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DISCURSIVE DIVERSENESS OF BERTHA'S VIBRANCE IN "BLISS" BY
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ABSTRACT:

"Bliss", a short story written by Katherine Mansfield, constitutes multiplicity of perspectives to describe the world of Bertha Young. In revealing the inexplicable nature of Bertha's happiness, the story also unfolds the multilayered social, political and cultural world inhabited by her. The identification, classification and implication of these social processes form the main part of the text. A Discourse may be understood as a structured way of thinking manifested in social formations or in different ways of expression whether in writing or in speech. Apart from the dominant language use or image patterns in this story, there are other discourses such as societal, cultural, natural, biblical and sexual discourses which are embedded within the main discourse of a woman named Bertha who seems unable to spot the source of her joyous exhilaration. A detailed analysis of these multiple discourses in this research unfolds the true reasons for Bertha's exuberant self.

INTRODUCTION:

Katherine Mansfield's short story entitled "Bliss" presents the reading class with a diverse social world. In the first two paragraphs of the short story, the narrator adopts an omniscient perspective which is challenged by Bertha's

perspective which appears in the third paragraph. The text then becomes a mixture of third- and first-person narration. The rest of the narration consists of an interplay between these two dominant perspectives which embody many other voices. The language used to tell Bertha's story could not be 'monologist' (Bakhtin 2010) and is exploited in such a way so as to incorporate the diversity of voices interacting with each other in the "dialogically agitated and tension-filled" (Bakhtin 1084) world of Bertha Young. Another set of 'voices' which completely rattles the conceived foundation of the story are the whispered words of Harry and Miss Fulton. After all, Bertha believes to be feeling and accepting it to be her reality, the 'love' between her and Harry along with her presumed understanding with Fulton, is all shattered by that moment in which the affair between the two is intercepted by her. It is a commentary of sorts, by Mansfield, regarding the constructed reality of the women in 'modern' world, a world which still requires strict decorum and suppression on the part of women. That is wonderfully exemplified by the dual channel of narration. The omniscient narration betrays the actuality of her life and the entanglement of lies Bertha is caught in, made and maintained both by her and others.

Stephanie Forward in her article "An Introduction to Katherine Mansfield's short Stories" stresses on the linguistic particularity that the author ensures in her work. In a letter, Mansfield spoke about how, 'there mustn't be one single word out of place, or one word that can be taken out'. Her way of pointing at a certain theme or motif is therefore done with a nuanced wit. Furthermore, the use of nature and other objects around her, all enhance and aid her in setting a mood she wishes to establish. (Forward) The recurring images she uses, of the fruit, the pear tree and the moon, Bertha's dress resembling the pear tree, and explaining them aptly through tools like comparison, personification and metaphors all prove crucial points at different stages in the story for her. Moreover, Mansfield is able to depict the duality of both the hidden and apparent in the story skillfully, one of the two rises in importance while the other fall as the narrative progresses. Robert Littlell praises her ability to caste a variety of contradictory sentiments within a single sentence;

'She is a connoisseur of the ripples that mean so much more than waves, a collector of little emotions caught on the wing, never pinned or bottled in her pages, but kept alive there in all their fragile iridescent colors'. (Republic 1922) On the outside, Bertha effortlessly paints a picture emanating a social, cultural and conjugal bliss perfectly suited for a woman in her time but the storm of differing emotions and the 'happy' confusion within her casts an interesting light and tells the reader of the possible self-deceit that she is engaged in. The discussion of the duality which is at work in most of her characters shows how it transcends to the overall tone of her stories. Like Bertha, 'they feel that they have 'two selves' and, repeatedly, there is a sense of wasted potential and a yearning for escape.' (Forward). Her yearning is depicted through the confusion in her thoughts and the displeasure which she keeps on dismissing during the evening with her friends.

Throughout the day, Bertha can be seen struggling for the 'absolute bliss'. Her inability to express makes her feel frustrated. When her friends are present, she has bursts of tenderness to the point of hysteria and directs it towards inanimate

objects like the cushions, then her husband and Miss Fulton. Phrases like 'so good, so right' and 'brimming cup of bliss' (Mansfield 1918) depict her state of immense yet restless happiness, a thematic tool for the possible premonition of the trouble that lays ahead. These positive emotions co-exist with the less frequent and more subtle negative ones; Miss Fulton, the friend she admires and is possibly attracted to, has a 'coolness' towards her. Even her husband, her 'pal', pushes past her to help Fulton get her coat thus showing his indifference towards her. During the most climatic scene of the story, when Bertha realizes the truth of the relation between Harry and Miss Fulton, those dormant spurts of uneasiness dominate the others and the state of her bliss comes to an end.

