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The Relevance of Style and Structure in the
Creation of Social Interaction in *Passion's Treasure*

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MAY 25, 2012

Addis Ababa

**The Relevance of Style and Structure in the
Creation of Social Interaction in *Passion's Treasure***

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Degree of Master of Arts in English Literature**

By Daniel Abebe

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DECLARATION

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Abstract

The aim of this research paper was to investigate the relevance of style and structure in the creation of social interaction in *Passion's Treasure*. In doing this, the study employed qualitative research method specifically case study.

To proceed the process, the study uses five chapters with various sub topics. The first chapter maintains how the study was going to be studied. This means it gives relevant highlight from where the study began and stopped.

The second chapter regulates the review of theoretical aspects. To formulate effective systems, various approaches should be seen deeply and thoroughly. To enhance persuasive findings, new approaches were expected to regulate the analysis. Therefore deviation through contractual sequence, repetition through characterization and parallelism through plot were taken to facilitate the coming chapter.

The third chapter entrusts or entrenches the analysis of the novel *Passion's Treasure* using the framework that was designed in chapter two.

The fourth one made intensive discussion about what we had said previously. That is brave discussion about the outcomes of style and structure to create social interaction. The last chapter concludes the whole study and findings at once with the structure of the novel *Passion's Treasure* in the form of chart.

CHAPTER ONE

Introduction

The traditional view that the world consists of independently existing objects, whose concrete features can be perceived clearly and individually, is substituted by the existence of relationship, without which these objects couldn't exist.

Such a nature of perception emphasizes then the human mind's imposition of graspable shape, on what he/she perceives. It follows then that, nothing or experience, is inherently significant, but only so, when it is comprehended in the set of relationships the structure of which it forms apart.

For the sake of such understanding structuralism insists some essential approaches to realize everything. Because, according to Piaget (1915:5):

Structuralism is an intellectual movement by which an idea of wholeness as apposed to disintegration is advocated. It aims 'complete' knowledge of the world as possible. It declares that the world that we see is a totality of facts. And these facts reveal the existing state of affairs as a whole i.e. something which is not only tangible but also provable.

So, to realize this world and make tangible of its secrets, it requires one to thoroughly understand a novel (which is considered as an approximate reflection of the world), through associations, by which it gets constructed. Moreover, the fact that it is perceived in its structural form makes the task of recognition/investigation much simpler.

1.1. Back ground

An understanding of a writer's socio-political, socio-economic, socio-cultural and other related factors and milieu is essential for the overall appreciation of his/her work. The socio-political milieu that surrounds a writer is the source of the content matter he/she uses. It also explains why a given author reacts as he/she does to his/her environment.

The reactions to a given socio-political milieu can be expressed in the form of satire, allegory fantasy...Some writers like Betina Krahn use satire to criticize, correct even to create new social mood in the society. Social, political, religion and moral criticisms indicate new ways to practice in daily life activities which occur in the society and that recur in the works. In this case writers develop their own style in order to emphasis the points that they want to transfer to the readers. This style focuses on the words that they use, sentence structure, various expressions and so on help to magnify critical issues directly. M.H Abrams Suggests;(1981:190-191)

Style is the manner of linguistic expression in prose or verse. It is how a speaker or writer says whatever it is that he says. The characteristic style of a work or a writer may analyze in terms of diction or choice of words, its sentence structures and syntax, the density and types of its figurative speech or language, the patterns of grammar;

Authors in general appear to take a positive and progressive stand. But a close analysis of their works reveals some of as being half-hearted in their dedication for the welfare of the oppressed masses. Some like Betina Krahn, want a gradual change without uprooting the established system. The seemingly clear desire for the creation of social interaction can be seen in the works of many authors. However, the way they go

about that creation and they want to replace in the interaction systems become vague and hazy as one looks closely into their works. Betina Krahn's 'PASSION'S TREASURE' is quite understandable.

1.2. Statement of the Problem

Betina Krahn whose literary works are so familiar, and known very well round the world. Since she is very well known, there would be researches on her works. But I cannot find any research conducted on Betina Krahn and her literary output. In addition to this, her work *Passion's Treasure* is excellent in stylistic pattern and structural form, however no one even tried to take analysis in the department. I have used books which treat character and plot analysis, structures, social, economic and ideological explanation. I have not found any book which deals with the relevance of style and structure in the creation of social interaction in any novel. Moreover the modern research of our university for it lacks sufficient database in literature, was not helpful. Because of this I have taken up this project and have attempted to fill the gap regarding the knowledge on Betina Krahn and her works.

The present study is different from other works. It deals with the relevance of style and structure in order to establish new social interaction throughout the story. Moreover it attempts to magnify how characters act for the purpose of social integration. In this regard, their language, (words phrases) can be taken in to consideration. So, this study will be able to produce new angle and dimensions to the study of literature in general and the works of Betina Krahn in particular.

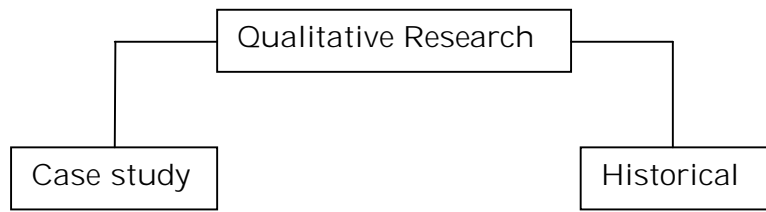
1.3. Methods and Procedures

The present study is basically a worth of qualitative research. Therefore the chief method of research adopted for the purpose is critical analysis of the primary and secondary sources. To investigate the work in

question fully and to bring the necessary elements to the fore mentioned, the following methods have been applied in the present study.

- Reading books, theses, doctoral dissertations.
- Websites browsing.
- The main points which will be taken into an account will be adapted in support of the argument, related points, ideas, clues etc. from various websites will be taken for analysis and critical interpretation.

1.3.1. Research design:- It is intended to follow qualitative research approach in order to design the research of the paper. Specifically, case study is selected for the present study.



1.3.2. Study area:- This study focuses on style and structure to develop social reaction. So most of the study revolves around the orbit of socio-linguistic base.

1.4. Significance of the Study

This study, I hope, will prove quite significant for many reasons. Some of them are

- 1) There are not enough studies on Betina Krahn's works. Thus, the present study will be a pioneering research in that area.
- 2) The study will bring awareness among the intellectual community of the university towards a prominent writer, which is at present very lacking.
- 3) The present study may induce further research into the life and works of Betina Krahn.

4) The study is unique, in the sense that it opens up a new area of research, i.e. relevance of style and structure in the study of texts. Thus, it is very significant in its own right.

1.5. Objective of the Study

The major objective of this study is an attempt to propose significant input that helps to arrive at intended themes. For this purpose Betina's Novel Passion's Treasure has been selected. The themes of this novel that is emancipation, commitment, dedication, devotion, specifications,...are highlighted through the utilization of characterization and plot techniques based on structuralism and stylistic views.

1.6. Research Questions

Keeping the objective of the study in focus the following questions are going to be asked and answered gradually through the process of investigation of the objectives.

Q1. How do style and structure contribute to create social interaction?

Q2. Is there any actual fact about style and structure in Passion's Treasure?

Q3. Are style and structure really vital to facilitate social activities in Passion's Treasure?

Q4. What kind of style is there in Passion's Treasure?

Q5. What is the structure of Passion's Treasure?

These are the corner stones to commence the research accurately.

CHAPTER TWO

Review of Related Literature

This part illustrates the theoretical, philosophical thought, historical background of stylistic and structuralism approaches from various angles. Therefore, to touch upon the objective of the study, the study has been following, the listed factors which are related with style and structure.

- I) Historical over view of stylistic approach and structuralism approach.
- II) Common points of style and structure in prose fiction.

2.1/ Historical over View of style and Structure in Prose Fiction

Both stylistic and structuralist approaches are views in which to analyze a text from various grounds. These grounds give their own clues and hints to operate the systems, the steps, the mechanisms, the techniques, the ways and other procedures.

2.1.1) Stylistic Approach

What is style? Style is one of the most subtle features of literature and the mastery of it is usually what makes the author. This is why scholars argue that it is what distinguishes one writer from the other. Supporting this view Peck and, Coyle (1993:125) state that style is the author's typical manner of expression. They further pronounce "what in the end distinguishes identify a passage as coming from, say, a Lawrence novel is the style. Style changes from age to age, but every novelist has his or her own voice."

That is why Leech and Short said that style is the person himself or the style proclaims the man. (Leech and Short, 1981:11). Therefore the context of language in literary work is quite vital and key. As a result of

this, the study of style seems to be a bit tough. Because every novelist necessarily makes a choice of expression; and there is no neutral style. General speaking, many scholars like Peck and Coyle (1993:123) argue for this position. "Critical approach that looks closely at the style is a productive one, for the style of a novel reveals the author's attitudes and from a small section of a text we can infer a great deal about the work as a whole." In this regard M.H Abrams said that style is identified in the traditional way by the distinction between what is said and how it is said, or the relation between the content and the form of the text. (M.H Abrams, 1981:192).

Hence, towards the beginning of the second part of the twentieth century the study of style got considerable room. In literary study which in turn led to the innovation of a major field of study, stylistic.

Understanding of Stylistic Analysis

Fabb agrees with this assertion about stylistic analysis

Stylistic, emerging in 1960s and in its initial stages often closely allied to the new types of linguistics (e.g. In the work of Michael Halliday or J.P Jhorne or Roger Fowler), inherits to some extent this sense of mission and stylisticians sometimes see themselves as in righteous opposition to main stream (e.g. Post structuralist) literary theory of the past few decades.

(Fabb, 2007)

Through the contribution of formalists, new critics, structuralists, and other, it has become one of the most productive approach. Regarding the relationship between stylistics and foregrounding Leech and Short (1988:69) while they have been discussing the ways of selecting features from literary works for stylistic analysis's state.

It (stylistics) studies the relation between the significances of a text, and the linguistic characteristics in which they are manifest. This implies two criteria of relevance for the selection of stylistic features; a literary criterion and linguistic criterion. We have suggested that these two criteria coverage in the concept of foregrounding.

Stylistic analysis is description, explication, and evaluation of literary style. Linguistic deviations are the part and parcel of style which largely contribute to figurative and symbolic use of language and add to the novelty of expression in prose fiction. A prose fiction conceals more than what it reveals and it carries the most effective and delicately emotive use of language. Foregrounding is the throb of novel (any prose fiction); although it reflects deviant diction. Having the charm of picturesque and precise details, the concrete but deviant diction renders transparency to abstract feelings. Diverse shades of feelings and their meanings get converged in to foregrounding.

Knowing the concept of foregrounding brings a drastic effect in the final output of this study. Therefore, based on this concept possible to proceed the study forth. To do it effectively, there should be the necessary domains to use as parameters. These domains are DEVIATION, PARALLELISM AND REPETION.

2.1.1.1) Foregrounding Deviation

As pointed out previously, deviation can occur at almost every level of language. In this section, we are going to see the six major forms of it.

→ Morphological Deviation

According to many studies, The English language morphemes possess their own rules of creating words. A certain morpheme fits only a certain category of words. If this is violated knowingly, it is going to be morphological deviation. Let's see one of the basic examples among many of them.

The SUFFIX 'less' is usually put at the end of nouns but not adverbs. However, e.e. Cummings in all attempt to foreground part of a text which bears his idea 'abuses' it.

Perhapsless Mystery of Paradise

(ee Cummings, from spiraling ecstatically this' as quoted in Short 1996:51)

Evidently, 'perhaps' is not a noun, however it has taken suffix '-less'. This is possible to magnify the idea that the mystery of heaven is not uncertain.

Novelists can also morphologically deviate through separating morphemes of a word unoriginally. In the coming poem, the word 'Kingdom' is splited in to 'King' and 'dom'. This may indicate us to check the morpheme 'dom' was derived from the word 'doom' which means judgment. If we are presented with deviations of this type, no one can simply read but have deeper application, implication and understanding the writer's intents.

I caught this morning's minion, King dom, of daylight's
dauphin, dapple-dawn Fallon

(Gerard Manley Hopkins, The wind hover as qtd.
In Short 1996:52)

Both the king and judgment great contribution in order to impose the reliability of the theme in a poem where Hopkins, through his description

of the wind hover, is writing a poem of praise to Christ. Not only segregating morphemes but also bringing many words together as they make a good morphological deviation. In this case, taking ee Cummings works as examples make clear what type of deviation it is. As Short states:

An obvious appropriate use of such a deviation can be seen in the poem. She being Brands by E.E Cummings, in which he playfully likens making love to driving a car. The manner in which he Slams on the brakes, which he parallels with the moment of orgasm, is 'Bothatonce'.

