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STYLISTIC DEVICE AS REFLECTED IN «GREEN IS THE COLOUR» BY LLOYD FERNANDO

This article is devoted to the work of Malaysian writer Lloyd Fernando, his author's style, much attention is paid to the psychological state of the characters in his novel «Green is the Colour».

The study give a full a description of a theoretical part of Fernando's life, and some other writers opinion about Lloyd Fernando, also an explanation about his novel «Green is the Colour» through giving the plot, theme and point of view ,many quotation were taken from the novel then at last the study provides some forms of conclusion about all ethnic groups Malay, Chinese and Indian and how they represent one nation that is Malaysia portrayed by Fernando's Green is the Colour. It is a significant that not only its attempt to discover this crucial subject in a new manner but also in different genres to give a better understanding of Malaysia as a multiracial nation.

Key words: author's style, novel, stylistic devices, racism, nationalism.

Lloyd Fernando was born to a Sinhalese family in Sri Lanka in 1926. In 1938, his family migrated to Singapore [5, 1]. Fernando was born in Wategama, near Kandy, Sri Lanka, on 31 May 1926, to Sinhalese Catholic parents George Edmund Fernando and Veronica Florence Fernando. He was the youngest in a family of six children. His mother died when he was only four. Fernando began his education at St. Anthony's College, an English convent school in Colombo, Sri Lanka. In 1938, when he was twelve, his father, a sanitary inspector in the Ceylon Civil Service, chose to migrate to Singapore with the family to provide better educational and future career opportunities for his children. Upon arrival to the new land, Fernando continued his schooling at St. Patrick [5, 1].

Lloyd Fernando is one of the best prose writers who should be considered at the top of Malaysian literature written in English. Fernando defines the writing in English by saying that it is not free for person to choose his language and could write in one in which he «not only thinks but also feels in the depths of his being». No doubt, as a true blue Malaysian citizen [5, 2]. Although Fernando defines writing literature in English but he never expresses doubt about the important of Bahasa Malaysia or Malay as the national language of the country nation.

Many describe Fernando as one of the great minds in Malaysia. Chye, K. T described him as a great teacher, author, editor, and the first person

in the country to promote the idea that local writers could produce worthy Malaysian English language works [2, 1]. Amir Muhammad said that Fernando seeks to strip away the Englishness from English, to find a uniquely Malaysian prose voice [1, 2]. Shirley Lim Geok-Lin who was once a student of his said, «If Malaysia had more like him, our history would have been very different, and as a people and a nation we would be in a much better position» [4, 1]. Lloyd Fernando was a trailblazer, a pathfinder in Malaysian literature and culture and for his many contributions to English writing in the country, especially during the early years of Malaysia's independence, he should appropriately be dubbed the «founder» and «father-figure» of Malaysian literature in English [5, 1].

Fernando's two novel are, «Green is the Colour», was published in 1993 and «Scorpion Orchid» in 1976. The two novels are very similar in theme and technique, both are written in a context of imaginative history, and both address the problem of «rainbow» nation in a non-homogenized society damaged by a humiliating and repressive colonial rule. The focuses of this article will be on «Green is the Colour» since it deals more direct with racial riot that happened in 1969. Fernando's main concern in Green is the Colour seems to be inevitably affected by the trauma of May 13, 1969 racial riots. Of Malaysia's nearly 20 million populations in 1997, Bumiputeras accounted for 61 per cent, the Chinese

30 per cent, and the Indians 8 per cent; other minor ethnic groups made up the remaining 1 per cent [4, 167–168]. In *Tracing the Ethnic Divide: Race, Rights and Redistribution in Malaysia*, Gomez (2004) agrees that although ethnic tensions in Malaysia have normally been attributed to cultural factors, it has been perceived that the primary causes for such tension since the 1980's are economic factors, especially those particularly affecting the Bumiputeras (primarily the Malays) and the Chinese [4, 167–168].

This article claims to focus on compositional elements and linguo-stylistic features in the novel «Green is the colour» by Lloyd Fernando.

We may find all six basic elements like: theme, setting, characters and the development of the characters, conflict and point of view. The plot of the story centers round the interesting relationship between Yung Ming a Chinese man, and Siti Sara, a Malay woman both were in a forbidden love relationship during the period of racial riot in 13 of May 1969. When people discover about that affair their lives turn to worst: Yung Ming is beaten and Siti Sara raped by Panglima.