Background of the short story:

The story starts with the word "Although" (Mansfield 1918) to notify that the expectations of the society around Bertha are different from what she experiences as an individual. The word "still" (Mansfield 1918) in the same paragraph presents the reader with Bertha's perspective whose feelings rebel against the dictates of the social structures. Her blissful state of mind at the age of thirty (1918), is a rejection of the social definitions which prove to be insufficient in providing a reason for the immensity of Bertha's feelings. Bertha falls short of words to explain this feeling by saying "nothing- at nothing, simply." (Mansfield 1918) because this feeling cannot be gauged with the measures provided by the society around her.

Significance of the study:

Language cannot be either conceived or used in isolation, it is interconnected to the other formative institutions like society, culture, psychology, economics etc. When one does an analysis of a discourse, one is bound to take into consideration the social pretext and its impact upon discourse, thus establishing the link between the textual and social formations. The short story "Bliss" has intertextual references. The scene in the nursery, Bertha "stood watching them, her hands by her side, like the poor little girl in front of the rich girl with the doll." (Mansfield 1918) reminds the reader of another short story by Katherine Mansfield named "The Doll's House" in which the poor little girls could only watch from distance the beauty of the doll's house owned by their rich friend. The hint to "The Doll's House" may directly suggest that this is a story of unfulfilled desires. Doll is a dynamically vibrant word. It, according to Bakhtin, is such an utterance which "participates" in the "unitary language" (in its centripetal forces and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal, stratifying forces)" (Bakhtin 2010). Not only do we find an echo of this word in Katherine's own story "The Doll's House" but also in *The Doll's House*, a play written by Henrik Ibsen. In Ibsen's play, the word doll is yet again associated with the woman in the play. The criticism of the modern world in the story has a historical context as well. The times during which this story was written recorded the horrors and disillusionment not only with the World War I but also with the modern society and its pseudo-intellectual and artistic ideals.

RESEARCH STATEMENTS:

- How Social and Political processes are explicated in "Bliss"?
- How different discourses interlink in the short story "Bliss"?
- How diversity plays an important role in the lives of the characters in the story?

RESEARCH METHODOLOGY:

The research will be non-pragmatic and qualitative in nature. The research will aim to show how female characters are going through social and political process. There is certain diversity in the short story which will be highlighted through the textual references. The research paper contains textual references and critical review of the short story.

Theoretical Framework:

This research aims at a discourse analysis of the short story "Bliss". Along with the Critical Discourse Analysis, this paper applies the Bakhtinian Discourse Analysis to bring out the multiple discourses employed in the story. This paper specifically focuses upon the multiplicity of voices to bring forward the relationship between the social formations and the discursive constructions. The different responses to Bertha's happiness, for instance, define the socially developed discourses. For instance, the nurse would not like her to come near the baby because the rapturous joy in Bertha's person may be dangerous for the baby. When the nurse says, "Now, don't excite her after her supper. You know you do, M'm." (Mansfield 1918), one notices the irritation against her excitement and vitality. The curt and cold behavior of Harry keeps her from communicating her feelings to him. "What had she to say? She'd nothing to say...she couldn't absurdly cry: Hasn't it been a Divine day!" (Mansfield 1918). The discovery of the relationship between Harry and Fulton denies her the confidence for any of the two relationships i.e., either with Harry or with Fulton. At no point in the story is she able to word her doubts regarding civilization, modernity and even against their mechanized roles which they have to fit in under all circumstances. At one point, she wanted to question "But she did not dare to." (Mansfield 1918) Her overflowing feeling of bliss could not be expressed in the cold world around her "...and again she didn't know how to express it. What to do with it." (Mansfield 1918). Harry has been deceitful in not letting her know about his relationship with Fulton. He lets her be deceived in her perception of her husband as well as of Fulton. "Bertha realized that she not only bored him, he really disliked her." (Mansfield 1918). The reference is made here to Bertha's naïvity and ignorance in the judgment of her husband. "Bertha knew that he was repenting his rudeness – she let him go. What a boy he was in some ways – so impulsive – so simple." (Mansfield 1918). It seems as if she is also consoling her own self for Harry's rude behavior by using words such as impulsive and simple for him thus minimizing the severity and rudeness she has to face at his hands.

