

Khaled Hosseini's *The Kite Runner*: A Critical Discourse Analysis

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Submitted in partial fulfillment of the degree of

Master of Philosophy

February

2017



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I, **Afrida Aainun Murshida**, hereby declare that the subject matter of this thesis is the record of work done by me, that the contents of this thesis did not form basis of the award of any previous degree to me or, to the best of my knowledge, to anybody else and that the thesis has not been submitted by me for any research degree in any other University/Institute.

The content of this thesis has also been subjected to plagiarism check.

This is being submitted in fulfillment of the requirements of the degree of Master of Philosophy in the Department of English, School of Languages and Literature.

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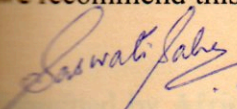
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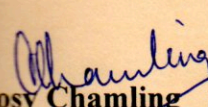
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This is to certify that the thesis titled “**Khaled Hosseini’s *The Kite Runner: A Critical Discourse Analysis***” submitted to **Sikkim University** for the fulfillment of the requirement of the award of the degree of **Mater of Philosophy** in the **Department of English**, embodies the result of bonafide research work carried out by **Afrida Aainun Murshida** under my guidance and supervision. No part of the thesis has been submitted for any other Degree, Diploma, Association and fellowship.

All the assistance and help received during the course of the investigation have been duly acknowledged by her.

We recommend this thesis to be placed before the examiners for evaluation.


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“Khaled Hosseini’s *The Kite Runner*: A Critical Discourse Analysis”

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Acknowledgement

I would like to express my sincere gratitude to my supervisor Ms. Saswati Saha, who has helped me with her supervision since the beginning of my research. Her guidance and supervision in every stage turned out to be fruitful. Her suggestions in every step of my research work helped me thoroughly, and would further help me in my future.

I would also like to express my earnest gratitude to Professor, Dr. Irshad Ghulam Ahmed, Head of the Department of English and Dean of the School of Languages and Literature, Sikkim University, for his advices, suggestions, guidance and supervision for this research and also during the entire period. I would also like to convey my gratitude to all the teachers of the Department of English for their support and the guidance all throughout.

I would convey my sincerest gratitude to my parents Mohammad Abdullah and Begum Rashida without whom I am nothing. It is only their support, prayers and the blessing that made me capable of doing this work. Thanks to my brother Rashid and sister Abida for their love and support.

I would like to earnestly thank Sayak Das and Magna Sarkar whose support and affection throughout was a blessing for me. My heartfelt gratitude goes to Vivek Mishra, Anup Sharma and Kritika Nepal for being such a wonderful company.

Warm Regards

Afrida Aainun Murshida

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Introduction

The novels by the South Asian Diaspora writers invariably seek a form of narrative and a language in which they capture the trauma of colonial history with its forced migrations and slaving voyages, as well as the condition of ‘postcolonial’ migrancy.

A central theme in diasporic postcolonial literature is the negotiation of new hybrid identities. Diaspora is simply the displacement of a community/culture into another geographical and cultural location. The authors map their own experiences, as well as shared by many others, of dislocation and voice it through their fiction. There is a constant elision in diasporic narratives between the individual and the communal, the personal and the collective, even when the story of one individual or family is being told.

Diasporic writing captures the two invariables of their experience: exile and homeland. All diasporic literature is an attempt to negotiate between these two polarities. The writings of exiled/immigrant writers undertake two moves, one temporal and one spatial. The temporal move is looking back at the past (analepsis) and looking forward at the future (prolepsis). The immigrants as well as their succeeding generations face a cultural conflict and identity crisis. It produces themes of nostalgia, memory, cultural assimilation and reclamation as literary themes.

The proposed research was aimed at undertaking a critical discourse analysis of a novel from the South Asian Diaspora to investigate how identity is constructed and

represented through the language choices made in a text. Through a systematic and principled analysis of the language of the text using the tools of critical discourse analysis, this study was aimed at exploring the construction of the Diaspora identity.

For the proposed study, the novel *Kite Runner* by Khaled Hosseini was taken into consideration as it belongs to the genre of South Asian Diaspora writings. The novel is centered on the Diaspora community and the tension of the hybrid space is well maintained throughout. Now, as the language in use plays a vital role in constructing the cultural identities, it was believed that a critical discourse analysis of the selected novel could be fruitful in exploring these constructions.

Critical discourse analysis provides theories and methods for the empirical study of the relations between discourse and social and cultural developments in different social domains. The aim of critical discourse analysis is to shed light on the linguistic-discursive dimension of social and cultural phenomena and processes of change.

Critical discourse analysis engages in concrete, linguistic textual analysis of language use in social interaction. Critical discourse analysis is ‘critical’ in the sense that it aims to reveal the role of discursive practice in the maintenance of the social world, including those social relations that involve unequal relations of power. Its aim is to contribute to social change by uncovering those processes and practices which are often ‘naturalized’ and taken for granted as common-sense notions.

The first chapter introduces and explains the concept of Diaspora with a brief historical context of its point of origination. The chapter further categorizes the diasporic varieties and the characters. The diasporic narratives and the writings by the diaspora

community is the main concern of the mentioned chapter. The notion of expatriate, living outside the ‘homeland’ – a combination of the Latin *ex* (outside) and *patria* (motherland) – demonstrates some strains equivalent to theories of diaspora. Bhabha’s concept of Hybridity and Salman Rushdie’s Imaginary Homelands has been used to explain the concept of the cosmopolitan multilingual hybrid identities of the diaspora communities. Theodor Adorno (2006) who connects home, alienation, and morality most poignantly in the telling aphorism from *Minima Moralia* (published in 1951) that forms the epigraph to the chapter has also been explained briefly.

The second chapter is aimed at the elucidation of the Critical Discourse Analysis that evolved throughout the years. This chapter further is an attempt to clarify the terms Discourse, Discourse Analysis and Critical Discourse Analysis and differentiate between them. The stages involved in conducting CDA, the various approaches of CDA and the tools for conducting CDA has been explained briefly.

The chapter concludes with the rationalization of how language and identity are interconnected. The relations between discourse and power, that access to specific forms of discourse concludes the chapter. Critical discourse analysis provides theories and methods for the empirical study of the relations between discourse and social and cultural developments in different social domains. The aim of critical discourse analysis is to shed light on the linguistic-discursive dimension of social and cultural phenomena and processes of change.

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The third chapter discusses the South Asian Englishes, the evolution, structures, varieties and usages. This chapter begins with the account of the links between language and identity, specifically the South Asian Identity and the South Asian Diaspora Identities. The lexical, grammatical and the pragmatical features of the South Asian English have been discussed briefly in order to point out the variations.

The chapter is concluded explaining how the institutionalized diaspora varieties of English seek new paradigms of language use, language teaching and literary creativity. Some refreshing theoretical and methodological issues include the structure in variation, the cline of varieties within a variety and their functional allocation, pragmatic motivations for transcreating discourse strategies, bilingual-bicultural exponents of the text, a well articulated shift from the earlier traditional canons of English- cultural, sociological, and literary-and the relevance of nativization to the local sociolinguistics contexts.

The fourth chapter is an attempt at the Critical Discourse Analysis of the novel *The Kite Runner* by Khaled Hosseini. Following the framework of the linguistic-discursive analysis for critical discourse analysis (CDA), this chapter is an attempt to systematically explore the often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural

structures, relations and processes; to investigate as in how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power. The underlying discursive theories, the linguistic innovations, the pragmatics of the writings of the novel *The Kite Runner* by Khaled Hosseini have been explored in this chapter.

The final chapter is the conclusion of the overall work carried out in the critical discourse analysis of the *The Kite Runner*, the novel by Khaled Hosseini. It summarizes the findings, suggestions and the further research scope in this area.

Chapter- I

Diaspora

It is also a part of morality not to be at home in one's own home.

Theodor Adorno (2006)

They bear upon them the traces of the particular cultures, traditions, languages and histories by which they were shaped. The difference is that they are not and will never be unified in the old sense, because they are irrevocably the product of several interlocking histories and cultures, belong at one and the same time to several 'homes'. Hall (1990: 310)

Introduction

The present study is to investigate the language choices made by Afghan American writer Khaled Hosseini to construct the diaspora identity, in his novel *The Kite Runner* through the Critical Discourse Analysis of the novel by analyzing the language and the power structure in the novel.

Since Khaled Hosseini is born in Afghanistan and currently is a cosmopolitan living and writing from the western metropolis and has a national inclination in his writings thus we may assume that he belongs to the South Asian Diaspora. So before moving to the study of the novel it is essential to understand the Diaspora community and

the various dynamics and perspectives associated with it. This chapter would discuss the underlying theories of diaspora for a better understanding of the context of the novel *The Kite Runner* by Khaled Hosseini.

The novels by the South Asian Diaspora invariably seek a form and a language in which they capture the trauma of colonial history with its forced migrations and slaving voyages, as well as the condition of ‘post-colonial’ migrancy. It is, as Meena Alexander puts it, ‘writing in the search of homeland’ (Alexander 1993). This has also been affirmed by Mikhail Bakhtin that ideas do not exist apart from the medium of language, where the ‘sociological stylistics’ⁱ is in effect.

A central theme in diasporic postcolonial literature is the negotiation of new hybridⁱⁱ identities. These hybrid identities are based on the two main concepts of Transnationalism and Diaspora. The terms that have been drawn in to explain the given concepts include ‘nation, nationalism, ethnicity, culture, politics, economics, society, space, place, homeland, home, narrative, representation, alienation, nostalgia,’ and all their cognates because the conditions they are related to are so variegated. (Kalra et al. 2005)

The existing notion of diaspora engage in perception of the shifting relations between homelands and host nations from the discernment of those who have moved, and of the recipient societies in which they settled whether willingly or not. Apart from the fact that Diasporas surface out of dispersals, not all dispersals lead to Diasporas. Diaspora is best defined, as Brah (1996) explained, as the product of *diaspora space*ⁱⁱⁱ concerning a variety of collective and ethical relationships that persistently on figure and reconfigure

it. Diaspora space is also inhabited by those who are constructed and represented as indigenous space along with the migrants and their descendants. Thus diaspora space (as opposed to that of diaspora) includes the entanglement of genealogies of dispersion with those of “staying put” (Brah 1996: 18).

1. Historical Context

According to Robin Cohen: ‘The word Diaspora derives from the Greek translation of the Bible as Baumann observes, originates in the composite of the two words *dia* and *speirein*, meaning ‘to scatter’ or ‘to disperse’ (Cohen2008).

Robin Cohen further defines Diaspora as communities living together in one country who ‘acknowledge that “the old country”- a notion often buried deep in language, religion, custom or folklore-always has some claim on their loyalty and emotions...a member’s adherence to a diasporic community is demonstrated by an acceptance of an inescapable link with their past migration history and a sense of co-ethnicity with others of similar background’ (Cohen 2001).

The history of the term *diaspora* unveils the polysemic milieu from which it first surfaced and the further obstacles that came to be appended to it in successive implementations. The term “Diaspora” first came into view in the Septuagint^{iv}, the Greek version of the Pentateuch^v or Torah^{vi}. According to most scholars, they believe that the first Greek translation of the Torah probably took place in third-century B.C Alexandria to the advantage of the Jews who lived in that city and spoke more Greek than Hebrew, as well as for the practical purpose of allowing the Jewish laws to be recognized and

accessed by Ptolemaic law courts (Modrzejewski 1997; Cohen 2008; Dufoix 2008; Rajak 2009).

