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Representing Orientalism Within Jeffries' Framework

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ABSTRACT: This paper investigates the utilization of Orientalism in connection with the analytical methodologies that shape Jeffries' framework (2010) of Critical Stylistic(CS) analysis in George Orwell's *Burmese Days*. The novel was chosen as a specimen for the current investigation. A number of scholars examine Orientalism as a significant strategy in literary texts. However, there is currently no scholarly paper that examines this topic from a critical perspective on stylistic analysis. CS has arisen as a reaction to Critical Discourse Analysis (CDA) because of the latter's insufficient array of analytical instruments. While CDA offers comprehensive frameworks for recognizing the potential effects of texts, stylistics provides precise methods for revealing the aesthetic influence and enjoyable strategies employed by texts. The study seeks to investigate the following questions: 1. How does the utilization of Orientalism in the novel *Burmese Days* correspond to the linguistic techniques that shape Jeffries's framework (2010)? 2. Which theoretical framework does George Orwell primarily utilize to construct Orientalism? 3. To what extent do the linguistic choices in the selected novel reflect the available resources? 4. What are the novel's perspectives on Orientalism?. The aim of this inquiry is to analyze the language tactics used by the novelist to portray Orientalism and find the most and least commonly utilized techniques. The supplementary aim is to identify the linguistic cues that signify the toolkits and concealed elements.

1.INTRODUCTION

The objective of **stylistics** is to validate intuitions through thorough investigation. Moreover, it functions as a dialogue between a reader who appreciates literature and an observer who studies language, aiming to acquire understanding rather than mere impartiality. Stylistics is rooted in the field of linguistics and serves to scrutinize our language frameworks, revealing their deficiencies and inspiring us to enhance them. Stylistics can be seen as a pleasurable exploration or revelation for both the critic and the linguist Leech and Short (2007, pp. 4-5).

(CS) is a recently modern branch that examining language which merges stylistic analysis (SA) with critical discourse analysis (CDA). Jeffries is the creator of it. Hence, (CS) employs methodologies to uncover the underlying ideologies of texts and illustrates how particular artistic qualities are employed to establish and perpetuate ideological biases within the text. Jeffries (2010) argues that many forms of written material, including articles, novels, and poems, inherently convey meaning and ideology (Jeffries, 2010, p.7). Consequently, CS is regarded as a traditional approach to stylistics that centers on the examination of text through a certain critical lens. Ideology encompasses a collection of beliefs, values, and ideas that influence and direct the behavior and activities of an individual or organization. Ideology, deeply embedded in the use of language, is a crucial component in any analytical examination, such as Critical Discourse Analysis (CDA) and Cultural Studies (CS). Therefore, it is the duty of the analyst to determine the correlations between ideology and language (Asensio, 2016, p.126).

Edward Said's **Orientalism**, published in 1978, is his most acclaimed and widely recognized work. It has had a significant impact on around six recognized fields, namely literary studies (English, comparative literature), history, anthropology, sociology, area studies (mostly Middle East studies), and comparative religion. Said's work, *Orientalism*, critically analyzes the Western portrayal of Middle Eastern societies and cultures, encompassing both fictional and nonfictional depictions. The book garnered him widespread acclaim for his groundbreaking and thought-provoking investigations on the interconnectedness of all types of texts, including literary works. Said analyzes these works in relation to the social, political, and economic circumstances from which they originated (Said, 1978, p. 272-273).

In his work "**Orientalism**," Edward Said employs different variations of the term "Orient," which refers to the East, the geographical direction where the sun rises. Geopolitically Orient refers to the regions of the Middle East, Asia, and the Far East, which were formerly under the control of various European empires. Said employs the term "Orient" to denote a system of portrayal shaped by political influences that introduced the East or the Orient into Western dominion, Western scholarship, and Western awareness. The term is employed by Western societies in reference to the Eastern regions. It is a reflection of the lesser, the foreign (other) to the Western world (Macfie, 2002, p. 8).

Oriental is a noun that refers to an individual or group of people from the Orient. The term "Oriental" functions as an adjective to describe things that pertain to the East, such as landscapes, literature, attitudes, and so on.