(Short in cite, 1996:53)

By avoiding the space between/among these three words 'both', 'at' 'once' may push the readers to feel that the words do what they mean-hence psychologically prominence through foregrounding.

→ Phonological and Graphological Deviation

Most of the time, not these two forms of deviation are intersected so long as present literature is accepted. Therefore we examine phonological deviation through graphological deviation. We can get this phonological deviation in Ted Hughes' poem entitled 'Crow's First Lesson'. God attempts to teach the crow to say and imitate the word 'love' the attempt was no successful. This leads him to exasperation. In this respected view the word 'love' is capitalized which implies that the word is read loud:

'Love' Said God. Say, Love

'No, no' Said God. 'Say Love, Now try it Love'

'A final try' Said God. 'Now, Love'.

(Ted Hughes 'Crow's First Lesson in Cited in Short 1996:54-55)

Another form of graphological deviation is that the deviant graphological represents the whole thing or an element of it. For instance, to show the

picture of descent to hell Michael Horovitz, employs graphological deviation.

Think you're in
Heaven?
Well – You'll Soon be
In H
E
L
L

(Michael Horovitz "Man to Man Blues" qtd. In Short
1996:56)

→ Lexical Deviation

According to Short (1996:46), there are three major types of lexical deviation: neologism, functional, conversion and category change. EE Cummings in his persistent deviance used a word (manukind), which is alien to the language in his poem.

Pity this busy monster manuking

(qtd. in Short 1996:13)

This phenomenon is called neologism –creating a new word. Perhaps, he did this to lay emphasis on the unkind nature of human being.

Even if many words can function in various grammatical classes some words cannot. Nonetheless, some authors for a certain emphasis purpose use words in grammatical class where they have never been used. This is the situation Short (1996) Calls functional conversion. For Example:

... my heart in hiding stirred for a bird – the achieve of the
mastery of the thing.

(Gerard Manley Hopkins 'The wind hovers' qtd.in
Short 1996:46)

Regarding the objective of Hopkins in making functional conversion, Short (1996) states, by using the word 'achieves' as a noun instead of a verb he puts concentration on the extent of the achievement of the bird; and also increases the sense of physical energy which we associate with the wind hover.

→ Grammatical Deviation

Most writers usually and openly resist to obey these rules on purpose; some of these deviations have already become part of the language of literary work (prose fiction) which scholars in the area call 'fictional language'. They are not making forcible contact with as deviation normally does. While discussing this point, Short (1996:48) argues that this is true 'for instance to the word order in side noun phrases where, in poetry, unlike the rest of modern English, the adjective can come after the noun'.

Little enough I sought

But a word compassionate

(Ernest Dowson 'Exchange' qtd.in Short
1996:48)

Besides, Striking to the rhyme scheme, the deviation may have a foregrounding significance in expressing the term *compassionate* a more noticeable position.

→ Semantic Deviation

As the very little suggests, semantic deviation deals with a method of reasoning of a sense of purpose in texts. Short (1996) defines it as "meaning relations which one logically inconsistent or paradoxical in some way metaphors fit in to this characterization". The meaning

relationship we find in a text which is semantically deviant is not logically consistent. Example Dylan Thomas, 'Light Breaks no sun Shines' the fact that light breaks where there is no sun shine is semantically logical-hence semantic deviation. There are many such instances; let us take a read at the following line from the same poem.

File through the flesh where no flesh decks the bones
(qtd.in Short 1996:43)

The idea of filing through the flesh where there is no flesh is practically impossible. However, Thomas has his own purpose in creating such illogical line foregrounding.

—→Discoursal Deviation

When a study focuses on a discoursal deviation, the concentration should be either the way to communicate with reader or among the characters themselves in the given time and place in the story.

The most common discourse situation is a conversation between two people an addressor giving message to addressee, of course when the addressee gives response the order gets reversed. This works for various discourses; a letter written to someone has this discourse structure. However, there are some literary works which deviate from this for example Yeat's poem "Long Legged Fly", we neither find the poet talking nor the reader addressed directly. Both of them don't have direct involvement in the discourse.

The reader apparently over hears piece of talks. In the first stanza, presumably a servant or a soldier Caesar's army tells an other soldier or servant to keep things quiet for Caesar. In the second stanza an anonymous person tells someone else not to disturb Helen of Troy. In stanza three, yet an other person tells someone else to present the children from

disturbing Michael Angelo while he points the ceiling of Sistine chapel.

(Short 1996:41)

2.1.1.2) Foregrounding Parallelism and Repetition

Authors manipulate resources which are found in their surrounding. This manipulation helps them to assert what they want to reflect to ward the resources back. In doing this, they use various mechanisms to address their feelings. Frequently, repeating major part of the work could be taken as an example. However, as a foregrounding repetition has not great force to insist the mystery of authors. Short (1996) argues that "a much more interesting method is that of parallelism, where some features are held constant (usually structural features) while others (usually lexical items, e.g. words, idioms) are varied."

So parallelism is a sophisticated form of repetition. They are usually treated together. Short (1996) for example states them under the heading of parallelism, and declares that it is a more complicated and potent form of repetition. This is the reason why this study does too.

According to the feature of language which is held constant parallelism is also classified in to lexical, grammatical, structural, discorsal and so on.

Lexical Parallelism

Many literary works, for the sake of a particular focusing point recur some vital words all the way through the works. This is what Short calls Lexical parallelism. For example:-

The stranger lighted from his steed

The stranger walked in to the hall

John Keat's Poem 'song'

(qed.in.Short 1996:60)

The words 'The' and 'Stranger' are repeated twice to proclaim lexical parallelism.

Grammatical Parallelism

Clearly, grammatical parallelism is about the character of grammar situations. Lets review the following poem written by Philip Larkin 'wants'.

Beyond all this, the wish to be alone.
However the sky grows dark with invitation-cards
However we follow the printed directions of sex
However the family is photographed under the flag staff

The last three lines of this poem are the subordinate clauses of the first line which renders grammatical parallelism.

Structural Parallelism

This parallelism aims to generate the same number of words meter and rhyme, scheme, some number of lines of prose etc. in this respect Short (1996:65) mentioned that if there is a constant modification in the whole structure of the work, the result would be structural parallelism.

She is a woman, there for may be wooed;
She is a woman, there for may be won;
She is Lavonia, there fore must be loved.

(William Shakespeare, Titus Andronicus II,I,
82-84)

Discoursal Parallelism

Discoursal parallelism is a way to communicate in a certain literary work where communication passes parallel from event to event. According to Short there are shifting from one discourse to another. In away, discousal parallelism might occur. Furthers more he mentions "... Think of Julian Barne's novel, talking it over. The majority of the novel involves from first person narrator to another ...so they are all discoursally parallel." Look at the following:-

... Adrian Mitchell's Poem 'They tuck you up, your mam and dad' parallels discoursally Larkin's poem 'They tuck you up, your mam and dad'...each poem switches to referring to the parents of the '*you*' in stanza 2, then switches to generic reflection in the first half of stanzas 3 and finally back to direct address to the '*you*' in the last two lines of the poem. So all the discoursal moves in Larkin's poem from one discoursal set-up to an other are reflected in the Mitchell.

All in all, parallelism can, attempt to search for a meaning from various dimensions. Thus short said that the foregrounding significance of parallelism is considerable.

Parallelism is an important tool for the writer in exercising control over the reader i) it helps readers to perceive some associations and not others (ii) it pushes readers to wards perceiving semantic relations between words and phrases which do not exist as such in the language system as a whole, and (iii) by relating parts of a text together it acts as powerful force in the cohesion of foregrounding.

2.1.2) Structuralist Approach

Structuralism is by definition, a holistic mode of thought and as such increasingly in turn with the age we live in, since it demands that we should think holistically rather than in the atomistic ways of the old we constantly hear. (Sturrock 1993:xii)

Thinking holistically presuppose the shaping of the chaotic entities. This reformation in form entails the establishment of relationships combinations and contrasts. In this respect man's views of the world started to be governed by his making order and categorization of things which at last would be determined by the nature of our sense organs.

My study *The Relevance of Style and Structure in the Creation of Social Interaction in Passion's Treasure* by Betina Krahn, incorporates many concepts. Every issue embraces various issues.

Structure with its analysis which is interpreted by different theories, is included in the following discussion followed by techniques, the means by which the writer's experience, her/his subject matter compels her/him to attend his/her attentions about the issues that she/he wants to express.

The chosen text *Passion's Treasure* possesses various technical devices. The devices render basic contribution in the construction of social activities. Gradually, through such kinds of social activities, the characters accept each other in one or the other way. Therefore the theme will be emerged at a time. (Sturrock 1993:111)

There is nothing to make worth here mention again Saussure's other cardinal distinction which serves to reveal the text's inherent and essential qualities and values. For him the whole phenomenon/situation observed to exist of the language has two distinctions. The one between 'Langue' and 'Parole', as they are usually given in English 'Language' and 'Speech'.

'Langue' is the term given to the 'system; or totality of language stored in the 'collective' consciousness. (Sturrock 1993:9)

'Parole' can be said, 'as the one selected by individuals from among the total source of the language they are born into'. As Sturrock puts it, 'the first is an abstraction and the second is real'. (Sturrock 1993:9)

Therefore, relating the two axioms which has been discussed, one can analyze the text, horizontally and vertically by associating to what she/he has read, and give explanations of the meaning of what he/she has gotten in relation to the total aggregate of system, value, or norm acquired.

As Barthes concluded

"it was probably serious resort to the lexicon of signification look to see who uses the signifier and signified, synchrony and diachrony and you will know whether the structuralist view of things how taken shape:

(Sturrock 1993:11)

In addition to this, realizing the intended meaning of language is not memorizing a set of individual utterances. The role of the individual utterances will remain with its information indicating whether something is true or valid about the nature of the underlying system unless and otherwise one sees in their relation. Next to this, having the above points in mind, we are going to examine how to study the structure of a certain text using characterization and plot construction.

2.1.2.1) Characterization

Let's start with the core concept on which our analysis relies (Stevick 1967:156) defines character as

The protagonist's motives, purposes, and goals, his habits, behavior, and will and may be noble, or base, good or bad, sympathetic, complete or incomplete, mature or immature.

These attributions help supply the foundation of a theory or process for evaluating the effectiveness of the characterization methods emended the given story. "In their relation to other aspects of the novel, to a plot, a moral, their follow characters, atmosphere etc."

(Stevick 1967:223)

Up on which it is based. Authors in their vigorous or determined attempts to depict or represent characters in words have come to bring about better techniques. Beside this effort, the structure will befall very strong, clear, and straight. From what has been said, everyone can use action, beliefs, aspirations, joys, sorrows, etc. as characters' identifies. Through out, structure will be formed gradually.

It's a matter of sometimes embedded behaviors, establishing relationship among them, related the irreverent characters with reference to the system we have. Making such identification makes one capable of seeing the structure of the story through the characters' character vividly.

It is more or less the same with our acquaintance with a person we know slightly. The more we get him/her closer to spend time, we come to in depth realization of characters. By relating their manners, and evaluating what we have in mind against what exist in that system, we will be able to identify forming part of the basic nature of behavior gradually, of course, depending on our ability to evaluate people. This evaluation brings a certain structure whether it is effective or not. While a person

goes through lots of ups and downs, no doubt, the starting and the ending points are known. It gives linear line which is twisted with the life of the person. Therefore, characterization can be a system to come across the structure.

Now I would like to take you to the prevalent recent achievement which are related with formation of structure. Therefore, I will focus on those distinguished five dynamic characterizations. They are, the developmental, the chronological, the saga, the narrative and characterization through thought.

The other parameter lies in the text's portraying of flat and round characters. It is when a text depicts both that it is said to be complex. As Stevick Suggests, a novel that is at all complex often requires flat people as well as round and the outcome of their collisions parallels life more accurately" (Stevick 1967:227)

Flat characters can easily be recognized whenever they arrive. They never need reintroduction and do not have to be watched for development (Structural formation) and they provide their own atmosphere.

