

I. Women in Ha Jin's *Waiting*

The goal of this research is to focus on how the selection of individual words and discourse can be used to represent a character in a particular way in Ha Jin's novel *Waiting*. This novel simply exhibits the realistic picture of women's exploitation and gender discrimination created by language in patriarchal society. By giving less prior role to female characters the writer tries to serve male ideologies that referenced, named and linguistically referred female as weak, inferior, innocent, and submissive, whereas men as powerful, wise, superior and well-educated in the then society of China. While doing so, it also attempts to expose the stereotypical gender role, threat, challenges and male domination in the area of family, education and sexuality.

Waiting by Ha Jin was published in October 2000 in New York. The novel generally deals with the issue of love, marriage and divorce but in depth it focuses on the linguistic violence on women in China of the late twentieth century. In this sense, it focuses on the triangular relation of love, marriage and divorce between Lin Kong, Manna, and Shuyu to show writer's bias attitude in gender role. The novel talks about the life of Lin Kong, a military doctor from Goose village, who has lived his life in Muji city working as an army doctor at Army Hospital apart from his wife Shuyu. It takes him eighteen years effort to persuade her for divorce that she discarded several times. Despite Lin's unwillingness to marry shuyu, he compels to go through this process due to the persistence of his parents. However, he performs a loveless sexual relation and gives birth to a daughter, Hua. So he begins to utilize his twelve days annual leave visiting the courthouse in Wjia Town although he does not succeed breaking off himself from Shuyu for long eighteen years. He wants to marry Manna Wu, a spinster nurse from the army hospital who was once raped by Gang Yang,

years earlier. The rapist turns out to be a powerful reach man later despite her curse. Lin involves in romance with Manna after caring her blister feet on a long army march.

Finally, being able to divorce Shuyu and getting a daughter they had together, Hua, come with her mother to Muji City, Lin marries Manna. She turns into sex fiend and gets pregnant and begot twins named Lake and River. Once the twins badly suffers from dysentery, almost ready to die are saved by Hua through her mother. Lin eventually regrets his second marriage after Manna falls apart psychologically. He all the time lingers for the love that he has not. After Manna becomes terminal, he attempts to return his first family and realizes he never really in love with her.

Ha Jin's *Waiting* deals with language and power, and particularly of how language contributes to discriminate female gender from male. In the novel Ha Jin has shown women as a sexual object. This fiction portrays the physical and psychological torture in relation between men and women while playing social roles constructed by language within the limits of various discursive frameworks. The female protagonist of the novel Shuyu lives eighteen years of her life, raises her daughter Hua, take care of Lin's sick parents without any love, help and support of her male counterpart rather endures all the psychological torture given to her asking divorce several times forcefully by Lin. Being an married women, Shuyu lives her life as if she is alone in the family. Likewise, another female character Manna Wu also suppressed by several men time and again. Mai Dong, Commissar Wei, Gang Yang and Lin are the male characters who tortures and push in terrific situation to Manna one way or other. Both Mai Dong and Commissar Wei play with the emotion and sentiments of Manna and neglected her without any reason. She is victimized badly at the hand of Gang Yang, who intentionally rapes her in the absence of Lin Kong. Despite having love affair

with Manna, Lin prefers different person to marry her as well as ask her to be with at the same time. This dual nature of Lin to his girlfriend also demonstrates how female are became puppet at the hand of patriarchy.

Xuefei Jin, a contemporary Chinese American writer known as Ha Jin used plain, unadorned English prose to explore the tension between the individual and family, the modern and the traditional and personal feelings and duty. Being a son of military officer he was born in Zinzhou, Liaoning Province, China on February 21, 1956. Jin had only a brief incomplete education before the schools in China closed in 1966 at the beginning of the Cultural Revolution. At the age of 14, he joined the army served for 5 years and later worked as a railway telegraph operator and began to learn English by listening to the radio. When Chinese schools reopened in the late 1970s, he attended Heilongjiang University in Harbin, from which he graduated with a degree in English. Jin earned a master's degree (1984) in American literature from Shandong University in Qingdao and the next year enrolled at Brandies University in Waltham, Massachusetts (1992). After the Chinese government's suppression of the 1989 student-led demonstrations in Beijing's Tiananmen Square, Jin elected to remain in the United States. He studied in the creative writing programme at Boston University (1991-94) and taught creative writing at Emory University in Atlanta for nine years before returning, as faculty member, to Boston University in 2002.

Jin's first published books were the poetry collection between *Silences* (1996) and *Facing Shadows* (1996); a third collection, *Wreckage*, appeared in 2001. His volume of Army stories, *Ocean of the Words* (1996), received the PEN/Hemingway Award in 1997, and his second book of stories, *Under the Red Flag* (1997), won the Flannery o' Connor Award for short fiction. In his first full-length novel, *Waiting* (2000), he recounted the story of Chinese who was forced to wait the prescribed

eighteen years before he could obtain a divorce and marry another women. A critical and commercial success, it won a National Book Award and the PEN/Faulkner for fiction. Jin won the latter award again for *War Trash* (2004), becoming the third writer (after Philip Roth and John Edgar Weidman) to twice receive that honour. *War Trash* recounts the struggle of a Chinese soldier in a prisoner-of-war camp during the Korean War.

Jin later wrote the novels *A Free Life* (2007), *Nanjing Requiem* (2011), which depicts the heroic deeds of an American missionary in China during the Nanjing massacre. His other works of fiction include the novella *In the Pond* (1998), the novel *The Crazy* (2002), and the short-story collections *The Bridegroom* (2000) and *A Good Fall* (2009). He currently teaches at Emory University in Atlanta Georgia. Although Jin composes his writing raising various issues and setting, he sets many of his stories and novels in china, in the fictional locale of Muji City highlighting complicated family issues.

This research analyses his stunning novel *Waiting* on the basis of linguistic representation of both male and female characters. While analysing the text, this study explores various sorts of derogatory terms related to women. The female character of the novel Shuyu is neglected by her husband because she is not beautiful and has bound feet which ashamed Lin walking together with her is characterized as ugly, old, thin, housewife sick and so on. This shows being a revolutionary officer, Lin teaches Shuyu to be subordinated and weak in front of the rules maintained by males. So, in such situation men impose their gender superiority and oppressive violence over women. Female are only compelled to remain inside the cage made by male. Shuyu and Manna here knowingly or unknowingly face those sufferings and victimized by the pervasive male dominated ideology. They both silently, obediently bear all the

pain, problems given to them. Shuyu as a secondary character respects Lin even after divorce forgetting long torture given to her. As a meek, weak, docile and obedient wife, she surrenders in front of the values of patriarchy forgiving Lin and allowing returning back to her.

Likewise, Manna is also an over dominated women in terms of words and phrases. Although she seems a self determined, strong, captivated woman can not revolt against male ideology constructed and imposed upon her degrading in the society.

