness that holds the reader's heart in its clutches by showing a very real and tragic picture of why an average marriage is full of compromise and not love and satisfaction. When others meddle and control a marriage from outside, the couple ends up suffering. As Rahman wrote, Nazeer '*felt hollow*' and lost his wife '*to the drudgery of domestic routine.*' '*She died before his eyes*' is the last line by the writer who closes the short story with the inevitable result of neglect and sinisterness of the in-laws and society.

The Back-story is provided in subtle hints about how the married couple is clearly in love. They have no children yet. The girl is being overworked and has suffered from a heart attack. The mother-in-law is uncaring because she is disappointed at the lack of heirs. The couple is trying to survive the middle-class household while fighting inflation and the unneeded meddling of society.

The Conflict as provided by the text is between Rakhshanda and her stressful domestic routine. The routine ends her up with two heart attacks, the second one brings her to death bed. Her condition worsens due to the inability of the sinister mother-in-law to be compassionate and empathetic. Rakhshanda tries to fight her illness with courage, her husband tried to make her happy with small gestures, but eventually, the stress and fatigue of her domestic routine won and Rakhshanda suffered two heart attacks, ending up dead, leaving a brokenhearted husband and the cynically obstinate mother-in-law.

The research next focuses on analysis of the story on basis of Saussure's Structuralism and its elements as found in the text of the short story.

The Parole used by the writer is a common language of Pakistani households, works like '*dupatta*', '*mohallah*', '*Chachaji*', '*Bhabhi*', '*undealu*', etc are very commonly spoken words in Urdu which is the national language of Pakistan and common language across the provinces. The use of such regular language refers to the fact that the household doesn't belong to a 'Burger family' and that the tale is an untold tale of every average household. The use of ordinary parole instead of formal **Langue** for the short story is a conscious choice made by the author, who is probably trying for the readers to not take it just as a literary piece of work but connect with it on a personal level. The language makes it relatable to anyone across the world who understands Urdu and is aware of domestic conditions in middle-class Pakistani households.

Synchrony plays a huge role in the telling of a tale. Usually, novels that are long pieces of text revolve around a longer time span. Short stories, on the other hand, are more concerned with a single major event that relays the writer's theme to the readers. The study of this specific time is called synchrony. 'The Patient' began on an evening and ended the next day. After which the narrator simply tells us what the climax led towards. Thus, we do not get to read how Nazeer and Rakhshanda were born or raised. How did they meet and under what conditions did they get married? Why is Nazeer's mother so cynical about Rakhshanda and why are the neighbors so interested in their personal lives? All we see is the action happening after the first heart attack and what led to the second one, eventually leading to her death. All of this happened in the span of twenty-four hours, after which the writer informed us of Rakhshanda's death after a few days in the hospital.

The Signs used in the short story are abundant with a wide range of **signified**. A reader with close reading can uncover what the subtle signs refer to. The major signs include the doctor signaling in the very beginning '*It was only a minor attack*' and '*be careful not to get exhausted*', referring to the main theme of the short story, '*Stressful domestic routine and its effects on the ladies.*'

Similarly, the phrases and comments like, '*nowadays everyone runs to the doctor*', '*But she has had nothing but rest since her last little headache*', '*but one does not live by tea alone*', etc all refer to the cynical character that is the mother-in-law who lacks even an ounce of empathy and compassion.

Another signified is the love of Nazeer for this wife. He hasn't in the whole short story actively told Rakhshanda, I love you. But, signifiers like, '*What else shall I get for you*' after he just bought her ice cream to lift her mood, and '*Don't exert yourself*' to get her to rest, and '*Had a good rest,*' he beamed at her' after returning from work, show the reader how important she was for him.