Round characters embody a number of qualities and traits and are complex, multidimensional characters of considerable intellectual and emotional depth. Mostly, they have a capacity to grow and change (I would like to remind you that, in a way, these characters contribute a lot to develop structure at the same time and such characters engross reader. (Stevick 1967:227)

To relate our discussion with our premise, Barthes signifies codes as structures. As he suggests 'codes enable one to identify elements and class them together under particular functions. Each code is one of the Voices of which the text is woven". (Culler 1975:202)

By now, the theme of a text is imbedded in these codes, nodes endowed with various meanings. Messages are therefore, determined by the interaction of the different devices i.e. story, plot, characterization, setting, and language. It is here that structural analysis is needed to probe the deep or pattern of a work.

The five codes are mentioned by Barthes are as followed

- 1) **The development characterization** is the one in which the characters' personal traits are attenuated so as to clarify his progress along a plot line which has an ethical basis. (Scholles and Kellog 1996:69). This technique is intermingled with Barthes's codes, which identifies it as a code of action, in which it asks the reader to find meaning in the sequences of events (Culler 1975:203)
- 2) **Chronological characterization** is that in which the characters' personal traits are ramified so as to make more significant the gradual shifts worked in the character during a plot a temporal basis (Scholles and Kellog 1966:169). The intermingling is with the cultural identity which contains allusions to cultural values and background including proverbs stereotypes knowledge and scientific facts. (Culler 1975:142)
- 3) **Saga characterization** is an almost pure and perfect example of the external approach to character. Nearly every character is formally introduced in saga with a sentence or two of attributes (Scholles and Kellog 1966:172). It could also go hand in hand with the semi code which presents materials relating to characters with the description and the characterization (Culler 1975:142)
- 4) **Narrative characterization** is the one which presents the inward life of characters in narrations by implying direct narrative statements (Scholles and Kellog:1966:171) Hence, symbols which are comprised in any narration are intertwined with this. The symbols playing a

great role in adding strength to the text by revealing the past existing and estimated future situations. (Culler 1975:226)

5) Characterization through thought/psychological characterization/is peering directly in the mind and dramatizing or analyzing thoughts instead of words and deeds (Scholles and Kellog 1966:175). It could be intertwined with Hermeneutic code which concerns the puzzle, the question it raises and eventually answers. (Culler 1975:203)

By the characterization technique, I mean then, the examination of how the structure of a text manages to portray the characters motives, purposes, goals, habits, and come to acquire the identity of portraying "real", "probable" and "true to life", to illuminate the idea of a fictional character by the categories of time, identify, quality, and freedom and to relate the nature and purpose of fictional characters to the web of other characters that surrounds each of them (Stevick 1967:222) in relation to theme she/he intended to forward and measure how successfully he/she has managed. This management helps one wants to visualized the characters' personality of their life, more than the author does, since he finds the structure through characterization. That is why Barthes puts the codes in order to identify the structure through characterization techniques.

Hence, it is the effort exerted to bring out to light the characters' identity which serves as a standard for evaluating the structure of the text. But has my main focus is not evaluating the characters of characters, but touch upon with plot and how it helps to construct the general structure of the text. So I will strictly adhere to the assessment of the characterization against the depiction of different social interaction, economic and political values and their contribution to the advancement of the themes and the structure.

At this juncture, it will be relevant to pinpoint my research direction. In characterization through telling, the text narrates the story with description. It tells us very important detail of character. While by characterization, showing the text reveals characters through dramatic actions. The first is 'exposition' and direct commentary' by the author while the latter characters' revealing 'themselves directly through their dialogue and their actions. (Pickering and Hoeper 1997:63)

A character's name mostly labeled in a way it expresses the behavior of the character signifies. Not only character's names, but as the title of texts are used as means of expressing the intention of the text they refer. Names can also contain literary or historical allusions that aid in characterization by means of allusion. (Pickering and Hoeper 1997:64)

The character's physical appearance that is their dress, hair, facial expression, gestures, emotions etc tells us about the identity of characters. (Pickering and Hoeper 1997:64)

In General speaking, using characterization, there will be ample ways to assess the structure of a text. It'll not so difficult to extract out major substances which build up reliable structure.

So, the aforementioned yardsticks are attempted to be revealed in their structural forms, and of course, with the evolution of their providing element or substance to them.

2.1.2.2) Plot Construction

Before I start the discussion, I want to insist on the detailed part of the plot which will be discussed in the coming part. Therefore the aims will be limited here in this part.

As it is mentioned in the previous section, other than characterization, plot is the other important element which is significant to the

development of the structure of the novel. It is also known to be the preferred object of structural analysis, for it provides an order which is both sequential and logical (Culler 1975:205)

The effective construction of plot to attain an intended theme is forwarded. In this regard, it does not necessarily mean that the story must follow a progressive/consecutive order, but it has to acquire a certain pattern, through which one could be capable of grasping a certain concept (with its twisting backgrounds and forth), of course, with the inter way of surprise and suspense.

For many reasons, plot is the first design of the story, in which the story carries you from start to finish. This implies that no plot can be a pathway of a story. When a writer constructs the plot he/she designs the structure of the whole text. The introduction, exposition, raising action, climax (conflict) falling action resolution will form gradually in the form of a novel's structure. In this study, plot has been taken to conduct structural analysis.

So it is not worst to take both plot and characterization as means of study on structural analysis to get how social interaction happened or existed in Passion's Treasure.

2.2. Common Points of Style and Structure in Prose Fiction

Many scholars have been advocating about theory of language systems. They asserted a lot of opinions to formulate their own principles in order to influence others. However, many principles have not penetrated the actual facts. No matter how it is difficult, it is to manifest new findings in the area, some like Saussure mentioned, that the theory of language systems which makes aggressive improvement of structural linguistic. Gradually this general concept of language as a sign system contributes an important bestowment for the upcoming thoughts and perceptions.

Saussure reckons, that the system and its ingredients by recapturing the 'sign' the basic elements of linguistic structure. In this regard the symbolic sign of linguistic has two major aspects, 'Concept' and 'Sound Image' which he called them 'Signified' (Signified) and 'Signifier' (Signifier) (Sturrock 1993:14)

To enunciate this fact, let use the word 'Car'. In alienation, the alphabets represent different phonemes. Nonetheless the word 'c, a, r' is the result of three phonemes 'c', 'a', and 'r'. Because it is highly connected with the word that we have heard before. Then we associate and imagine it with the real movable machine in our mind and relating the concept to what we had actually heard as the actual meaning.

Nevertheless, the word and the movable machine, their relationship is arbitrary or conventional. If someone violates this arbitrary norm of the language (Syntagmatic order of phonemes i.e. horizontal connection and transpose the relationship), she/he will come across new word formation that we have not heard before. 'Zar' considering it as meaningless. Related this point, many speakers and writers whatever it is they have been using such violation deliberately for the purpose of extra ordinary meaning. However, since it gets connection with a particular context of a story, it serves as meaningful, even if we have not heard it before. Because according to Saussur, language is an arbitrary sound that we hear and imagine when we read, speak and think. This arbitrariness allows us to find out self identity during communication time. In other word, writers and speakers will begin to apply words without having specification and limitation. So they will find their style either in the form of deviations, parallelism or repetition. It is known that we discussed the application of the theory (the theory of structure over stylistic approach), the other prelude upon which our relies are based on Chomsky's intervention in between the theories. The major mission of the linguist as

he puts it will be to elaborate the structure which allows the person to utter those words. (This circumstance takes us stylistic manner). This is said to be surface structure that are apparent in our syntax. (Chomsky cited in Sturrock 1993:11)

As Chomsky puts it, 'the deep structures are not ambiguous; they are open to one semantic interpretation, and they are turned in to surface structures by 'transformational' rules or 'generative' grammar. He presented these transformations in his phrase structure dependant...in a sense that apply to the string of words by virtue of the organization of these words in to phrases (Chomsky cited in Sturrock 1993:11). After having evidence about the underlying system from individual utterances, it is going to be easy to deviated or not, repeated or not paralleled or not.

As we have seen earlier, the structure of words and the surface structure of any language that is grammatical rules have interrelation with the person whose language is used. Moreover, the situation really indicates how structure and style penetrate one to the other to proclaim productive line for the readers through langue utilization in the form of written texts or oral speech.

In order to render the fact that we have seen just above; about common points of style and structure, let us make it concretize using the following mechanisms.

- A) Deviation through contractual sequence
- B) Repetition through characterization
- C) Parallelism through plot

These mechanisms are the endowment of common points of style and structure in prose fiction. In style, to make analysis, the fore groundings should be taken into consideration, hence deviation, repetition, and parallelism are comprised, not necessarily in fact based on the novel

which is chosen for this study because of its attribution; structural elements contractual sequence, plot summary and characterization reckoned the fore groundings of stylistic analysis these are deviation, parallelism and repletion respectively.

2.2.1 Deviation through Contractual Sequence

This mechanism is going to be taken as a main tool to go deep down the routine part of the analysis in the coming chapter. As the name suggests, contractual sequence refers to situations which contain an implicit contract or violation of a contract (Fowler 1975:137). The fundamental structure of a story as the theoreticians argue, "is that of a four term homology, in which A is to B as C is to D". (Fowler 1975:131). As Greimas puts, to know a story one needs "to organize it according to a structure of this kind so that the initial situation is to the final situation as a problem is to its resolution" (Greimas cited in Fowler 1975:131).

To implement such sequence, deviation can help us as facilitator to proclaim the performances which have obtained starting point and ending point. Characters thoughts, ambitions plans, action etc obstacle, completed at a time at some point. To amalgamate all these conditions, deviation plays important roles in several ways. To line up two or more un/related events, ideas together...better to lean on how deviation pitches the pillar of such connection. Because deviation can create shortcuts to contract the situation for the purpose of having permanent sequences in the given story.

As Greimas pleads, most stories, while we observe them, accelerates either from a negative to a positive contract (alienation from society to reintegration with society) or a positive contract to a breaking of that contract (Fowler 1975:132).

It is known that there are different kinds of deviations which can help to analyze the style of the writer. To find the magnificence of the emphatic event in that particular incident, writers tie up the related framework using deviations with readers' anticipation. In this case 'Setting of the story' will be touched to contract the story. Through the process; words, phrases, grammar, meaning, sound, punctuation,... will be deviated from the norm of the language. To supplant the mysterious facts deviation can discern in the form of foreshadowing, or flashback. Why does the writer deviate this? It appears that the writer violates but he does it deliberately. As long as it is necessary to contract to form sequence in mind while the situation by itself is repetitive the question which is clicked in reader's mind.

An attempt was made to see the concept of deviation. Here now, it is strongly worthy to bring this issue upfront. Associating, grammatical deviation, discursial deviation, semantic deviation, lexical deviation, syntactic deviation, function vast purposes. Taking the attention of readers, giving further hint, flashback, foreshadowing, creating special atmosphere, to clarify something hid from characters even readers, deviation plays its significance role. This phenomenon could be the identification of the central action followed by basic components of a plot and major part of structural analysis. As Barthes insists to bring limpid ideas.

"Sequence of actions constitute the armature of the readable or intelligible text. They provide an order which is both sequential and logical and thus serve as one of the preferred object of structural analysis."(Culler 1975:205)

Moreover, those episodes and actions' relevance, i.e. their function to the coming incident must be studied. Because it has its own ground between cause and effect. The initial situation being a catalyst for the

final situation. Whatever it is, deviation can contribute to contract and relax the conflicts, to extend and reduce the setting (specially narrative time and story time), to manipulate long events in specific ring. Hence, such reasons of action that urge a person to act in that specific way must be entangled with each other teleologically. Gennette tells about it in this way.

That paradoxical logic of fiction which requires one to define every element, every unit of the story by its functional qualities, i.e. to say among other things, by its correlation with another unit, and to account for the first (in the order of narrative time) by the second and soon.

(Gennette cited in Fowler 1975:94)

Such correlations seize to each others in the form of deviation. This is extremely helpful to draw segmented actions in a plot. Structure if this concept forecasts the hypothesis which is able to offer the necessary peep to realize the focusing point, that is (how much signifies for social interaction), since there is a story, we expect acceptable treatise through socialized structure. What does socialized structure mean? This is going to be assessed in this study to reveal the ostensive of characters' relation in order to mobilize the situations in their communal association. We can pin point this fact from characters' description, dialogue, actions, thoughts, philosophical logic, interactions...in a certain deviated process.

The process might be weaved along with grammatical pattern, words' structure, phonemes, lexical manner, syntactical manner. According to Pickering and Hoepfer, if the author employs these incidents that are the most significant to be emphasized and expanded into full fledged dramatic scenes, by using such devices as description, dialogue, and

action and if other incidents are given relatively less emphasis through deliberate subordination.

