

SIGNIFICANCE OF ADJECTIVES IN THE CHARACTER
DELINEATION OF SCHEHERAZADE _ AN INVESTIGATIVE
STUDY OF FATIMA MERNISSI'S SCHEHERAZADE, THE KING
AND THE WORDS

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Abstract

This paper intends to investigate the significance of adjectives used in the character delineation of Scheherazade by Fatima Mernissi in her Dreams Of Trespass's chapter Scheherazade, The King and the Words. I intend to analyze how differently Mernissi has used adjectives in this character sketch. The main focus of my study will be on determining the kinds of qualifiers and quantifiers which Mernissi, being a feminist writer, has used in her work. There are two research questions on which I have based my study: the use of adjectives and the kinds of adjectives in this chapter of Mernissi's Dreams of Trespass

Key Words: Significance, use of adjectives, feminist adjectives, quantifiers, character sketch of Scheherazade, qualifiers

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Introduction

The use of adjectives is very vital in the delineation of any character. However, it is important to note that adjectives sometimes are used to describe the stereotypical views of the women. But there is a lot of incongruity even between stereotypical views of the women. They are supposed to be tender, docile loveable creatures, at the beck and call of their male counterparts (Coats, 2004) and at the same time it is suggested that silence was the best decoration of a woman (Coats, 2004). This disparity complicates the situation as far as the women representation. Though the female representation has always been matter of great debate but still there are certain characters in fiction that can be categorized as revolutionary . Scheherazade, the heroine of One thousand one Arabian Nights is one of those evolutionary characters. She is the character that brought changes in political history of a country and thus changed the course of history through her skillfulness and craft.

In this research paper , I intend to have a look at the character delineation of Scheherazade by Fatima Mernissi in her short article *The King and the Words*. While analyzing that character and the Mernissi's analysis of it I also want to have an investigation into the detailed use of adjectives , that are employed to delineate that character.

Significance of the Present Study

The present study aims at studying both adjectives used to describe a character, Scheherazade from a different angel. The significance of adjectives used in the article, *Scheherazade , The King and the Words* has been evaluated and assessed . Through the extensive study of adjectives used in this article their importance in shaping the character of Scheherazade is determined. I, looked into the text of the chapter *Scheherazade , The King and the Words* from Mernissi's

Dreams of Trespass and tried to equate the character with the use of appropriate adjectives. It will enable the future researchers to have some idea about the use of adequate and appropriate adjectives that suit a particular female character

Material

I took *Dreams of Trespass* (1994) and its chapter *The King and His words* as the primary resource material.. This paper is limited to the analysis of the above mentioned chapter from page 13 to 16 as the primary material. This is for the reason that this half of the story tells us about the major protagonist and gives us a deep insight into her character.

Method:

The present research quantitative research as it is based on the close reading of *The King and His Words*. The focus of this study is the use of adjectives in the delineation of Scheherazade's character .The basic motive behind the application of this theory is to figure out how intensely Memnissi thinks is the effect of Scheherazade on the society she was living in and how deeply she was successful in changing the power dynamics of the state to secure justice for herself as well as for her fellows.

Research Questions

- 1) How adjectives are used in the portraiture of Scheherazade ?
- 2) What is the significance of adjectives in the character delineation of Scheherazade?

Definition of Adjectives:

In Oxford Learner's Advance Dictionary(2005) adjectives can be defined as the word that describe a person or a thing. For example, big , red hen. Both big and red are adjectives.

Adjectives can also be described as words that are used with nouns to add something for its meaning Wren & Martin (2013) . Adjectives are , therefore, those words or phrases that reveal attribute of a noun.

Example: The sleepy girl

The lovely doll winked at the onlooker

In the above two examples both sleepy and lovely are attributes of the nouns girl and doll . When adjectives are used in the sense to enhance the quality of the noun they are said to be used attributively Wren & Martin (2013) . However, at the same time when the adjective is used along with the predicate as its part it is called to be used predicatively Wren & Martin (2013) . For example look at the following sentence:

Tom is rich

Here rich is the part of the predicate and it is used as predicatively.