An '**Orientalist**' is an individual who engages in the study or authorship of the Orient. The term '**Orientalism**' is commonly employed in academia to refer to Western ideologies and theories concerning the Orient. Said explicitly states that he is not aiming to encompass the entire area. His attention lies on the methodologies employed by American, English, and French scholars in their study of Arab societies in the Middle East and North Africa. The timeframe he addresses in his work spans from the late 18th century to the present day. Edward Said's premise in **Orientalism** is that the presence and evolution of each culture necessitates the presence of a distinct and necessarily rival "**other**" or "**alter ego**." Thus, Europe, in its endeavor to shape its own identity, fabricated the Middle East (referred to as the 'Orient') as the ultimate "other." The categorizations of the Middle East as the 'Orient' and the West as the 'Occident' do not accurately reflect any inherent or fixed reality, but rather are artificial constructs. **Orientalism** can be succinctly defined as a Western approach aimed at exerting control, reorganizing, and asserting authority over the Orient. Additionally, it is a method of reconciling with the Orient (the East) that is founded on the Orient's distinctive position in European Western culture and encounter (Said, 1983, p. 216).

Orwell's literary works were intricately intertwined with the historical occurrences and political concerns of his era. **Burmese Days** epitomized the waning of British imperialism. This is an instance of Western literature that simultaneously opposes and collaborates with imperial authority. Orwell's novel might be seen as representative of the cultural tradition that Edward Said, in his book *Culture and Imperialism* (1993), demonstrates is closely connected to European colonialism. **Burmese Days** exemplifies literature from the colonial era that explicitly explores the realities of colonial existence in Burma. This article analyses Orwell's depiction of indigenous women in the novel *Burmese Days*. This work contains significant chapters that address the exploitation of indigenous women by both European and indigenous men in the colony, resulting in the subordination of women (George Orwell, 1903, p.50).

1.2 Methodology

The present study employs Jeffries' 2010 model as an analytical framework. The novel implies that only five concepts from the model hold significance. While, the quantitative component employs **AntConc** (Anthony, 2004) to support the qualitative findings and minimize interpretative bias. AntConc is a freeware corpus analysis toolkit that provides concordance analysis, frequency lists, keyword analysis, collocation analysis, lexical bundles, and distribution plots. These functions enable the researcher to identify recurring linguistic patterns across the selected corpus and quantify the occurrence of the textual-conceptual tools examined in the study.

1.2.1. Naming and Describing

Jeffries (2010, p.17) states that writings utilize diverse techniques to denote the universe. Throughout the process of naming, the text producer possesses the capacity to choose a singular name and dismiss any alternative names when referring to the same entity.

1.2.2. Illustrating Actions, States, Events

Jeffries (2010, p.37) states that a speaker convey a problem as a continuous event by using the present continuous tense, or as a finished action by using the present perfect tense, or as a general state of things by using the present simple tense. Jeffries (2010) depends on Simpson's (1993) model of transitivity over Halliday's model, asserting that the former is more clear and pragmatic in contrast to the latter (Halliday & Matthiessen, 2004).

1.2.3. Equating and Contrasting

By utilizing the methods of equating and contrasting, which include employing synonyms and opposites, texts possess the capacity to communicate or clarify similar thoughts. The comprehension of these two analogous notions is attained by forming semantic connections between words, phrases, and complete paragraphs.

1.2.4. Negating

Jeffries (2010, pp. 106-8) states that negation is a textual practice that can have ideological and/or narrative importance. The narrative can be enriched by including absent components, convincing someone of a particular ideology, or imagining a preferred version of reality. Negation elicits the recipient's imagination to envision a scenario that is entirely opposite to the one depicted in the conveyed words.

1.2.5. Investigating the Notions of Time, Space, and Society.

According to Burke (2014, P. 417), deixis plays a vital role in shaping the structure of a text. The main objective of deixis is to develop interpersonal relations instead of being linked to the ideational level. This is accomplished by the utilization of terms that pertain to individuals, temporal aspects, geographical positions, and societal entities.