This novel, *Waiting* has elicited wide range of critical acclaim from the different critics of repute. Ha Jin's contribution of writing such novel is in fact the glory of China. His use of language is deceptively simple. Since the publication of the novel, it has received many criticisms of different perspectives from diverse sources. Some critics have paid attention to the thematic analysis of the novel where as others have tried to dig out distinctive interpretations.

Reviewing the novel from realist perspective Virginia Quarterly states:

Lin Kong is caught between his wife in traditional Chinese village and a woman he wants to be with at the army hospital where he works as a doctor. He employs this frame work to layout complications both personal and universal. There are lessons not only of the difficulties of personal life in china but also of Chinese society and culture and lessons of universal geography of the heart. (64)

This review projects the life and social worlds as it seems to the common readers, evoking the sense that these characters exist. The portrayal of major characters unfolds the sketch of contemporary China and its people. Lin's involvement in two women shows his masculine character having many wives on the one hand and female are just

puppet at patriarchy on the other. Another critic Liangyan Ge asserts:

The theme of Ha Jin's fictional works, as Wen Xin points out, is 'Strenuous struggle of people yet unable to free themselves from the hunting past'. Most often that 'past' refers to the years of the cultural evolution, but it can also point to the more remote bygone times of china. (43)

Ha Jin's fictional works, having the setting of Cultural Revolution era, depicts the ceaseless endeavour of Chinese people to overcome their haunting past. The portrayal of setting and strain of the characters represent people's desire to leap along the path of modernity against the traditional social upheavals.

Furthermore, Robert D. Sturr, in *Walt Whitman Quarterly Review*:

Examine Ha Jin's use of Whitman in his 1999 novel *Waiting*, analysing the effects of evoking Whitman in a novel set during the cultural revolution and finding the character of Whitman an elusive figure who is not so easily contained in single minded political interpretations. (3)

D. Sturr see harsh communist rule in china, during the period of Cultural Revolution, where the concept of individualism and freedom were totally put into shadow. Jin's use of Whitman craftily satirizes the contemporary Chinese regime and rulers, who either had suppressed the people's liberty or had been evasive of the knowledge of the vital aspects of human beings like democracy, individualism and self development.

Shirley. N. Quan, on the same way focuses on the male's authority beyond the established rules and regulations. He argues:

For 18 years they remain lovers until Lin Kong is able to secure a divorce from his wife. The author, a native of China, cleverly draws from his personal life in communist society to to create a realistic

story. Like fellow Chinese author Pu Ning and Hong Ying, he illustrates that one faces when living in an oppressed society. This touching story about love, honour, duty, and family speaks feelingly to readers on matter of the heart. (105)

In the given extract, N. Quan deals with the issue of love and marriage. The law on divorce that prohibited Lin Kong from having relation with Manna Wu reflects the ideological representation of contemporary communist China. Despite the fact divorce is rare and extra marital affair is not allowed in contemporary China, Lin Kong shows his superiority fighting for 18 years getting freedom from the so called burden, Shuyu.

Above mention critics have analysed the text from different perspectives but the present researcher is going to look novel using feminist stylistics which has not explored yet. There exists a strong need to carry out research from this parameter. Without a proper study of this issue, the meaning of the text will remain incomplete. Having this fact into consideration, this researcher proposes to carry out research from the standpoint of Feminist stylistics propounded by Sara mills.

Feminist stylistics is an analysis which identifies itself as feminist and uses linguistic or language analysis to examine a text. It aims to draw attention to and change the way that gender is represented, since it is clear that a great many of these representational practices are not in the interests of either women or men. Thus, feminist stylistics analysis is concerned not only to the describe sexism in a text, but also to analyse the way that point of view, agency, metaphor, or transitivity are unexpectedly closely related to matters of gender to discover whether women can be described.

It aims to make explicit some of the untenable assumptions underlying conventional stylistics and, by not simply adding gender to its list of interesting

elements to analyse, to take stylistics in to a new phase. It aims to lead stylistics away from the language of the text, as if that language were simply there to an analysis of socioeconomic factors which have allowed that language to appear, or which have determined its appearance or the type of interpretations of that text which are possible.

It also aims to show that gender is foregrounded in text at certain key moments and is usually dealt with in ways which can be predicted. The book intends to look at texts which appear to be explicitly dealing with gender issues; for example, differential uses of terms for men and women, sexism, love scene and so on. It is also particularly important that where 'women' is the object of a great many discourses besides literature.

As the focus of the research is a feminist stylistics critique, it depends upon unequal power relations in terms of language and discourse between the male and female in patriarchy. This study mainly concentrates on the linguistic analysis of word, phrase and discourse to both married and unmarried women in a patriarchal society. While doing so, the researcher has divided this research into three chapters: the first chapter includes a general introduction of the study. The second chapter based on methodology offers a textual analysis of theoretical modalities on the basis of Feminist stylistics propounded by Sara Mills 1995. Similarly, the final chapter concludes the entire study and ideas presented in the textual analysis.

II. Analyzing Stylistically

This chapter concentrates more on the question of gender bias attitude raises by novelist at the level of individual words. The first section focuses on the more general and theoretical aspect of sexism and gives an account of generic usage; and the second section examine specific types of sexist language use. Both sections are concerned with the sexism in language and the effect that the claim this type of language usage has on readers, particularly females. By examining examples of usage such as the sex-specific pronoun use, the misuse of generics, address terms and the negative descriptions of females in a text, it is hope to show that language use can present and perpetuate a particular view about women.

Sexism is a form of language use, which affects conversations, one's views of other people and one's own place within a society. Sexist language as conscious or unconscious part of the speaker may alienate females (and males), and which may lead to the establishment of an environment which is not conducive to communication and effective social interactions. In this regard, Butler contends:

When we claim to have been injured by language, what kind of claim do we make? We ascribe an agency to language, a power to injure, and position ourselves as the object of its injurious trajectory. We claim that language acts and acts against us and the claim we make is a further instance of language, one who seeks to arrest the force of the prior instance. Thus, we exercise the force of language even as we seek to encounter its force, caught up in a bind that no act of censorship can undo. (1)

It is clear that when we make accusation of sexism, we are not simply claiming to be injured by language but also by a system which seems to condone such

discrimination, and viewing this particular instance of sexism as indicative of wider social discrimination.

Sexism in language can be defined in a variety of different ways. Various feminist critics illustrate the central notion of language, a root cause of suppression both physically and psychologically. Mary Vetterling Braggin suggests a definition, “[A statement] is sexist if it contributes to, encourages or causes or results in oppression of women” (2). She shows that this is perhaps too limited a definition in that it restricts sexism to language about women and therefore she further defines, “[A statement] is sexist if its use constitutes, promotes or exploits an unfair or irrelevant or impertinent distinction between the sexes” (3). As Braggin analyses sexism as a misleading form of language giving negative connotation for women and superiority to male, we can scrutinize various sorts of oppressive language in the novel such as Shuyu is presented as a passive character since the novelist has presented distinction between Lin and Shuyu in the following way:

Lin looked quite young for his age. By contrast, his wife shuyu was a small, withered woman and looked much older than her age. Her thin arms and legs couldn't fill up her clothes which were always baggy on her. In addition; she had bound feet and sometimes wore black puttees. Her mouth was sunken though her dark eyes were not bad looking, like a pair of tadpoles. In every way the couple did not match. (6)

In the above extract, the novelist has presented Shuyu as an inferior character. She has given negative connotations like small, withered, older, thin, baggy, sunken which have no such equivalent terms to describe male characters in the novel since she is not as beautiful outwardly as the male dominated society expect from. Moreover, Ha Jin uses the word ‘bound feet’ with negative connotation which suggests beauty and

sexual attraction out of the crippled feet of the women to men whereas he does not speak anywhere about the equivalent term to male.

