

Creation of characters in Kantkaw a novel of Linkar Yi Kyaw

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Abstract

This research paper is about creation of characters in Kantkaw a novel of Linkar Yi Kyaw. In this research paper the way the author created the characters is studied the dialogues, the manners of the characters and their thought. In doing so, the novel creation skill of the author is revealed.

Key Words: Novel, Character, dialogue

Introduction

In this research paper the creation of the characters in the novel by Linkar Yi Kyaw is studied and explained into doing so the main characters and the side characters are studied separately, describing the nature spoken directly by the author, describing the nature with the help of the other characters, describing the nature by the conflict committed by the character (or) by the deeds (physically, mentally, verbally) committed by the character.

1. Biography of the Author

The actual name of Linkar Yi Kyaw is Ye Myint Kyaw. He was born on 20th December 1961 in Myoma Telgyigon village, Myanaung Township, Ayeyarwaddy division. He was the second child of U Tin Nyint and Daw Mya Yi. He was raised in Yangon. He went to B.E.H.S (1) Lanmadaw. He graduated from University of Medicine (1). He also achieved M.Med.Sc and nine diplomas from both local and International medical Universities. He is now working as a professor at Yangon Children Hospital. He started writing Literature in the year 2004 with the pen-name "Linkar Yi Kyaw". The first novel of his "Jojartaungpankhatthan", which was published in 2007 won "Myanmar National Literature Award" as Literature for youths. The novel "Jojartaungpankhatthan" was turned into a movie by "Zinyaw Entertainment". It won the best movie award and the best script award in 2009. He has published eleven novels and more than a hundred short stories.

2. How to create character and nature

In aesthetic Literature, the most interesting type of Literature that people find is novel. A novel describes about people. So, the person in the story is a character. In a brief Myanmar dictionary, the character is defined as

"The person who participates in a novel"

Concerning the character, Thuriya Kanti States,

"In order to illustrate in dance dramas, plays, marionettes (puppets) and films, beginning from human creatures, animal creatures to the wanted creatures are made to involve and perform; Such human creatures are defined as characters."

Tetkatho Phone Naing describes;

"The people in the novel who act, think and feel to make a play are called characters.

The more the characters are like the people in real life, the better the creation becomes".

The word "nature" is explained in the brief Myanmar dictionary as follows:

"Behaviour, habits, flair, hobby, tradition"

There are three basic characteristics namely play, character, background environment in a story, among those three characteristics, the term nature is concerned with the character. Regarding the nature of the character.

Tetkatho Phone Naing states as follows:

"Nature is a core in play, poems and aesthetics literature. Although nature is vague in real world, that of the character within Literature must be obvious."

Nature is the behavior of the character and creating nature is the way to create the behaviors of the characters apparently. Concerning the way of creating the nature of characters, Thuriya Kanti States as in the following:

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- (1) "describing the appearance of the character directly.
- (2) describing the appearance of the character with symbols or images in converting the play
- (3) making the appearance of the character obvious in the way of the dialogue between the characters
- (4) describing the character's habit and manner to make the appearance apparent"

U Myint Kyi express as follows :

"In showing a nature of a character, his deed is shown physically and mentally. And then, if the author is not satisfied, he writes in his narration like, "This man is a very good natured person. He is veryand such like in narration". This is the way how to describe the character's nature in narration.

Concerning the way of describing a character's nature, the nature can be categorized as follows:

- (1) Describing the nature spoken directly by the author
- (2) Describing the nature with the help of the other characters
- (3) Describing the nature by the conflict comforted by the character (or) by the deeds (physically, mentally, verbally) committed by the character.

3. Synopsis

A young house surgeon named Kyaw Swa and a young female artist named Kantkaw met while they were doing voluntary work in the philanthropy. Kyaw Swa had a passion for Kantkaw at the first sight while he was at Kantkaw's Art Gallery in Lawkanat, he was attracted to the patient of Kantkaw who was in Myanmar Lady's costumes and style. While he was on the way to Nay Pyi Taw whose Kantkaw's Art Gallery would be held, the car he took overturned. While Kyaw Swa who was very fond of the Amish, the car accident happened and lost consciousness. He was in a dream. In his dream, he met a virgin named Ma Pan Hsu who looked like Kantkaw and the Amish in a peaceful village like a place where Ma Pan Hsu and the Amish lived. When he regained consciousness, he realized that he was in the scene where the car overturned just in the space of those few hours. Then, he was fetched to Nay Pyi Taw General Hospital. After that, the story ended with his visit to Kantkaw's Art Gallery.

4. The characters

4.1. Main character Kyaw Swa

In the story, the main character Kyaw Swa was an house surgeon. Amidst the businesses he was occupied with, his habit to do voluntary works in his leisure time was described as in the following statement:

"The young house surgeon Kyaw Swa who was the elder sister's disciple made friends with a young girl during their voluntary works."¹

This statement was introduced to the reader by a narration of the writer at the beginning of the story. Next, Kyaw Swa's occupation and age are mentioned in a narrative style like:

"In spite of being a house surgeon, his age is 23, his body weight is about 120 lb."²

So, the reader can imagine the character's appearance by the author's narration. Kyaw Swa met a young female artist named Kantkaw, during a voluntary work and visited her concert Art Gallery. Then, he was fond of her. Then, he asked his father for a permission that he wanted to go to Naw Pyi Taw where Knatkaw's Art Gallery was exhibition. Here is the dialogue between Kyaw Swa and his father:

"Are you interested in art?"