(Pickering and Hoepfer 1997:36)

2.2.2) Repetition Through Characterization

This is the other mechanism to refine the obscure of the objective of this study. Repetition is a very rightful system to ratify the scattered function of the reader. In a simply speaking/saying/, writing something that we said /wrote again takes once attention using the repetition, in any case allows to sanction for the purpose of having attention.

Earlier we have noted that the general concept of repetition in stylistic analysis. Therefore, there is nothing to make worthless to bring this concept again just to avoid the welter of contradiction about repetition and characterization. So the study needs to venerate the ideas to others in order to vent the reliable responsibilities. Therefore many scholars said many crucial views about style and structure. While we do such study, it is very good to base repetition.

Repetition and characterization can have common points. To stimulate the upcoming study, the following domains are very vital. These are

- Cultural identity
- Progressive characters

2.2.2.1) Cultural Identity

For our concern here is the disclosure of analytical theories, to come across the achievements. Let's look at the interpretation of how culture becomes the identity of a certain community. Just like many complicated terms, culture, is a concept that has got a vast range of definition. From among various definitions', Preminger and Brogan have indicated the

failure to isolate a discrete object of inquiry and has rendered Tylor's influential definition. They define culture as

"that complex whole which includes knowledge, belief, art morals, law, custom and any other capabilities and habits acquired by man as a member of society."
(Preminger and Brogan 1993:262)

They have also summed up further related points to show its merit, connected with Swift and Vico, through Burke and Herder to Cobbett, Coleridge and Carlyle which I thought to be most embracing concepts. They take culture as

The pursuit of the best self and general perfection motivated by passion for pure knowledge and for social and moral right action, effected by reading observing and contemplating, the voice of human experience in art, science, poetry, philosophy, history and religion.

(Preminger and Brogan 1993:262)

My motive in this point is characters just like human beings that are known to them in this real world, can live what they live, how they live... so that they are capable to establish, mobilize, organize form and live social life in a fixed communal boundary. Characters in prose fiction must be characterized accordingly. Their physical & mental (thinking make up) descriptions should reflect their personal identities, (their intellectual thoughts, spiritual aesthetic, moral development and cultural activities (traditional belief, religions, language, dressing style, social communication, living standard, housing, some staffs related the community).

Structuralism perceives holistic organization. In this regard, culture which comprises the aforementioned practices and processes, when

taken autonomously help to conceive 'reality' in relationship of the elements combination and contrast, which enables it to be realized structurally. Culture could be considered as means of maintaining equilibrium between opposing forces. It does not show room for individualism anarchy (a complete disorder due to lack of government or control) and inhuman tendencies. Whether they are in favor of or against the value of society, the institutions by which culture makes vivid such practices help it to maintain its value. Enhance the interception of cultural identity, there ought to be consistently practices. Because it coincides all cultural events. To consolidate this fact, let us investigate the application of cultural identity; this proceed to resume the next phase. That is, such cultural identifies the base of characterization. Not to make standstill the coherence of events in a plot, characterization should be taken into account.

The plot is meanwhile built in the interspersed arrangement of these entities. The protagonist is usually used to transfer these values, as Valdes advocates:-

The value of any cultural group, even if the author's own values differ from those of the group to which he or she belongs, underlies the plots and become the theme in virtually all works of literature.

(Valdes 1986:138)

In 'Passion's Treasure' we observe this condition strongly. The protagonist Treasure Barratt is a key character for the continuity of the story. Every individual in the community live in Culpepper, considers her as a *village thinker*. Because if they expose for unsolved either personal or societal challenges, they call her to solve it and to keep them alive. (Betina Krahn 1989:23) Here, someone invades the cultural norms, the members of the

community become one and sit together to correct the person who committed that isolated manner. For this purpose, Treasure Barrett Keeps the Cultures, customs, norms and other values needed in the Culpepper.

In such characterization, Betina Krahn used different kinds of techniques. One is Repetition.

To create the characters of Treasure Barrett, to create visualized characters, to manipulate her, to create balancing events,...repetition is occurred due to characterization words, phrases are repeated, sentences are repeated to endorse the characters of character.

Culture can provide essential part to inject common understanding among the members whose culture is the same. To emphasize the role of the characters, verbs, adjectives, adverbs, phrasal verbs nouns, pronouns, furthermore, phrases, clauses, sentences, expressions, paragraphs, ... might be repeated accordingly.

Here characterization is very important to develop essential social interaction. In this study, this situation will be covered as much as possible.

Structuralism and post structuralism advocate culture form as semi-autonomous discourse open to semi logical analysis attentive to formative cultural codes and ideological effect (Preminger and Brogan 1993:2630.) To penetrate into the procedure which will obey the practitioner hypothesizes. 'After identifying significant action, one is told to assert that action part of the plot by placing it under the heading (Fowler 1975:137) from this point, cultural activities have their own values to address political economic and social facts. Passion's Treasure is designed in this frame work.

2.2.2.2) Progressive Characters

In this part, the study will focus on the progressive characters and how they make a progression throughout the story, how they are presented and how they are characterized within the framework of repetition.

To search out the crux points which is found under the progressive characters, main characters from where do they start (their birth time) and finish (their death time)

In such line, readers will be so crave to understand the events related with the characters, while we see the connection of the events we will be obtrude in order to manipulate and obsess the end of the story.

Characters can able show various progressive changes; mentally and physically. Beside these progressive changes social interaction, economic interest, cultural views, traditional believes...are going to be changed related with the sort of plot formation, characterization, and so on.

Like wise to examine progressive characters, using characterization, better to study how the characters make a progress to confirm the continuity of the story. To root through characterization and techniques of characterizations are main keys to facilitate and to amalgamate the fragments of event.)

Knowing the interest, ambition, attitudes, behaviors and like that of the characters themselves. Because it is undeniable that characterization entails certain identities of characters in every action.

As a result of portraying the life of characters, they make progressive changes in their manner to survive along with the incidents.

According to Richard Stang:

It is quite easy for an author to declare the his hero is possessed of an infinite deal of wit and pleasantry, invention and eloquence."

(Richard Stang 1966:186)

Based on this respected view, many writers have been arranging their starting points. In the case of *Passion's Treasure*, a lot of examples can be mentioned to emphasize what Richard Stang said, for instance, let us see the characters of *Treasure Barrett*.

Every individual in the community associates with her physical appearance with different interpretation. They were what most folk noticed first about *Treasure Barrett* and what stayed with them long after the young girl was gone from sight (Betina Krahn 1989:15). Unconsciously, her brow drew lower in thoughtful frown that all but hid her most remarkable feature, her eyes. They were the color of purple, night driven sunset, some said. The color of her eyes were like flower petals and that is enough. But there was also a light, a life energy to them that was outstanding to the folk of Culpepper. In the community, without having any doubt *Treasure Barrett* can survive for the Survival of *Albert Jussou* (when *Lem Hodegson* Knifed him), for the survive of *Clara Hubbard* (when she hurt her shin), for the survival of *Squire Darcy Renville* (When he got Serious Stomach ache) and so on.

Such progressive manners of *Treasure Barrett* Contributes to develop social interaction in the folk of Culpepper. In this running, *Betina Krahn* uses various techniques to create visualized and memorable characters of the characters.

Among these techniques:-

- A) Direct exposition.
- B) Portrayal through action and speech.
- C) Through the analysis of one of the characters about the others.

D) Through self analysis

All in all, progressive characters can be effective if the writers describe through reliable approach to establish the basement, the bank of the story techniques of characterization should be much of value in the pr

2.2.3) Parallelism through Plot

The thematic value could be defected by similar construction of phrases, sentences, words which are placed side by side, to balance each other for the sake of having similar meaning. (Cuddon; 1997:470)

Therefore, possible to design a passage by these repetitive forms which lead in the extraction of the theme. (Political, Social, Economic, Cultural, Religion...issues)

Among the types of parallelism which seem to produce a satisfactory structure, as Shklovsky employes, 'the move from one relationship to its' and so does the researcher. An interesting point he raises which illustrates the strength of readers' expectations bears on 'illusory ending'. An 'illusory ending' as one can infer its meaning from the word itself is a conclusion which exploits the readers desire to round off the story. (Fowler 1975:141)

Indirectly, plot is helpful to realize the situation. Plot is the skeleton of a story in any literary text to construct the development of story. Where, when, how, why, the story is began? To come across the answers, plot stimulates the actions done by the characters.

Therefore according to Culler plot is a very important element of fiction which is known as the preferred object of structural analysis, for its provides an order which is both sequential and logical. (Culler 1975:205)

These sequential and logical order of the events or incidents paired accordingly in order to supply the essential hints or clues to the readers to find out the theme (in this study how social interaction is performed practically).

To keep the incidents or events order, the writers usually use parallelism among these writers Betina Krahn can be taken as an example. For one, it helps to emerge the theme, second to amalgamate the actions and reactions, third to humiliate the actual meaning of words, phrases, sentences on the spot. Beside these, the unexplained atmosphere, sensational feelings, imaginary though... could be evoked to the readers to associate with the situations. That is why Culler said that "plot is sequences of actions which constitute the armature of the readable or intelligible text". (Culler 1975:205)

We can observe one common point here between parallelism (from style) and plot (from structure). In this case the story must follow a progressive order in order to connect each event. In doing this various kinds of parallelism can be used.

To give an explanation, through rendering, about expression which has been illustrated earlier parallelism could be able to apply as a device. As we use parallelism, the story is going to be linked to each other, then progressive order will be formulated through strong plot structure. This indicates that the story acquires a certain pattern, through which one could be capable of grasping a certain concept (with its trusting backward and forth) of course, with the interplay of surprise and suspense.

Nonetheless, there was a controversial argument about the vitality of plot in a novel before nineteenth century. It was taken as something useless in the creation of a certain prose fiction. Some scholars had been

advocating this issue since the time that we mentioned previously. These advocates were citing 'Gil Blas', "Don Quixote" the play of Shakespeare (Stang 1959:29) as greatest intensely dramatic novels with no plot.

Nevertheless, people have gradually been coming to realize its significance, supply that it renders the story. A certain Step able link whereby one can be capable of substantiating her/his idea. Therefore I'm in favor of to confirm that how much parallelism helps to produce tight, strong, and related events to be accompanied by other equivalent events that come across as a plot. The fact that a story lacks, parallelism as a style, plot becomes weak and nothing will be visible. Events will go on their own paths, no more line to take to the resolution of a story. A story makes a novel. Parallelism has a power to extend, expand, explain, express and simplify a sophisticated event in a story.

Even if a plot has the specific arrangement of various actions ,incidents, and circumstances, this can happen by using various styles, especially parallelism. Because to bring such arrangement an initial conflict can be caused to formulate the integration of each situation. The interdependent elements are looking for a cut-off point, where a conflict gets aggravated or loomed which make a pause with suspense and surprise. It is this turning point which formulates the different episodes.

Each episode inturn is co-related with the other by threads of significant actions which bear some necessary and logical (psychological) relationship up on the resolution of a conflict, or the remaining secret which is a reflection of theme.

There is nothing to obscure here, and therefore searching out the theme. Through the explication of a text, its structural formation would be shown. Hence, to establish the structure up on the plots are built, to build up the plot parallelism will be used to arrange events, actions

consecutively. Therefore without facing any challenges, possible to reveal the covered part that is known as the theme (in this study, social interaction is taken as major theme of the text).

Therefore the plot in *Passion's Treasure* should be analyzed to see the structure through parallelism. However, before commencing this study, the plot of *Passion's Treasure* must be identified.

According to (Scholles and Kellog (1966:208-229), there are different kinds of plot forms. An epic plot, a plot of Romance ,a mimetic plot, a chronological plot, a comic and tragic plot and others. The plot of *Passion's Treasure* is the combination of romance, and tragicomedy. Both of these plot forms attributed by the escape out from the hand of temptations and the story might be a bit of melancholies circumstances to tight the attention of the reader however to relax and relief both the character and readers un expected events occur to make fun and entertain respectively. (Scholles and Kellog 1966:209)

For the fact that *Passion's Treasure* is a story of two people who lived in Maryland in a place named Culpepper. In this little hamlet many communal societal, political, cultural and economic events are taken place. Due to this fact, romantic relation bore with its own complements. Suffering, winning, losing, getting ...

This gives connection to bring up progressive episode in each chapter. On the other hand, Stevick has forwarded different kinds of categorizations which include both content and plot. He has included three major categories. Plot of fortune, plots of character and plot of thought. These categories are further sub-divided.