The Jewish community was largest outside of Jerusalem during that time. The Jews of Hellenistic Alexandria belonged to the cultural intersection of two worlds: Jewish and Greek. This intersecting context led the Hellenized Jews expertise on a Greek neologism^{vii} aimed at expressing a Biblical reality devoid of Greek equivalent.

The term “Diaspora” did not get altered from the Hebrew word *galuth* (exile, captivity), although it was associated, after the demolition of the Second Temple by the Romans in 70 CE and “the disappearance of a Jewish political center –especially after the failure of the Bar Kochba revolt” (135 CE) (Dufoix 2008: 55; Boyarin and Boyarin 2002). The word was first used in indicating the God’s curse and the threat of scattering of the Jews if they denied his divine commandments. Thus, it may be stated that the Jewish translators coined a word that designated the approaching dispersal of the Jewish people.

Regardless of the fact that the history of the Jewish diaspora, demonstrate the most extensive emic^{viii} and etic^{ix} manifestation on diaspora, it is the dispersals dating from the early modern period that provide the horizon in which we might understand the broader transnational configurations of the world today that transcend the Jewish example. The evolution of imperial and colonial expansion from Europe proceeded in two main phases that overlapped and were tied to the construction of the global political economy.

Robin Cohen (1997) constructs the framework developed by William Safran (1991) to provide a list of conditions to be agreed upon for the application of the label of

diaspora. Diaspora as a mode of categorization is encountered with a number of problems. The following criteria exemplify that there is an innate prejudice towards certain types of experience:

- i. The first is the dispersion from homeland.
- ii. The collective trauma in the homeland.
- iii. The cultural flowering.
- iv. Troubled relationship with the majority.
- v. Sense of community surpassing national boundaries; and
- vi. Endorsing a return movement back.

Robin Cohen's *Global Diasporas* (1997) illustrate groups of people, their movement, and their subsequent settlement along with the social engagements in the above mentioned way.

A further outline is sketched by Steven Vertovec (1999) through the categorization of peoples along with the consideration to the ways that multiple meanings of diaspora are generated through ethnographic work. On the basis of his work in Trinidad and Britain, Vertovec offers three definitions as types, according to which Diaspora is:

- i. Social form;
- ii. Type of consciousness; and
- iii. Mode of cultural production.

According to Vertovec diaspora as a social form have three aspects. First, it consists of specific social relationships related to common origins and migration routes.

Secondly, there is a tension of political orientation between loyalty to homeland and to that of the host country. Thirdly, there are particular economic strategies that mark certain diasporic groups in terms of mobilizing collective resources. The context in which these aspects are played out are also threefold: (i) the global stage upon which transnational ethnic ties are maintained; (ii) the local state in which settlement has taken place; and (iii) the homeland states, or wherefore bears come from.(Kalra et al. 2005)

Thus Diaspora first means to be *from* one place but *of* another – a point that Stuart Hall makes and which is also concisely recapitulated in the title of Paul Gilroy's influential article 'It ain't where you're from, it's where you're at' (1991). The 'where you are at' is a combination of roots and routes (Gilroy 1993; Clifford 1994).Emphasizing on the similar pronunciations of these two words in British-English (roots, routes – and the quite different semantic and conceptual referents they invoke), the oscillation between 'where you are' and 'where you have come from' is represented in terms of the routes by which you have got somewhere, and the roots you have in a particular place.

The absolutist notions of ethnicity and nationalism which firmly place 'belonging' in the field of territory and history: people belong to a place because they own the territory and/or have been settled in one place for a long time, are thus in question. In Gilroy's formulation, belonging is both about being from a place and a process of arrival. Belonging, then, is never a simple question of affiliation to a singular idea of ethnicity or nationalism, but rather about the multivocality^x of belongings.

2. Diasporic Authors

Elleke Boehmer describes the immigrant and diasporic people/authors as: ‘ex-colonial by birth, “Third world” in cultural interest, cosmopolitan in almost every other way’, these writers work ‘within the precincts of the Western metropolis while at the same time retaining thematic and/ or political connections with a national background’ (Boehmer 1995).

Diasporic communities are created out of merging of narratives about journeys from the ‘old’ country to the new (Brah1997). Diaspora is basically the displacement of a community/culture into another geographical and cultural location. Roger Bromley proposes that every narrative in diasporic writing is ‘both an individual story and, explicitly, a cultural narrative’ (Bromley 2000). The authors map their own experiences, as well as shared by many others, of dislocation and voice it through their fiction. There is a constant elision in diasporic narratives between the individual and the communal, the personal and the collective, even when the story of one individual or family is being told.

Diasporic writing captures the two invariables of their experience: exile and homeland. All diasporic literature is an attempt to negotiate between these two polarities. The writings of exiled/immigrant writers undertakes two moves, one temporal and one spatial. The temporal move is looking back at the past (analepsis) and looking forward at the future (prolepsis). (Nayar2008)

The protagonists as well as the succeeding generations face a cultural conflict and identity crisis. It produces themes of nostalgia, memory, cultural assimilation and reclamation as literary themes of diasporic narratives. These themes are further

assembled by the diaspora writers to create the diaspora narrative which is centered on, the identity, the experience that is shared by many belonging to the same community is then compiled into the story of one.

The notion of expatriate, living outside the ‘homeland’ – a combination of the Latin *ex* (outside) and *patria* (motherland) – demonstrates some strains equivalent to theories of diaspora. In contradistinction there is also the overtone of colonial expansion or, in Cohen’s typology, ‘imperial diasporas’, which sets the movement of expats aside from those diasporic populations who have shifted from countries that were ‘politically, economically and culturally oppressed under high imperialism’. (Kalra et al. 111)

3. Characteristic features of the diasporic community

3.1 Transnationalism

The term ‘Transnationalism’ focus on the various migrations and the associations they lead to. Transnationalism incorporates the reallocation of people, concepts of nationality, structure of cosmopolitan authority, and the apparatus of international markets.

Although frequently known to be a subset of transnational communities, diaspora, however, is taken an extension of the general theoretical range. Transnational communities are beyond diasporas because such communities may not be from the structures of co-ethnic and cultural classification that constitute diasporas. On the hand it is understood on a certain extent from discretionary approach of recognition involving class, sexuality, and even professional interest as an analytical category.

3.2 Migrant community

Even though numerous dislocated people might be incorporated in the shade of diaspora however, the term *migrant community* is most frequently used interchangeably with *diaspora* in scholarly accounts. The term “Migrant” is also used in daily non-scholarly and bureaucratic usages.

The two terms are used interchangeably. It is essential to observe the various fine modifications in the application of the term in migration studies and diaspora studies. These modifications happen to be relevant to the approaches towards diaspora and Transnationalism at the present times.

3.3 Nostalgia

The term nostalgia is derived from the Greek *nostos* (“to return home”) and *algos* (“pain”). It was initially proposed to refer to a medical condition and physical ailment coined in 1688 by a Swiss medical student, Johannes Hofer (1669-1752), nostalgia was used to describe the pathological homesickness of Swiss soldiers serving outside the motherland who were pining for their mountain landscapes (Quayson et al; 1934: 45)

.During Freudian psychoanalysis nostalgia came to be as a process interior to the self and, by the end of the nineteenth century, nostalgia came to be referred to a longing for a specific place and time that had since been lost (Wernick, cited in Wilson 2005:23; Boym 2002).Nostalgia is frequently linked with split, the aspiration to revisit/return to a place called home and it is connected to the sorrow of the hopelessness of return, to the home that one recollects in the memories.

Avtar Brah (1996) explained that the diaspora identity politics emerges from diasporic nostalgia for home. She further elucidates that this ““homing” desire is not essentially the equivalent as wanting to go back to a physical place because all diasporas do not sustain an ideology of return” (1996: 180). Her distinction between “homing desire” and “desire for homeland” is indicative one as the longing to return home does not echo the more multifaceted reality of the nostalgic desire for homeland.

While, Daniel Barber mentions in *On Diaspora: Christianity, Religion, and Secularity* (2011: 54–61), that one of the significant features of diaspora is the dialectical relation between a form of deterritorialization, integrity and discontinuity. The ground for bringing the two terms together is to unearth that affectivity is fundamental to both integrity and discontinuity and their joint inference in diaspora.

If integrity is not a ‘pre-given condition of being (lodged perhaps in the authenticity of homeland culture), it unfolds as a restless (re-)production of an account of one’s self’ (Butler 2005). Thus it is inevitable for launching the inter-particularities of daily life in obtaining proficiency in the language and culture of the host society at the same time as also mastering the arts of memory of one’s own culture. This ascertains an oscillatory relationship for the diaspora between integrity and discontinuity. (Quayson et al. 1979)

Nostalgia may perhaps be future-oriented and utopian as it is attached to the sense of possessions of past. Thus the moral imagination is a crucial element of both diaspora and transnationalism since it facilitates to generate a narrative of possibilities. In diasporic narratives, expectations and collective responsibility of appropriate demeanor

and model for action are made significant by allocating people to acquire the dynamic narrative positions of migrant and relative characteristics.

Nonetheless, the moral imagination is not devoid of restraint or confines. It is constantly refracted through diverse discourses and through the politics of place or the numerous spaces that are interweaved collectively for a given diaspora. Spatial and legal framework for how different diasporic groups self-identify and are allowed to organize themselves consist of nations, cities and these spatial restrictions also act as dialectical determinants of a moral imagination. The moral imagination furthermore account for the lives of people to contribute in remaking themselves as affiliates of a virtual-community that traverse with other communities within the same location and further afield.

At the conjuncture of the voyages across borders, also with the anxiety of determining a consistent perception of the Self within a diaspora away from the homeland, the moral consideration and action become important. Diasporas furthermore contribute to the establishment of afar-off homeland in the present. Transnationalism demonstrate a paradox and anxiety between the personal and group ambitions to transcend geographical, social, and economic boundaries and the political and cultural barriers and boundary-making processes that accompany such movement and mobility.

3.4 Multilingualism

According to Sridhar (1996: 50):

....multilingualism involving balanced, native like command of all the languages in the repertoire is rather uncommon. Typically, multilinguals have varying degrees of command of the different

repertoires. The differences in competence in various languages might range from command over a few lexical items, formulaic expressions such as greetings, and rudimentary conversational skills, all the way to excellent command of the grammar and vocabulary and specialized register and styles.

Sridhar further explains: ‘Multilinguals develop competence in each of the codes to the extent that they need it and for the contexts in which each of the languages is used.’ Context determines language choice. The society in which more than one language is used, one must find out what is to be used when and by whom and for what purpose if one is to be socially competent. The language choices are part of the social identity people claim. (Wardaugh2011)

These multilingual speakers tend to switch between languages frequently which are known as code switching. Code Switching basically is switching from one language to another. Code switching is a phenomenon that occurs frequently and unconsciously among the multilingual speakers. Code-switching shows one to be a ‘cooperative person, someone who can recognize that everyone does not have the same background’ (417).

It decreases possibilities of disagreement in conditions which or else might be loaded with risks. Gumperz (1982), states that this is the case with metaphorical code-switching as well (62). He writes as follows (70): “Code-switching occurs in conditions of change, where group boundaries are diffuse, norms and standards of evaluation vary, and where speakers’ ethnic identities and social backgrounds are not matters of common

agreement.”(Auer, 1984) However there must be some regularities and mutual perceptions on which this conclusion can be based.