Kinds of Adjectives:

The main kinds of adjectives are:

Demonstrative : This , that, these, those

Distributive : Each, every , either, neither

Quantitative: Some, any, no, little, few, much

Interrogative: Which , what, whose

Possessive: My, your, his , her, its, our, their

Attributive: Clever, dry, fat, golden , good, heavy :Thomson and Martinet (1986)

Categories of Adjectives

Adjectives play a substantial role in determining characters, giving them shape and carving out their forms. In the portraiture of women characters adjectives are significant. Not only that but some linguists like Coats (2004) argues that women writers are different from male writers in the use of adjectives. *An excellent choice for an independent summer holiday, these large apartments are along an inland waterway in a quiet residential area. The friendly resort of Gulftown with its beautiful white sandy beach is only a short walk away.*

Restaurant and gift shop nearby.

An adjective modifies a noun. The adjectives here express physical and other qualities (*large, quiet, friendly*) and the writer's opinion or attitude (*excellent, beautiful*). The adjective *residential* classifies the area, tells us what type of area it is. Eastwood (2002)

Adjective as Word Class:

“Adjectives allow direct modification of nouns, adjectives differ from the other predicates in the comparative construction and adjectives do not have their own gender, they agree in gender with the modified noun” (Hofherr,P and Matushansky,O ,eds *Adjectives Formal Analysis In Syntax and Semantics* 2010: 6)

Adverbial Adjective in Scheherazade, The King and the Words:

The King and the Words, begins with an adverbial adjective, *late afternoon*.

One late afternoon, mother took the time to explain to me why they tales were called *A Thousand and One Nights*(p13,L,1—3, *Dreams of Trespass*, *Tales Of a Harem Childhood*)

Considering this collection of stories is written by a female writer, at the very beginning this much extensive use of adjectives is not surprising. In the above mentioned lines we can see at least three adjectives, late, that is adjective of time. adjectives like *late afternoon* modify nouns and specify exactly the quality of time. As has been discussed earlier adjectives are also called noun modifiers, in this particular case adjective *late* is modifying a noun *afternoon*. As Cinque (2010) argues in this nominal phrase *One late afternoon*, adjective *late* enters as a noun modifier, that modifies the noun *afternoon*.

It is really surprising that in the whole story of *Scheherazade*, *The King and The words*, merely one adverbial adjective *late afternoon* is used.

Adjectives of Number

Adjectives of Number are also called Numeral adjectives. (Eastwood, 2013). In the opening paragraph of *Scheherazade, the king and the Words*, I noticed a quantifier that is the title of the story, A thousand and one Nights. The underlined adjectives are numeral adjectives. There are two types of numeral adjectives: definite numeral adjectives and indefinite numeral adjectives Wren and Martin (2013) *One thousand and one* are definite numeral adjectives. Both one thousand and one are cardinals Thomas and Martinet (2012). This particular adjective here has been used as the title that modifies noun *nights*. Noun *nights* are modified by one thousand and one that elaborate the significance of nights. These nights are not ordinary nights they are characterized by cardinals, that show the peculiarity of those nights. They are those specific nights that are one thousand and one in number. (numerous)

But another explanation to the adjective of number has thousand and one has been given by Cinque and Kayne(2005) who suggests that thousand can be nominal as well as adjective of number. Taking both the views expressed by Wren and Martin(2013) and Cinque and Kayne(2005) I can say that numbers like hundred, thousand and one can be nominal as well as adjectives. Here they are used as adjective of number to modify and qualify noun nights.

Mernissi uses cardinals to exhibit the fact these were not ordinary nights but she has specified nights as something extraordinary by assigning number to them.