1.3 Data for Analysis

Extract 1

Ma Hla May blames her husband, Flory rejects Ma Hla May as he starts pursuing Elizabeth Lackersteen.

"Two years I was your wife, you loved me and cared for me, and then without warning, without reason, you drove me from your door like a dog. And I must go back to my village, with no money, with all my jewels and silk long is gone, and the people will point and say, 'There is Ma Hla May who thought herself cleverer than the rest of us. And behold! Her white man has treated her as they always do.' I am ruined, ruined! What man will marry me after I have lived two years in your house?" (93)

Analysis

The speaker initiates her rebuke by employing temporal deixis, specifically the phrase "Two Years," to specify the duration of her presence within Flory's residence. Subsequently, she employs various verb forms, including the stative verb "be" in the past tense ("was"), as well as action verbs in the past tense such as "loved," "cared," and "drove" in the initial phrase. Ma Hla May employs the negating form by iteratively utilizing the word "without". She employs the usage of a simile, namely "you drove me like a dog," to establish an equating. Additionally, she employs terms such as "wife", "warning", "reasoning", "door", and "dog".

The second phrase commences with the conjunction "and" in order to provide supplementary information. Ma Hla May realizes that a forsaken Burmese lady is excluded from both her own societal structure and the culture of white colonial power. She employs verbs such as "must go" and "will point" as modal verbs. In addition, she used stative verbs such as "is" and mental verbs such as "say" and "thought". She used the technique of naming in the second sentence, specifically referring to "village", "money", "silk", "jewels", and "people". She employs negation by using the word "no".

The third sentence likewise starts with "and" to include the remarks made by the villagers on her husband. The term "white" is used as a pre-modifier to characterize her husband. The word "do" can be used as a state verb and is often accompanied by the adverb "always." In this context, "always" emphasizes the consistent behavior of the woman's partner and their attitude towards women who are focused on what they want in life.

The fourth sentence commences with a stative verb "am", wherein she elucidates her current condition of ruin due to her association with him. Furthermore, she expresses her belief that no one will be inclined to marry her in the future. She employs the modal verb "will" to signify the manner in which people will perceive and treat her subsequent to her two-year residence in his bed and home. The speaker commences and concludes her discourse by employing temporal deixis. Additionally, she employs the technique of associating the concepts of "man" and "house" to symbolize her anguish and hardship experienced while living with her husband over the course of two years. She expresses the state of all Indigenous women during the period of colonial governance.

Table(1) Tools and Syntactic Triggers in the First Extract

Sentence	Tool	Syntactic Triggers
1-Two years I was your wife.....	Temporal diexes	Two years
	Representing state	Verb to be "was"
	Represent action	Loved, cared, drove
	Negating	Without warning Without reasoning
	Equating	You drove me like a dog
	Naming	Wife, house, door, dog
2- And I must go back to my village.....	Representing event	Model verbs, must go and will point.
	Representing state	The use of verb to be "is" Using mental verbs "say" and "thought"
	Negating	By mentioning "no"
	Naming	"village", "money", "silk", "jewels", and "people".
3- And behold! Her white man.....	Describing	The adjective "white"
	Representing state	The verb "do"
4- I am ruined, ruined!.....	Representing state	The aux. verb "am" Modal verb "will"
	Naming	Man and house
	Temporal diexes	Two years

Extract 2

Ma Hla May seeks retribution against Flory by exploiting her unique cultural status to publicly embarrass him in the front of his white English colleagues.