13 of May 1969 was the worst date in Malaysian history, struggling between parties of different ethnic groups to control the country led to a violent war between them.

At that time Everyone were fighting throwing bottles at each other «There was a terrible fight. They were throwing bottles at each other. I saw one man running; his face was all covered with blood. The road was full of broken glass» [3, 143]. «She is Chinese or Malay? Malay not safe, you know. She is Malay, better you wait a while, let other cars go first» [3, 14].

The story is a character driven more than a plot driven, Fernando moves the story very adroitly. The character is struggling to find the peace and try to understand what is going on in the middle of all this tension and riot in society. Siti Sara's point of view is: «Nobody could get May sixty-nine right, she thought. It was hopeless to pretend you could be objective about it. Speaking even to someone close to you, you were careful for fear the person might unwittingly quote you to others. If a third person was present, it was worse; you spoke for the other person's benefit. If he was Malay you spoke one way, Chinese another, Indian another, even if he wasn't listen-

ing. In the end the spun tissue, like an unsightly scab, became your vision of what happened; the wound beneath continued to run pus» [3, 110].

A semasiological level is characterized by a great number of stylistic devices such as **metaphors**: «The vigorous beat of music was wafted to them in waves», «My ears sang with a humming sound», «She looked golden in the light», «Though she now no longer stood near pillar, still golden. Her words flowed in a running stream», also the title of the novel *Green is the Colour* makes justices and peace to the novel «Green is the prime colour of the world and that from which loveliness arises», **Simile**: «Behind thick glasses eyes that narrowed as if by habit, in the dimmed lighting of the concourse the light fixture on the pillar near which she stood shone like a flare», «Her eyes were wide open now like a child's, three or four torchlight flashed wildly at him from the dark road ahead like a glow worms», «His face was unsmiling, his voice grated like leather», «He looked like a sneak that had sloughed off a skin», «Though no words had passed between them, she knew she was doing his bidding , tall angšana trees lining the road on either side created a womb-like darkness, a tunnel through which they trailed quietly headlights off» [3, 98].

Fernando uses of stylistic device and expressive means to describe characters and impress readers which are so close to the characters. The tropical scenery is described through color and sounds that reveal the mood of the characters and the situation , the description of the situation accompanied with darkness to picture the riot and injustice at that time dark «there has been no sun for several weeks now», and Sara's dream of finding the peace and hope in the middle of the damage is accompanied with a beautiful image of a wood «you know I had a lovely dream .you and I were in a wood, there was a well near our house», Also her hoping of world without fear is combined with the picture of river «I could go down to the river bank and imagine a world where I could be myself without fear. Sheltered by the drooping branches of the angšana tree, surrounded by the quiet whispers of its leaves, and sitting alone by the running stream, I forget the prying eyes and looks and the snide remarks» [3, 187].

On the compositional elements we find climax (Sara's raping) point of view (The third-person narrator tells the story by the character of Sara, then Fernando tries to lead the reader on by having the story told by a wise man, who is Sara's father an imam called Lebi Hanafiah before taking the reader back to the original state of storytelling) theme (theme of racism in which was spread and led to the riots and feud . what also contributed to the cause of 13 may is the racial superiority of Malays and the defensiveness of chines, under the pretext of preserving each race integrity. The Malay on one hand felt pride for their «ketuanan Melayu» and that they resorted to feud against the «others» living in the land while the «others» felt that it is unfair for them to do so .for example when Siti sara in the novel tells Omar that «Many ordinary people show respect and understanding. We should do the same to them», he said: «It's their duty. They came here as strangers, they must show their understanding of the situation» [3, 109]. Nationalism is another theme that has been covered through the entire novel overshadow matters of race, religion, independence, colonism and love between non Malay these central issues can be recognized in the following statement of Lebai Hanafiah: «There are so many who want to force you to follow the right path. Each one's right path is the only one. I am tired of seeing the folly spread in the name of such right paths. I fear those who seek to come between me and love for all humanity. They are the source of hate and destruction» [3, 138]. Fernando introduce the concept of multi religious marriage Dahlan a Malay man with Gita and Indian woman Dahlan never asks Gita to change her religious for the sake of this marriage.