LITERATURE REVIEW:

The discourse of nature is very meaningful in the story. Fruits, trees, animals, insects, the sun and moon all stand in contrast to the mechanized culture of the modern world signified by the way the whole dinner party is carried out and

even by the relationships in the story. The distancing in the relations is very modern and is a sign of civilization. The baby is supposed to be more with the nurse than with the mother. As husband and wife, Bertha and Harry are more of 'good pals', "they were so frank with each other – such good pals. That was the best of being modern". (Mansfield 1918). It is through the arrangement of fruit that Bertha tries to give life to the room. The beauty of the effect created by her arrangement of fruits on the table is aesthetic. There are references to "dogs" (Mansfield 1918) "cats" (Mansfield 1918) and "monkeys" (Mansfield 1918) and "tortoise" (Mansfield 1918). There are references to "lobsters" (Mansfield 1918). There is the garden with trees and all vegetation growing around. This natural world is much more substantial than the modern mechanical world which is hollow, shallow and deceitful. When the ugliness of this modern, civilized world is revealed, the natural world remains the same. "But the pear tree was as lovely as ever and as full of flower and as still". (Mansfield 1918). The tree, hinted multiple times in the story, may be viewed as a symbol for Bertha's youth and her 'fertility' as a female. Throughout the day, she goes through a rollercoaster of emotions shifting from an uncontained bliss to a sobering realization towards the fall of the evening. Mansfield's symbolization, however, lies in the apparently perfect exteriority of her character. To her guests and her spouse, she is 'lovely' and 'full' as ever. The irony lies within the fallacy of this assumption, it again, depicts the shallowness of her relations not just with her 'modern' friends but with her husband as well. As the elegant hostess wonders 'what is going to happen now' (Mansfield 1918) the rest around her continue to believe in her eternal and expected state of bliss or even possibly refusing to go beyond this 'truth'.

The inadequacy of the civilization to comprehend or to interpret Bertha's blissful state is referred to again and again by Bertha in her first-person narration. The "idiotic" (Mansfield 1918) and "absurd" (Mansfield 1918) civilization, is incomprehensible to Bertha. All the means of happiness i.e. her body, her baby and other relations like her husband's remain unapproachable for her. Bertha's perception of these entities is totally different from what they actually are, thus making her 'bliss' something which comes out of sheer ignorance on her part. Ignorance is what means bliss in her case. Her baby is more of a decorative piece of 'accomplishment' a testimony to her fertility and being her husband's 'pal', apparently a success as a housewife. It is significant to note that none of these are the actual reason behind her inexplicable happiness. Mansfield chooses to pattern her language in such a way so as to present the house as a symbol of a gilded cage. The contrast between the condition of the house and the blissful state of the woman is striking. The low temperature and darkness in Bertha's house are in sharp contrast to her own radiant self. The language/words used by Katherine Mansfield to describe the house are full of the images of darkness, gloom and coldness. The "cold air" (Mansfield 1918) in the room is in contrast to the "glowing...little sparks" (Mansfield 1918) in her bosom and though the mirror is cold, the woman it reflects is "radiant...smiling" (Mansfield 1918) and hoping for the best to happen.

There is another pattern of contrasts in the language used. The "Although-Still" (Mansfield 1918) pattern created in the first paragraph continues to have its

effect in the following paragraphs also. As soon as a positive effect is created, there comes a negative effect to counter it and both the effects exist side by side and sometimes also overlap. For example, her consumption of Sun which resulted in "sending out a little shower of sparks" in all the limbs of her body is rejected by the civilized world around her as inexpressible. Such a state is demeaned because it can only be explained when "drunk and disorderly" (Mansfield 1918). The attributes of being drunk and disorderly are presented here as features of illiterate and ignorant people who lack self-control and decorum and therefore are to be shunned. Another positive strand comes with the realization on Bertha's part that the civilized world around her is "idiotic" (Mansfield 1918) and "absurd" (Mansfield 1918) if it does not let one follow the path to 'bliss' but she, in the very next sentence, negates these feelings of hers by saying "No, that about the fiddle is not quite what I mean." (Mansfield 1918). She is also afraid of acknowledging the warmth of her positive feelings: "She hardly dared to breath for fear of fanning it higher..." (Mansfield 1918). Next, she suppresses her happiness on discovering the beauty in the way she had arranged the fruits on table by admonishing herself by saying, "No, no. I'm getting hysterical." (Mansfield 1918). She feels but dares not to say and if dares, is again stopped by fear. She continues, nevertheless, in re-arranging the room in her way which is less civilized yet more "alive" (Mansfield 1918), again reflecting her inner drive for something closer to life and happiness.