Binary opposition plays a huge role in characterization in this short story. The characters of Rakhshanda and her husband are opposites. He is the son, blood of the family while she is the daughter-in-law, the outsider. Thus, for the cynical mother-in-law her *poor* son spending *Five hundred Rupees* on the useless test is a waste, because its being spent on the daughter-in-law. Similarly, if the daughter-in-law is working like a donkey all day, and if she is getting fatigued and eventually suffering from heart attack, then it's an ignorable circumstance. But if it means that the mother-in-law will have to work in her stead, then suddenly it becomes a matter worth complaining. If the mother-in-law rests all day and gossips with neighbors, then it is okay, but if Rakhshanda sits down to take a breather, suddenly all daughters-in-law are lazy and need bed-rest which was apparently not an option in older days. There is binary opposition shown in the characters of Rahim's wife and Rakhshanda. The former has a '*batman lays the table. He serves the meal. He does everything.*' While for the former even a heart attack is not enough to guarantee a little rest from the fatiguing routine. Rakhshanda's father-in-law's dialogue is an example of binary opposition as he asks his daughter in law that '*I wouldn't mind a cup of tea.*' While asking her '*Do sit down.*' And '*Don't exert yourself.*' Thus she is supposed to rest and everyone knows it, but still she isn't allowed to rest as minimal tasks keep her occupied and on her feet.

The Structure, on the whole, of a literary text plays a vital role in sending the right message. The fact that the writer built up the tension around the first heart attack, then showed its consequences in the form of the second heart attack, and then the revelation of the final tragedy, the death of Rakhshanda puts the reader right beside Nazeer in feeling the loss of such a responsible, caring, and humble person. If the writer had chosen to begin with Rakhshanda's death and then go on to explain the events that led to it, it may not have had the same powerful impact as it did by revealing it in the last sentence. The reader was led step-by-step through the fatiguing events. The revelation of the reasons behind Rakhshanda's first heart attack is gradually done by the writer as the reader goes on through the short story. This purposeful placing in the structure is what provides the reader with the powerful meaning that the short story was intended to convey.

5. Findings and Results

- From this structuralist analysis of the short story *The Patient* by Tariq Rahman, we find the following results:
 - The structure of any short story is important in conveying the intended message of the writer.
 - Proper usage of elements like signs, signified, synchrony, binary opposition, parole etc can enhance its impact on the reader.
 - Structuralism provides the in-depth perception of any literary piece that it is applied to.
 - Rahman has used the proper structure i.e., with a *beginning, middle, climax, and ending*.
 - During the whole story, Rakhshanda is struggling and the mother-in-law has nothing but sinister remarks to offer, as explained by binary opposition.
 - Rakhshanda is seen trying to keep everything on the normal like every day for as long as her heart allows her (as explained by her usage of parole), but eventually, the fatigue takes over.
 - The atmosphere of the short story is oppressive as the synchronic study explains.

6. Conclusion

The analytical study of the short story *The Patient* by Tariq Rahman, on basis of the theory of Structuralism put forth by the Swiss linguist Ferdinand de Saussure is concluded with the answer to the question, how structuralism can help in better understanding of a text. The short story under discussion was a tragic tale full of realistic elements that most of the Pakistani households can relate to. The clever weaving of the structure of the short story gifted it with its depth and meaning. Rahman used the elements of the short story to his advantage and to make readers feel the same loss that Nazeer is going through. Structuralism and its elements help uncover the meaning behind the details that the writer has scattered throughout the short story. The use of binary opposition, signs and signified, parole, and synchrony helped enhance the effect of tragedy and the highlight the reasons behind it. Once through with *The Patient* one cannot help but feel frustration towards the mother-in-law that the reader can't do anything about because she is a fictional character, but very much like some real-life people we all may have encountered at some point in life.