The language of sexism also refers to the language which is used in terms of sexual attractiveness as a most important attributes. That is to say female are judged by the patriarchy in terms of moral character as the writer says:

Most of the officers wanted to find a girlfriend among the students.

[...] There was a secret reason for the men's interest in the female students, a reason few of them would articulate but one which they all knew in their hearts, namely that these were "good girls". That phrase meant these women were virgins. (21)

Here novelists through his own mouthpiece assumes a view of patriarchy that a female most have virgin to be a fiancé or girlfriend of the male as suggested by the word good girls which have no male equivalent throughout the novel.

Women have been victim of gender discrimination of patriarchy which causes them to suffer from suppression, oppression; obsession and mental torture as Marry Daly and Dale spender define "sexist language as a casual factor in women's oppression" (56). This view is appropriate to explore the biased sexist attitude in the novel waiting. Even the energetic and more active character like manna feels weaker at the clutch of patriarchal domination. Male always uses the female and leave them alone to cry. When Mai dong marries another woman neglecting Manna, her condition is described as:

She was ill for a few weeks. She felt aged, in deep lassitude and numb despair, and regretted not marrying Mai Dong before he left for the front. Her limbs were weary as though separated from herself. [...] She spent more time alone, as though all at once she belonged to an older

generation; cared less about her looks and clothes. [...] She was not very attractive, but she was slim and tall and looked natural. In normal circumstance she wouldn't have had difficulty in finding a boyfriend.

(29)

Here, language to discriminate female is used as if she cannot go ahead without her love. Mai Dong, a male character, here is presented as a strong one who does not regret leaving Manna rather easily says 'hate and forget me'. On the contrary, Manna upsets a lot by the situation and feels inferior, weak, innocent, meek as suggested by the word ill, aged, regretted, weary, alone, looks clothes. Similarly, the words like attractive, slim, tall, natural used here exhibit how her future is going to shape by the social taboos constructed by the male.

The language of hatred refers to the language which is considered in itself as an incitement to violence and which is offensive enough to constitute violence in its own right. By contrast, society as a whole is based on the notion of hierarchical ideology between male and female. Ideology constructed by male somehow internalized by female that is abusive and oppressive. Females themselves speak such words to abuse other woman. This view is clearly seen in the novel as Mrs Su scolds Manna calling "doctor Kong's concubine" (237). Its male dominated ideology forces her to think Manna as a loose character as refer by the word concubine. Although Lin Kong himself responsible in breaking the relation with his wife Shuyu, male dominated ideology abuses instead Lin to manna.

Women by nature are supposed to be calm, submissive, obedient etc. They are not allowed to speak with their family when they desire and they have no right to criticize their respective family member's view. Women are not permitted to go in public places and take part in any political affairs. Neither are they allowed making

their decision by themselves. Biological construction as a different sex forces them to a place secondary situation in family and society. In this regard Kate Millet in her book *sexual politics* argues that:

The relationship between the sexes has been based on power and that they are therefore political. This power takes the forms of male domination over female in all areas of life. Sexual domination is so universal, so ubiquitous and so complete that it appears natural and hence become invisible to that it is perhaps the most fundamental concept of power.(25)

Male guided society visions about male supremacy which is not measured on the basis of knowledge, capacity etc. It is based on sex and power politics that is male and female. In other words, the relation between the sexes has been based on power. It refers males always have power over females regarding every area of concern. In order to fulfil their sexual passion, males regard female as a sex object.

The language uses to mention closeness between Lin and Manna in the eye of Lin is sexist. The activities of Manna resemble him a sexual attraction as:

Gently her fingertips stroked his palm as though tracing his heart and headlines. He touched her hand and felt it was warm and smooth, without any callus. How different her palm was from Shuyu's. She pinched the ball of this thumb a little, and in return he had her pinkie, twisting it back and forth for a while. Then she caressed his wrist her nail. The itch was so tickling that he grabbed her hand and their fingers were entwined [...] Lin's heart was thumping (51).

In this extract, the words like fingertips, palm, hand, warm, smooth, callus, pinched, pinkie, wrist, nail, entwined are describing the female body parts as well as show the

sexual suggestiveness. The activities of manna attract him sexually as suggested by the phrase 'heart was thumping'. In other words the phrase reflects Lin's strong desire of sex with manna.

Vetterling Braggin says that it is extremely difficult to state once and for all that a sentence or phrase is sexist; however, she gives examples of sexist language which she claims we can all agree on;

-women make terrible drivers.

-she's a foxy chick.

-some women drive badly.

-she's attractive. (2)

Both first and second statements are sexist which negative and demeaning women.

The first statement assumes that all the women behave in a similar way, and makes this appear to be part of the nature of being female. Second example demeans the women by referring to her in terms of her sexual attractiveness as a most important attribute, and the metaphor that is used is an animal one, denying these women's human qualities. The last two statements are less sexist than the first two, but they are more likely to be used to women than they are for men, since they accord with stereotypes of female behaviour. There is no stereotype of males that women as a group, drive badly. Similarly, in example last, it may not appear to be sexist to refer to a specific women's attractiveness, but that ignores the fact that women as a whole are more frequently referred to in relation to their physical characteristics. 'Attractive' is also a term which is generally used more for women than for men.

Although sexism is clearly more than simple language items, there is action which can be taken at the level of those language items. In this regard, Dale spender says, "language is control by men, and therefore women begin to see their experience

from a male perspective” (65). She also argues for the importance of language in constructing notions of sexuality and playing an active role in the construction of reality. She says:

Language is reduced to being an instrument of expression, simply reflecting the ‘interest’ of given social groups, i.e. men and women.

Language constructs the position of men and women, but men perpetuate language and use it to establish their interest. (58)

The tendency attempted to look at the specificity of women’s oppression as it occurred in system of representation as well I social practices. The grammatical prescription, sexist idioms, the effect of the sex of the speaker or the writer all are encompassed as essentially the same phenomena, produced by different relations that men and women have to language. Because of the dominance of the male semantic rule, women are always defined by male language and unable to promote themselves as in the following lines:

Lin married Shuyu only for his parents. But despite accepting her as his bride, he believed she was absolutely unrepresentable outside his home village. That was why after they were married the next summer, for two decades he had never let her visit him at the army hospital.