The absurdity of this modern and civilized world is heightened by the effects created by the language in the dinner party scene. The guests are described as "modern, thrilling friends" (Mansfield 1918) and the writer makes every effort to bring out the shallowness, superficiality and the duplicity of the term 'modernity' as it is conceived by these "modern and thrilling" (Mansfield 1918) people. Vincent Sullivan, in his work "The Magnetic Chain: notes and approaches to Katherine Mansfield", likens Mansfield's style to that of Oscar Wilde, highlighting the extensive use of flowery props in their narratives for linguistic and thematic support, he states, "Her way of describing flowers, her precision in parodying the language of aesthetes; the brittleness of much of the conversation of her fiction; those inversions which are a mark of her style always". (Sullivan 1975) This is rightly depicted in the manner by which Bertha's guests talk, with the excessive punctuation marks specked across for an exaggerated effect. Their taste and commentary which both attempt at a literary and artistic presentation prove to be artificial, boring and at times even comical. Mr. Norman Knight's talk is full of quotations and Mrs. Knight has even a funnier taste, wearing a coat with monkeys embroidered at the hem and the dress made of banana skins. Eddie Warren is invited to the dinner only because he has just published a book and is being invited by almost everyone in the fashionable circles.

All the excitement in the dinner party scene is about being 'modern'. Bertha also tries to satisfy herself by enlisting her belongings which convey the sense of a perfect life according to the standards of a modern life. The third person narration appears to consolidate this idea: "Really-really- She had everything. She was young. Harry and she were as much in love as ever, and they got on together splendidly and were really good pals. (Mansfield 1918). These lines reflect the perfection of her family life. The idea of a perfect family life is

further enhanced by the economic stability. "They didn't have to worry about money. They had this absolutely satisfactory house and garden." (Mansfield 1918). This financial independence is re-assured by the presence of just right kind of friends. "And friends-modern, thrilling friends, writers and painters and poets or people keen on social questions-just the kind of friends they wanted." (Mansfield 1918). Last comes the erudite preferences such as the taste for Arts, music etc. Coupled with the luxuries that they can indulge in. "And then there were books, and there was music, and she had found a wonderful little dress maker, and they were going abroad in the summer, and their new cook made the most superb omelets..." (Mansfield 1918).

RESEARCH OBJECTIVES:

The objectives are to show how feminism is constructed and imposed through language. Bertha is presented as a woman who is looking for happiness, bliss and liveliness even against the societal expectations. The stricture of the societal roles fit in the story, which are deprived of the simple pleasures of life. The sexual discourse in the story is shown as pattern through interplay of the semiotic and the symbolic representations in this research.

Textual Analysis of research:

A discourse analysis of the above cited references from the text reveal the shallowness of their possessions. Repetition of the word "Really" (Mansfield 1918) with two dashes in between suggests the hollowness of the argument. It seems as if Bertha is trying to re-assure her own self that she has got everything. The excessive use of the conjunction 'and' which is sometimes used as a clause initially in this quotation suggest an artificiality and superfluity of the splendor of the objects she possesses. The words "good pals" suggest the shallowness of the relationship between the husband and wife. The word 'adorable' distances the baby from her, suggesting she has no control over an intimate relationship such as this. Her sadness on seeing her baby in "another woman's arms" (Mansfield 1918) persists when she finds her husband in "another woman's arms" (Mansfield 1918) at the end of the story. The intensifiers used in the above-mentioned quote like 'much', 'keen', 'absolutely', 'really', 'superb' are too, ironic in use. They imply an effort on Bertha's part to make the picture of her world complete and perfect. She is in a way convincing herself when she reflects "I'm too happy- Too happy!" again affirming and re-affirming her blissful state in a modern world in which she has always lived. Her emphatic and constant reassurance of her happiness seems artificial.