Giles and Coupland (1991: 60–1) elucidate speech accommodation as ‘a multiply organized and contextually complex set of alternatives, regularly available to communicators in face-to-face talk. It can function to index and achieve solidarity with or dissociation from a conversational partner, reciprocally and dynamically.’ Le Page (199:28) further broadens this definition to put additional importance on the speaker’s construction of his or her identity (Le Page’s italics): ‘*we do not necessarily adapt to the style of the interlocutor, but rather to the image we have of ourselves in relation to our interlocutor.*’ Thus ‘speech act’^{xi} is not just a social act that involves others; rather it is also a personal act that helps construct the identity one desires to be perceived as in a particular set of circumstances.

Thus it can be assumed that we have control over what is often termed speaker design^{xii}: the use of language ‘as a resource in the actual creation, presentation, and re-creation of speaker identity’ (Schilling-Estes 2002:388).

3.5 Immigration

The term ‘Immigrant’, is disregarded when describing communities, for a number of reasons. Primarily, it is used to denote groups which have never migrated but are the descendants of migrants, and therefore do not belong to a particular place.

The word ‘immigrant’, rather than relating to an actual event of movement, becomes a euphemism for ‘not from this place’, or for ‘one who belongs somewhere

else'. (Kalra et al. 2005:14) This labeling of immigrants remains a political tool for marginalizing a group.

However, researches have shown that migration can entail a number of shifts and movements and actually may even entail an incomplete process (Papastergiadis 2000). Diasporic perceptions may further add numerous scopes to the study of immigration that are harmonizing rather than challenging accounts. This further could lead these communities towards assimilation and acculturation and re-assertions of their identities.

3.6 Ethnicity

While investigating the allied term 'ethnicity', diaspora offers a more disruptive evaluation as applied in the British context. Yet, the study of ethnicity has produced an enormous quantity of literature that has come under inquiry from a number of quarters.

The conception of diasporas as rupture of 'the ethnic spectacles' by which the world was previously viewed, will in calculably undervalue the enduring connection to the idea of ethnic and therefore particularist bonds, to a reconstructed form of ethnic absolutism. (Anthias 1998: 567) According to Anthias, ethnic diaspora essentially summon the common idea of a lost 'homeland'. Diaspora necessitates a concept of 'an indispensable parent – a father, whose seed is scattered.... The original father (land)' is a point of reference for the diaspora notion: it is this constant reference point that slides into primordiality. (Anthias 1998: 569)

Hence, theoretically, diaspora and ethnicity may perhaps share more in common than is often approved. As per Anthias, the objective of critique is James Clifford, Stuart

Hall and Paul Gilroy and certainly diasporic and ethnic groups are not mutually exclusive categories.

3.7 Hybridity

Nikos Papastergiadis in his book, *The Turbulence of Migration: Globalization, Deterritorialization and Hybridity*, mentions the ‘twin processes of globalization and migration’ (2000: 3). He drafted a progression from the assimilation and amalgamation of migrants into the host society of the nation towards something more intricate in the metropolitan societies. Talking chiefly of Europe, the Americas and Australia, Papastergiadis affirms that because a number of members of migrant communities came to eminence ‘within the cultural and political circles of the dominant society’ they ‘began to argue in favour of new models of representing the process of cultural interaction, and to demonstrate the negative consequences of insisting upon the denial of the emergent forms of cultural identity’ (Papastergiadis 2000: 3).

Hybridity is reasonably entwined within the co-ordinates of migrant identity and divergence plays a key role in the new formation of the host and guest. The hybrid is a conveniently slippery category, persistently challenged and organized to assert the transformation. Within loose boundaries the term ‘hybridity’ interludes as syncretism. Authors including Paul Gilroy, Stuart Hall, Iain Chambers, Homi Bhabha, and James Clifford retrieved it. Within the discourse of these works, hybridity has come to mean all sorts of things to do with amalgamation and assimilation in the instant of cultural exchange.

Gilroy, observes that in the field of cultural assimilation, ‘the musical components of hip hop are a *hybrid* form nurtured by the social relations of the South Bronx where Jamaican sound system culture was transplanted during the 1970s’ (Gilroy 1993: 33). Hall too suggests that hybridity is transforming British life (Hall 1995: 18). Chambers speaks of tradition displaced by ‘traffic’ in the ‘sights, sounds and languages of *hybridity*’ (Chambers 1994: 82).

Bhabha uses hybridity as an ‘in-between’ term, referring to a ‘third space’, and to ambivalence and mimicry especially in the context of what might, uneasily, be called the colonial–cultural interface. (Bhabha, 1994) Clifford uses the word to describe ‘a discourse that is travelling or *hybridizing* in new global conditions’ and he stresses ‘travel trajectories’ and ‘flow’ (Clifford 1994: 304–306). Hybridity is concerned about the fact that assertions of identity and difference are too hastily declared as resistance, in the nostalgic form of ‘traditional survivals’ or mixed in a ‘new world of hybrid forms’ (Clifford 2000:103). There is much more that hybridity seems to contain: ‘A quick glance at the history of hybridity reveals a bizarre array of ideas’ (Papastergiadis 2000: 169).

Along with the above mentioned points, hybridity is an evocative term for the construction of identity; it is used to illustrate innovations of languages such as creoles, patois, pidgin, travelers’ argot etc. In Bhabha’s terms, ‘hybridity is camouflage’ (Bhabha 1994: 193) and he further mentions ‘hybridity as heresy’, a productive category (Bhabha 1994: 226). It is ‘how newness enters the world’ (Bhabha 1994: 227) and it is bound up with a ‘process of translating and trans valuing cultural differences’ (Bhabha 1994:252). Hybridity is the key organizing feature of the ‘cyborg, the wo-man/machine interface’ (Haraway 1997). It brings into play assorted technological advances, numerous

tracks of influences, and is acclaimed as the origin of creative expression in culture production.

The most conventional accounts affirm hybridity as the process of cultural mixing where the diasporic arrivals adopt aspects of the host culture and rework, reform and reconfigure this in production of a new hybrid culture or ‘hybrid identities’ (Chambers 1996: 50). Whether talking of such identities is coherent or not, hybridity is better conceived of as a process rather than a description. Kobena Mercer writes of ‘the hybridized terrain of diasporic culture’ (Mercer 1994: 254) and of how even the older terminologies of syncretism and mixture evoke the movement of ‘hybridization’ rather than stress fixed identity. Finally, a turn-of-the-millennium volume, *Hybridity and its Discontents*, is able to describe hybridity as: ‘a term for a wide range of social and cultural phenomena involving “mixing”, [it] has become a key concept within cultural criticism and post-colonial theory’ (Brah and Coombs 2000: cover).

4. Concluding lines

Salman Rushdie in his *Imaginary Homelands* (1991: 124–125) gives his opinion on the migrant ethical imagination. Mass resettlements have resulted in the creation of thoroughly new types of human being.

People root themselves in ideas rather than places, in memories as much as in material things. These people have been obliged to define themselves because they are so defined by others and their otherness. Their deepest selves give rise to strange fusions and unprecedented unions between what they were and they are in present. The migrant understands their illusory nature after experiencing reality in several ways.

Rushdie privileges the experience of displacement, suggesting that it creates an intrinsic epistemological payout that allows the diasporic to see the world in a fuller and more complex manner. This diasporic privilege has been contradicted by Theodor Adorno (2006) who connects home, alienation, and morality most poignantly in the telling aphorism from *Minima Moralia* (1951) that forms the epigraph to the chapter: “It is also a part of morality not to be at home in one’s own home.”

It can be assumed that alienation has a performative effect in producing an orientation toward homeliness that incorporates a necessary skepticism toward normalization. This link between home, alienation, and morality at the philosophical level suggests the foundation for a new social contract. For if it is also a part of morality *not* to be at home *in one’s own home*, then one does not need to be an immigrant to experience the creative restlessness produced by not being at home. The identity and where one considers “home” are always situated in cultural understandings of place, as well as located within a structure of power relationships. These further are also context-dependent and experienced according to different forms of interpellations. They are interpreted according to interpersonal considerations such as the social distance and closeness between speakers.

Diasporas tend to evoke an idea of rupture and a sacred time that foregrounds rituals, performances, and embodied practices that allow people to reconnect with and re-create “homeland”. Transnationalism points to the irony and tension between the personal and group ambitions to transcend geographical, social, and economic boundaries. The political and cultural barriers and boundary-making process that accompany such movement and mobility are also defined. Whereas “the transnational” might be

inadequate in “exploring the complex relationships that are maintained between people and places” (Wilding 2007 : 343).Diaspora helps in understanding the work of the imagination and social memory, in underlying notions of “home” and “nation” beyond these movements across space.

Diaspora is not merely a transnational phenomenon. It is the visualizing and planting roots, in a place or multiple places at the same time sharing or contesting memories of having arrived from somewhere else. Diaspora communities are represented and imagined themselves as members of a community; this has become an important ethnographic contribution to how factors such as race, sexuality, nation, and gender become articulated in one place.

Returning home never quite plays out as expected; as “home” might have become unfamiliar in the time they were away. Different factors affect the experience of return, including their social status when they return, when and why they left their homeland and the frequency and types of communication they maintained while away. Ethnic migrants who return home often find themselves caught betwixt-and-between two or multiple worlds and social-economic realities. They begin to question where “home” truly is and whether they should have returned in the first place. Many continue to maintain connections to the places they lived in for so many years, reproducing the sociality, culinary tastes, and material intimacies of their previous host society. “Home” is not defined by the return but through the different ways in which intimate connections and disconnections are made.

As we have discussed that context determines language choices. The society in which more than one language is used, one must find out what is to be used when and by whom and for what purpose if one is to be socially competent. The language choices are part of the social identity people claim. Elleke Boehmer describes the immigrant and diasporic people/authors as: ‘ex-colonial by birth, “Third world” in cultural interest, cosmopolitan in almost every other way’, these writers work ‘within the precincts of the Western metropolis while at the same time retaining thematic and/ or political connections with a national background.’

Also as discussed in the chapter that hybridity is an evocative term for the construction of identity; it is used to illustrate innovations of languages. Since Khaled Hosseini fits into this description thus to study and analyze his novel we have to investigate these innovations of languages. Critical Discourse Analysis lets us analyze the language choices and the underlying discourses at the same time. So, in the next chapter Critical Discourse Analysis shall be discussed for the study.

Chapter- II

Critical Discourse Analysis: An Overview

Communication does not take place through subjects but through affects.

—Slavoj Žižek, *Tarrying with the Negative*

Introduction

Critical discourse analysis provides theories and methods for the empirical study of the relations between discourse and social and cultural developments in different social domains. The aim of critical discourse analysis is to shed light on the linguistic-discursive dimensions of social and cultural phenomena and processes of change.

Critical discourse analysis engages in concrete, linguistic textual analysis of language use in social interaction.(Phillips et al. 2002) It is ‘critical’ in the sense that it aims to reveal the role of discursive practice in the maintenance of the social world, including those social relations that involve unequal relations of power. (Phillips et al. 2002) Its aim is to contribute to social change along the lines of more equal power relations in communication processes and society in general. In the name of emancipation, critical discourse analytical approaches take the side of the oppressed social groups. (Phillips et al. 2002) It is pertinent here to be acquainted with what precisely is meant by “discourse”, “discourse analysis” and “critical discourse analysis”.

1. Discourse

Sara Mills affirms that, it is difficult to know where or how to track down the meaning of 'discourse' within theoretical range of meanings (Mills, 2001). So the closest definition of discourse in this context according to Geoffrey Leech and Michael Short would be that: "Discourse is linguistic communication seen as a transaction between speaker and hearer, as an interpersonal activity whose form is determined by its social purpose."