The plot of fortunes comprises the action plot, the tragic plot, punitive plot, the sentimental plot and the admiration plot. The second plots of character he had as so forwarded the maturing plot, the reform plot, the

testing plot, degeneration plot. In the last, plot of thought, he has said the education plot, the revelation plot, the effective plot, and disillusionment plot.

(Stevick 1967:157-165)

Passion's Treasure's plot suits plots of character that is the maturing plot. Because from the starting point to the ending of the story in one or another way, Treasure Barrett takes the engine of the plot. Every incident (either temptation or happiness, either suffering or relaxation...) links with Treasure Barrett to formulate plot structure. Therefore the structure of the book can be captured by looking at the plot thoroughly.

CHAPTER THREE

Analysis of the Novel Passion's Treasure

The study is dealing here with the analysis of Passion's Treasure's social interaction deviation through contractual sequence, repetition through characterization and parallelism through plot. In the previous chapter, it has been seen how stylistic immersed in to structural

analysis. The task here will be to implement those mechanisms on the text and bring forth the theme (social interaction).

As Daiches (1981:374) puts the task of structural analysis, we may then say, is to formulate the underlying systems of convention which enable cultural objects, to have meaning for us structuralism asks rather how the meanings of literary works are possible. Nonetheless, this does not mean that *Passion's Treasure* does not have a central theme. There also exist other-sub-themes I could say which the text intends to forward.

The existence of various themes could also lead to the diversity of techniques, systems, patterns moreover styles. This study; however, is going to analyze the depiction of social interaction only using the mechanisms that we have said earlier.

So that it will be more conducive I will elaborate each mechanism with its respective techniques. But, before moving to such a detailed elaboration let's look at *Passion's Treasure* social interaction. Being free from social, political, legal, restriction is the profound theme of the text. Webster's defines it as to be free from restraint, control, or the power of another; especially to free from slavery (Webster's 1986:326).

As will be indicated in the elaboration, the whole text is engrossed with a strive for freedom, to get relieved from challenges that which the protagonist encounters from different perspectives. But the core essence lies on *Treasure Barrett's* struggles to come to terms with herself and overcome the burden of ambiguity.

When probing in to her back ground, she is a village thinker for the folk of Culpepper in Maryland in 1750. Since her childhood, the folk had been taking her as gift of God. For the case of every incident, the society called her to resolve the problems. In a way, she reacted with the folk in one or another way.

Hence, as we can see from the text, her entire life has brought a lot of challenges, the fact that Treasure Barrett got encountered by different individuals, situations and the like had challenged herself, which gradually account for her personality change, which lead to the theme of being free from emancipation.

Let's look how it proceeds through "Deviation through contractual sequence, Repetition through characterization and parallelism through plot".

3.1. Deviation through Contractual Sequence

It is very good now to refer to what we have said about 'deviation through contractual sequence'. (Fowler 1975:131) we have pointed out how much deviation contribute for the actual entire phenomenon of contractual sequence. (A -B-C-D).

While visualizing how contractual sequence is developed with regard to the method of deviation, we must focus or attention on the major character. Treasure Barrett around which many events, incidents...etc are intertwined. So Greimas advises first to identify the central action or change up on which the contracts are built. We can sum up these contracts with a phrase *Treasure's Passion* which will be reinstated in the final part of the narration.

Treasure lived in Maryland in a small village called Culpepper.

When she was six years old, her bewildered parents took her to see the village leaders (Old Darcy Renville) and the recently arrived Roman Catholic priest, Father Vivant. Everyone in Culpepper plumped Treasure's mental prowess and soon found her taxing their own. She was the most unusual child, and they came to the opinion that she should be given opportunity to absorb whatever learning she could. Her questions

should be answered for the rightly, and she should be allowed to share in every level of the community's experience without hindrance. She would grow to be a *'thinker'*. (1989: 22-23).

Being shown every wondrous and grisly aspect of life in detail was a strange way to grow up. That's why they sent their social problem to her to find the carcass or the structural framework of the problem (Ibid 1989:23) when she was nearly ten years old, everyone in the village included, the squire and the priest realized that their laissez-faire approach to her education. So they had taken the situation in hand and to regularize her learning a bit by introducing her to books. Accustomed to rambling blithely about on her own, directing her own time, such realization of the community, brings her to be *Village Thinker*. Let us see the following reports which were reported to her. Because they indicated how much the community accepted her.

"Johnny Cole eased back a bit and stuck his thumbs in to the waist of his rough, brown spun breeches. But Pierre Fayette Smirked down into her gaze and refused to distance himself. It was his Frenchy blood, Treasure had decided long ago, that made him act this way with her.

"Did you hear? About the fight?" Johnny asked with a glare at his companion... Lem Hodgson Knifed Albert Tusson in the leg last night at Rennier's tavern" (1989:16)

Instead of report for their family or other concerned body in ordered to consolidate their common interests, she became in between to inspect and to regulate the case of the conflict. This circumstance indicates that Treasure Barrett had big place in the community. In doing this two young bucks had been constrained to report such individual, social, and cultural conflicts to her.

The other report, while she talked to the smith, Claude Justment.

"Treasure" A young boy came crashing through the front of the smithy and back into the yard, scanning the open sheds frantically and panting from a hurried run. "Treasure come quick!" "Here!" she bounded out into the damp yard with Claude at her heels. "What is it?" Will Treacle, the squire's house keeper's boy, had run the entire mile from the square's big house. His face was beet red, and heaved so badly he could scarcely speak. "The squire____" he gasped "dead __ we think! You_____ got to__ come".

In this respected idea, we able to see the intonation of the young boy. In doing this, the main part of the report, stated

"The squire _____" he gasped "dead _____ we think!

You_ _ _ got to _ _ _ go to _ _ _ come".

The segment lines in the first sentence indicate things became beyond their ability so as they gave up. This is what we call graphological deviation.

Because of this deviation one can deduce that how much the folk respected and trusted her for their entire life. In this regard, we can able to see semantic deviation to proceed the story forth and return it to back here. After hearing this bad news:

Her determination that he wasn't dead pumped strength into her tiring legs and helped her bear the burning in her lungs. The sun was still shining brightly, the earth still resounded, dull and solid beneath her feet... The squire would still be alive when she reached the imposing brick mansion that had become her second home. (1989:20)

Obviously, semantic deviation is a deviation which violates the usual meaning of words, expressions, phrases, sentences, in order to render a certain new meaning based on the actual event (Short 1996:43). Here, beyond the expression, the readers can affix it with a relation that had happened between Treasure Barrett and Sterling Renville. It is clear that the earth never and ever produce its sound. So there is a new meaning related with the report. The occurrence of this semantic violence brings new obtuse understand about the relation between Treasure Barrett and Sterling Renville. This understanding is hope to survive from sudden death for love.

After tedious dialogue in the Renville's library, Sterling Renville said something which shows his temperament (1989:36) "*I'm* the squire you have invaded my house in the dark of night, chit you are thieving, all right..."

'I'm' is italicized. This italicization is graphological deviation. Which has great influence in the coming episode. As foreshadowing it tells his arrogance behavior that is; there is nothing more than him to the Culpepper. (This brings the story forth. Because using his full weight he Kissed her trembling lips. But he could not touch her (Treasure Barrett's) woman's mound. This is the starting point where Treasure Barrett's life diverted.

Because of this, Sterling Renville went to home to home and insisted the folk to return the debts that he lend them to him back, otherwise he would snatch them what they owned like lands, Cows, Pigs--- Every one came to Treasure to get solution to their problems. All recognized it was Treasure's ability as a thinker that would see them through this crisis and one by one, they put their fate in her capable lands.

The author (Betina Krahn) tries to depict the law of English related with debtor (1989:63) through the narrator's voice to the readers. According to Seymour Chatman:

What makes narrator unreliable is that his values diverge strikingly from that of the implied author's; that is, the rest of the narrative 'the norm of the work' conflicts with the narrator's presentation, and we become suspicious of his sincerity or competence to tell the 'true version'. The unreliable narrator is at virtual odds with the implied author; otherwise his unreliability could not emerge.

(Seymour Chatman 1928:149)

Here the true version is whole about debtor in England. Using his sincerity or competence, Treasure Barrett collected evidences in order to defend and protect the Culpepper's community based on evidences from Renville's hand. That is, if land renters failed to pay land owners, they could not only confiscate what they owned, but also actually have them slapped in prison as well. However, how did she protect her people's assets from squire Sterling Renville. Only a genuinely creative approach would win this crisis.

According to her plans she called the people to Father Vivant's log church. Nearly every one of them was garbed in some faded tone of earthy brown, or dismal gray, or sickly green. Their shirts and breeches were patched dirty and frayed. Some wore no shoes at all; some wore pieces of leather that had to be tied on to their feet with rawhide stripe. (1989:83)

After all these we can able to search semantic deviation which accelerates the momentum of the story through its speed. (Short 1996:43)

"...if parrots could be thought to talk and monkeys could learn to dance.." (1989:76)

Here we realize that this metaphorical expression does not deal with parrots and monkeys. However, the implication is if there is something good to do for change, everyone is enough capable to do for change. Yes it is fact that Sterling Renville rented the Culpepper, even though, Treasure Barrett's scarification the continuity of her people's life had got guarantee in way he learned a lot what he saw in Father Vivant log church. (1989:106)

Sterling Renville, then regretted. This fact or situation observed to exist entwined with the marriage is going to be hold between him and Treasure. Neither of them knew. Therefore:-

'... they took their concern to the an impromptu forum of village leaders that met Father Vivant's little log church. Mrs Treacle was there... inn keeper Robert Rennie and his new wife Collette, Collin Dewlap, Shopkeeper Benton Heglen, and Pen Barnett. Hulking Lem Hodgson was present by virtue of his being with Pen Barrett.(1989:141)

The meeting had been continued till to find out the genuine solution for their social, and cultural crises. Pen asserted

'And who's to say it won't be Con-Sum-Mated; once the doors are looked the windows Closed; (1989:145-150)

Con-Sum-Mated

The word 'consummated' is written using unusual word structure. In other word, Morphological deviation implies the overall experience of Sterling Renville.

Con → refers deceive or trick (it is a verb)

Sum → an amount of money (it is a noun)

Mated → a fellow member or occupant (it is a noun)

A officer on a merchant ship. (it is a noun)

Pen Barrett made an attempt to predict Renviell's marital status his wealth, to show his occupation that is a merchant ship. How much it is so difficult letting Treasure marry to Sterling Renville. However, they did it. This is followed by metaphoric expression.

As far as I concerned about this Graprological deviation, it roused toward social commitment. Culpepper is full of socialized community. So as the Graprological deviation indicates that the arrogant and the ignorant Sterling Renville never dragged them.

'I'm not a fe-male'

(1989-177)

'Fe' → related with 'Fey'

Meaning: unworldly or Vague/ able to see in to the future.

'Male' → refers = a male person,

Treasure tried to see the figment of the future. She expressed that the uncomfortable character of the Sterling Renville after marriage.

After marriage sophisticated and miserable temptations followed in her life. She had never desperated for her life, Culpepper and even for Sterling Renville. After left out Philadelphia, in England, Bristol was the same as the huge Renville's big house in Culpepper which is the symbol to represent England, the colonies' states.

To contract the events in each step of the story discorsal deviation is overwhelmed the plot to depict the interest of the author.

To create suspense, the narrator brings ample of stresses which have great adjacent with the reader's social milieu. The last part of the narration monitors the points which were discussed above.

Sterling Renville left things which made him cruel, rude, colony and arrogant from his life, once again. Because he accepted Treasure for his future (to in hence his love, his business, his hope, his dream...) therefore Treasure, as she did for Culpepper, she did for him in England, because she is *a thinker*. Beside this phenomenon, political implication is depicted even if, colonies are powerful, civilized; where as Americans are more enough capable to handle a certain social, cultural, political, economic crisis's through the power of Treasure Barrett. Finally he became the Foreign Minister of England.

Therefore, since the time that the story began, there is discorsal deviation, to contract the events without interrupting the sequence of each event in the plot.

3.2) Repetition through Characterization

This mechanism is the other way to study how social interaction can be created using style and structure. As we have seen in our previous chapter, to characterize characters, repetition plays significant role. As we all know repetition gives more sound for every event. At any instant, an unfamiliar topic can arise. For instance, Repetition through characterization, what does it mean? Here of course, we know that extended story will tend to rehearse and comment up on past events, current situations and future plans, in this respect characterization is inveterately goal-oriented to depict the themes related with the characters of the characters.

To bring the necessary social interaction, as long as a character belongs to a certain community he/she associates him or her with the norm, culture and the restriction of that community, as we do in our actual life.