Furthermore, the use of the word "fruit" (Mansfield 1918) on the first page initiates a Biblical discourse which continues to surface and re surface as the story progresses. Bertha's garden reminds one of the Garden of Eden with the forbidden tree. In her garden, this forbidden tree which is associated with the idea of sin is the "pear tree" (Mansfield 1918) which is a hybrid symbol of masculinity and femininity. Sometimes it seems to be a "symbol of her own life" (Mansfield 1918) and sometimes it becomes a semiotic sign of the relationship between Harry and Fulton. "Although it was so still it seemed like the flame of a candle, to stretch out, to point, to quiver in the bright air to grow taller and taller as they gazed- almost to touch the rim of the round, silver moon." (Mansfield 1918). The pear tree here becomes a sign of masculinity

(Harry) which over reaches to touch the feminine round moon (Fulton). In contrast, the pear tree also presents the imagery to depict Bertha's desire for the sensual Fulton. Bertha's affinity with the tree, her dress resembling the color of the tree, while Fulton being likened to the 'silver' moon, may very well refer to Bertha longing for a physical contact with Fulton. (Burkhardt 1918). This duality, prevalent in Mansfield's stories, becomes prevalent once again. Fulton is also associated with the gray cat dragging herself and creeping across the garden. The words "crept" and "dragging its belly" (Mansfield 1918) conform again to the biblical reference to the snake who as a punishment by God, in *Genesis* (Bible) is reduced to a creature which would live in the world creeping on its belly. As a result of this sin, Adam and Eve were excluded from Heaven and at the same time, from the blissful state enjoyed by them in heaven. "This is a sad, sad fall!" (Mansfield 1918) says Mr. Norman. Fulton's relationship with Harry may have the same effect on the bliss experienced by Bertha in the story. Eddie keeps on referring to "Eternity" (Mansfield 1918) implying the Biblical connection.

Critical Review of the short story:

The sexual discourse starts with the question by Bertha in the third paragraph "Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?" (Mansfield 1918). There are references to lesbianism when Bertha's relationship with Fulton is discussed in third person narration. "Bertha had fallen in love with her, as she always did fall in love with beautiful women who had something strange about them". (Mansfield 1918) The pear tree which is a symbol of hetero as well as homosexuality seems to Bertha as "a symbol of her own life". (Mansfield 1918). There is a strong sense of physicality and sensuality in the story e.g., there are references of consuming and being consumed and devouring and being devoured etc. Food, drinking, eating and smoking though presented as a social activity, conveys a strong sense of sensuality. Harry would enjoy "to talk about food and glory in his shameless passion for the "white flash of the lobster" and "the green of pistachio ices – green and cold like the eyelids of Egyptian dancers" (Mansfield 1918). The bliss is associated with desire and lust towards the end of the story. "What was there in the touch of the cool arm that could fan – start blazing – the fire of bliss that Bertha did not know what to do with?" (Mansfield 1918). Bertha, who throughout the story, has been trying to explain and express the bliss is now able to identify it with the desire roused in her for her husband. "But now – ardently! Ardently! The word ached in her ardent body! Was this what that feeling of bliss had been leading up to?" (Mansfield 1918). Yet this question too, remains unanswered.

Other clues which suggest a reason for Bertha's state are hidden in the language used by the writer. The 'burning' sensation in her bosom intensifies when she is with Fulton, the 'passionate', 'longest' and 'intimate' look that passes between the two and the 'sign' she waits for Fulton to give in order for them to extract themselves from the rest of the party, all hint at the theme of lesbianism in Bertha's character. The 'silver' of her hair to the silver of 'flowers and her hands' which coincides with her name 'pearl' which emanates a translucent sheen, all symbolize a Bertha's hidden desire all along. The moment when she