For each one of those many, many nights, Scheherazade, the young bride, had to spin an entrancing , captivating tale to make her husband forget his angry plan (p13, L3-----6)

It is really startling how Mernissi makes such an extensive use of ordinals, one, and distributive numeral adjective that is *each* in the above lines. In the above mentioned lines *each* and *one* are distributive numeral adjective, that refers to every one of those nights in which Scheherazade tried to fabricate new tales to save her life. *Each* and *one* both ordinal and distributive numeral adjectives are useful in showing the desperation of the young bride to save her head but at the same time it underlines the urgency that the young bride was in that she kept on spinning tales *each one* of those many nights.

Why could she not reverse the situation in the palace and request the king tell her a captivating story every night

(p 13, L 13-----14)

Every night here is the distributive adjective that is used to stress the fact that the story building strategy was not to be used for one night merely but for every single night in which the young bride had to live. The little girl here wonders about reversal of the situation where the places of

the king and the young bride would be exchanged. The agony of telling the tale for every night would be reversed and the king should be burdened with telling the tale every night so that he could save his head. The use of distributive numeral adjective every here can be used both as emphatic device as well.

Scheherazade's marriage to the King, she said was not a normal one at all

(P.14, L1—2)

Adjective that is used in this line is definite numeral adjective. It refers to that marriage that was solemnized between Scheherazade and the king and the one which was not normal at all. *One* is definite numeral adjective that is used to modify the abstract noun normal. This *one* alludes to that marriage which is not normal. This definite numeral adjective here is the qualifier of normal, it classifies the marriage as something beyond normal.

So he asked his vizier, the highest official in his court, who also happened to be Scheherazade's father, to bring him a virgin every night

(P 14, L5---7)

Every, here again is the distributive adjective that refers to the fact that the virgin was not to be brought to the court of the king for one day or one night but for all nights. Here, the distributive adjective, *every*, signifies the importance of the night. For all the coming nights a new virgin was going to be a victim and the quality of night has been distributed through the adjective *every*

And so he did for more than three years, killing more than one thousand innocent girls

(P. 14. L.11---12)

There are two adjectives of number that are used in this line. *Years* is a noun that is modified by *three* that is definite numeral adjective. *Three* signifies the definite length of years through which this practice of killing innocent women continued. *One thousand* is also a definite numeral adjective that qualifies noun girls. With the use of these definite numeral adjectives Mernissi does two fold things, firstly, she describes the length of time and secondly, she tells us about the number of girls that were slain during that period.

Finally, one day, in all the city , there were two virgins left,

(P14. L. 21)

Here *one* is definite numeral adjective and it reveals that one fixed day, all of a sudden in all the city only two virgins were left. I , while analyzing the data realized that Mernissi uses a lot of adjectives of number. In the above cited line there are two adjectives of number *one* and *two*. Both these adjectives are definite numeral. This extensive use of definite numeral adjectives reveals Mernissi sounds specific in her narrative to enhance the effect of the story.

The same thing happened the next night , and the next , for a thousand nights, which is almost three years

(P15. L. 24----25)

The phenomenon of narrating the stories to save life continued for a thousand nights that stretched upon three years. Again both *thousand* and *three* signify the number of nights and the length of the period. If we notice the same expression was used earlier. The reiteration of this definite numeral adjectives displays Mernissi's interest in weaving the story as vividly and definitely as possible.

By then , they already had two children and after, a thousand and one nights, he renounced his terrible habit of chopping off women's heads

(P 16. L1---3)

Two is the definite numeral adjective and so is a *thousand and one*. The reiteration of this adjective *thousand and one* specifies not only the definite length of time but also the importance of this period in the character delineation of Scheherazade by Mernissi. This period of time is that specific time that not only reveals about those nights throughout which the king killed the innocent women and all the nights when Scheherazade weaved fabulous , extraterrestrial stories to save her head. *Two* has been used as a definite numeral adjective that tells us about a concrete and binding relationship between Scheherazade and the king and not fleeting or temporary one.