Therefore, characters look like a community where they come from. Characterization focuses on events, incidents situations... to characterize the characters. This is because not to regurgitate the facts which combine with the characters. In the case of *Passion's Treasure*, characterization causes to feel admiration of the entire social experience of the characters.

So as, popular culture too is an expression of cultural modernity in contemporary world. A broad spectrum of forms, cultures, discourses, songs, dances, bodily testamentary ornamentation, etc is the source of characterization. This spectrum undoubtedly expresses modern way to symbolize, represent, the psychological makeup of the characters. This technique can thus not be restricted to see systematic ways in the creation of characters in a certain phenomenon so as we agree the general concept of characterization, to achieve the goals envisaged by using one of stylistic features, like repetition, characterization must be accorded the systems.(Explanatory, commentary, through dialogue, through the thought of other characters...) it must no longer exclusively regarded as vehicles of the themes mainly social interaction; it must endowed with systems of linguistic patterns, and creative expression must be encouraged to create social mood.

All these can hardly be done without overcoming various stylistic manners, like repetition but it is the only path to true flourishing of culture in a certain prose fiction.

It is not worth to mention what Richard Stang said before, an author has a right to do whatever he/she wants to be done, (Richard Stang

1966:186) through the characters. To emphasize the thing to transfer to the readers, 'repetition' most often used.

Betina Krahn used direct exposition, portrayal through action and speech, through the analysis of one of the characters about the others and through self analysis in her work *Passion's Treasure*.

Let us see how her work *Passion's Treasure* discussed so far represent the early actual social interaction of Culpepper. However, this study comprises the following ways to assess the significant of repetition for characterization to venerate social interaction.

3.2.1) Cultural Identity

It is nothing to bring here what Preminger and Brogan said again for the sake of our standing point.

That complex whole which includes knowledge, belief, art, morals, law custom and any other capabilities and habits acquired by man as a member of society. (Preminger and Brogan 1993:262)

Now, let us examine how belief determined *Treasure's* and *Sterling Renville's* characters through a certain lexical repetition.

Using simile expression the narrator speaks

They were what most folk noticed first about *Treasure Barrett* what stayed with long after the young girl was gone from sight. They were the color of purple, night driven sunset, some said closer to violets, others declared, nothing that the strange little swirls in the color of her eyes were like flower petals that should be the proof (1989:15)

The folk of Culpepper had their own traditional belief which related with something can stay long with them. Likewise, the 'color' of flower looked like the color of her (Treasure Barrett) eyes. The spelling of 'color' which is used here is American. Beside this, it has big implication. It implies that where she came from. So the word 'Color' is repeated three times in order to show her acceptance in the folk of Culpepper.

Color has its own psychological effect in our thought, interest, understanding and interpretation for social incident 'Purple' is the mixture of red and blue.

Red → belongs to hard, hot, strong, upset feeling.

Blue → belongs to calm, outstanding

To design Treasure's mental capacity it is used here to put her manners in various situation. In this respect Betina Krahn used direct exposition in order to render Treasure's mental capacity.

When Culpepper's *thinker* sank to her knees by the bed, everyone else took to their shins, too, including old Bailey. She raised her face and arms heaven ward, her eyes, closed. With occasional exchanges of glances, they raised their arms, though most kept one eye open to follow the proceedings. Treasure changed a maturing song in old shinwhey's Susquehanna Indian tongue, and at the end, horrified them all by reaching for the knife on the edge of the squire's bed. She pushed one sleeve up past her elbow, and the knife poised above the smooth skin there arm as she steeled herself... She finally relinquished the blade to his (Starting Renville) gnarled hands. A general breath of relief was released around the room as she mutter. "Susquehanna" and rose.

(1989:25)

Treasure did such incantation to old Clara when she got serious trouble round her knee.

So this direct exposition illustrates how much she is enough capable to do methodical examination following its methods, procedures,...which was inherited from her ancestors. Her back ground, experience, skill, and her traditional acceptance are vividly put. Therefore, such staff is very significant to characterize psychological makeup of Treasure Barrett. More over one who wants to ask who is she? Who are the folks of Culpepper? I don't think it is so difficult to identify about Treasure Barrett and the folk of Culpepper.

As far as I concern about these questions, we can analysis, what Treasure said while she did to treat Sterling Renville. She said "Susquehanna". This word belongs to Red Indian (MAYA LOANS). This people lived before 250 B.C Settled in North America. They contributed a lot for American civilization. They produced crops, grains, and so on. Treasure Barrett could be the representative of this loan <http://www.wisedude.com/history/red-indians.htm>. Because she read, she treated people, traditionally, she knew a lot about philosophical thoughts, religion, values of customs, social integration, self awareness..All such characterization characters the characters of Treasure Barrett. So it gives enough clues to know where she came from her dressing style can be evidence to support what we have said above.

...like the time she had half the village wearing bags of garlic, rafted eggs, and other, grisly unmentionables supplied old Shinawaye, around their necks in attaint of warding off disease...(1989:23)

This exposition explains traditional dressing style worn by Treasure Barrett. Shinawhey this name belongs to Mayan language.

Before she was born, old Shinawhey said it was the child who had found and rescued her. And she has looked in to Treasure's unusual eyes and pronounced her the spirit of child. Therefore :

Within the year, Treasure astounded every one by not only learning to speak like an adult, but by memorizing spoken lines from the Holy scriptures and citing them at will. By four years old, she could write the alphabet on her brother's hornbook and ciphered beyond her parents and her six older brothers... (1989:22)

The voice of the narrator here tells evidently what kind of character is she (Treasure Barrett). This third person narrator (Omniscient) focuses on Treasure's childhood, beside this, readers can able to penetrate the prediction of Treasures' destiny as foreshadowing. Therefore, the community took her as God gift. Everyone in this community did whatever they could do to her. Social interaction through her destiny is strongly presented. Because they knew what they got after all these.

The possessive adjective '**her**' is repeated three times, to indicate her social manner, Repetition through such way signifies characterization to construct social interaction.

Such characterizations make Treasure Barrett Protagonist character. Due to many ups and downs she became so strong.

- 1) To protect the people, she offered herself to Sterling Renville
- 2) She was forced to marry with Sterling Renville
- 3) She was forced to go England
- 4) She was suffered mentally and physical crisis.

However, she used many mechanisms to escape from such conflicts.

When Father Vivant reconciled Sterling Renville's claims, he imposed Treasure's character in his dialogue

"And she returned his books in the dead of night?" he sneered contemptuously...

"Treasure Barrett...keeps rather odd hours, sometimes. Your father was used to her comings and goings. No doubts she, like the rest of us, did not know of your arrival...or that you would like wise, keep late hours." (1989:46)

Father Vivant asserted what her personality and right is it while he talked to Renville. Through Father's thought and dialogue with Renville, Treasure is characterized in directly. He defended her. Because she is '**Village thinker**'.

Moreover, she belongs to American (USA). For various reasons.

- A) She was (is) Red American Indian
- B) The word 'color' represent that she is American
- C) Instead of focusing on materials, she aims to protect people, solve problems.

To support her, round characters are there to push her in order to go with the story till to the resolution appears.

Father vivant, Rennier, Clara, Collette, Pen, Bucks, Anniss, Cloud, Peirre..., these characters help Treasure to pass over step to step, from action to action, from event to event on plot surface.

The other character is Sterling Renville. This character is 'antagonist character. Following his father old Darey Renville's footsteps, he came to Culpepper to colonize the whole community.

There had been no letter announcing his arrival, no warning to prepare the beds and the kitchen larder for the new master or to plan for guests. He had just come pounding up the road late that morning on his tall, French bred horse with another nattily gentleman in tow...lordly nose, a glint in his gray-blue eyes...the same four hair and skin the same startling light eyes and bold sculpture of his feature..(1989:27)

This quotation deals with the way that how to describe Sterling Renville through direct exposition with the necessary repetition.

The possessive pronoun '**his**' is repeated four times to reveal his rude characters.

The phrase '**the same**' is repeated twice for the purpose of comparison his fair hair and skin with his father's. And startling light eyes and bold starting from the time that he arrived in Culpepper Village he had not been accepted by the folk. But some of his strong sides took him to the resolution even to make him the Foreign Minister of Britain.

There are some round characters who stimulate Sterling Renville. Like Waytt ,Colbourne, Piarre, Franklin, Prime Minister of Britain.

All these characters put their own effort to push the story forth.

3.2.2) Progressive Characters

Some characters like Waytt Colbourne he was the one who initiated, motivated to make Sterling cruel on Culpepper Community.

"You mean to say I'm penniless?! With all this____"..."I'm no better than a damned pauper?!..."

"No exactly, Renville"..."I have said there's no ready cash...."

“Well” the lawyers lanky frame eased back in to chair ... ‘ it will take further study to be precise. Your father kept his own books, you see and he had something of a novelty for an accounting system”. (1989:28-29)

Waytt Colbourne forced Sterling Renville to rent money from these people and collect unfair income. However, thorough, at a time, he changed his evil attitude. Then at the end of the narration, he engaged with X-wife of Sterling Renville. He changed himself, he started to think rationally. This is the biggest progress throughout his life time.

Sterling Renville also brought a very essential progress since the time that he married with Treasure. She persuaded him, influenced him, in one or another way.

He was:- Arrogant, ignorant, and aristocrat (Before marriage)

He became:- logical, reasonable, (After Marriage)

Treasure: Showed consistency progress through the story.

- Her child hood → till to give birth
- | | |
|----------------------|----------------|
| - Getting acceptance | - Honest |
| - Being Respectful | - Kind |
| - Thought full | - Wise |
| - Outstanding | - Reader |
| - Devotion | - Investigator |
| - Scarification | - Humanity |

Using all these identities, she stands to refer American (USA). From event to event, she brings positive progress. At last, she became pregnant. She was about to be mother. This indicates her changes, mentally, physically, life activities and so on.

"Is it true?" Annis gasped as every eye scrutinized Treasure's appealing, feminine form.

'It's true' I'm bearing a babe." Treasure blushed and felt Sterling's eyes tugging at her lowered face she raised her loving gaze to him, oblivious to the storm of congratulation." (1989:441)

3.3 Parallelism through Plot

As I have explained in previous chapter, what follows is the analysis of how the plot's technique helps in the relevance of Passion's Treasure's social interaction. Now we are going to see how Passion's Treasure's social interaction is portrayed through the construction of different types of plots. The analysis is done with the implementation of different parallelisms.

We have already grasped the definition of plot. Having in mind this, their acquiring a specific arrangement of different actions, events, and circumstances which formulate episodes and their providing a sequential and logical order,. We will directly move to the realization of how the social interaction, is constructed isolating the structure upon which it is built.

If we agree on the concept of a text's acquiring different social interactions, this premise will automatically lead us to the conclusion that their exist respective plots/ structures upon which the social interactions got constructed. The way the pots got arranged, structures result in the strength they embody which of course is arouse for the effectiveness of the style the writer uses. Hence the major ingredient of stylistic analysis that is, foregrounding may have respective plots. However, among all kinds of foregrounding, parallelism is interconnected

with plot to search the creation of social interaction in the given text Passions' Treasure.

Social interaction regard to commitment is the main target to penetrate the study. Therefore according to (Websters 1994:265) for him commitment "a consignment to a penal or mental institution"

Comply with the idea of being indebted to respond to what one owed. The task of parallelism through plot analyzing the relevance of style and structure of Passion's Treasure to the social commitment and others would also lead us to the extraction of surface and hidden meanings like scarification, devotion, dedication of cultural, political and economic perspectives.

Now it is not that much inconvenient to bring what Stevick said here again.

The plot of fortune	Plot of characters	Plot of thought
• Action plot	• Maturing plot	• Education plot
• The tragic plot	• Reform plot	• Revelation plot
• Punitive plot	• Testing plot	• Effective plot
• Admiration plot	• Degeneration plot	• Dis illusionment plot

(Stevick 1967:157-165)

Based on many cases plots of characters can be suitable plots for Passion's Treasure. Because to build up the structure, the characters are essential foundation of stronghold of the story. Thus, the use of plots of

characters helps to create a feeling in a reader's mind about the characters and other conspicuous events, actions, and incidents which are joined the etiquette of characters. How these exploits of characters evolve in the case of Passion's Treasure? Before we go to the next part, I would like to summarize the story in short.