Furthermore, for seventeen years, he had remained separate from his wife. Whenever he was home, he would sleep alone in his own room.

He did not love her; nor did he dislike her. In a way he treated her like a cousin of sorts. (9)

The language that is used here shows Lin as a superior, powerful male character who has inherited all the right to treat his wife in the way he likes. Since his marriage to Shuyu was a compulsion made by his parents, he made her a passive recipient of his

action and torture. The phrases like ‘absolutely unrepresentable’ ‘let her visit him’, ‘remained separate’, ‘sleep alone’ valorise the male supremacy over female in shaping her life. Similarly, the ‘marriage’ which is believed to be beginning ruins the family life of Shuyu and compels to divorce Lin despite her unwillingness.

The language clearly depicts the patriarchal domination that compels women to internalize and accept even though it may be against of their will. Due to the exploitation and violence many women have suffered from madness and some involved in suicide. Kate Millet believes that:

Despite the success of this interior colonization, patriarchy also rest upon economic exploitation and the use or threat of force. This means that its history is a record of man’s inhumanity to woman and that the thousand of women who die in the united state each year as a result of illegal abortion are victims of the same system as the Indian women force to die on her husband’s funeral pyre, the Chinese woman crippled by foot-binding and the African girl whose clitoris is cut. In all societies too, patriarchy relies upon sexual violence and rape. In this context, sexual relation between men and women are but an expression of male power. (186)

Kate Millet depicts the pathetic condition by giving the example of women in United States, China, and Africa; they confess their life for the sake of their culture. Having a different sex, they have to accept male ideology passively, on the way thousand of women are not free to wait for their natural death.

In the novel, Manna becomes the victim of sexual exploitation. Like other forms of domination, sexual violence is one of the major domination in the world. Being a woman, she is exploited by her boy friend’s mate. Since patriarchy is based

on the male violence and control over women's sexuality, she is taken as a sexual object and member of minor class. Gang Yang, a rapist uses a phrase "my little virgin" (179) to Manna, a suggestive taboo for female purity in seductive manner which does not have male equivalent term. Similarly the word 'finish' reflects his forceful sexual indulgent with Manna. Furthermore, his exploitation can also be illustrated as following:

He forced her down on the bed and began kissing and licking her face and neck while she struggle, begged and wept. She tried wriggling her legs loose, but they were gripped between his. His right hand held both of her wrists, while his free hand went beneath her shirt and grasped her right breast and then her left. "Ah, you smell so good, delicious, but your breasts are small, you know?" His nose kept thrusting in to her hair, beds of sweat glistening on his forehead.(180)

Here, the words and phrases like face, neck, legs, hand, wrist, breast, shirt, smell so good are describing the female body parts with sexual connotation. Gang yang, a strong representative of patriarchy leaves no stone unturned even to play with his friend's beloved. He uses a phrase 'you smell so good, delicious' to reflect his passion or hunger to exploit female.

The research also focuses on the demonstration of how females are named and linguistically referred to. The system in regard to inheritance laws in the society largely patrilineal; that is the inheritance of wealth and property, and therefore the lineage passes through the male line from father to son. Women on the contrary compel identifying in relation to their father, husband and children. Along with the marriage their surname also changes from their father to husband. In this novel also female characters like Mrs Su, Shuyu, Lin's mother are addressed with their

husband's name. As example: "on one the headstone was his father's name, "Mingzhi Kong" whereas the other stone carried only "Kong's wife" (93). Similarly the addressing term to male and female are quite different since there is only one term 'Mr' to either married or unmarried male but unmarried and married females are addressed with two different terms 'Miss' and 'Mrs.' respectively.

For women, similar names derived from male are marked by one letter as being different; for example Stephen: Stephanie; Christopher: Christine; Peter: Petra; Antony: Antonia; Leslie: Lesley. Some of them show signs of diminutives as with the use of 'ette'; For instance Ginette, Suzette, Lynette, Janette. When women's name are shortened, they can be identical male shortened form but not in vice versa. In order to use names for other and ourselves, can be seen to be part of a larger system, which categorizes us implicitly in to groupings, which are distinguished in relation to power. Many of the feminist theorists in the 1970s and 1980s analysed sexism in language primarily focusing on naming practice. It was argued that language was 'man made' in which women were excluded from the process of naming and defining. In this regard, Spender says:

Names are essential for the construction of reality for without a name, it is difficult to accept the existence of an object an event, a feeling.

Naming is the means whereby we attempt to order and structure the chaos and flux of existence which would otherwise be an undifferentiated mass. (84)

It is clear that naming is important; there are a number of elements with which we need to take issue with Spender. The system where by we give family names to women and men the development of terms for new elements and the existence of name for particular experience are very different process.

The affixes used to refer to women lead to a view of women as a deviation from a male universal norm. The female form is seen as the marked term and male as the unmarked term. There are a range of different affixes which are used to refer to women such as lady and ‘-ess’, ‘-ette’, ‘-trix’, and these connotations are generally lend an air of amateurism to the person whom they are describing. The terms ‘mistress’, ‘priestess’, ‘goddess’, ‘hostess’, ‘poetess’, ‘authoress’, ‘aviatrix’, and so on also have this sense of lack of seriousness about them, especially when they are compared with the male terms. It is interesting to note that terms like “usherette” have no male equivalent. Because the generic is already coded as male, woman’s presence in the language is being erased. For some theorists, these marked terms, although negatively coded, at least demonstrate the presence of women.

The terms which are apparently endearments applied more frequently to women than to men and which in fact reproduce asymmetric patriarchal power relations. The terms like ‘my bird’, ‘my chick’ by male to refer to their female partner also used to demean the women which imply equivalence between women and cute small animals. Similarly, there is a wide range of vocatives frequently used by men to and about women- ‘doll’, ‘babe’, ‘chick’, ‘duck’, ‘ducky’, ‘hen’, ‘pet’, ‘flower’, and ‘petal’ and so on. These endearments are intimate forms which can be used between equal to signal solidarity and affection but they can also be used between those who may perceive themselves to be in hierarchical relationship. In the novel, Lin, for the first time uses endearment words to shuyu in order to make her engaged again in household work:

‘He embraced shuyu with one arm, touching her face gently with his free hand and asked sweetheart, will you wait for me? I’ll come back to you soon. We are still one family, don’t leave me.

Manna's going to die in a year or two. On what-what should I do about the twins"? (306).

Here, Lin regards shuyu as an object with whom he can play easily with a sweet word. The word 'sweetheart' here may refer to sweetness in a woman and perhaps from a male view that women are small, quick to consume, edible morsel. When he becomes sure about manna's death, aims to return back to former wife. The choice of such words reveals the presence or absence of prejudicial feelings towards the female of male. The occurrence of euphemism or dysphemism reveals areas, which the society finds alarming. To this extent at list, analysis of a language tells us a great deal about the interest, achievements, obsession, hopes, fears and prejudice of the people who created the language.