The history of discourse is complex and it is used in a range of different ways by different theorists. As Michel Foucault interprets:

Instead of gradually reducing the rather fluctuating meaning of the word 'discourse', I believe I have in fact added to its meanings: treating it sometimes as an individualizable group of statements, and sometimes as a regulated practice that accounts for a number of statements. (Foucault, 1972)

Foucault's definitions of discourse have been tremendously influential within the cultural theory in general. But then he is not the only theorist to use the term, some other definitions of discourse often became enmeshed in the general meanings of the term. Mikhail Bakhtin in his work *The Dialogic Imagination* discusses discourse to signify either a 'voice (as in double-voiced discourse)' or a technique of using language which deduces 'authority (this usage is influenced by the meaning of the Russian word for discourse, *slovo*^{xiii})'. (Hawthorn, 1992).

Discourse is not an incorporeal compilation of statements. Rather it is the groupings of utterances or sentence, statements which are endorsed within and are

determined by social context that continues its existence. Institutions and social context therefore play an important determining role in the development, maintenance and circulation of discourse (Mills, 2001). This organizational character of discourse is principally notable in the work of Michel Percheux, and while discussing his theorizing of discourse, Macdonnell comments:

A 'discourse' as a particular area of language use may be identified by the institutions to which it relates and by the positions from which it comes and which it marks out for the speaker. The position does not exist by itself, however. Indeed, it may be understood as a standpoint taken by the discourse through its relation to another, ultimately an opposing discourse.

An additional aspect which Macdonnell segregates as pertaining to all definitions of discourse is that whatever signifies or has meaning can be considered part of discourse (Macdonnell, 1986). This definition of discourse does emphasize the fact that discourses are not simple groupings of utterances or statements, but consist of utterances which have meaning, force and effect within a social context.

Discourse structures both our sense of reality and our notion of our own identity (Mills, 2001). Norman Fairclough refers to discourse as a practice. It is such a practice which is imitated in human verbal and non-verbal signifying systems, also includes a range of human activities. A discourse entails traditions of being and doing as ways of signifying. James Gee incorporates this aspect of discourse when he affirms that

'Discourses include much more than language'. Gee capitalizes his use of the word as he enlarges the roles assumed and typical activities engaged in by people. He writes:

Discourses, then, are ways of behaving, interacting, valuing, thinking, believing, speaking, and often reading and writing that are accepted as instantiations of particular roles (or 'types of people') by specific groups of people, whether families of a certain sort, lawyers of a certain sort, bikers of a certain sort, business people of a certain sort, church members of a certain sort, African-Americans of a certain sort, women or men of a certain sort, and so on through a very long list. Discourses are ... 'ways of being in the world'; they are 'forms of life'. They are, thus, always and everywhere social and products of social histories. (Gee1996)

In other words Gee's definition of discourse (with the capital D) includes every human interaction, counter-reaction including everyone irrespective of race gender class etc. As he puts it they are 'ways of being in the world'; they are 'forms of life'. (Gee 1996) Going according to this definition we may safely assume that every discourse is aimed at certain objectives. And these objectives are contextualized.

Since the present chapter seeks to explain discourse in general, talking of the discourse in the diaspora community is too aimed towards the execution of certain objectives. The written discourses are aimed at the construction and affiliation of the diaspora identity and retaliate it. In order to fulfill this aim the diaspora authors tend to use certain linguistic devices and innovations in the written/spoken discourses. These discourses tend to re-establish the migrant identity that is cosmopolitan, transnational and

multilingual in its character. Some of the strategies employed by the Diaspora writers in order to strike back include code-mixing or switching.

The use of code-switching in a literary work may depend on the author's need to reflect the accuracy of language use by the characters. A speaker may switch to another language or back to English 'in response to the nature of the situation, to the participants, the purpose of the interaction, the topic of conversation or something else that is relevant to the context' (Fitzmaurice, 1999).

2. Discourse Analysis

It is also pertinent here to talk about what discourse analysis is. David Crystal points out the meaning of the term within linguistics. He states that, "Discourse analysis focuses on the structure of naturally occurring spoken language, as found in such 'discourses' as conversations, interviews, commentaries, and speeches." (Crystal 1987:116)

Thus, discourse analysis of written text aims to make explicit those implicit norms and rules for the production of language, it is particularly interested in the way that discourse consists of sets of hierarchical units which make up discursive structures (Mills 2001).

3. Critical Discourse Analysis

The approach to the analysis of discourse which views language as a social practice and is interested in the ways that ideologies and power relations are expressed through language is termed as Critical Discourse Analysis (CDA). This Marxist critique of applied linguistics was first introduced by Norman Fairclough (1989), who has written

extensively on critical discourse analysis (CDA). ‘Critical’ has to do with theorising and so by ‘critical’ here is meant using discourse analysis techniques to provide a political critique of the social context from a Marxist viewpoint.

Critical discourse analysts are interested in issues of inequality with the question of ‘who benefits?’ for the analysis. CDA is not only concerned with words on a page but it involves examining social context of how and why the words came to be written or spoken and what other texts are being referred to by them. The approach was first developed by Norman Fairclough (1989), who adopted a ‘three-dimensional framework’ to analysis.

As a consequence of his extensive study, Fairclough characterizes what he calls critical language study as:

Critical is used in the special sense of aiming to show up connections which may be hidden from people – such as the connections between language, power and ideology ... critical language study analyses social interactions in a way which focuses upon their linguistic elements, and which sets out to show up their generally hidden determinants in the system of social relationships, as well as hidden effects they may have upon that system. (as quoted in Simpson and Mayr, 2013)

While discussing his own foundation and regarding his own political purpose, Fairclough mentions:

I write as a socialist with a genuinely low opinion of the social relationships in my society and a commitment to the emancipation of the people who are oppressed by them. This does not, I hope, mean that I am writing political propaganda. The scientific investigation of social matters is perfectly compatible with committed and ‘opinionated’ investigators (there are no others!) and being committed does not excuse you from arguing rationally or producing evidence for your statements. (Davies 2007)

Among the critics of CDA, Stubbs (1997) examines that it is excess of politics and lacks approaches of linguistics in such as the one proposed by Fairclough. He states that the frequent criticism of CDA is that the textual interpretations of critical linguists are politically rather than linguistically motivated, and that the analysts find what they expect to find, whether absences or presences. Again according to Sharrock and Anderson (1981):

As for the idea that language limits thought...there are some meaty problems posed by Chomsky’s arguments. If language is an infinitely productive resource, how are we to determine what cannot be said or thought in it; how are we to survey the possibilities available to it?

They are further ironic to critical linguists such as Kress and Fowler: ‘One of the stock techniques employed by Kress and his colleagues is to look in the wrong place for

something, then complain that they can't find it, and suggest that it is being concealed from them' (as qtd in Lago, 2005:291).

The degree of a text's taken-for-grantedness substantiates the overpowering importance of context. It is this context dependence that is skillfully organized by the hoax (Sokal 1996, Davies2003). Hoaxes are significant in applied linguistics because the receivers' compliance to defer disbelief, their readiness to be thoughtless dupes and to recognize the fabrication at face value demonstrates just how powerful are the pragmatics of the taken-for-grantedness that we make use of in our normal spoken and written interactions.

The dependence on the expected conversation explains the reactions and the context. Garfinkel points out the advantage of the extent to which we rely on the unspoken in his ethno methodological experiments of assumptions of social life. Firth (1957) too mentions this in his discussion of the approved practice of conversation.

On the occasion when someone speaks to you, you are in are
latively determined context and you are not free just to say what
you please ...[M]uch of the give and-take of conversation in our
everyday life is stereotyped and very narrowly conditioned by our
particular type of culture.(Firth 1957: 28–32)

Goffman (1974) mentions about the reflexivity of the successful hoax, he says successful as in the sense it has been revealed as a fabrication. It has made its moral point reminding us how much we take for granted in our primary frameworks of spoken and written interaction. The ones in those frameworks permit the intricate patterning on which we

rely in our encounters and at the same time allow the vulnerability which the explanations and the fabrications render. It is in the limiting cases that the underlying system of our taking-for-grantedness is best observed. Thus it is probable that the theory promoted by Fairclough, whether modernist or post-modernist is powerful.

In his analysis and criticism Widdowson remarks on few key texts published in the 1990s. All these texts address to the need of developing a socially responsible theory of language which would be committed to social justice. Widdowson points out that theory are crucial to the validity of the social justice project. He writes, 'It is rightly recognized in all of these books that without such theoretical support, the particular analyses (no matter how ingenious and well intentioned) reduce to random comment of an impressionistic kind' (Widdowson 1998: 137). 'Fairclough and his critical colleagues', as Widdowson criticizes, 'expose how language is exploited in the covert insinuation of ideological influence' to their agreement 'by the careful selection and partial interpretation of whatever linguistic features suit their own ideological position and disregarding the rest' (Widdowson 146). Widdowson's take on Roger Fowler (1981), is to work for his cavalier attitude towards theory; for Fowler's theory is 'only instrumental, a tool-kit for expedient use, a descriptive device' in the critical pursuit. (Widdowson: 150)

While explaining the question about 'critical' used in critical discourse analysis, critical applied linguistics Hammersley explains the use as follows:

[I]t implies an abandonment of any constraint on the evaluation of the discourse and contexts that are studied. A central feature of

both linguistics and much social science in the twentieth century has been a rejection of normative approaches in favour of an exclusive concern with factual inquiry ... What the term 'critical' generally refers to ... is forms of research which assume: that we can only understand society as a totality and that in producing knowledge of society critical research reveals what is obscured by ideology, such ideology being pervasive and playing an essential role in preserving the status quo. (1996: 4–5)

Thus the application of such a model which unites theory and practice and at the same time is ameliorative in purpose, to an applied discipline such as applied linguistics isn't difficult to understand. In a later criticism, Widdowson exposed critical linguists for providing:

... contexts of their own devising which then regulate the interpretation of textual features as appropriate. And an acceptance of this interpretation depends on the reader being co-operative on their terms. Thus one partial reading is replaced by another ... It would seem more sensible to look at how different contextual and co-operative conditions give rise to alternative discourses devised for the same text. (Widdowson 2000: 22)

5. Stages involved in Critical Discourse Analysis

- 5.1.** The first stage is ‘description’ which involves text analysis, correlating with ‘critical linguistics’, which itself was developed out of Halliday’s ‘systematic functional grammar’.
- 5.2.** The second stage is ‘interpretation’ which focuses on the relationship between text and interaction, seeing the text as both a product of the process of production and a resource in the process of interpretation.
- 5.3.** The final stage is ‘explanation’ which examines the relationship between interaction and social context, considering the social effects of the processes of production and interpretation.

6. Various Approaches to Critical Discourse Analysis

Approaches to critical discourse analysis that have been further proposed tend towards combining text analysis with consideration of wider social context. Reisigl and Wodak’s (2001) ‘discourse historical approach’ uses ‘argumentation’ theory, whereas van Leeuwen(1996, 1997) contemplate on social actor representation. Jager’s approach (2001) stands on the use of theoretical and methodological aspects of the Foucauldian critical discourse analysis with dispositive analysis.

Van Dijk’s ‘socio-cognitive approach’ to CDA make use of a three-part form of memory, at the same time Hart and Luke (2007) focus on the synergy between cognitive linguistics and CDA. O’Halloran (2003) built a model of the analysis stage of CDA, borrowing ideas from connectionism, cognitive linguistics, inferencing and ‘relevance

theory'. Partington (2004) and Baker (2006) have recommended an approach to CDA which utilizes corpus linguistics methods to identify large-scale patterns 'corpus assisted discourse studies'.