3.3.1) The Summary of the Story

Everyone in the Culpepper knew the best way to solve a problem was to ask Treasure Barrett. When the late squire's son demanded the impoverished villagers to payback their outstanding loans, it fell on Treasure to deal with him. But the arrogant handsome Sterling Renville was not a man to be reasoned with ... or ignored. And while Sterling Renville infuriated Treasure like no man ever had, he also ignited a deep yearlong within her. Sterling Renville had come to the backwards village to claim his inheritance and nothing would stand in his way not even the strikingly beautiful Miss Barrett. If she wanted a battle he would be happy to oblige. But while Treasure Barrett fought logic Sterling fought with Seduction. And it was not long before she surrendered to his rapturous ecstasy that would make Treason his forever.

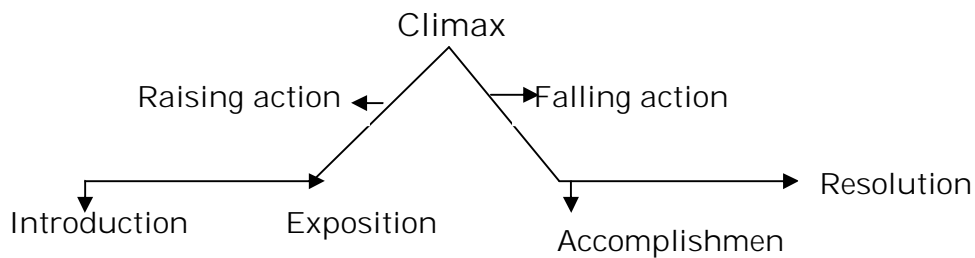
The story (the text) has thirty chapters, and four hundred and forty six pages. It gives hints in the form of prologue before the main (major) story begins and ends up a short concluding section before the resolution of the story, that is Epilogue.

As we have attempted to convey plots of characters it is very significant to sketch up the narrative structure of the whole story. Betina Kranh applies this plot to depict the necessary social interaction. Using her heroes, she impelled the story forward without any interruption its flows. However it must not be forgotten that the contribution of parallelism in the construction and development of this plot. To begin our analysis we

should take the protagonist character *Treasure Barrett* and situations which have strong combinations with her.

The plot of Passion's Treasure flows keeping its own linear path. What I mean is it gives a certain hint about Treasure's back ground in the form of introduction. Following this prologue, the tribe of the Culpepper settled a comfortable atmosphere to her in order to support them in every aspect. This made Sterling Renville upset. As the matter of this fact, he wanted to take revenge in the folk. (The folk considered Treasure as a village thinker who can able to protect them from any social, political, economic trouble). She sacrificed a lot to protect her people from the horrible hands of Renville. Finally, she also became a key solution of Sterling Renville's problems. Undoubtedly, this ratifies that how much Treasure, Barrett is very useful to rattle the story to the end.

In this regard, the story consists this structure



To keep the coherence of each event along the surface of plot structure, the nub of the text should be sewed together using parallelism as means of techniques.

'...nuzzling and grazing...'

(1989:10)

These two words are very important to introduce and facilitate the whole story.

'Nuzzle' → Its meaning refers rub or push against gently with the nose.

'Graze' → Its meaning refers touch lightly by scraping in passing.

Both these two verbs appeared in the given context in the form of past continuous with '*ing*' suffix. They connected by the conjunction '*and*' to create unusual feeling which can contribute to drive plot structure consistently. In doing this, these two words have been occurred parallelly to introduce how Treasure Barrett learned sexual activity for the first time from Mrs. Collette's and Mr. Rennie's doing.

As an introduction, the situation which was happened in Rennie's tavern was the first incident to see how to practice sex in her life time, so they are presented parallelly to drive the incident forth.

'What rational man would let his woman traipse the country side, when and where she pleased or continually loan her out for birthin's and surgeries and barn raisin's? What man would go without hot meals and bed-comfort for days at a time whilst she set her hand to healin's or her head to think in'? And what man would want to have to bow to this woman in matters of plantin' crops and breadin stock...

(1989:147)

In this case the narrator proclaims that the decision which was taken by the folk was completely wrong. He advocates that Sterling Renville was no longer to respect Treasure in every manner, he was so arrogant in addition he was the one to colonize the Culpepper. These narrative statements carry a broad discursive sense which manifests the past event as the cause, the present one as effect.

According to Chatman:-

Narrative statement is a technical term for any expression a narrative element viewed independently its manifesting substance. The term has abroad discursive sense, not grammatical one. For example, a narrative statement may be manifested by questions construction in natural language.

(1928:31)

The words *what man would* are repeated three times to induce the communication between the reader's expectation and Sterling Renville's action, through interrogative construction.

What, Man, Would, this phrase carries the man (Sterling Renville) which enables to be partner must have social acceptance, devotion, for the community, respecting for such relation.

So this lexical parallelism pronounces the raising of action in plot structure after the expression causes for their marriage.

In the other hand, social commitment had been gotten priority before any private issue beside their repetition.

After the decision, Pen came to the master bedchamber and told her something that he felt about it.

"Well...I seen you waist high in blood and cow-guts" he drawled. "I seen you saw off Amos Lingen feldt's leg at the knee which out flinchin'. I seen you back off stallion gone plum crazy. I seen you set yer own broken arm without even pukin'. But I ain't never seen you scared...til now"
(1989:168)

It is clear to observe Grammatical parallelism to come across the climax of the conflict. Penance Barrett told her the decision which made by the folk to marry with Sterling Renville from his speaking, conflicts, (Psychological and Physical) are grapped.

'I seen you' This is past perfect tense. However the word *'had'* muted to depict Treasure's kindness, wises through repetition. This sentence (*I seen you*) repeated four times telling to her what had been happening since the time that she got hurt her arms in Rennier's inn. Following this past perfect tense, the moment situation related with this marriage, *'Scared'* is used. This word contains the coming incident with its own several conflicts.

Because of this marriage Sterling Renville's business delayed. (1989:198-199). First he thought that the marriage is forced that was indisputable. He didn't accept this marriage he had another woman in England, Larenda.

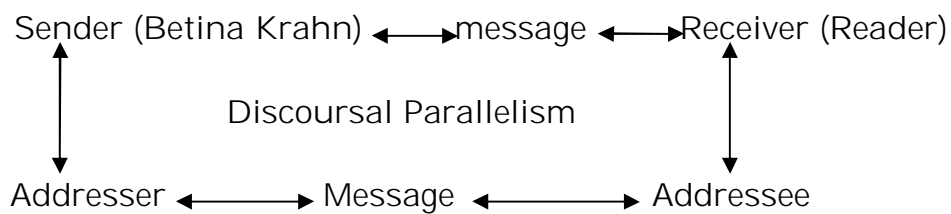
This circumstance brings many conflicts. When Treasure exposed for physical conflicts discorsal parallelism is occurred here and there in the story. Discorsal parallelism is means of communication used parallel to emphasis the strengthen of the story. The narration part of Passion's Treasure communicates with the readers, he gives related cases and reasons for the actual events to communicate with laws, ideology, philosophy, and other 'illegal', and 'legal' bureaucracy, he comments, advises, suggests, recommends to bring what must be brought instead for Chatman:-

Perception, conception, and interest point of view are quite independent of the manner in which they are expressed

when we speak of "expression", we pass from point of view which is only a perspective or stance.

This motion supports what we have discussed above. Either the author (Betina Krahn) or the narrator could have the province about the thing which must be transferred.

The novel's discorsal parallelism is illustrated using the following chart



The narrator speaks up with the readers in order to address the degree of Treasure's passions, as well as the arrogant and ignorant of colonies.

Treasure set her supple fingers to feeling the man's leg from top to bottom, analyzing each nuance of each sensation. He howled and trashed when she moved his knee cap flexed his knee a bit, but Treasure proceeded with her methodical examination. . . . (1989:214-217)

The discourse, here almost similar to each other, however; American's humanities and English Cruelty beside their individuality thought have been compared in this communication. In the first paragraph, the sender is the author and Americans and the receivers are English people and readers, in the other hand, the second paragraph, the senders are English people, the receivers Americans. This is so done because to emphasis the pain of Treasure Barrett after left the Philadelphia, Maryland, Culpepper she did honesty, and kindly to treat one of the English men without having any shame.

In the other case, when Treasure heard what Sterling Renville told to Colbourne about the Marriage that he promised to Treasure was apparently out of the question.

She heard him. Starting from this time, she left out of home without giving any hint where she went. Disappeared. Here also the narrator gives something could be clue to Treasure in order to take decision. He let her to hide somewhere to listen the dialogue between Waytt Colboune and Sterling Renville. As the result, she became suffer a lot. Therefore they took her England. (1989:203-204)

The rumbling of her stomach made her recall the house keeper's directions to the dining room, but as she neared the door,....(1989:202)

Where did she go while Sterling Renville arrived at near to the door. The narrator sent her somewhere to hide even from the receiver of the message. And he allows her to know the secret which was found behind her dearest husband.

Thus, he told everything to bring Treasure's temptation. So, discorsal parallelism gives strength the plot structure to push it forth.

Cultural conflicts, psychological conflicts and physical suffering are dispatched in detail when she arrived at the port of Bristol in England.

The speaker of the story diverts his approach and shifts to Treasure as he did before to create cultural conflicts and to multiply her passions in England.

This was the kind of place Renville used to, she thought a sinking feeling. Fancy golden Sterling Renville to three Spoons ---This was his world . . . there was probably a whole world like this, a whole world she'd never even dream existed. (1989:244)

Previously the narrator tells about tedious and irksome challenges and its outcomes, parallel how he tells us how much Sterling Renville is rich and what makes him arrogant. Telling to Treasure about the feeling about her the Sterling Renville had and telling the case which made him arrogant put parallel. As a result social communication would be borne.

3.3.2) Lexical Parallelism

'Each time he loved her, each time he yielded her sweat body to him it was harder to leave her, harder to keeper in that safe little compartment his heart that she ruled utterly...'
(1989:261)

Repetition of significant words (**'Each', 'harder'**) is important to compare the time that Treasure and Renville had, starting from the time they began such stuff. It was full of suffers, passions, temptation, in other hand because of two different people could have challenges to be one even they got marriage respectively.

'Each time' indicates every moment from her child hood'

'Harder to leave her, harder to keep her'

'Leave' and 'keep' are verbs but opposite in meaning even though they are paralleled using the word harder. Harder is a noun to refer Sterling Renville himself.

How the conflicts go down to calm their warmer condition? Treasure tried her best to save the Culpepper community, Sterling Renville's business activities. She intended ample of plans to protect her husband from Vance Monteux's hand. She prepared the following framework.

- 1) Letting Lareda to engage Waytt, so Vance did not get any means to join with Renville's business.

- 2) Letting him to know more about business agriculture and encouraging an official inquiry by Prime Minister Pitt's government into possible 'improper ties' in the Board of Trade.

Then Vance Montreaux turned his face while Sterling Renville got wide space in the face of the prime Minister of Britain, William Pitt. Then, Dr Franklin recognized what Sterling Renville did in his speech for the people who attended this big forum.

"Sterling Renville is known as a man with a genius for producing grain from nothing ..." (1989:417)

According to the Plan that Treasure intended, everything is under control. So, then by the Prime Minister and Dr Franklin nominated him for the position of Foreign Minister of Great Britain.

After all, according to his promise, he returned her to Culpepper. It was as if someone had set a spark to grain dust, surprised welcome exploded all round them. The folk greeted Treasure with warm hangs and their young squire with cooler hands and wary smiles.

Every one talked at once, but the din was pure music to Treasure's full heart. (1989:437)

Using Biblical allusion:

'Perhaps you'd have us cut him the babe that (Treasure Barrett and Sterling Renville got) in two when he's born, so each of you can have". (1989:441)

Father Vivant and Reverend Whitethorn baptized Treasure and Renville together for their new baby. Then he got back to Boston to meet the assemblies. The story ended by

'The finest legacy a man could give his son, a legacy of love'. (1989:444)

Here now we can see lexical Parallelism (i.e.)

A man could give his son and of love

These phrases are parallel to each other for by ***legacy*** the same word to show left to son and save to Treasure in a will. So it is wrapped through one expression.

CHAPTER FOUR

Theoretical Frame of the Study

The study has observed some related studies in the area However, most of the students saw these two approaches separately. They did not study using their common attributions for example.

Style Bewketu Seyum's Selected Narratives Foregrounding Focus (2007)
this paper focused how Bewketu Seyum applied foregrounding factors.
(Andualem Hadero MA thesis (2007).

A Stylistic Analysis of the Andemta of the Four Gospels Mathew's in focus this paper studied how the Andemta text organized to depict the necessary meaning in to the actual facts (Zewdu Belay 2009 MA Thesis.)