Adjectives as quantifiers (Adjectives of quantity):

For each one of those many ,many nights , Scheherazade, the young bride, had to spin an entrancing , captivating tale to make her husband forget his angry plan (p13, L3-----6)

As Wren and Martin (2013) asserts adjective of quantity shows how much of something is there. *Many, many* has two characteristics. On the one hand it is the quantifier, in the sense that it shows the quantity of nights. It gives the answer of the query for how many nights the young bride told the tales, on the other hand, it is used as an emphatic device. The quantifier *many* has been employed to emphasize the agony of the young bride who had to spin the tales to save her life. This emphasis has been made through repetition. Mernissi uses an impressive strategy of using quantifier as a reiteration device to emphasize agony of the young bride.

I saw another startling shift in the quantifier some lines ahead.

King Schahriar had discovered his wife in bed with a slave, and, deeply hurt and enraged, had beheaded them both.

(p.14, L3---4)

Both, here is a quantifier that refers to the slave and Schahriar's wife. But it is distributive numeral adjective as well. According to Eastwood (2013) this both is quantifier that indicates the number of the characters that were beheaded at the hands of the cruel king. However, this *both* is distributive numeral adjective according to Thomas and Martinet (2012) . The probability of the matter is that this *both* is distributive numeral adjective considering the context of the above lines. Here the qualities of being corrupt and disloyal have been distributed between the slave and the wife.

He needed to kill more women

(p.14,L.7---8)

More is the adjective of quantity. It modifies the noun women. The ferocious revenge that was harbored in the heart of the king was insatiable. He wanted *more* women to satisfy his appetite for revenge. Remember this adjective of quantity says that this feeling of revenge could not be satisfied through killing one or some women. He needed more women to be killed. No number has been specified by Mernissi and it signifies more and more , unlimited women.

Finally, one day, in all the city , there were two virgins left,

(P14. L. 21)

All is a quantifier in the above mentioned line. The noun city has been modified by the quantifier, *all*. Mernissi . uses this adjective of quantity very skillfully, as she wants to describe

the gravity of the situation in the city. *All* , here alludes to the entire city where only two virgins were left.

Adjective of Quality

Adjective of quality performs the function of displaying attribute of a specific noun. The two major syntactic functions performed by adjective of quality are attributive and predicative. Adjectives of quality are attributive when they premodify nouns i:e appear between the determiner and the head of the noun phrase. Whereas predicative function is performed by the adjective of quality when it appears as subject complement or as object complement. (Quirk and Greenbaum,1973) *Predicative adjectives can have arguments e.g Rabin is very proud of Pat and therefore they have a fully layered structure , attributive adjectives do not have a full layered structure and cannot take arguments*(Syntax Structure Meaning and Function, Robert. D Van Valin and Randy. J L Pola,1997:68)

The young bride had to spin an entrancing, captivating tale to make her husband , the king, forget his angry plan to execute her at dawn

(P13. L4----6)

Going by the definition and explanation provided by Quirk and Greenbaum (1973) we can say that in the above mentioned lines there are three noun phrases, *the young bride ,an entrancing, captivating tale* and *his angry plan*. In the first phrase the adjective of quality *young* performs the attributive function. *Young* stands in between determiner *the* and the head of the noun phrase that is *bride*. The noun *bride* has been modified by the adjective, *young* performing attributive function. The *bride* is to be *young* who had to weave enchanting tales so that the king, her husband, should forget his angry plan to execute her. The attributive adjectives like *young*,

captivating, entrancing and angry are significantly important not only because they pre modify the nouns but also because they delineate the characters both of the king and his young, newlywed wife.

As Hoferr and Matushansky(2010) mention on the basis of adjective –noun classification , the attributive adjectives can be classified as intersective adjectives. In the above mentioned lines *young* , *entrancing* and *captivating* are intersective adjectives. But , probably instead of using two adjectives having almost the same meanings, the writer could have used only one adjective. Here the use of entrancing or captivating seems to be overlapping and surplus.