stands with Fulton to gaze at the garden, particularly the pear tree, is rife with linguistic examples, telling of her attraction to her guest. Words like 'unearthly', 'burning' and 'blissful' all hint at the emotional and sexual attraction Bertha has towards Fulton. This moment might be the one in which Bertha can channel and feel her bliss instead of not knowing 'what to do with it'. Moreover, when one of her guests keep adjusting her bodice in an odd manner, 'Bertha (has) to dig her nails into her hands so as not to laugh too much' (Mansfield 1918). Laughing is a means to channel the happiness she is unable to categorize or rather hide. It may give vent to the welling emotions she has been containing. Fulton could be a catalyst which wavers Bertha's control. The bodice could be symbol for her own restrained desires and self. This is another subtle nod to a realization that awaits Bertha towards the end of the story. Most importantly, the thought of Bertha having to share her bed with her husband is termed as a thought quite 'strange' and even 'terrifying'. This depicts the truth of the depth of the relationship she has with Harry or the lack of it. For the sake of societal stature, they are putting a convincing show of being a young, 'modern' couple, to the point where they themselves believe it, but behind the closed doors and from the privacy of Bertha's thoughts, there is an obvious superficiality in their marriage.

Similar to her description of the living room, Mansfield's imagery of the bedroom is too, 'quiet, dark' and 'alone' (Mansfield 1918). More importantly, her fevered statement about her desiring 'her husband for the first time in her life' can betray her true emotions for her husband. Such expressions may also reveal any of the expected societal strictures she strives to find her bliss in and can explain her effortless attraction to Miss Fulton as well. Her sudden, even misdirected attraction to Harry is possibly a result of his success with their guests. The truth about her sexuality is manifested through her feelings for Pearl Fulton which are akin to the sensations which excite her. Polly Dickson, in *Interior Matters: Secrecy and Hunger in Katherine Mansfield's 'Bliss'*, summaries how 'Mansfield's characteristically disemboweling irony emerges through the articulation of a desire within a narrative which renders that desire impossible'. (Dickson 2016). It is possible that the state of happiness she has been experiencing ever since the story begins, is not because of her house, child or Harry but because of Miss Fulton. The fact that she knew she was going to meet her friend in the evening excited her spirits throughout the day. It is a forbidden desire which she herself isn't fully aware of having yet. It is made apparent through textual references, through the language of both the omniscient narration and through Bertha's perspective. (Butterworth-McDermott 56)

Linguistic markers such as adjectives, adverbs, conjunctions, interjections, repetitive words, dots, dashes, italicized words and punctuation marks etc. serve as non-verbalized speech or thought patterns. The sense that the words fall short of expressing her blissful state of mind is reinforced by the use of these linguistic markers. For example, italicized words are used to imply Bertha's wishes. By the use of punctuation, Katherine saves a lot of space that could be given to the psychological descriptions of the characters. For example, dots and dashes are abbreviations of crucial thoughts and statements. "...Why! Why! Why is the middle class so stodgy – so utterly without a sense of humor?"

(Mansfield 1918). The repetitive words used by Bertha affirm the fact that her feelings of bliss are artificially manufactured as a means to hold on to her facade of happiness. "I'm too happy – Too happy!" (Mansfield 1918) "Really- Really – She had everything" (Mansfield 1918). These repetitive words are actually a sort of rework on her expression resulting in further indulgence in self-deception and self-creation. The exclamations and questions reflect her emotional state which remains inexplicable. On the phone, she says to Harry, "Oh, Harry!" ... "What had she to say?" (Mansfield 1918). There are referential shifts in personal pronouns as well. The perspective of the narrator, when it gives way to first person narration, shifts from 'she' to 'I'. "'No, no. I'm getting hysterical". And she seized her bag and coat and ran upstairs to the nursery". (Mansfield 1918). After that point onwards, one is able to witness the shifting focus between the two perspectives throughout the story. The language of the story thus contains the multiplicity of voices revealing the embedded ideologies (of course naturalized) layer by layer. One may find "... a multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized: Bakhtin) in the simple story of Bertha.

CONCLUSION:

In this story, Mansfield has used the language in such a way so as to voice the multiplicity of the perspectives. The writer has not employed language as a neutral tool here to tell the story of Bertha's bliss. She has rather used it to reveal the multiplicity of all the centrifugal forces at work in language as well as in the heteroglossia of the social world around her. The structure given to the language helps to explore and eventually unearth the protagonist's battle against her own will, the culmination of which is depicted through a harsh realization machinated by a carefully set of words. Each utterance in the story thus reflects not only the variety of social speech types but also the interaction among these diverse voices or perspectives step by step unfolding the exuberance in Bertha's character.

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