There is no step-by-step CDA in any of the above mentioned approaches. The analysts have substantial freedom in choosing texts. They are free to combine different analytical techniques and the order in which they are carried out. The analysis is pretty challenging to novitiates. The fact that CDA is apprehensive with the highlighting of social problems like prejudice and exclusion, the freedom of analysis can open up practitioners to the accusation of bias.

The response to the criticism of CDA suggested itself in two ways:

- (1) through the acknowledgement of the concept of the 'neutral' researcher as a misleading notion and promoting 'reflexivity', such that the researcher reflect on their own position and the developments through the research progression, and
- (2) through the incorporation of 'traingulation', as merging small-scale qualitative analysis along with the practices from 'corpus linguistics' like 'sampling' and quantitative techniques giving evidence for wider trends.

5. Tools of Critical Discourse Analysis

As van Dijk (2015) mentions, 'language use, discourse, verbal interaction, and communication belong to the micro level of the social order. Power, dominance, and inequality between social groups are typically terms that belong to a macro-level of analysis.' This leads us towards the safe assumption that CDA must bridge the well-

known “gap” between micro (agency, interactional) and macro (structural, institutional, organizational) approaches (Alexander *et al.* 1987; Huber 1991; Knorr-Cetina and Cicourel 1981; van Dijk 1980).

The everyday interaction and experience consist of the macro-level and micro-levels in order to form one unified whole. A racist speech in an official for example is discourse at the interactional micro-level of social structure in the specific situation of a debate. At the same time it could possibly be an essential part of legislation or the reproduction of racism at the macro-level (Wodak and van Dijk 2000). The distinctions among the levels are relative and may be viewed from the fact that this particular speech may feature semantic macrostructures and semantic micro-structures (van Dijk 1980).

Thus to put in other words the links between societal macro-level and micro-structures mentioned above are merely analytical relations and the real interface between the society and discourse is socio-cognitive for the reason that language users as social actors mentally represent and connect at both levels. This further determines and resolves the well-known structure -agency dichotomy in sociology.

Thus to sum up CDA we may assume, as van Dijk (2015) points out that it primarily focuses on ‘*social problems* and *political issues*’ rather than confining to the study of discourse structures ‘outside their social and political contexts’.(van Dijk 2015):

- i. CDA is usually *multidisciplinary*^{xiv}.
- ii. It is much more than describing discourse structures, rather it is an attempt to explain them in terms of properties of social interaction and especially social structure.

iii. CDA focuses on the ways ‘discourse structures enact, confirm, legitimate, reproduce, or challenge relations of *power abuse (dominance)*^{xv} in society’.(van Dijk 2015)

Conclusion

As we have seen in this chapter that CDA deals with the correlation involving discourse, power, and dispute. Critical Discourse Analysis tends to investigate the linguistic-discursive dimensions of social and cultural phenomena and processes of change. Since discourse structures both our sense of reality and our notion of our own identity, thus in order to analyze identity and power structures, it is essential to investigate the discourse structures.

As discussed in the previous chapter, the postcolonial diaspora writers tend to seek a form and a language that capture the narrative of the postcolonial trauma, slaving voyages and the negotiations for new hybrid identities. Thus to investigate these texts it is essential to analyze the underlying discourses including the language structures that frame the identities. Since this study is to explore the work of the author, Khaled Hosseini from the South Asian Diaspora, thus it is important to discuss the linguistic structure of the South Asian English and how the South Asian Diaspora Writers reassert their ‘South Asianness’^{xvi} through their linguistic innovations. In order to accomplish this, the next chapter would discuss the structures of the Postcolonial South Asian Englishes, the language which is used by the South Asian Diaspora writers, Khaled Hosseini, to be more specific in this study.

Chapter -III

South Asian English

1. Introduction

In a work written in English the clash of discourse conventions encountered although some readers may not be able to recognize this. Discourse conventions in a novel could be as it is written in the west; however it may also incorporate the discourse conventions interrelated with the author's native culture. (Talib 2002).

The present study is to investigate how the South Asian Diaspora writers have presented *and constructed the diasporic identity by the discursive-linguistic analytic approach of critical* discourse analysis. By employing the tools of critical discourse analysis this study aims at exploring whether or not the selected South Asian Diaspora writer have self consciously attempted to create and represent the diasporic hybrid identities.

For the present study, the novel *The Kite Runner* by Khaled Hosseini and has been taken into consideration as he belongs to genre of South Asian Diaspora writers. The novel is centered on the Diaspora community and the tension of the hybrid space is well maintained throughout. Now as the language in use plays a vital role in constructing the cultural identities, it is believed that a critical discourse analysis of the selected novel

can be fruitful in exploring these constructions. Before conducting the analysis it is important that the structure of the South Asian English is understood briefly. This chapter would introduce some of the linguistic innovations and pragmatic structures of the South Asian English.

2. South Asian Englishes

According to Braj B. Kachru, the English of the South Asian variety could be traced back to the widely discussed criticized and assessed Macaulay's Minutes of 1835. In his *Language and Identity: National, Ethnic, Religious* John Joseph (2004) attempts to show that language and identity:

are ultimately inseparable ... Thinking about language and identity ought to improve our understanding of who we are in our own eyes and in other people's, and consequently it should deepen our comprehension of social interaction. Each of us, after all, is engaged with language in a lifelong project of constructing who we are, and who everyone is that we meet, or whose utterances we simply hear or read (Joseph 2004: 13-14)

'Language,' concludes Joseph, 'in the sense of what a particular person says or writes ... is central to individual identity. It inscribes the person within national and other corporate identities, including establishing the person's rank within the identity' (ibid: 225). Joseph mentions Benedict Anderson's thesis of the 'imagined community' and further maintains that national languages are very much responsible in the individual identities and also 'national identities shape national languages' (ibid 13).

In both ways that is linguistically and culturally, South Asian English is a very ‘interesting and a dynamic phenomenon’. (Sridhar 2008) English has become one of the languages of communication for South Asians. It has a distinctive form through the ways the South Asian English has emerged. The form of the English language is undergoing constant evolution, development and change in South Asia. The South Asian English is in constant use for the expression of ‘nuances of South Asian cultures and sensibilities’. (B. Kachru 1996) According to the observations made by Y. Kachru and C. Nelson in their respective work *World Englishes in Asian Contexts*, they maintain: “South Asia is a linguistic area with one of the longest histories of contact, influence, use, and teaching and learning of English-in-diaspora in the world.” (2006:153). B. Kachru (1986:36) further elaborates,

.....[the] use of the term *South Asian English* is not to be understood as indicative of linguistic homogeneity in this variety nor of a uniform linguistic competence. It refers to several broad regional varieties such as Indian English, Lankan English and Pakistani English.

English is an additional language in South Asia along with the many other native languages in the various regions of South Asia. No doubt that due to this variety and diversity and the interferences of the local languages that is the mother tongue of the natives, the resultant Asian English are of wide-ranging variety and composite. English may be the first, second, or –nth language in the linguistic catalogue of a South Asian.

The English in South Asia is ‘acquired in typical sociolinguistic, educational and pragmatic contexts of South Asia’. (Ferguson 1996) This acquired English is dependent on the process the English has been taught and the context of the usage including the practical spheres in which the English is used. English language in South Asia has always ‘been taught as a classical language, as a written language and not a spoken language’. (Sridhar 2008) Thus, this is the reason that most ‘South Asians can write complex essays in English, but would be hesitant to speak English.’ (Kachru 2005:43)

According to the given observations made by Kamal K. Sridhar, ‘there is a cline of bilingualism where one finds a whole range of speakers’. (Sridhar 2008) Explaining this further Sridhar points out:

At the top are the very proficient users of English (those whose English is like Received Pronunciation), in the middle are the speakers of an educated variety of South Asian English, and below varieties of pidgin^{xvii} English, used mostly by uneducated speakers. Since most South Asians learn English from their South Asian teachers (rather than native-speakers of English), one finds a wide range of accents, from Punjabi English in the North to Kerala English in the South. This wide range does not affect intelligibility, however, as most South Asians share more or less similar cultural norms. (Sridhar 2008)

The varieties of languages in South Asia have affected SAE^{xviii}(Englishes) in many ways. Like any other native language the South Asian languages have totally

different linguistic features when compared to that of English. Owing to this fact the SAE is highly influenced by the local languages that are spoken and written in South Asia, further adding local essences to the Englishes including ‘distinctive lexical^{xix}, grammatical^{xx}, and pragmatic^{xxi} features’ to the SAE. (Sridhar 2008) Apart from this, talking about the diaspora varieties and specifically the South Asian Diaspora varieties Braj B. Kachru explains, ‘In the case of nonnative diaspora varieties of English, we must consider an additional variable-the perspectives of the native users of English in the Inner Circle^{xxii} and that of the nonnative users from the Outer Circle.^{xxiii}’ (Kachru 1996)

Further explaining the issue of identity in the South Asian Diaspora, Kachru continues explaining that identity in this case has multiple meanings and is used to denote in multiple senses. He further adds,

The first is a regional sense, recognizing the uses and users of a variety as members of an identifiable speech fellowship in South Asia. The second sense is functional, recognizing the South Asian contexts and domains of use as sociolinguistically and functionally appropriate for acculturation of language. The third sense occurs in claiming in-group identity with other users. (Kachru 1996)

In other words the South Asian English play a vital functional role as not only does it recognize the identity regionally but also recognizes the context. The regional identity is re-asserted through the appropriation and acculturation of the language. Thus the language use in the South Asian Diaspora variety of English is wholly responsible for the construction of the diaspora identity.

2.1. Lexical distinctiveness of the South Asian English(es)

A lot of words from the local languages have been incorporated into the English language in South Asia. These words that are derived from the local languages 'express local sensibilities, and are perceived as enhancing the expressive resources of the English language'. (Sridhar 2008) These English lexical items further are used in a variety of realms and implanted and appropriated in other South Asian languages. These English words are 'preferred and used by all South Asians.' (Sridhar 2008) Sorting some examples such as pen, pencil, chair, table etc K. Sridhar (2008), explains that how English is a part of the daily communication throughout the entire South Asia.

2.2. Grammar

The syntactic variation in forms the South Asian English is extensive. It is commonly determined by the background of acquisition which is an important factor for competence in English. Conditions and environments of the native language speakers depend on factors like educational institute and the exposure to varieties of English.

As Raymond Hickey points out that, 'Some generalizations can nonetheless be made, for instance there is a tendency in questions for the word order not to be inverted.' (Hickey 2005) There may be doubt in the use of articles e.g. *It is the nature's way. Office is closed today* (McArthur 1992: 506). Another feature is reduplication that means putting more emphasis: *I bought some small small things* (B. Kachru 1982: 361 and 1994:520 on reduplication). One more feature include the use of *yes, no* and *isn't* as general question tags, e.g. *You are going tomorrow, isn't? He isn't going there, isn't it?* (B. Kachru 1986: 40; 1994: 520).

2.3. Pragmatics

As Sridhar points out, ‘Politeness in Asian society is a conventionalized phenomenon, which is part of the conversational style of South Asian Englishes.’(Sridhar 2008) For the sake of politeness and hospitality one cannot simply say, ‘*Won’t you have some more?*’ One has to say ‘*Take only this much, just this much.*’ (i.e. ‘just this much more’) (Y. Kachru 2003) ‘The Kinship terms such as sister, auntie, uncle are also used, as ‘Mr.’ or ‘Mrs.’ would be considered uppity.’ (K. Sridhar 1991:311)

Thus we may assume that literary creativity and linguistic innovation in South Asian writers in writing in English has always been extensive. More instances of such innovations could be evidenced in the works of the South Asian Diaspora variety.