In the second noun phrase occurring in the same line *tale* is the head word whereas *entrancing* and *captivating* are those attributive adjectives that premodify the noun *tale*. While delineating the character of Scheherazade, the Arabian heroine, Mernissi makes an extensive use of adjectives of quality. The life of the young bride depended upon her skill to weave entrancing and captivating tale. In the second noun phrase the adjective, *entrancing* and *captivating* perform attributive function of weaving alluring stories. These two adjectives stand in between article *an* and the head word of the phrase, *tale*. In the third noun phrase, *his angry plan*, the attributive adjective stands in between *his* that is the pronoun and the noun, *plan*. In the above mentioned phrases attributive adjectives displaying different qualities of being young, entrancing captivating and angry have been manifested. One surprising thing in the adjectival analysis of the above lines is the extensive use of attributive adjectives. Two adjectives, *captivating* and *alluring* have been used where even one adjective either captivating or alluring will have been sufficient.

I was terrorized

(p.13. L.7)

Mernissi plays a crafty game of words by swinging in between adjectives of quality imparting attributive and predicative functions. In the above mentioned lines adjective of quality perform the predicative function. As Quirk and Greenbaum (1973) defines predicative adjective it is either subject or object complement. Going back again to the above mentioned line the predicative adjective of quality is *terrorized*. This predicative adjective is subject complement. *Terrorized* is the complement of the subject *I*. *Terrorized*, used as adjective of quality reveals the intensity of the degree of intensity of terror that was felt by the girl, listening to the story of Scheherazade.

I kept asking for alternatives for the poor girl

(P13. L. 9)

The poor girl is the above mentioned line is the noun phrase. Attributive function is performed by the attributive adjective, *poor* that exists in between determiner, *the* and headword of noun phrase, *girl*. This *poor girl* is an allusion to that girl who would have to fabricate tales in order to please the king and save her life. Nothing Mernissi could say or write would have been more appropriate than the use of *poor* to describe the attribute of that girl whose life would depend upon her ability to weave uncountable stories.

It had taken place under very bad circumstances

(P14. L2)

Bad, reference to the circumstances of marriage between Scheherazade and the king. The attributive adjective *bad* modifies circumstances, noun and the head word of the phrase *very bad*

circumstances. As it has been mentioned and discussed earlier, attributive adjective performs syntactic function in a phrase or a clause. Adjective of quality, actually enhances the quality or characteristic of a noun. Thomas and Martinet (2013) . Sometimes, the attributive adjectives can function as the heads of a noun or adjectival phrases as well. However, for an attributive adjective to be the head of a noun phrase it is necessary that this phrase must have a determiner.

Quirk and Greenbaum (1975)

Look at the following line , for example.

To his great amazement, however, he discovered that the double murder was not enough to make him forget his ferocious anger

(p.14. L 5-----7)

To his great amazement and *his ferocious anger* are two noun phrases that are used in the above lines. *Amazement* is an abstract noun and it is also the headword of the phrase. This *amazement* is pre modified by the attributive adjective *great*. For an adjective to be the headword of a noun phrase it is essential that there should be a determiner preceding it. Quirk and Greenbaum (1975) and the same model will be applicable to the above cited lines. In *To his great amazement* the attributive adjective *great* is not preceded by determiner so it is not the headword of the noun phrase, instead, an abstract noun *amazement* is the headword. Another noun phrase in the same line is *his ferocious anger*. The abstract noun *anger* is pre modified by attributive adjective *ferocious* referring to the anger that is terrible. This pre modification of a noun is the syntactic function of an attributive adjective.

Revenge became his nightly obsession. He needed to kill more women

(P. 14. L.7-----8)

Nightly is the attributive adjective. The revenge that the king wanted to execute at all the women was horrendous and nothing could explain the gravity of the situation more than the attributive adjective *nightly*. The king, was so filled with hatred and revenge that it became his nightly obsession to kill more women. This adjective *nightly* signifies two fold meanings. Firstly, it refers to the killing activity that went at nights, secondly, it is about carnal pleasure in bed. This, apparently pleasurable *nightly* activity became tormenting for the women who were beheaded at behest of the king.