References

- Bahmani, J. (2016). Structuralism' Islamic Azad University.
- Barbosa, A. M. W. (2015). 'Structuralism' in International Encyclopedia of the social & behavioral sciences.
- Belin, A. (2020). 'Story analysis: How to analyze a short story step-by-step'. Retrieved from: writersperhour.com/blog/how-to-analyze-a-short-story-step-by-step#tabcontent-13
- Fauzan, U. (2016). Structural Analysis of "Peanut & Sparky": A Short Story by Arnie Lightning as A Way in Understanding Literature. Journal of English Language Teaching and Linguistics. e-ISSN: 2502-6062.p-ISSN: 2503-1848. 2016, Vol. 1 (1). www.jeltl.org. Retrieved from: https://www.academia.edu/28416581/Structural_Analysis_of_Peanut_and_Sparky_A_short_Story_by_Arnie_Lightning_as_A_Way_in_Understanding_Literature
- Giddens, A. (1987). Social Theory Today. Stanford University Press. Retrieved from: https://books.google.com.pk/books?hl=en&lr=&id=DsOEjreGrNEC&oi=fnd&pg=PA195&dq=structuralism+in+linguistics+&ots=hlcsH3CLT_&sig=b_iSsNve_FUshfy1NAXmFkP9zaY&redir_esc=y#v=onepage&q=structuralism%20in%20linguistics&f=false
- Gullason, T. H. (1964). The Short Story: An Underrated Art; Newberry, S.C. Vol. 2, Iss. 1, (Fall 1964): 13. Retrieved from: <https://www.proquest.com/openview/1b82558308f84f4afd6274cf9f22b890/1?pq-origsite=gscholar&cbl=1820858>
- Hasa. (2018). Difference between synchronic and diachronic linguistics. Retrieved from: <https://www.differencebetween.com/difference-between-synchronic-and-diachronic-linguistics/>
- Irshad, et al. (2015). 'The Structural Analysis of *Take Pity*: A Short story by Bernard Malamud'. *European Journal of English Language, Linguistics and Literature*. Vol. 2, No. 1
- Lawrence, J. C. (1917). A Theory of the Short Story. The North American Review. Vol. 205, No. 735, pp. 274-286 (13 pages) University of Northern Iowa. Retrieved from: https://www.jstor.org/stable/25121469#metadata_info_tab_contents
- Mambrol, N. (2016). Structuralism. Literary theory and criticism. OUP.

- McKellar, M. (Oct 22, 2014). Structuralist Criticism of "The Story of an Hour". Prezi. Retrieved from: <https://prezi.com/ztnf2rebt3t9/structuralist-criticism-of-the-story-of-an-hour/>
- Muhammadi, T. A. (2016). Saussurian Structuralism in Linguistics. *Journal of Literature, Languages and Linguistics*. ISSN 2422-8435. An International Peer-reviewed Journal. Vol.20, 2016.
- Patea, V. (2012). *'Short Story Theories: A Twenty-First Century Perspective.'* The short story: An overview of the history and evolution of the Genre.
- Poe, E. A. (1846). The Philosophy of Composition. Retrieved from: <http://www.lem.seed.pr.gov.br/arquivos/File/livrosliteraturaingles/filosofiadacomposipdf>
- Pratt, M. L. (1981). 'The short story: The long and the short of it.' *Poetics*, Volume 10, ssue 2-3, Pages 175-194.
- Réthoré, J. (1994). *In the world of Signs: Essays in honour of Professor Jerzy Plec*. Retrieved from: https://books.google.com.pk/books?hl=en&lr=&id=GLxtEAAQBAJ&oi=fnd&pg=PA243&dq=sign+and+signified&ots=_uSif0ipx&sig=ErHMLvZJL8tMY7IbXofif5zIV0c&redir_esc=y#v=onepage&q&f=false
- Simms, R. (2006). 'The history of short stories in the evening news.' Retrieved from: eveningnews.atwebpages.com/history1.htm
- Smith, R.G. (2020). Structuralism. *International Encyclopedia of Human geography*.
- Utaker, A. (2009). On the Binary Opposition. Published by De Gruyter Mouton. Retrieved from: <https://www.degruyter.com/document/doi/10.1515/ling.1974.12.134.73/html>