4. Main Approaches to South Asian English

Braj B. Kachru listed out the main approaches to the South Asian varieties of English. These are as discussed below.

4.1. The Raj Lexicographers

According to Kachru, the term “Raj Lexicography” mainly refers to the insightful studies about the ethnographical and sociological information conducted by the administrators of the Raj with the pragmatic need to describe and learn associated terms to administer and understand the complex multilingual and culturally pluralistic society. These works tend to be neutral and some contrastive statements are used to highlight the nativized differences. These works include study with reference to the ‘language acculturation and

contact, ethnographic asides, vernacular registers used at the grass-root levels, register development and register lexicalization'. (Kachru 1996)

4.2. The Prescriptivists

The prescriptivists recognized an implied norm and thus any innovation or typically localized language use which is not consistent with the normative pattern was viewed with amusement which has a conscious attempt to undervalue the South Asian sociolinguistic context with a consequential disregard for the contextual appropriateness of the innovations.

4.3. The Language Teachers

This approach primarily focuses on the pedagogical issues including the large number of textbooks used for teaching English in South Asia. The language textbooks are vital resources for imparting the social values of one group to another and for transmitting desired ideological and sociopolitical preferences.

4.4. The Descriptivists and Contrastivists

The aim of the descriptivists and contrastivists genre is “to provide teachers and learners of English in India with information about the way in which certain forms and patterns of English used in India differ from the contemporary version of the native speaker model to which Indian English is closest, namely British Standard English”.(Tongue and Hosali 1979:4)

4.5. The Functionalists

The functionalist approach is an insightful approach from several perspectives in which the role of English is seen in relation to appropriate contexts in South Asia. This contextualization leads to various types of identities of the language. The functionalists further are divided into many groups:

The first group is specialized in English Literature and attitudinally follows the exocentric norms. Their observations include slow change in attitude towards local models of English.

The second group includes the creative writers and critics who endow with perspectives on the authenticity of the localized and nativized identity in the South Asian Englishes which include the stylistic identity as well.

The last group within the functionalists introduced a sociolinguistic and pragmatic perspective the understanding of South Asian English.

5. Issues of Identity

The issues of identity in South Asian English are inevitable. It cannot be denied that the attitudes of the issues of identity in South Asian English cannot be segregated from the outlooks of the countries such as United States and United Kingdom. Various factors are involved in the change of attitudes regarding the issues of identity of South Asian English.

The matters which are frequently debated include the pragmatics of models of performance in English, the relevance of exocentric and endocentric models, the cline of intelligibility and cross cultural communication, the processes and implications of nativization, the nativized culture-specific discourse strategies and their implications; and the stylistic and other strategies used in non-native literatures in English and the inspiration for such innovations.

Thus the institutionalized diaspora varieties of English seek new paradigms of language use, language teaching and literary creativity. Some refreshing theoretical and methodological issues include the structure in variation, the cline of varieties within a variety and their functional allocation, pragmatic motivations for transcending discourse strategies, bilingual-bicultural exponents of the text, a well-articulated shift from the earlier traditional canons of English- cultural, sociological, and literary- and the relevance of nativization to the local sociolinguistics contexts.

It is difficult to capture all the dimensions of linguistic identity, its motivations and manifestations, for the reason that identity is multifaceted, constantly evolving and thus almost never complete. Identity indicates new meanings and also provides new significance in diverse roles, such as of ideology, nationalism, social and religious network relationships, among many others.

The pragmatics of South Asian English and its identities as group and individual is determined by the above mentioned factors. The linguistics choices concerning English is based on various pragmatic factors which are political, social, prestige, function, mobility etc. The literature presents a medley of conflicting approach regarding English

in South Asia. A number of South Asian writers consider English as an additional linguistic tool in their multilingual repertoire. Also there is another group of writers in South Asia who feel that they have been culturally and linguistically betrayed by those who write in English, support English and have attained national and international recognition as writers of English.

At the same time there are articulate groups that believe that the use of English is national betrayal. Several scholars are furthermore engaged in discussing the politics of the English text in postcolonial South Asia, the consequence and significance of English-medium education and also the appropriateness of the curriculum as taught in the English departments.

Whereas in the case of the diaspora variety the English takes a different turn as the language is then functional in character. The language in use then serves to the purpose of the diaspora writers to re-assert their identity. Similarly for the South Asian diaspora writers, the language then becomes their tool to establish their “South Asianness.”^{xxiv}

Conclusion

As is obvious from the above discussion, English occupies a very special position in the lives of South Asians. As has been often said, English is one of the languages South Asians speak in. As used in South Asia, English has been nativized to such an extent that it is considered not a foreign or an alien language. Creative writing in English is at its peak, and, as discussed by B. Kachru, has gone a process of decolonization (B. Kachru 2005).

One should not be left with the impression that the position of English has been accepted unequivocally by all in South Asia. Thus as discussed above, the South Asian diaspora writers employ literary creativity and linguistic innovation for the purpose of acculturation and re-assertion of their identity. Khaled Hosseini in his novel too employs linguistics devices to appropriate the language. This linguistic appropriation and the language use for establishing the various power relations on the macro and micro level would be analysed through the critical discourse analysis of the novel, *The Kite Runner* in the next chapter.

Chapter -IV

Critical Discourse Analysis of Khaled Hosseini's *The Kite*

Runner

As Norman Fairclough has explained, critical discourse analysis (CDA) aims to systematically explore the often obscure relationships of causality and determination between (i) the discursive practices that is events and texts, and (ii) the larger social and cultural structures, relations and processes; in order to explore how these practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power. (Fairclough1995).

Critical Discourse Analysis (CDA) as defined by van Dijk (2015), is ‘discourse analytical research that primarily studies the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context’. CDA tends to utilize all the methods of the cross-discipline of discourse studies along with the other relevant methods in the humanities and social sciences (Wodak and Meyer 2008; Titscher et al. 2000). Thus to give more emphasis to the fact that many methods and approaches may be used in the critical study of text and talk, the more general term *critical discourse studies* (CDS) is preferred for the field of research (van Dijk 2015) As CDA is the more popular term in scholarly studies, thus it is continued to be used in this chapter as well.

As mentioned above the analytical practice of CDA is not one directional research in the study of discourse. It is ‘a critical perspective that may be found in all the areas of discourse studies including discourse grammar, conversation analysis, discourse pragmatics, rhetoric, stylistics, narrative analysis, argumentation analysis, multimodal discourse analysis and social semiotics, sociolinguistics, and ethnography of communication or the psychology of discourse-processing’, among some to be mentioned.(van Dijk 2015)

This chapter is an attempt at the Critical Discourse Analysis of Khaled Hosseini’s novel *The Kite Runner*. As discussed CDA is not a single dimensional research thus, it does not have a unitary theoretical framework. According to van Dijk, there are various types of CDA which may be theoretically and analytically somewhat dissimilar along with the general aims and properties mentioned above in the previous paragraphs. Critical analysis of spoken discourse is very different from an analysis of written texts but the common perspective and the common intends and the general conceptual frameworks are very much related to that of CDA. Mostly all the types of CDA inquire about the way specific discourse structures are organized in the reproduction of social dominance. Thus, ‘the typical vocabulary of CDA features such notions as power, dominance, hegemony, ideology, class, gender, race, discrimination, interests, reproduction, institutions, social structure, and social order, along with other familiar discourse analytical notions.’(van Dijk 2015)

Thus taking this multi-dimensional research theoretical framework of CDA into account this chapter would analyze the various underlying theories and the political purpose of the novel through the analysis of the linguistic innovations and the power

relations, which serve the intentions of the author for writing it. This novel serves to present an appropriate answer to the various propaganda through wrong media coverage that lead to the vague and often negative portrayal of the society in Afghanistan, the author also gives the world an unbiased picture of the country by highlighting the social menaces related to the ethnic tensions, the religious fundamentalism of the Taliban. The author is successful in his attempt to form a much clear opinion other than the one portrayed by the Western media. The author focuses on almost all the social problems and issues prevalent in the society of Afghanistan. And the CDA of the novel in this chapter would focus on the discourse structures contextualizing them. The chapter further studies the power abuse in the novel and the various ways through which these are enacted and legitimated.

The socio-cultural knowledge is pivotal in the interpretation of texts in CDA. Since CDA is the linguistic-discursive analysis of the structure of a text, thus, for the sake of convenience, this chapter is divided into two sections:

1. The Linguistic Analysis of Khaled Hosseini's *The Kite Runner*: This section would analyse the linguistic innovations or rather the analysis of the 'South Asianness' of the language that the author have employed in the novel in order to appropriate the language for the acculturation.
2. The Discursive Analysis of Khaled Hosseini's *The Kite Runner*: This section would analyse the underlying discursive elements as 'power, dominance, hegemony, ideology, class, gender, race, discrimination, interests, reproduction, institutions, social structure, and social order' as van Dijk (2015) mentions.

1. The Linguistic Analysis of *The Kite Runner*:

Factors such as the immigrant experience, globalization and colonization are among the main influential forces that contribute to the emergence of works that appropriate English and incorporate the cultural sensibilities of the non-English societies.

The non native diaspora varieties of English tend to claim the identity. The English thus is functional in the sense it serves to appropriate as well as recognize the diaspora context and appropriating for the acculturation of the language. Thus the overall concept of a singular Standard English is dismissed through the devices of linguistic abrogation by the postcolonial diaspora writers. The main schema being that the Standard English is no more the language of cultural imperialism is thoroughly followed by the Postcolonial diaspora writing.

The translations/gloss of words in the cross-cultural texts indicates the cultural difference. The uses of these translations signify an inherent gap between the word and the referent. This gap represents the glossed/translated word as a cultural sign. Leaving the words un-translated/un-glossed is one more strategy that suggests the sense of cultural distinctiveness. The political act of leaving the words un-translated indicates that the text is written in an 'other' language in the postcolonial context. Several postcolonial writers blend the linguistic structures of two languages producing an 'inter-culture'. An amalgamation of local language syntax with the lexical forms of English is also a frequent act in postcolonial writings.

One of the most familiar strategies that are employed by the writers for appropriating the language is code-switching. Other strategies of appropriation as

mentioned by Kachru (explained in details in the previous chapter) include lexical innovations, translation equivalence, contextual redefinition, as well as rhetorical and functional styles.

It is an undeniable fact that the cultures and languages of both the colonized and the colonizers have been deeply affected by the colonial experiences. The post imperial age of globalization augmented interdependence of nations owing to the world trade agreements and many other similar relevant factors. This brought about a cultural and economic paradigm shift throughout the world resulting in the growth in the usage of English, shaping it as the global language. In consequence to these changes and shifts, some postcolonial writers took radical stance and opposed the use of colonial languages for cultural expression or educational purposes and considered English, as Ngugi would call it a ‘means of spiritual subjugation’ and imperial domination whereas some writers advocated the scheme of writing back to the Empire.