To sum up Fernando's style of the novel is taken by dialogue full of conversation , another theatrical item, the plot gains concentration by the audience because of the rich use of long descriptive and reflective passages. The language that is use is informal simple with short sentence «he stood beside her and glanced at her».The use of native words such as *dewan*, *kampong*, *sawak*, *teb bahila*, *baju kurung* and *gamelan* sentences like «Got work *lah*, Tengku», «sayong is your kampong then» [3, 13].

«They met outside the Federal Cinema and walked to *nasi padang* shop on Jalan Chow

Kit» [3, 20]. «He stocked it carefully, referring to the people out of touch with the *Rakyat* who were responsible for everything bad that had happened» [3, 24]. «Tall *pinang* trees lined the little two-acre patch which was their homestead, making it seems a cool haven in the expanse of dry stubble that stretched away all round where once the green *padi* plants had thrived» [3, 30].

Fernando's novels about people more than things. He deals with different races of characters without preferring anyone except, Siti Sara who is given more attention. The strength of the novel is its perception look at the past and its legacies for the present. It explains with strong insight some deeply felt but with undeclared truth about how we see each other in a multi-racial society also it has a remarkable weakness because there are a lot of talking heads with action taking place in offstage including the rape part which is the climax of the whole novel.

The author teaches us that above all this cruelty, iniquity and injustice he still manages to show that all is not lost through his characters he wants to deliver a message of peace and understanding especially in Dahlan: «All of us must make amends. Each and every one of us has to make an individual effort. Words are not enough. We must show by individual actions that we will not tolerate bigotry and race hatred» [3, 79].

Also he wanted to say that people are equal they are all Malaysian neglecting where they came from despite all these riots, there is no difference between them, he puts himself in the shoes of different characters from different ethnic groups in order to write about such theme with full courage to ensure that Malaysian should see themselves first as Malaysian not as Chinese or Indian through the character of Yung Ming: «Yung Ming found himself saying with fervor that the Chinese and Indian had to forget where they come from. They must follow one way of life; have one way of doing things» [3, 25].

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ВІДОБРАЖЕННЯ СТИЛІСТИЧНИХ ЗАСОБІВ У ТВОРІ ЛЛОЙДА ФЕРНАНДО «ЗЕЛЕНИЙ – ЦЕ КОЛІР»

Статтю присвячено творчості малайзійського письменника Ллойда Фернандо, його авторському стилю. Дослідження зосереджене на особливостях психологічного стану героїв у його романі «Зелений – це колір».

У роботі подано часткову характеристику життя Фернандо і його роману «Зелений – це колір». Залучаючи до аналізу цитати з тексту, автор констатує такі етнічні групи, як Малайська, Китайська та Індійська як репрезентантів одної нації в Малайзії, про які, власне, йдеться в романі Ллойда Фернандо. Здійснено спробу виявити цю важливу закономірність не лише у новому стилі, а й різних жанрах, оскільки це дає краще розуміння Малайзії як багаторасової нації.

Ключові слова: стиль автора, роман, стилістичні прийоми, расизм, націоналізм.

МУРУДЖ МАДЖ ИД
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ОТОБРАЖЕНИЕ СТИЛИСТИЧЕСКИХ ПРИЕМОВ В РОМАНЕ ЛЛОЙДА ФЕРНАНДО «ЗЕЛЕНЫЙ – ЭТО ЦВЕТ»

Статья посвящена творчеству малазийского писателя Ллойда Фернандо, изучению его авторского стиля. Исследование сосредоточено на особенностях психологического состояния героев в романе «Зеленый – это цвет».

В работе изложена частичная характеристика жизни Фернандо и его романа «Зеленый – это цвет». Привлекая к анализу цитаты из текста, автор констатирует такие этнические группы, как Малайская, Китайская, Индийская как репрезентанты одной нации в Малайзии, о которых, собственно, идет речь в романе. Предпринята попытка выявить эту важную закономерность не только в новом стиле, но и разных жанрах, поскольку это способствует лучшему пониманию Малайзии как полирасовой нации.

Ключевые слова: стиль автора, роман, стилистические приемы, расизм, национализм.

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