And so he did for three years killing more than one thousand innocent girls

(p.14. L. 13----14)

Another significant adjective of quality that is used in the above line is *innocent*. The attributive adjective *innocent* modifies collective noun *girls*. All the girls who were innocent, who had not committed any sin were killed and that too for three years. Girls were guiltless. They were penalized for no mistake of theirs.

-----*Till there remained not in the city a young person for carnal copulation*

(p.14. L.16)

A *young person* and *carnal copulation* they are two noun phrases that are used to describe young persons and carnal copulation. *Young* is the attributive adjective that is in between determiner *a* and *person* . Not a single young person was left in the city. Mernissi knows and successfully imparts that a young person was required for carnal pleasure, which the king was unable to derive because of the scarcity of the young women. Though *young* has been used to modify noun

person, but the underlined modified word class is *women* instead of person. *Carnal copulation* is another noun phrase that is used in the above quoted line. *Copulation* is the noun that is modified by the attributive adjective *carnal*. The physical relationship between man and woman could not be established because of lack of women. But Mernissi, through the use of attributive adjective *carnal* and noun *copulation* implies that this relationship was not meant for pleasure, unlike any other physical relationship, but it had deep dark menace hidden instead.

When the vizier went home that evening, pale and preoccupied, Scheherazade asked him what was the matter (p.14. L.23-----24)

I, for the first time noticed an adjectival phrase. *Pale and preoccupied*. Both these adjectives enhance the quality of the character of the vizier. He was terrified of the wrath of the king and this fear could be visibly traced on his face through his color and preoccupation. Both *pale* and *preoccupied* are attributive adjectives, however, they are different in their textures. *Pale* reflects the color of the face of Vizier and *preoccupied* is the participle used as attributive adjective. The vizier had not that peace of mind, which we generally could expect the office bearer of his caliber to have. He was preoccupied. When this line was analyzed in the broader spectrum, it can be taken as an adjectival clause. The attributive adjectives *pale* and *preoccupied* have been embedded into the main adjectival clause that begins with *When the vizier went home that evening*. The dramatic effect of the adjective clause bearing attributive adjective has been increased as Mernissi gives subordinate clause the initial position. If Mernissi had written, pale and preoccupied, when the vizier came home that evening instead, though the sentence structure would have been much simple but the dramatic effect, created by the writer would have been lost.

But she ,unlike, her father was convinced that she had the exceptional power and could stop the killing (p.15. L.5-----7)

The abstract noun *power* has been qualified by the attributive adjective *exceptional*. Mernissi's extensive use of attributive adjectives makes this chapter of *Dreams of Trespass: Tales of A Harem Girlhood* an interesting reading. The reader is taken through the corridors of golden silver paths, through the dark and illuminated ways to understand the dynamics of power. The adjective of quality, *exceptional* is one single attributive adjective but it displays the full character sketch of Scheherazade. She had that quality of self-realization that befits her character. This adjective *exceptional* reveals before the reader her almost supernatural confidence in the power of her own self.

She could cure the troubled king's soul simply by talking to him about things that had happened to other (P15. L.7-----9)

The troubled king's soul is the noun phrase and going by the description of noun phrase given out by Quirk and Greenbaum (1973) the attributive adjective can stand out as the head of the noun phrase if it is preceded by a determiner, this noun phrase has one headword that is *troubled*. The attributive adjective *troubled* is a verb used as adjective of quality in its participle form. *Troubled* signifies the misery of the king's soul. It could have been king's troubled soul but Mernissi weaves a web of characterization by displaying a rather intricate character delineation. It is not the soul which is troubled but the character in itself is in misery and because he is in dilemma and rather strong moral conflict his soul is troubled. It is a rather cause and effect relationship weaved through the attributive adjective *troubled* playing the central role.