As a result of this, a considerable organization of creative cultural writings began to emerge in the former colonies as well as in the formerly colonial urban hubs. These postcolonial writers formulated and practiced various linguistic strategies to express the indigenous themes. Achebe (1975), for example, altered the colonial language considering that it can “carry the weight of [his] African experience” (as cited in Ohaeto 1997:101). Following Achebe’s pioneering linguistic experimentation; English has been adapted, appropriated and turned into numerous varieties by the postcolonial creative writers. Some of these varieties have ceased to be varieties of English and have been accepted as separate languages. The African-American Vernacular English (AAVE) or

Ebonics is one example that was earlier considered to be a distorted form of American English but now is accepted as any other language .(Fasold, 1999; Loudon, 2000)

There are various strategies of appropriation that resulted in the growth of various types of ‘englishes’. Various postcolonial writers combined the linguistic structures of two languages generating an ‘inter-culture’, a term coined by Nemser and Selinker (as cited in Ashcroft et al. 2002:66). Further, a blend of local language syntax with the lexical forms of English is also frequent in postcolonial writings. Code-switching is the most common strategy of appropriating the language (Ashcroft et al 2002). Furthermore, Kachru (1983) mentioned some other strategies of appropriation which include lexical innovations, translation equivalence, contextual redefinition and rhetorical and functional styles.

Linguistic Appropriation

As mentioned earlier appropriation of language is an important component of the Postcolonial writings. It is through this process that the postcolonial writers assert the ‘differing cultural experiences’ (Ashcroft et al 2002:38). It acquires the language of the centre and substitutes it in ‘a discourse fully adapted to the colonized place’ (Ashcroft et al, 38). Abrogation and appropriation is believed as conscious strategies of decolonization, according to Zabus too, where ‘writing with an accent’ serves to convey ideological variance (2007, 16).

English “has often been felt to lack those virtues of warmth, sincerity, and local dignity associated with the minority languages” (Leith 1983:155). It is essential to use English in order to take advantage of its status and scope along with using it to convey all

the cultural meanings attached to intrinsic worth of affection, earnestness, and local distinctiveness which English tends to be deficient in whereas the indigenous languages have in them. Accordingly one more underlying principle of appropriation is to convey all these virtues into English.

The appropriation of English language is often unconsciously carried out by the non-native users. According to Joseph (2006), languages go through alteration because of the intrusions of mother tongue with its innate resistance. There has to be some amendments under the influence of their mother tongue whenever a writer from a non-native country produces something in English.

Pertaining to the progress and expansion of English(es), Omoniyi (2009) categorizes two schools of thought – Manfred Gorlach School of English World-Wide (EWW) that focus on the nature of deviation of the varieties from native speakers and Kachru School of `World Englishes (WE) which perceive the spread of English and its indigenization and appropriation as political and ideological (172-173).

Appropriation in South Asian English Writings

A lot of writers from the once colonized countries have been appropriating language in their literary works. In a similar way Achebe too (2003), in his essay *The African Writer and the English Language*, promotes this approach of appropriation in English language. Further he gives example from *Arrow of God* where he appropriates the language by using expressions like “I want one of my sons to join these people and be my eyes there.” and in a similar way he further reproduced this Africanized version as “I am sending you as my representative among these people” (62).

The theoretical grounds for Englishization as Kachru mentions, is almost the same in Asia and Africa. The only difference among the English of these two regions is that the linguistic innovations are culturally specific to the particular regions. The above given linguistic innovation in the example of Achebe is one specific to the African culture. Similarly, Ashcroft et al (2002) explains that the Rastafarians implement diverse approaches to convey choice of language from the construct and further alter the Jamaican Creole in different ways. In Jamaican Creole, *meis* usually used for first person singular. However, Rastafarians, considering *me* to be dominated by the subject, prefer using *I* for the personal pronoun (Ashcroft et al. 2002:47-48).

The Cultural Context of Afghanistan

Afghanistan has always been on the intersection of history and the connecting point of cultures. Owing to the Russian occupation from 1979 to 1989 followed by the Taliban regime, millions of Afghans left their country and settled throughout the world. Consequently this resulted in the cultural and linguistic hybridity as a natural outcome of the history of displacements and migrations. Thus the literatures of Afghanistan and particularly those written from the time of the Taliban coming into power in the early 1990s, could not remain untainted by the historical, socio-political and cultural milieu which has left its deep influence on the people of Afghanistan.

The literary history of Afghanistan is similar to that of its physical history, which reflects centuries of influence by neighboring countries and scholars and writers of invading countries, yet the product in its final form is altered, and is made unique by the

counter influence of the people who absorbed and learned it and then changed it to fit their chosen style of expression (Emadi 2005: 81).

Appropriation of language in *The Kite Runner*

As discussed before, the postcolonial writers have applied various linguistic innovations as a strategy to write back to the empire. Language appropriation one of the strategy employed by these writers. Khaled Hosseini, born on 4th March 1965, who is of the Afghan origin and an ex-colonial and expatriate, makes ample use of language appropriation in his novel *The Kite Runner*. The rest of the chapter is the analysis of the appropriation with reference to their use in *The Kite Runner* by Hosseini.

i. Interlinear/Marginal Gloss: parenthetical translation

Glossing refers to the explanatory annotations given along with a text. This could possibly be a single word, a sentence or a clause, qualifying the non-English word. Glossing is one of the most frequent devices used by authors in cross-cultural texts. The glossed words in the text are often the materialization of cultural divergence and the manifestation of difference in cultures. Certain Persian, Arabic, Dari and Pashtu terms are deliberately used by the Khaled Hosseini throughout his novel *The Kite Runner*.

Hosseini has intentionally used the word *Hazara* in the starting of the novel. It is evident that the majority of English speaking western readers are not likely to be aware of the meaning of this word. When the writer uses it repeatedly, however, we may assume that the readers gather some hint of the meaning in context and guess the reason of its deliberate usage:

“You! The *Hazara!* Look at me when I’m talking to you!”(7)

“Like Ali, she was a *Shi’a* Muslim and an ethnic *Hazara.*”(7)

The author leaves the reader to identify with the meaning unaided and does the glossing in its further occurrences. The political significance of the term is further explained along with the sociocultural and the historical context. Apart from this being a language strategy, it may also be noted that the intensity attached to this word in the society in Afghanistan and the significant clash among the ethnic communities of *Pashtun* and *Hazara*. Therefore it entails a vast cultural/religious background embedded in social norms and beliefs of the Afghan culture and society.

The novelist leaves the words *Hazara* and *Pashtun* unglossed in the beginning. When he glosses/defines it, he is not content with a single word; rather, he places it in context, thereby constructing meaning around the word. Then finally the whole history of the two communities is laid out.

In it, I read that my people, the Pashtuns, had persecuted and oppressed the Hazaras. It said the Hazaras had tried to rise against the Pashtuns in the nineteenth century, but the Pashtuns had “quelled them with unspeakable violence.” The book said that my people had killed the Hazaras, driven them from their lands, burned their homes, and sold their women. The book said part of the reason Pashtuns had oppressed the Hazaras was that Pashtuns were Sunni Muslims, while Hazaras were Shi’a. (5)

This description highlighted the implicit communal clash between the *Hazaras* and *Pashtuns*, not only on the basis of ethnicities but also on the basis of religious division. The author gave a brief introduction to the oppression and violence that the *Hazaras* were subjected to by the *Pashtuns* since ages in Afghanistan.

One more strategy employed by the author is the glossing of some words in the reversed order. This appears to be a deliberate attempt to reverse the positions accorded to both the languages. Usually a native word is used and glossed with a close alternative in English. For example, ‘*Some had taken to calling him Babalu, or Boogeyman*’ (5), ‘*it would have been dismissed as laaf, that Afghan tendency to exaggerate sadly, almost a national affliction*’, (7) ‘*Toophan agha, or “Mr. Hurricane”*’. (7)

ii. Un-glossed/un-translated words

Leaving certain words and expressions un-glossed/untranslated allocates the choice to the writer of retaining certain cultural distinctiveness integral and intact in the text. This strategy further lets the writer highlight the differences between cultures. Along with that this device lets the writer lead towards the effectiveness of discourse and explain cultural concepts. This lets the readers get actively involved with the contexts and find the relatable meanings. We find the use of un-glossed/untranslated words extensively in Khaled Hosseini’s *The Kite Runner*.

While describing a meal ‘*eating boiled eggs with Kofta sandwiches meatballs and pickles wrapped in naan*’, the words ‘*Kofta*,’ ‘*naan*’ are left untranslated, both these used are used exclusively in the South Asian culinary. The use of word ‘*Naan*’, (8) Iraani round flatbread is intentional as the writer finds no apt English substitute. ‘*Qurma*’ (48)

Meaning "Chicken" usually found in stew, '*Mantu*' (65) A piece of sheep's tripe sewed up and stuffed with rice and other foods such as '*Pakora*' (65) An Indian snack made of deep-fried items such as, chicken, onions, eggplants and more, '*Bolani*' (138) Afghan dish consisting of flat bread stuffed with foods such as potatoes or leeks, '*Chopan kabob*' (171) Pieces of lamb chops marinated and broiled on a skewer, '*Ferni*' (183) Rice pudding, '*Kolcha*' (138) Kind of Bread, '*Qabuli*' (138) - Afghan rice dish with meat, raisins, and carrots, '*Sholeh-goshti*' (171) A kind of food or something, '*Rowt*' (125) A type of sweet, '*Sabzichallow*' (173) White rice with lamb and spinach, '*Shorwa*' (172) Broth, '*Chai*' (203) - spiced tea, '*Nihari*' (196) a stew made of beef or lamb shank and spices '*Halwa*' (223), '*Kofta*' (14), '*oush soup*' (145), '*daal*' (62), '*sabzi*' (15), '*qurma*' (71), etc are some other words from the South Asian cuisine with a characteristic native tint. Since these are cultural-specific words, they remain untranslated, just as in the dishes from any other part of the world are retained as such. If these terms are replaced with two or three words to explain it, it would make no sense and even the concept would remain vague. If we consider the word '*halwa*', for instance, if translated in English as a sweet/ dessert like pudding, this explanation would be unsuccessful to make one understand what exactly *halwa* is.

Similarly, since the action of the novel is located in a Muslim society, he uses religious terms such as, '*Zakat*' (14) charity rituals and rites, '*Mashallah*' (33) an Arabic phrase that indicates respect or appreciation, '*Sultan*' (27) an Islamic title of Muslim ruler, '*Mullah*' (28) title of Islamic clergy, '*Eid*' (43) Muslim holiday that marks the end of Ramadan, '*Salaam alaykum*' (45) meaning "peace be upon you ", '*Inshallah*' (66) meaning "God Willing, '*Azan*' (68) call to prayer, five times a day,'

Namaz’ (70) prayer, especially those enforced by the law, ‘*Dhu’lHij-jah*’ (76) 12th month of the Islamic year, *Allah hu Akbar* (6) God is the greatest, ‘*Alef-beh*’ (151) the letters A (alef) and B (beh), used to signify the entire alphabet, ‘*Bismillah*’ (110) in the name of God, ‘*Hijab*’ (174) –veiling, ‘*Iftikhar*’ (165) honor, ‘*Ihtiram*’ (168) - veneration, honor, reverence, respect, ‘*Raka’t*’ (108) - section of a prayer, *Ayat-ul-kursi* (211) - a prayer called “The Throne Verse”

"Allah! There is no god but He,

Al-Hayy (the Ever-living), Al-Qayyum (the Self-subsisting, Eternal).

No slumber can seize Him nor sleep.

His are all things in the heavens and on earth.

Who is there that can intercede in His presence except as He permitteth?

He knoweth what appeareth to His creatures as before or after or behind them.

Nor shall they compass aught of His knowledge except as He willeth.

His Kursi doth extend over the heavens and the earth,

and He feeleth no fatigue in guarding and preserving them.

He is Aliyy (the Most High), Al-Adhiim (the Supreme in glory)”.(211)

The author mentions the entire prayer in its original form instead of giving the meaning or summarizing it in order to put stress on the importance of this particular verse and its significance to the Muslim community.