In response to the question "what is the cause of the derogation of terms designation women? Stephen Ullman suggests three origins for perorations: "Association with a contaminating concept, euphemism and prejudice". As for the first possibility, men tend to think of women in sexual terms whatever the context, and consequently any term denoting women carries sexual suggestiveness to the male speaker. The subtle oppression of this kind of contamination is seen in the fortunes of such words as female, lady and woman. Woman was avoided in the last century, probably as a Victorian sexual taboo, since it had acquired the meaning 'paramour or mistress' or the sense of intercourse with women. When used in plural, as in wine, woman and song. It was replaced by female, but this term also comes to be considered degrading and indelicate.

For the second possibility, one must acknowledge that many terms for 'woman of the night' have risen from euphemism- a reluctance to name the profession outright. The majority of terms, however, are dysphemistic, not euphemistic. Morgan

fowler says; “euphemism is the use of a mild or vague or periphrastic expression as a substitute for blunt precision or disagreeable truth” (7). Third possibility- prejudice is the most likely source for pejorative terms for women. They illustrate what Gordon Allport calls, “the labels of primary potency, with which an in group stereotypes an out group” (179).

This research examines number of contrasting pair words in English that are gender specific. The number of words have strong tendency to be derogate women in contrast with the available terms for men. But the female specific term has acquired a connotative meaning distinctly different from that of its partners. As Cameron reports; “Feminists have discovered that many language have an underlying semantic or grammatical rule where the male is positive and the female is negative, so that the tenets of male chauvinism are encoded in to language”(13). The list of the word used like men/wives, master/mistress, lord/lady, sir/madam in the novel further intensify the thoughts, attitude of patriarchy regarding male and female. These are the terms having different etymological meaning, distinguish female specific terms from male specific term, being used to refer to someone of lower status and frequently having an overlaid sexual connotation. The terms ‘master’ and ‘mistress’ and ‘sir’ and ‘madam’, the male term has retained its associations of power and prestige, but while the female term can still have this core meaning. As example: “To be honest, if I were you, I wouldn’t think of leaving my family. I’d just keep Manna as my women here. A man always has more needs, you know. ‘You mean I should have her as a mistress?’”(166)

Here, Ha Jin through the character Gang Yang has given a term mistress to Manna which has acquired a sexual and non-prestigious meaning. While the male terms ‘master’ simply refers to the power possession.

If we further analyse the term men: wives, we find them equivalent to each

other with distinct connotations. 'Men' refers to someone belong to male gender who have power and status in the society, whereas the term 'wives' uses for female as a oppressed, tolerate, weak, docile character ready to confine herself inside the four walls of domestic boundary constructed by patriarchy. Similarly, the terms 'lord' and 'lady' also have distinct meaning to each other. The word lord has retained all its status while lady can be used of any adult female in certain contexts. Therefore, it is considered polite to refer any adult female stranger as a lady where as it is not possible to use 'lord' for adult male strangers. 'Lady' can also be used to form compounds such as 'dinner lady', 'cleaning lady', and 'lollipop lady', whereas such components are impossible to 'lord'. In this way, all the pair words mention above though seems to have equivalent term, used to discriminate female gender from male. They exhibit the hierarchical power relation between male and female as a superior with higher status and inferior with low social power position respectively. Similarly, the binary terms that are conventionally fronted by the male term prioritizes the male, since the elements, which come first in English are generally seen to be the most important attribute.

The way of identifying the inequality of gender-specific terms in English is to look at the quality and type of words available to describe males and females in relation to sexual activity. Men have an element of boastfulness about them, and improve the man's reputation rather than diminish it. Even a term like 'gigolo', which refers to a male who prostitutes himself, usually to older woman, seems to have positive connotation. In contrast the available term for female like 'slag', 'scrubber', 'tart', 'slut', 'whore', 'goer', 'nymphomania' are insults and intended to degrade whoever they are applied to. It is possible in some circle to use 'tart' for male but it is interesting that the female term is used, and it is not seen as negative as it is for

females. The terms for the female not only mean sexually active but some of them have connotations of dirtiness and slovenliness. For example, 'slag', 'scrubber', 'slut' or they attribute sexual activity to some pathological defect as in the case of 'nymphomaniac' words which refer to the sexual availability of men have positive connotation of successful rather than social outcasts. These terms do not have equivalents for women; terms used for women seem to refer to sexual availability rather than sexual activity only.

The gender-specific in English has andocentric or even misogynous meaning as 'women' itself has acquired connotations of low social status and sexuality. It refers someone to be weak, tearful or fussy person. Jane Mills argues that the meaning associated with words for women have to be viewed as a part of society's perception of the role of women:

When, for example such ordinary words as woman or girl acquire the additional meaning of 'mistress' or 'prostitutes', as they once did, an attitude towards women held by some members of society becomes part of the experience of all that society's members. Language is at once the expression of a culture and a part of it just as changes in may be understood by an examination of the social and historical context in which it is used, so may social attitudes illuminated by a study of language change. (11)

Here, an andocentric language uses reveals a correspondingly andocentric society. Many words referring to women have at one time in their history been used as euphemisms for prostitutes. Once a word becomes associated with woman, it will begin to lose any positive quality that it originally had.

In the novel, Ha Jin has shown all the female characters like Shuyu, Manna,

Hua inferior using various sorts of derogative terms, where as he has used very few derogative terms to male characters like Lin, Gang Yang, and Mai dong. He even does not speak any word about Commissar Wei, a higher police officer who plays with the female's emotion and kept a dozen of female as a girl friend at a time. The following words are very much derogative to women as a whole- attractive, beautiful, breasts, innocent, hips, virgin, concubine, slim, older, legs, sweetheart, wrist, and so on. The terms like 'attractive', 'beautiful' and 'sweetheart' have a derogative effect simply because they are generally used by males to female in sexual way. The terms like 'breast', 'hips', 'wrist' and 'legs' are connotatively used to female sexual organs that attracts the male exhibit her as a sexual objects. On the contrary there are no such equivalent terms to connote male sexual organs except the word 'scrotum' that attracts female towards male outwardly.

Furthermore, the words like 'innocent' 'older' used in the novel talk about the female character especially Shuyu presenting her as a weak, passive, unattractive, tired, tolerant, obedient and wrinkled wife, mother and sister-in-law. Because of the household work or the service to her husband's family she has defined negatively. Similarly, 'slim' is the word used here for Manna with a view that does she deserve the quality to get boyfriend or husband in the future or not. Since she is slim, male can be attracted towards her even though she is not beautiful. It foregrounds the physical attributes of woman as a sexual connotation for man. Contrary to this, the novelist does not speak a word equivalent to male as a attractive towards women rather they are presented always as a strong, healthy, energetic, powerful, self deserving. Even in their old age they are capable for marriage as commissar Wei has presented, "he is in his fifties, a well-educated man, an eloquent speaker, and has a remarkable memory for words wants to marry a nurse or doctor for him" (135).