"Because of a young female artist, Phay Phay."³

¹ Linkar Yi Kyaw, 2017, 16.

² Linkar Yi Kyaw, 2017,20.

³ Lin Kar Yi Kyaw, 2017, 92.

Through this dialogue, the reader comes to know about the open nature of the character. Besides, the habit that Kyaw Swa used to do a thing without fail and diligently is informed in the following conversation:

"It's a difficulty! But I want to go to that art Gallery, May May. I don't know whether it is beneficial or not. What I know is to want to go there. Am I not allowed to go there, May May?"¹

Kyaw Swa is only son in his family. He is son who obeys and admires his parents. The way he was wondering that his parents and Kantkaw the girl he was fond of would get worried for him as there was no connection while he was in a village after the car had capsized. It is stated as in the following:

"No connection is done. No contact to the upper place. I wonder how much Phay Phay and May May will get worried. Since I couldn't go to Kantkaw's art gallery, she would get worried if she was informed about my news."²

To deduct, Kyaw Swa's obedience to and admiration for his parents are obviously composed. Being a doctor, he used to explain the villager's misconceptions patiently and reasonably like that:

"Breastfeeding mothers have to eat various kinds of vegetable, meat and fish. If a mother avoids to eat such foods, her child will being out of breath know as ben beri."

"It is a natural process that the baby suffers from flatulence at around three months, Ah Ko Gyi. It doesn't relate to his mother's food and drinks. Though the child suffers from flatulence, nothing will be wrong with the baby. Only if the mother avoids foods, especially green and fresh vegetables, her baby will suffer from being out of breath. The reason is that the baby suffers from deficiency of vitamin B1"³

According to the above mentioned dialogue of the character, the nature of Kyaw Swa is created. Kyaw Swa unconsciously appreciated the Myanmar culture, tradition, ways of wearing customs and life styles during the period over one hundred years ago and disliked the current social customs. So, the difference of the social customs between the current period and the period over one hundred years ago is written apparently as in the character Kyaw Swa's thought. It can be defected here:

"No voice of abusing is heard due to the traffic jam. No quarrel is created due to the lack of car parking. No blame is put on the other people owing to the anger resulting from one's sibling's or relative's getting unwell. No economic crisis fills ancient heritage and natural environment becomes spoilt. But in the 20th century, the news that even makes are conflicting against people endlessly let alone human's conflicted being informed and seen."⁴

4.2. Main Character, Kantkaw

The main character, Kantkaw is a daughter of a senior doctor who works at a hospital. After she has returned from her overseas study as a scholar, she takes up painting which is her hobby. She participates in voluntary work with interest and donates the money from selling her pictures to the children refugees and young cancerous patients. She teaches painting to the children free of charge. She also donates for education. Kantlaw's appearance and behaviour are illustrated meticulously as in the following Statement:

"A lass over 20 years old. She was having on a cotton Myanmar jacket and a cotton Longyi in a simple style. Her hair which was neither too longer too short was field behind her

¹ Lin Kar Yi Kyaw, 2017, 94.

² Lin Kar Yi Kyaw, 2017, 132.

³ Lin Kar Yi Kyaw, 2017, 156.

⁴ Lin Kar Yi Kyaw, 2017, 163.

head. Her face was not painted unusually except the two round daubs of thanakha on her cheeks." ¹

Through that meticulous illustration, the reader is introduced. Continuously, Kantkaw's occupation and the way how she participates in Philanthropic work we created in the side part character's speech. Continuously, Kantkaw's age and the ways she took part in philanthropic work are described as in the following:

"A female artist. Though she can be said an artist, her age was just over 20. She hasn't got much success. She comes to teach painting children refugees because she wants to console them." ²

This statement is said by minor character and in this way, the author creates the nature of the main character. Moreover, Kantkaw's beauty is described through Kyaw Swa's statement as in the following:

"When I behold her closely, the girl looks very beautiful. It is hard to say that she possesses attractive beauty. Her beauty makes a beholder peaceful. I feel coolness and tranquility in my heart to see her face." ³

Kantkaw's good will affection and pity to the cancerous young victims, her indulging the children's mental need with great effort, changing the children's mind to absorb in painting so that they would not suffer from the illnesses such as hurt, fear, etc. fill their last breath and how she feels when the victims passed away are portrayed in the character Kantkaw's conversation.

In this way, the reader may realize the character's nature. Because of the creative writing, Kantkaw's respectable philanthropic mind becomes apparent.