She would take him to faraway lands to observe foreign ways , so he could get closer to the strangeness within himself. (P.15. L.10-----11)

Faraway is the attributive adjective that is modifying the collective noun lands. This adjective has been used very carefully. These are those lands that are faraway but not unapproachable. Despite being faraway those lands can be approached. Scheherazade was determined to take her would be husband to those faraway lands that were approachable yet were so faraway that they could not be reached through ordinary means of travelling. In the same line another adjective of quality has been used in *foreign ways*. *Foreign* is an allusion to alien , the novel ways that were not known to human beings. Strange ways would become familiarized to the king through Scheherazade's skills. *Faraway* and *foreign* attributive adjectives display the deep and intricate imagination of Scheherazade , the storyteller. But somehow both the qualifiers faraway and foreign appear to be overlapping and repetitive. P

As Gelderen (2010) maintains attributive adjectives basically modify nouns and show attribute of nouns. In almost all of the attributive adjectives mentions above show one or the other quality of Scheherazade.

In this section I try to evaluate the significance of the attributive adjectives as is used in the character delineation of Scheherazade, and I was surprised to see the frequent use of these adjectives . In fact it will not be overstatement to assume that Mernissi uses attributive adjectives more than she uses any other adjective. Some of the adjectives she so skillfully uses are very apt and can be employed to serve as gauze for the reader to assess the characters. Note, for example, the attributive adjective used in the following line:

She would help him see his prison, his obsessive hatred of women (p.15.L.12-----13)

Character of the king can be judged from one use of the adjective of quality *obsessive*. From this one attributive adjective the reader can have deep insight into character of the king and realize that he was the chronic patient of the obsessive compulsive disorder. This disorder is so much overpowering that it influences the whole personality of the king and makes him a hostage to his own hatred.

Another impressive attributive adjective used in the following line gives the reader an idea about the intricate story of *One Thousand and One Nights* as retold by Mernissi.

----- *Scheherazade started telling him such a marvelous story*----- (p.15. L.20)

By now the reader is deeply engrossed in the story as well in the characters. It can be foretold that if a story was weaved to arrest the attention of the obsessive king it should be intriguing, intricate, captivating and alluring. I came at a pleasant surprise to see that Mernissi has combined all the wonderful requirements of the story in one single attributive adjective, *marvelous*. This adjective is powerful and yet so simple that even the most uninitiated and casual reader can fathom its depths. Another similar adjective of quality can be evaluated in the following lines:

----- *Scheherazade told him another wonderful story*----- (p15. L22)

Here, in the use of the attributive adjective *wonderful* the deep effect that we notice earlier in the use of *marvelous* is missing. Whereas in *marvelous* the effects of fabulous, wonderful, alluring and captivating all were combined, the same message cannot be conveyed in *wonderful*.

Mernissi makes an extensive use of adjectives of quality and the most interesting thing in her writing is that she weaves an intricate character of Scheherazade through the subtle web of attributive adjectives.

Conclusion

Mernissi uses adjectives in the character delineation of Scheherazade. She employs a variety of qualifiers. We can see different adjectives like numeral, demonstrative and quantifiers but the most important and interesting adjectival device used by the author is attributive adjective. The use of adjective of quality is essential in the sense that through their use character sketch of Scheherazade has been delineated but interestingly the adjective of quality dominates the rest.

The skilful way through which Mernissi blends adjectives with the character of Scheherazade is really interesting. Mostly as was predictable the attributive adjectives were used but sometimes the overlapped adjectives turned out to be annoying as it happens in *entrancing* and *captivating*. Both the adjectives almost convey the same meaning and probably the effect on the readers would have remained the same if Mernissi avoided the extensive and overlapping attributive adjectives.

The research questions that were asked at the outset of the research have been sufficiently answered in this paper. Though different adjectives are use and employed by Mernissi but adjective of quality is differently employed as it not only is used in describing the quality of Scheherazade's character but also reveals the importance of her character in changing the power dynamics.

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