"Look at me, you white men, and you women, too, look at me! Look how he has ruined me! Look at these rags I am wearing! And he sitting there, the liar, the coward, pretending not to see me! He would let me starve at his gate like a pariah dog. Ah, but I will shame you! Turn around and look at me! Look at this body that you have kissed a thousand times – look – look –." (169)

Analysis

During the climax of the novel, Flory, under the impression that he and Elizabeth Lackersteen are ready to get married, experiences a disruptive event when Ma Hla May unexpectedly interrupts an English church service and reveals the truth about her romantic involvement with Flory. Ironically, her power in this scene stems from expressing her lack of power through vocalization. Ma Hla May laments before the entirely white congregation about the destitution and societal

discrimination that have resulted from Flory's negligence. In order to highlight her extreme misery, she forcefully removes her garments and weeps. In the opening sentence, she commences her address to those from the western region by characterizing them as white males and females, belonging to both genders, who have mistreated her. The speaker initiates her remark by employing the action verb "look," which is reiterated eight times in this passage to convey her unfavorable state while in his presence. In addition, she employs various verbs to illustrate the extent to which he has harmed her physically and emotionally: "ruined," "wearing," "sitting," "starve," "turn around," and "kissed." She employs descriptive language by utilizing post-modifier adjectives such as "liar" and "coward." Additionally, she used the pre-modifier "pariah" to describe a dog and "thousand" to quantify moments. She employs contrasting techniques: negation, as seen in the phrase "not see me," and equating, exemplified by the analogy "let me starve at his gate like a pariah dog." In addition, she used modal verbs "will shame" and "would let" to convey her determination to continue informing people about his mistreatment. She also uses space deixes "there" to refer to the place of her husband who sit away from her and look at her.

Table (2) Tools and Syntactic Triggers in the Second Extract

Sentence	Tool	Syntactic triggers
1- Look at me	Representing action	"Look at" ,"ruined," "wearing," "sitting," "starve," "turn around," and "kissed"
	Representing state	Model verbs " will", " would".
	Describing	White men, the liar, the coward, pariah dog, and thousand times.
	Negating	The form "Not see me"
	Equating	Simile as in "Let me starve like pariah dog"
	Representing space	"There" he is sitting

Extract 3

After Flory's suicide, the narrator says that:

"Ma Hla May is in a brothel in Mandalay. Her good looks are all but gone, and her clients pay her only four annas and sometimes kick her and beat her. Perhaps more bitterly than any of the others, she regrets the good time when Flory was alive, and when she had not the wisdom to put aside any of the money she extracted from him". (176)

Analysis

The narrator opens his speech by depicting the condition of Ma Hla May following Flory's suicide. He mentions her place of employment, a brothel in Mandalay, employing spatial deixis. The narrator employs various types of verbs to convey states and events. Verbs of state such as "is," "are," and "was" illustrate her unfortunate circumstances in this establishment. Additionally, verbs of action with negative connotations like "kick," "beat," "regrets," and "extracted" portray her foolishness during her time with Flory. She employs the negating form of "not" to indicate her failure to collect money from him. The narrator employs the contrasting conjunction "but" to highlight the loss of all her positive aspects while working in this setting.

Table (3) Tools and Syntactic Triggers in the Third Extract

Sentence	Tools	Syntactic triggers
Ma Hla May is in a brothel....	Representing space	The place "Mandalay"
Her good looks are all but gone.....	Contrasting	The use of "but"
sometimes kick her and beat her.....	Representing action	The use of verbs "kick", "beat", "regrets".
she had not the wisdom to.....	Negating	The use of "not"
Flory was alive...	Representing state	The use of verb "be"

Extract 4

Ma Hla May visits his residence regularly over a period of two years, engaging in afternoon tea, sexual activities, and receiving financial remuneration. The narrator undermines her claims of affection towards Flory by asserting that:

“It was the idle concubine’s life that she loved, and the visits to her village dressed in all her finery, when she could boast of her position as a ‘bo-kadaw’ – a white man’s wife; for she had persuaded everyone, herself included, that she was Flory’s wife”. (31)

Analysis

The narrator uses stative verbs, namely the verbs "be," "was," and "loved," to describe her previous dwelling with her spouse and her former existence. In addition, the author employs action verbs such as "dressed," "has persuaded," and "included" to describe the protagonist's appearance and role as she visits her village to convince others that she is Flory's wife rather than his lover. The narrator used descriptive pre-modifiers such as "idel" and "white" to describe her life and her husband.