Further more, the nature that Kantkaw adores Myanmar culture and the works of Myanmar's fine art is composed through Kantkaw's speech:

"To love a certain culture does not mean to be a member of that religion. He has to love adore other people's culture, like that he loves his religion. I am very fond of such works of Myanmar fine art. Also, I draw paintings". ⁴

Again, although Kantkaw went abroad for further study, she speaks humbly, without bragging. It can be noticed here:

"Actually, the persons who really taught me art are the teachers in here. Attending a Foreign University is concerned with attitude. The class I have attended is Contemporary arts. It can be called "Khit Pyaing Ah Nu Pyinnya". We, the disciples always have to seek new arts. There are a lot of altitudes or concepts to be discussed.

"The paintings my teacher have drawn are being bought even by the foreigners abroad, jostling one another from their Countries. As for me, I' am still asking my parents for pocket money." ⁵

Here, we can see the creation of the author to describe the character's an nature through her speech. The main character, Kantkaw is a doctor's daughter and she is overseas student. Though her paintings are bought, she is the person who is not proud of herself. A part from these, she is a person who adores and values Myanmar culture the works of Myanmar fine art. Through the portrayal of the writer's presenting the main character, the speech she did, the dialogues spoken by other characters and the conversation between the characters, we can imagine the nature, act and habits of the character.

¹ Lin Kar Yi Kyaw, 2017, 132-33.

² Lin Kar Yi Kyaw, 2017, 30.

³ Lin Kar Yi Kyaw, 2017 32-33.

⁴ Lin Kar Yi Kyaw, 2017, 57.

⁵ Lin Kar Yi Kyaw, 2017, 159.

4.3 Side part characters

Kyaw Swa's father is a lawyer. He likes English stories and English films. However, he is a person who wants to live peacefully. Knowing the disadvantages of the current change in life style, he wants to live as peacefully as Artist. This can be seen in the following statements:

"Amish means a group of people who live in American Amish is located in a region named Pinal Venia. It has a population of about thirty million. It has appeared since about the 18th century. The duelers in Amist are devotees of their religion. One distinctive features is the people wear their clothes like the ancient people in that age. They do not use electricity, telephones and cars. They are still using the coaches drawn by horses. They set up a little village and live there. They do farm work. They do not continue their study up to the higher grades. They enjoy their old age and refuse to accept the modern features." ¹

"The people in this modern age lose patience to one another. They are always discontented. After watching this film, I want to live with the Amish. What a peaceful world."

"Me too." ²

So, the nature that the life style of the ancient people is appreciated and the living style without greed, anger and ignorance are depicted through the dialogue between the two characters. Kantkaw's father is a senior doctor and respects his own culture and values it. This the way he respects and values Myanmar Culture and languages and then the desire he wants his children to value the culture like him are mentioned in the following dialogue:

"In nurturing our children, we want them to value the things we value rather than we are successful or not in our business"³

In this way, the character's nature is obviously created.

Conclusion

The main two characters in this novel are Kyaw Swa and Kantkaw. The story begins with how the two characters met accidentally while volunteering in an orphanage. The nature of the character's Kyaw Swa is expressed as a man who loves traditional culture and who hate the modern living style of nowadays. The nature of the character's Kantkaw is expressed as admirable lady who also loves traditional culture and the one who is enthusiastic and volunteering works with the profit she gained from her living. The other character are used to make the nature of the main characters more prominent. The nature of the characters are reflected their dialogues, their thoughts and their behaviors.

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References

ဘုန်းနိုင် (တက္ကသိုလ်-)။(၁၉၆၄)။*ဝတ္ထုရှည်စာတမ်းများ(ပထမတွဲ)*၊ ရန်ကုန်။ စာပေဗိမာန်ပုံနှိပ်တိုက်။
 မိုးမြေ၊ မ။(၂၀၀၉)။*ဝတ္ထုရှည်သဘောတရား ဝတ္ထုရှည်အတတ်ပညာ*၊ ရန်ကုန်၊ ရွှေကုံကော်စာပေ။
 မြင့်ကြည်၊ ဦး။ (၁၉၉၈)။ *ဝတ္ထုရှည်သဘောတရားဝတ္ထုရှည် လေ့လာနည်း*၊ မြန်မာစာသုတေသန ဂျာနယ်။ ၈၃-၈၄။ ရန်ကုန်တက္ကသိုလ်၊
 မြန်မာစာဌာန။
 မြန်မာစာအဖွဲ့၊ (၁၉၇၉)။ *မြန်မာအဘိဓာန်အကျဉ်းချုပ်*၊ အတွဲ ၂။ ရန်ကုန်။
 လင်္ကာရည်ကျော်။ (၂၀၁၇)။ *ကံ့ကော်*၊ ရန်ကုန်၊ ကံ့ကော်ဝတ်ရည်စာပေ။
 သူရယကန္တီ။ (၁၉၆၇)။ *ဝတ္ထုရေးလိုသော် (၃-ကြိမ်)*၊ ရန်ကုန်၊ နေမိုးရှိန်စာပေ။

¹ Lin Kar Yi Kyaw, 2017, 40.
² Lin Kar Yi Kyaw, 2017, 41-42.
³ Lin Kar Yi Kyaw, 2017,72.