The other thesis that this study refers is *Structural Analysis of Theme Though Technique of Yeashitita's Novels*. The aim of this thesis is how the theme can be depicted in a certain story. In doing this it used structural analysis All in are all thesis do not amalgamate both stylistic and stuructural approaches they studied separately.

This study has made big attempt to find out the relevance of style and structure to design social interaction in *Passion's Treasure*.

4.1) Social Value

The novel that this study focuses on is sociable text. Because, according to the text, due to culture, norms customs, religions, beliefs, attitude, social life can not be easy, simple and ordinary. Using this fact, the story in *Passion's Treasure* frequently uses various foregrounding in order to address ways of communicate. In this regard, the story was occurred in two different places.

(Philadelphia, Maryland)

Culpepper

Traditional belief, societal forums and other socio cultural performances are adopted for strong relation.

Village leaders that met in Father Vivant's little log church ...Their thinker's womanhood had arrived and wasn't likely to just go all away, like a good dose of cow pox. Womanhood was something that settled on a body to stay...

“Who’d marry Treasure?” Buck snorted disbelief...“Plenty of women hate their husbands. Believe me, I know...” Treasure and the squire married. It just could work (1989:149)

Social interaction could be able to see abruptly here. All folks took Treasure’s problem as societal challenge. After a long discussion they made strong, common and one decision for their common problem. Graphological deviation and lexical deviation are basic mechanisms to stress on this social interaction devotion. Therefore Culpepper can be taken as the center of social values, norms, culture and self confidence.

England the Port of Bristol

This was their mother land, the seat and wellspring their civilization. Individualism was the most symbolic representation for Englishmen. Every one ran for their evil profit.

Vance, specially was the first character to demonstrate this attribution. No culture, tradition, knowledge, thought, and so on.

In general, two contradiction, are shown here Culpepper with culture, tradition belief; Bristol, the port where as is civilized port.

But Treasure, the thinker made the gap narrow by giving birth from ‘Sterling Renville whose origin is England.

In general the novel reflects that British sent her people North America in order to settle them there. However, the main purpose of this people’s settlement was to colonize the native American (Red Indian).

England used methods that were initially less intrusive on native American communities and the bark of genocidal behavior in North

America was committed by the US of later point...

English pursued the technique of sending people to settle on new lands and ideas of living in place as supposed to ruling in place made English settlers initially the least intrusive."

(<http://goodstuff.wordpress.com/2008/10/15> affects – of colonialism –up

on native Americans – 1997)

But there is a baby which belongs to different polls. Betina Krahn said that this Baby refers the new generation with a new thought for the profit of both America and England.

4.2) Some Relevant Words Which Signify the Development of Style and Structure to create Social Interaction

Noun and Pronoun

The title Passion's Treasure

Passion – Very Strong emotion

- Great enthusiasm

Treasure – Valuable person

Passion's Treasure indicates that a person whose interest is high in degree. So this implies what has been done in Treasure Barrett's life.

- Squire - gentle man. This noun plays very important role to show Renville's features. How much he is arrogant, ignorant; rude and Cruel.
- Sport - it does not connote /denote physical exercise. However it implies that sexual activities between two people. It has big value to start the story, to drive the story and forecast Treasure's life.

Father Vivant presided in the dusky golden glow of sun set ... Treasure adamantly refused to wear anything but her customary blue sequel and steady fusty refused to have anybody do anything with her hair, she insisted she'd never been a *girl* didn't planed to be a *woman*.

- **Girl** - shows that Treasure is not Kid, she is social engine for the Culpepper. But she could able to know every moment in her life.
- **Woman** - It is not the right time to be woman or mother. Before she engaged, there should be many backlog to be done and accomplished for the Culpepper.

Place's name

Culpepper:- This word is created using the following Morphological method.

Cul -Pepper

'Cul' equivalent with 'Cull' Meaning select

Pepper= Means the fruit of tropical American plants.

Culpepper - refers to a selected American plants which produce fruits.

The North American Indians lived on maize, beans, dried, meat, peppers, tomatoes and ground nuts. They were the

first people who produced rubber and Tobacco and built blocks of flats.

<http://www.wisadude.com/history/red-indians.htm>

Look at the following direct exposition of Culpepper.

The Village boasted less than a hundred folk, but served twice ...Little Culpepper was the cultural and economic center of a fertile, rolling valley that thrived on horses, tobacco, and fruit... (1989:14)

These nouns have great effect and impact for the creation of social interaction. The study found them that their contribution not only from their literary and dictionary meaning but also from contextual, situational, conditional and historical view. Moreover they need concentration to capture elegant points which are hidden beside.

Adjective

“you’re an interesting man, Renville” The Prime Minister stroked his sharp chin, assessing Sterling at closer range. Each of his mental calculations broadened his smile by a degree.

“You’re a man who knows money and who is surprisingly penniless. Your repute is by turns ruthless and generous, self absorbed and loyal to a fault” ...

“You are a paradox, Renville. An ambitious man without a position to advance in” (1984:424)

This quotation anticipates the general implication of the meaning of the name Sterling Renville.

Sterling – Refers British money

As we all know 'money' can be the base of our life in the contrary it can be the cause of our death. Sterling had such flexibility in his character /behavior.

Before marriage

Arrogant

Selfishness

Cruel

Rude

Aristocrat

After marriage

Generous

Kind

Honest

Interesting

Ambitious

This shows that the positive impact of Treasure Barrett on Sterling Renville as a result of this coincidence gives further information that Americans did for the sake of overthrowing of colonialism and the establishment of new era in Europe.

Verbs Describe Situation

We can see the real picture, image and every movement in the following quotation.

"Thank the lord ye' come, Treasure" old Bailey's voice was quivery, and she said no more, biting his lip as he labored up the gracefully swirled staircase beside her. Treasure felt his silence settling on her heart like a high stone. In the broad upper hall, just outside the stone's bedchamber, she stopped abruptly.

The sound of women weeping fronted out resolve she stood a long moment (989:20-21)

All verbs like '**bit**', '**labored**', **swirled** **stopped**, **weeping** **flatbed**; **buffeted**, ... **stood** ... bring something to share what Treasure felt, heard, saw, did...These verbs are very important to create movement,

sensation in the readers' mind. This frame work gives to produce social integration among the characters.

CHAPTER FIVE

Conclusion

Scrutinizing process is very important to build up new system to deal with structural and stylistic analysis together. Therefore, this study follows new approaches under the framework of stylistic and structure analysis's to touch upon social interaction.

Before starting the analysis, common features of these two approaches should be extracted meticulously. This is the hardest part of the study. Where do they meet? Where is their common intersection? What are their common interests? ... must be asked and answered.

In describing their common features and attribution, stylist's and structuralists' bestowment of ideas of deep and surface forms have helped in the extraction of their vertexes.

Even if it is so hard to find out the place where these two approaches meet, the study makes a big attempt to make it real.

It is known that both style and structure focuses on the text, not either the meanings, or the reader or the theme.

How does the author design the structure of the story, the text to come across the theme?

What kinds of style does the author use to depict social interaction? These were the initial points to investigate common points of the approaches.

Therefore, Deviation through contractual sequence, Repetition through characterization and parallelism through plot, are paired to integrate the way how they approach a certain novel.

To contract the events, actions, incidents, situations and conditions without breaking their sequential orders, deviation has been put its own role (Morphological, graphological lexical, discourse, semantic, phonological deviations) are intertwined with valuable happens.

Repetition through characterization is the other means of analysis.

Here by now, to characterize, authors can use various techniques of characterization like direct exposition, portrayal the characters of characters in to characters' dialogue, through the thought of characters... through the process, repetition has helped to explicitly illustrate how the techniques have been utilized.

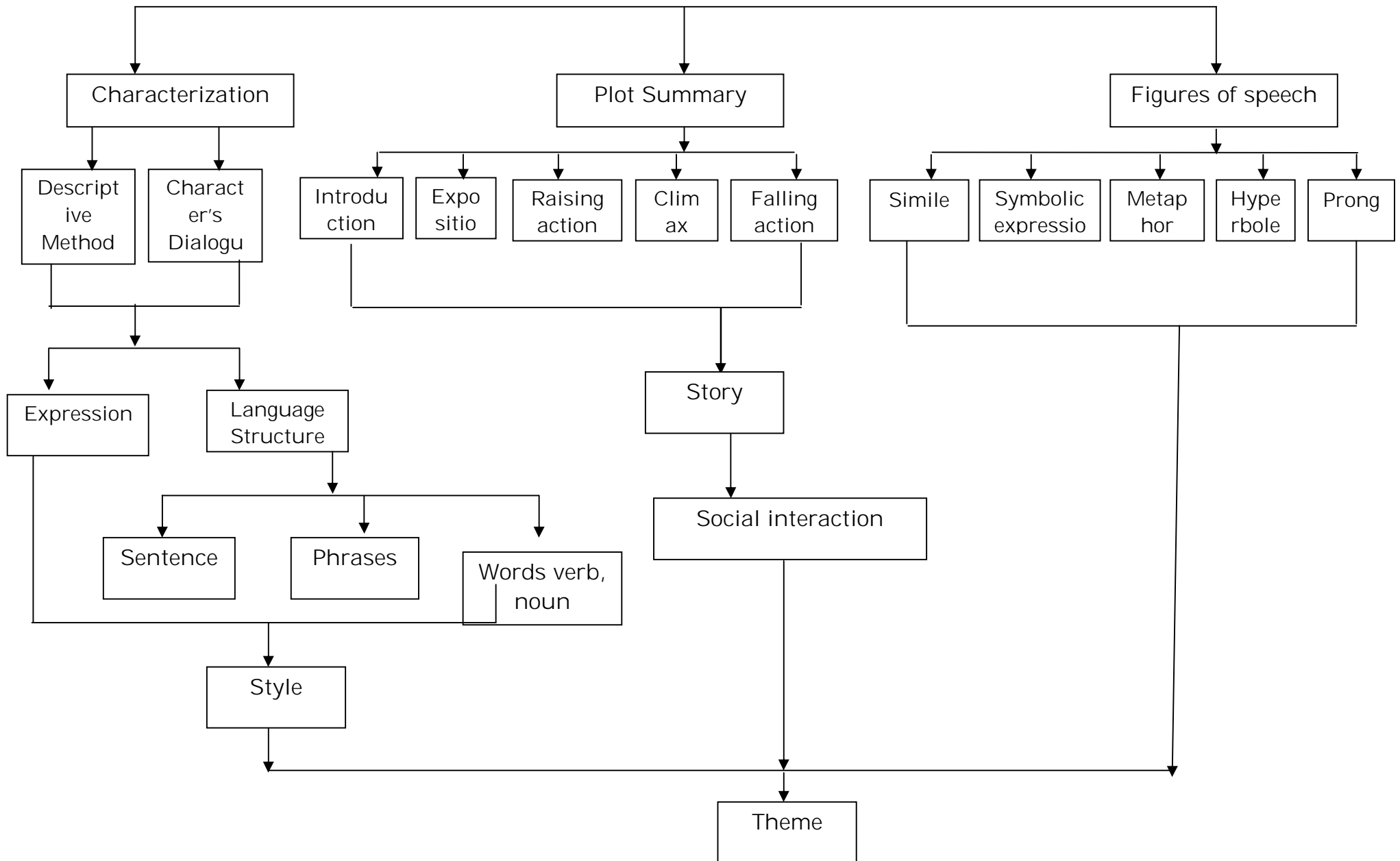
Regarding with repetition through characterization methods, the text surge of attenuation and ramification of personal traits, explication of characters implicitly and explicitly through the use description and characterization method it's exposition of the inward lives of characters' through repetition of words, phrases, sentences, ideas...have been evaluated.

In accordance with parallelism through plot, lexical Parallelism, Grammatical Parallelism, discursal parallelisms have helped in the advancement of plot designing. From introduction to resolution of the story, each parallelism has added force to the plot to make it strong and tight.

Hence, my indicating social interaction in terms of social commitment and emancipation that thought to be included, the examination of the relevance of style and structure.

All in all the study has confirmed that the relevance of style and structure is so great to come across social interaction. This is what Betina Krahn did in her novel *Passion's Tressure*.

Structure of the Novel Passion's Treasure



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DECLARATION

I hereby declare that this thesis is my original work, has not been presented for a degree in any other university and that all sources of materials used for the thesis have been duly acknowledged.

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This thesis has been submitted for the examination with my approval as a University advisor.

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