Table (4) Tools and Syntactic Triggers in the fourth Extract

Sentence	Tools	Syntactic triggers
It was the idle....	Representing state	The verb "was"
the visits to her village dressed....	Representing action	"dressed", "included", "persuaded"
a white man’s wife.....	Describing	The adjectives "idel" and "white".

Extract 5

Upon Elizabeth's arrival to Flory's residence, she encounters Flory's paramour and inquires:

“was that a man or a woman?” “A woman” he says. “One of the servant’s wives.” (Orwell, 52) In order to manage the situation of two women, Flory tells a lie. Then, he sends her away from the house. “Ma Hla May knew, and all the servants knew, that he was getting rid of her because of Elizabeth.” (68)

Analysis

Flory delivers this speech personally to Elizabeth when she visits his residence. Elizabeth inquires about Ma Hla May's gender due to the cruel treatment Flory has subjected her to, resulting in her lack of feminine attributes. This description is accomplished by the utilization of the state verbs "be" and "was". Additionally, he employs mental verbs such as "knew" and

"tell" to convey the understanding that everyone is aware that she is not the wife of one of the servants. In addition, he used action verbs such as "send," "manage," and "rid of." He desires to relocate her in order to handle his predicament with Elizabeth.

Table (5) Tools and Syntactic Triggers in the fifth Extract

Sentence	Tools	Syntactic Triggers
was that a man or a woman..... he was getting rid of her because of Elizabeth.....	Representing state	Verb be "was"
In order to manage the situation..... he sends her away.....	Representing action	"manage", "sends"
Ma Hla May knew.... all the servants knew.....	Representing state	Mental verbs like "knew".

1.4 Quantitative Analysis

Table(6) The Most Frequent Keywords by AntConc Tool

Rank	Orientalism-related keyword	Frequency	Percentage	Orientalist significance
1	White man / white men	3	20.0%	Racial/colonial marker of the Western Self and European authority.
2	Village	2	13.3%	Marks the native Burmese social space and the colonized Eastern setting.
3	Dog	2	13.3%	Signals dehumanization, humiliation, and the inferior position of the colonized Other.
4	Servant / servants	2	13.3%	Reflects colonial hierarchy and the subordinate status of native Burmese people.
5	Ma Hla May	2	13.3%	Represents the Burmese female Other within an unequal colonial relationship.
6	Pariah	1	6.7%	Expresses exclusion, marginalization, and social inferiority.
7	Mandalay	1	6.7%	Geographical marker of Burma and the Eastern/colonial setting.
8	Concubine	1	6.7%	Constructs the native woman through a sexualized colonial relationship.
9	Bo-kadaw	1	6.7%	Burmese colonial term marking the relationship between a native woman and a white man.

CONCLUSION

Orwell rejected his own beliefs and saw foreigners as "Others". Some claim that Orwell's depiction of Oriental ladies reflects his conventional perspective as a European middle-class man. Orwell, as a European novelist, adheres to the practice of depicting Oriental women as mistresses and sexual objects who are obedient and devoid of agency. In the novel "Burmese Days," Ma Hla May is portrayed as enticing Flory towards moral corruption. Ma Hla May serves as a mere plaything for Flory, and he quickly discards her when Elizabeth captures his interest. All through the narrative, the magistrate, as well as her parents and Flory, treated Ma Hla May as an item. Simply put, in *Burmese Days*, like to other colonial books, the Burmese women are portrayed through a network of colonial imagery and cultural prejudices, which firmly establish their subordinate status. Burmese women are dehumanized and objectified. The theme orientalism is shown through this novel by different concepts like naming, describing, negating, comparing, equating, and representing space, time, state, and actions. She presents the ideology of suffering because she is all the time suffering from her husband's bad treatment "oriented woman". Quantitatively, "white man/white men" is the most frequent Orientalism-related keyword (3 occurrences; 20.0%). It is followed by "village," "dog," "servant/servants," and "Ma Hla May" (2 occurrences each; 13.3%). Together, these lexical choices foreground racial difference, colonial hierarchy, dehumanization, native space, and the construction of the Burmese female Other.

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