The word 'concubine' is also an example of sexual terms of abuse. It is a synonymous term to prostitute accuses, as a woman who lived with and had a sexual relationship with a man of higher social rank without being married to him, occurs frequently to female rather than male. Generally, male are hungry for sex and kept more women with them forcefully but the negative connotation and low social status given to suppressed women levelling as a concubine. In ancient China, women taken as a concubine, for them treatment and situation were highly variable, influenced by the social status of the male to whom she was engaged, as well as the attitude of the wife, the position of the concubine was generally inferior to that of wife. Although a concubine could produce heirs, her children would be inferior in social status to 'legitimate' children. Allegedly, concubines were occasionally buried alive with their masters to keep them company in the afterlife.

Discourse was originally used from about the sixteen century to describe any kind of speaking, talk or conversation, but became increasingly used to describe a more formal speech, a narration or a treatment of any subject at length, a treatise, dissertation or sermon. More recently, discourse has been used in a technical sense by linguists to describe any unit of speech longer than a sentence. For Foucault, a discourse is a strongly bounded area of social knowledge, a system within the world can be known. The key feature of this is that the world is not simply 'there' to be talked about; rather, it is through discourse itself that the world is brought in to being. There are certain unspoken rules controlling which statements can be made and which cannot within the discourse, and these rules determine the nature of that discourse. Since a virtually limitless number of statements can be made within the rules of the system, it is these rules that characterize the discourse and that interest analysts such as Foucault.

Discourse analysis is concerned with the larger structures and patterns which determine the occurrence of the individual lexical items, and it is also concerned with the effect of these items and larger structures on readers. It examines how language is used in more-or-less continuous discourse that is, in a running, spoken or written conversation or dialogue concentrating on the larger pattern of discourse (the language, or totality of words, used in a given passage or conversation), rather than on smaller linguistic units such as individual words or phrase. Carter and Simpson state: "Discourse analysis should...be concerned not simply with micro-contexts of the effects of words across sentences or conversational turns but also with the macro-contexts of larger social patterns (16). The analysis links the word and the phrase with the larger notion of ideology through the textual patterns and structures. Once the discourse is constructed, they function at a stereotypical level to determine the type of language which is produced.

The choice of language to describe male and female of a literary work functions in a stereotypical way. Although characters are made of words, they are simply word which the reader has learned how to construct in to a set of ideological messages drawing on knowledge of the way that texts have been written and continue to be written, and the views which are circulating within a society about how women and men are. There seems also to be a set of skills which we as a reader have acquired in interpreting the ideological knowledge about women and men which texts provide, particularly at the level of stereotypes. A great number of texts draw on stereotypical knowledge when presenting information about characters. This means that both male and female characters are described differently. As example, men are introduced with a description of their head-hair colour, and eyes- and a sense of their overall size. Female characters on the other hand are more likely to be described in terms of their

legs and parts of their bodies.

If we analyse the novel, *Waiting* from this perspective, the stereotypical language the novelists has used to the male and the female characters can be seen in the following way:

Lin was a college student and would soon become a doctor and officer
[...] Lin's parents mailed him a black and white snapshot of Shuyu,
and he agreed to be engaged, felling she was a fine, normal girl. She
was twenty six, just a year younger than him. But when he returned
home in the winter and saw his fiancée in person, he dismayed. She
looked so old, as if in her forties, her face wrinkled and her hands
leathery. What is more, her feet were only four inches long. (8)

In this extract male is described in terms of the occupation, strength, and trustworthiness. But, with a female character, the description that concerns with establishing a degree of sexual attractiveness and sexual availability and there is a concentration on the supposed sexual characteristics. For example, there is a great deal of concern with the physical beauty namely face, feet, body and so on. The conjugal life with Shuyu, Lin regards as a burden and wants to torment it for forever only because she becomes unable to meet the stereotypes that suggests female to be always beautiful before male as a sexual object.

When females and males represented in a work situation, they often seem to be described in stereotypical jobs. Women seem to be portrayal in a certain stereotypical ways as housewives and mothers, only capable of certain actions such as washing dishes and caring for the children. Female children seem to be restricted to certain actions. They are involved only in helping mother and playing with the dolls. Similarly, in the novel *waiting*, certain stereotypical jobs like secretary, nurse and

housewife have been given to women characters. As example; Shuyu a central female characters adopts this notion and likes to confine herself inside the household works as raising cattle, grain, her daughter, and caring elderly people. The male characters are not represented in this way rather with the successful official jobs like Doctor, commissar, director, army and the judge of the court. On the other word male are presented capable, experienced power to control female.

Discourse analysis studies the way social power abuse, dominance, and inequality are enacted, reproduced and resisted by text and talk in the social and political context. In this regard, Fair Clough and Wodak summarize the main tenets of Critical Discourse Analysis as follows:

1. CDA addresses social problems
2. Power relations are discursive
3. Discourse constitutes society and culture
4. Discourse does ideological work
5. Discourse is historical
6. The link between text and society is mediated
7. Discourse analysis is interpretative and explanatory
8. Discourse is a form of social action. (271)

The typical vocabularies above illustrate the notion of ‘power’, gender, race, hegemony, dominance, ideology, interests, reproduction, institutions, social structure, and social order. These elements are applicable in the novel to show patriarchal domination over female if we observe the context, the role, and the social position given to the male and female characters by the novelists. The problem lies in the male discourse, not in the characters that has created binary opposition between male and female regarding the every area of concern.

The novel moves around the issue of love and divorce. Lin wants to be separated from Shuyu despite her unwillingness. Bensheng Shuyu's brother talks about her condition before the judge:

“Judge Sun, my sister is an illiterate Housewife and doesn't know how to express herself clearly, but I know how she feels. It's unfair for Lin Kong to do this to her. She has lived with the Kongs for more than twenty years, serving them like a dumb beast of burden. She looked after his sick mother until the old woman died. Then his father fell ill, and for three years she took care of the old man so well that he never had a single bed sore. After his father has gone, she raised their daughter alone and worked inside and outside the house like a widow, although her husband was still alive. She has lived a hard life; all the villagers have seen it and say so. But during all these years Lin Kong kept another woman, a mistress, in Muji City. This is unfair. He can't treat a human being, his wife, like an overcoat—once he has worn it out, he dumps it”.(12)

From this extract, it is clear that the strong male ideology that dominates and teaches Shuyu to be tolerate, obedient and dutiful housewife is exposed in the court through her brother Bensheng. She is illiterate and learns to respect her husband's desire. She does not want to separate from Lin so she could not speak a word before the judge in the court. But for him, his wife becomes the hindrance in his life and totally forgets his duty and responsibility to her. He feels her unsuitable to him to whom he married only with the persistence of the parents.

The female characters are not only victimized physically but also linguistically. There are various discourses about women to regard them passionate,

weak and inferior to men. The strongest weapon of men to degrade women is language. The language represents the system of the society that is also controlled by power. That is why; there is the strong bond between language, power, discourse and truth. In this regard, Michel Foucault says:

Power diffuses itself in system of authority and the effects of truth are produced within discourses, which in themselves are either true or false. Truth, then, is itself a product of relations of power and of the system in which it flows, and it changes as system change. The power circulates through society and the literary texts. (1134)

This notion of Foucault is also applicable in this novel, *Waiting Ha Jin* through the choice of language and diction helps to create the male discourses to view the female. These discourses further give birth to certain truths that are internalized by both the male and the female and act accordingly. The language and the roles given to the female characters are distinct from those of the male characters.

Shuyu, a representative of old Chinese women, presented from male perspective since she has been enjoying in accepting cultural taboos made for woman being careless to her self. She is a victim of male discourse. The established ideology defines her as an obedient, weak and passive recipient of male ethos, whereas male is termed as a creator, powerful, wise and strong. The society has not constructed the similar taboos for male. Shuyu has lotus feet, which she hesitates to show before other girls in the parlour. The acceptance of male discourse is seen in the following lines when Shuyu says:

You bound your feet only for your future husband not for the other men, to make your feet more precious to your man. [...] Mother said it's my second chance to marry good, cause my face ugly. You know,

men are crazy about lotus feet in those days. The smaller your feet are, the better looking you are to them. (206)

Here, Shuyu has taught to feel proud to have bound feet even if it hurts her as she says “of course it hurts. Don’t tell me about pain” (206). Her feet are allowed only to see her husband in the bed. That means lotus feet are the tabos of sexuality that attracts and have high value to male towards female. She accepts such discourse as a compulsion to get a husband since she is not beautiful externally.

The male dominated society posses female as a second sex. Since they have not given their fix identity, they have identified according to the wish of the male. According to the situation, their identity changes one to other. Even the surname of the women sifted from father to husband after marriage. They are deprived from education, decision making, and financial independence since the time immemorial. Similarly, female are also controlled in to the men’s clutch teaching to do household work, being secondary, obedient, passive, and the good server to the family. Furthermore, the depiction for women in male literature as second sex, obedient wives, unequal status, low position in jobs, mother figure and so on has been an integral means of perpetuating these ideologies of gender.

In this novel, Ha Jin also continues the male ideology by giving less important role to female characters. However, the novel depicts the female characters of both new and old China, the social status of Manna is still low in the hospital as Shuyu have in the remotest village. The only difference is Shuyu performs the household duties and Manna works in the hospital. Ha Jin presents female as housewife, nurse, mother, sister and secretary. But all the male characters in one way or other have captured the higher rank that is landlord to the law maker dominates their female partner. Lin works at army hospital as a doctor finds Shuyu unsuitable according to

his post and education; Commissar Wei, a chief army officer in his mid fifties, who divorces his wife plays with the emotion of manna and keeps half a dozen girl as a girlfriend; Gang yang, an army employees rapes manna; both local land owner Bensheng and Lin's brother makes compel to their wife confined four walls of the domestic periphery. In the court also, Ha Jin chooses a male character as a judge who has handle the divorce case of Lin and Shuyu.

Feminine responsibilities are associated with the understanding of other's feelings and developing the abilities of self- sacrifice. Running after household activities and sustaining familial relations needs a respect for other's ideas and concern for others problem. It needs an internal power to endurance. Women are supposed to live at the mercy of men; they have to run after family, nurture their child and satisfy their husband. By detailing the domestic violence, Anne sexton observes women's position in the society as:

Women are indeed living at the mercy of men at present; a women's identity depends on the man who comes in her life lies in the hand of her father, husband or son depending on whether she is unmarried, married or widowed. The men determine her fate, make decisions on her behalf and decide what is good and or bad for her. (23-24)

The female becomes woman after her birth although there is nothing womanish in her. It is a male discourse that defines women giving them different attributes. Before marriage they are brought up by their father name and later by their husband. Their identity is constructed by the society but they have not given their proper identity. They are always treated as second, inferior and weak sex.

Both the female characters Shuyu and Manna seem rebellious on the surface level. Shuyu, for the seventeen years denies accepting divorce from Lin remaining

silent as writer says, “She had changed her mind at the last moment when the judge asked if she would accept a divorce” (1). She realizes later that only love and passive acceptance can change the sorrowful world. That’s why, she replies to the judge, as he asks her about Lin, “He can divorce me” (217). She has decided to live without her husband’s support because she has got help from her daughter. In spite of her rights, she does not like to be burden for Lin and his deep affair with Manna. Lin agrees to pay Shuyu thirty yuan a month in alimony. However, it is Shuyu who admits “No I do not need so much. Twenty’s enough. Really I do not need so much money” (217). On the one hand Shuyu seems to be independent from her husband by not taking enough money, on the other she disregards value of money in front of her spiritual living.

Manna too seems resisting the patriarchal norms and values, that female should not love or choose her partner and should be passive before her counterpart, by searching the suitable person as her life partner among Mai Dong, Lin Kong, Commissar Wei and Meng chang. She challenges conventional ideology of masculinity that the stereotypical image of women as a passive sex object. She is passionate lover, hungry for sex has expected a lot from Lin but he fails in the course of sexual intercourse. That means she tries to show male as weaker than female. One Saturday night she says to Lin, “I wonder how you could have made a baby with Shuyu. In just three minutes?” (245). She also scolds Gang Yang for his immorality who forcefully rapes her. She says, “I curse your whole clan! Damn you, you’ll be childless. Your parents will drop dead next year” (181). But if we analyse the novel in deeper level, female characters voice is under dominated by the patriarchal norms and values. Although Shuyu disregards divorce from Lin, he separates her without her consent and Gang Yang, a rapist turns out to be a rich man despite the done to Manna.

Women are presented as an obedient wife, passive recipient of male desire and

weak by heart in the novel. They are no more than the puppet in the patriarchal society who themselves internalized the male discourse and behave accordingly. The following conversation between Shuyu and Lin proves passive recipient of male action:

He grabbed Shuyu's hand and said tearfully, "sweetheart, I didn't mean to hurt you. Can you forgive me?" "All right" [...] "sweet heart, will you wait for me? I'll come back to you soon. We are still one family aren't we? Don't leave me. Manna's going to die in a year or two. Oh what should I do about the twins?" "Please, don't talk like this, I'll help you, I promise. Don't be so upset." (305-306)

Here, Lin lures Shuyu in drunken mood. He is selfish wants her return not because he loves her but because there will be no one to handle household duties including raising twins after Manna's death. He wants her as a slave to his house. But, in contrast to this Shuyu who internalized the male ideology is devoted and respects her husband's word. She believes that he has showing his true feeling about her because according to her a man would speak his heart when drunk. So, she wants to be back with although she bears long psychological torture from him and expresses her view of happiness in returning. Hua, her daughter says Lin, "Dad my mom is very happy at home. She said she'd wait for you" (308).

Similarly, Manna, a modern female Character also cannot escape from the clutch of patriarchy. Gang yang, a bachelor of forty appears in the middle part of the novel. He is an opportunist figure take advantage with Manna in the absence of Lin and forcefully rapes her. Such violence is described in the text as:

He forced her down on the bed and began kissing and licking her face and neck while she struggle, begged and wept. She

tried wriggling her legs loose, but they were gripped between his. His right hand held both of her wrists, while his free hand went beneath her shirt and grasped her right breast and then her left. (180)

This extract clarifies how a selfish, opportunist, immoral person who lack intellectuality like him enjoys abusing girls. Although, he is a criminal, turns out to be a powerful man as Honggan says, “Bad dog is always Lucky” (243) instead getting punishment. It shows how women become victim in male dominated society. Manna even can not resist against the violence done to her. Because of the fear of levelling her as a prostitute she does not like to disclose the truth to anyone. It is a bitter reality of almost all women living in the patriarchal society to remain always inferior, weak and passive.

Females are often the recipient of actions or are vehicle whereby a problem is solved, either through marriage or through male’s desire. They are like commodities, are transferred from one agent to another. As the novel revolves around the issue of love, marriage and divorce, female characters are directly affected with these forces. Love between Lin and Manna is always criticized by the member of the society. Patriarchal society blame female character Manna in destroying the married life of Shuyu though Lin also equally responsible. She has waited him eighteen years of her life but Lin regards this marriage as a mistake after they get married. Lin talks to his shadow and says:

All those years you waited torpidly, like a sleepwalker, pulled and pushed about by other’s opinion, by external pressure, by your illusions, by the official rules you internalized. You were misled by your own frustration and passivity, believing that what you were not allowed to have was what your heart was destined to embrace. Lin was

stunned. For a moment he was at a loss for words. Then knowing for what! Eighteen years, the prime of your life gone, wasted, and they led you to this damn marriage. You are a model fool! (295)

Lin is a male character who lingers for the love which he has not. Once he had Shuyu to whom he neglected and wanted to marry Manna thinking perfect match to her. Now he got married to whom he wish fighting for eighteen years, regards it as a mistake and wants to return back to Shuyu. His confusing nature to play with the female's emotion destroys the life of both Shuyu and manna. Moreover, the female protagonist of the novel, Shuyu, the most victimized character becomes the passive recipient of the male actions and desires. She suffers from the marital life with Lin who disregards her as his wife. He does marriage not for him but for his parents. When his father says, "Where can you find such a kind hearted girl" (26)? So in giving priority to parent's desire, he plays with the feelings and emotions of the innocent girl. After marriage, despite accepting her as a bride, he ignores her separating from for seventeen years. So, she lives her life in isolation. Furthermore, Lin tortures her asking divorce several times. She silently endures all tortures and action of Lin who divorces her without her consent after the long separation.

He still does not leave her to impose his desire even after the divorce. When he knows Manna is going to die soon, he comes to Shuyu in polite manner with an idea of making domestic slave. He says her, "we should all drink for this family reunion" (304). He drinks a lot, become emotional, grabs her hand and says tearfully "sweetheart, I did not mean to hurt you. Can you forgive me?" (305) Shuyu passively accepts his apology, because this the first time he has ever express an endearment to her. Again he touches her face with his freehand and asks "Is that you Shuyu? Yes, it's me your wife Shuyu" (306). In this way, female in this novel are becoming only puppet at the hand of the male.

The different vision about male and female in the novel, due to the framework between language choice and ideology correlated to each other known as schemata. Brown and Yule say:

Schemata are considered to be deterministic, to predispose the experiencer to interpret his [sic] experienced in a fixed way. We can think of racial prejudice, for example, as the manifestations of some fixed ways of thinking about newly encountered individuals who are assigned undesirable attributes and motives on the basis of an existing schema for members of the race. (247)

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schema, the connection between language choice and ideology, which is over all the discourse, influences the experience's knowledge to interpret others. That is why; sexism too is precisely operating at this level of schemata, which are likely to be chosen in certain circumstances. The connection between language choice and ideology, in Ha Jin's *waiting* has used to formulate the novel, can be plotted out in the following way:

Lin Kong, Commissar Wei, Gang Yang, Mai Dong are described in relation to their knowledge, power and position.

Shuyu and Manna are described in terms of their sexuality.

Gang Yang follows Manna as he plans to rape her.

The story takes the male point of view.

Gang Yang rapes Manna.

Shuyu is neglected by her husband Lin.

Lin attracts towards Manna Wu.

Thus, the female characters in the novel are victimized ideologically as well as sexually. They are suppressed, oppressed, subjugated by the male dominated ideology in the then Chinese society.

III. Linguistic Injustice to Women

After analysing the novel in detail, the researcher comes to the conclusion that Ha Jin's *Waiting* deals with the suppression of women in terms of word, roles, positions and characters constructed either by language or discourse. It tries to see whether the thematic aspect of this novel is able to represent the condition of women, their feelings and problems related with society and family. The research also analyses the individual word, phrases, and discourse which bring chaotic effect on female in male dominating ideology. Since the whole structure of the patriarchal society is formulated to invest the male ideologies upon the female, there is always struggle between them to impose and remove gender discrimination and domination. So, it focuses on female characters like Shuyu and Manna who are degraded, devalued, demeaned in both theory and practice. They prefer sacred life but it is male ideology compel them to succumb before patriarchal slavery, domination, subjugation, exploitation and dehumanization.

Language constructs the roles for both men and women in the society. The roles that are created for female are oppressive in nature. Since the long time women have been found internalizing those bias roles and presented themselves according to the desire of men. They are shown emotional, weak, dutiful and ready to endure all kind of physical and psychological torture and subjugation as the female characters in the novel.

By bringing the female characters from both old and new china, instead presenting the mirror reflection of the then patriarchal society, Ha Jin desires to devalue women through writing this novel as he has discriminating them linguistically too. That is why; this research has explored such discriminating elements in both individual words and phrases in linguistics and discourse level by applying the tool of

'feminist stylistics' written by Sara mills in 1995. Feminist stylistics is concerned not only to describe sexism in a text, but also to analyse the ways that point of view, agency, metaphor or transitivity unexpectedly closely related to matters of gender.

The female characters- Shuyu and manna are defined as inferior, weak, emotional, submissive, and obedient housewife with the selection of various words, phrases, and certain discourses. They are taken as a sexual object to whom male can easily play if they want or remove from their life calling unattractive, old, ill, bitches, aged, and so on by the so called superior, wise, moral and powerful male in the society. The linguistic injustice of writer towards female is clearly seen when he has not used any equivalent term to describe male characters. Therefore, the language of the novel articulate men in the higher rank of the society and female in the lower, raising negative attitude towards their gender.

In this way, this study concludes with the analysis of the way gender relations are represented at a range of different level in the novel. The form, structure and discourses of the novel created from masculine perspective have underestimated women's felling and deprived them to come out of the social injustice and taboos. It is based on the unequal distribution of power in micro (language use, discourses, verbal interaction and communication) and macro (power, dominance and inequality between social groups) structures of analysis of the novel.

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