More use of words solely exclusive to the Muslim society used by the author, ‘*Burqa*’ (209) a women’s outer garment that covers them from head to toe including the face. This garment is usually worn in public by Muslim women. ‘*Qawali*’ (225) Sufi devotional music, ‘*Qorban*’ (285) Muslim ceremony commemorating Abraham’s willingness to sacrifice his son, ‘*Shari’a*’ (270) the civil law based upon the teachings of Islam; there are no specific “laws” but a system of laws based upon the religious book the Koran (Quranic scriptures), ‘*hadith*’ (sayings of Muhammad and his companions), ‘*Ijma*’ (consensus), ‘*Qiyas*’ (reason by analogy) and debate. ‘*Masnawi*’ (19) A verse in the Persian Koran, ‘*Hadji*’ (15) Person who has undertaken the pilgrimage to Mecca.

These terms do not have their equivalents in English language, though *azan* can be translated as ‘a call for prayer’ yet doing so will not convey its full associated religious significance. He also employs words like ‘*burqa, hijab, pakol, chapans, tumbans,*’ etc. There is a variation in *burqa* and *hijab*. *Burqa* is a long garment that is used by many Muslim women cover their bodies from the male gaze; and the *hijab* is a piece of cloth covering head and face only. English does not consist of equivalent words for these terms. The use of English equivalent will strip the text of the cultural essence. In order to excellently describe the Afghan lives it can be best described using the cultural specific terms.

iii. Syntactic Fusion

The meshed combination of two different linguistic structures mixing the syntax of local language with the lexical forms of English is called syntactic fusion. It results from the influence of two linguistic structures. In the postcolonial text, neologisms, ‘an important sign of the co-extensivity between language and cultural space’, is a particular form of syntactic fusion which emphasizes that words do not embody cultural essence as new lexical forms in English maybe evolved employing the linguistic structures of the mother tongue. Syntactic Fusion is another strategy that Hosseini has employed in the novel. He makes use of plurals like ‘*chapans*’ (38), ‘*hamwatans*’ (92), ‘*wahshis*’ (283), ‘*garis*’ (28) and ‘*hazaras*’(9), ‘*Pashtuns*’ (9), ‘*Bazarris*’(26) Here the author uses native words, though applying the syntactic and grammatical rules of English.

iv. Codes witching

It is the method of switching between two or more codes/languages in the process of appropriation thereby bringing change in the modes of expression. This device is used by polydialectal/multilingual writers and serves as an intermingling mode of illustration. The choice of a particular language/code by a polydialectal/multilingual author is a suggestion that the selected code is the most appropriate for the given occasion. Thus in *The Kite Runner*, the author’s preference in switching to local languages of Afghanistan on some occasions indicates their suitability and appropriateness to describe those situations. Hosseini uses the strategy of code switching employing its different types, ‘intersentential, intrasentential or intra-word and tag switching.’ The author is a

multilingual cosmopolitan himself. He, at times, does code switching between English and Persian or Pushto or Arabic codes.

iv.i Intersentential Code switching

Most of the examples of code switching found in the novel belong to intersentential code switching which occur at the boundary of a clause or sentence confirming the rules of both the languages. For instance, instead of giving only a translation of a prayer *Ayat-ul-kursi* (211) the author prefers to code switch and presents verses of the prayer, also called “The Throne Verse” (211)

The author deliberately choose to use the verse in its original form instead of adapting the prayer into English as a conscious part of his political-cultural stance throughout the novel, satiating his own instinctive inclinations towards his culture which may not be satisfactorily expressed in any other language.

Similarly, on other occasions in the novel the author expresses the deep religio-cultural convention permeated in the Afghan society. “He raised his hand. *“Salaam, Khala Jan.”* (60) The salutation that is ‘salaam’ is deeply rooted in the Islamic culture of Afghanistan and saying ‘khalajan’ is a kinship term common in the Islamic vocabulary in the traditional society of Afghanistan. The following expressions also bring out the cultural rootedness of various characters in the novel. “*La illahu ilillah*” (means *there is no God but Allah*) and ‘*Wallah o billah*’ are Arabic utterances, they are used commonly to express emotions such as exclamations, amazement, surprise, hatred, appreciation, disbelief, grief and anger. This exemplifies the characters’ close Islamic orientations and deep cultural rootedness which is embedded in their language.

Similarly, when a Talib makes an announcement he says, “*Listen. Listen well. Obey. Allah-hu-akbar*” (149). Instead of using the English translation of Allah o Akbar, *God is great*, the writer chooses to code switch to the original expression which is a catchphrase and signifier of strength and power in the Muslim discourse. Hosseini code switches and puts it as ‘*zendabaad Taliban*’ before giving the meaning: “On it, someone had painted three words in big, black letters: *zendabaad taliban! Long live the Taliban!*” (146).

The author expects the readers to perceive the assertions as it is written in a language other than English. In the same way he further code switches inter-sententially in a number of other occasions in the novel, and it is important to note how the writer separates the deliberate use of codes switching in writing from its reflexive use in speaking.

iv.ii Intra-sentential Code switching

Further there are some examples of intra-sentential codes witching that is within a clause or sentence boundary or mixing within a word boundary: ‘*Bismallah-e-rahman-e-rahims*’, (117)

‘*Salaam alaykums.*’ (151) Since there are no equivalents of these religious/cultural expressions in the English vocabulary, the writer retains them as such in the text.

v. Tag-switching

Insertion of discourse markers or Tag-switching is also found in the novel:

‘We talked about whatever film we had just seen and walked amid the bustling crowds of *bazarris*’ (14), the author uses the word *bazarris* instead of markets or people .

vi. Lexical Innovation

Lexical Innovation includes the lexicalization of various types in the text. One notable method of doing so is borrowing local words into English and combining the words from two distinct lexical sources (Kachru, 1980). There are three types of lexical innovations: Single Items, Hybridized Items (Hybrid Collocations, Hybrid Lexical Set(s), Hybrid ordered series of words and Hybrid Reduplication) and Lexical Diffusion. Hybridized Items are lexical items ‘comprised of two or more elements, at least one of which is from a South Asian language and one from English’ (Kachru).

All the examples of lexical innovation in the novel are hybridized lexical items which can further be divided into three categories depending on the purpose they fulfill. In the first place, there are hybridized lexical items where the author chooses one element from the native language(s) to characterize the other element from English. Both the elements may otherwise be used as alternatives to each other and are considered identical in meanings as they convey largely the same meanings in their own contexts.

In the example of ‘*namaz*’ prayers (15), the intent of the author is to explain that the prayer he mentions is a specific type of a formal prayer of the Muslims and is different from the regular prayer as understood generally. This hybridized item highlights the inherent disjuncture between the use of regular prayers and that of *Namaz*. Further, this type of lexical innovation provides a scope for the coexistence of two otherwise divergent linguistic systems and cultural hybridization.

Further examples are: ‘*tasbeh* rosary’ (16), ‘*chapli* kababs’ (137) ‘*inqilabi* girl’ (101) (revolutionary girl). Similarly, ‘mule-drawn *garis*’(28) is an innovation to convey

the type of vehicle (*gari*). ‘*Khatm*dinner’ (124), ‘*bulbul* bird’ (16), ‘spinach *sabzi*’ (15) and ‘*kichiri rice*’ (15), are some other examples in this category.

Also there are some examples of hybrid reduplication where the author uses the elements from both native language and English, conveying same meanings. The example: ‘*dohol* drums’ (9). However, *dohol* and drums signify two different cultural backgrounds connoting the inability of a lexical item from one linguistic system to represent another. *Shahnai flute* (9) is another example in this context.

vii. Translation Equivalence

The use of Translation Equivalence allows the author to infuse the native beliefs, perceptions, setting and the way of taking things found in the belief space of the audience. Postcolonial politics of culture is inherent in the very refusal of separating the ‘event on a place’ from the ‘language of the place’ used to convey or depict that event.

The estrangement of the expressions in the translation equivalence marks the difference between the cultures of two languages under discussion. The impossibility of creating a context and setting a character in it without the use of an appropriate language compels the author to use the following expression in the beginning of the novel itself: ‘And suddenly Hassan’s voice whispered in my head: For you, a thousand times over. Hassan the hare lipped Kite Runner’ (2).

Hosseini uses the phrase ‘a thousand times over,’ which is the literal translation of the Persian expression ‘hazar’ meaning thousand. There are frequently used expressions in the characters’ native culture. The intent of the author in providing translation

equivalents is to demonstrate the untranslatability of certain emotions and related behaviour.

viii. Redefining context through language

The author implements a totally new context that is far-flung from the English speaking world to have the same explanations for all the terms.

Therefore, in the process of language appropriation, he redefines some terms particularly those related to kinship as the kinship patterns in Afghanistan are quite different from the western society. He uses the expression *kaka* for uncle, 'khalajan' (60) for maternal aunt, 'dukhtarjo' (32) for daughter, 'aroor' (115) for daughter-in-law and 'hamshera' (61) or 'hamshireh' (66) for sister. These relationships have different definitions in the backdrop of the novel. The author's deliberate use of such kinship terms aims to distinguish the family institution of Afghanistan from that in the Western societies. These kinship terms also reflect the highly structured system of family relations and strong family ties in the Afghan and the rest of the Asian societies. They possibly will also indicate the intense respect and respect present in the indigenous context besides highlighting the concept of extended and multigenerational family institution in Afghan society.

ix. Indigenization

The author's employment of various indigenous metonymy allows the text to demonstrate the gap between the expressive capacity of English and everyday life experiences. 'Riding the Rickshaw of Wickedness?' is an indigenous expression which may not be comprehended without understanding the Afghan culture and society. Same is

the case with other expressions used metonymically such as ‘river of sin’, ‘impiety cake’ ‘making sacrilege *qurma*’ (153) and ‘*dilas*’ in ‘Dil’ and ‘the Lion of Panjshir’ metaphorically signify bravery and courage which is an important code of honour in the patriarchal Afghan culture.

While the author could have adapted in English all the indigenous expressions, mentioned above, which have been used metonymically in the novel, he prefers not to replace them with their English counterparts as they may not communicate and convey the overall thrust of the message and the cultural significance they carry in their original composition.

x. Indigenous Registers

The effective linguistic device of registers that the author employs in the novel is the use of the register of Farsi words. Throughout the entire novel, Farsi is woven in the plot naturally, especially in conversations. For example, Amir calls his father “Baba (12) or Baba Jan (18)” instead of “dad” or “father,” but the reader is able to interpret these words by context. The words such as “Inshallah” (36) or “Naan” (29) have also been used. It appears more natural to use Farsi in conversation.

The use of native registers enhances informal level of the text (Huckin, 1997). This technique is a pragmatic application nativizing the text. Furthermore, most of the events occur in a foreign country where English is not the characters' native language. Therefore, using Farsi in conversation seems more natural. As a result, this device gives the reader a much more vivid experience, as though the reader has participated in the scenes and met the characters themselves.

xi. Native Discourse Markers

Discourse markers used in a particular language are largely specific to that very language and the society where they are spoken. In the novel *The Kite Runner*, the use of indigenous markers in English language serves as social markers confirming their specificity to the local setting of the novel.

The strategies of appropriation, devised by Ashcroft et al and Kachru, of which Khaled Hosseini has exploited some in this novel. Through the use of language appropriation in the novel, Khaled Hosseini has established himself as a postcolonial South Asian diaspora writer, who has come up with indigenous cultural assertiveness by the skillful use of language. Cultural assertion is communicated through the use of indigenous languages in the novel. The author, despite being educated in the West and well-versed in the use of English language, finds it indispensable to appropriate English while presenting the Afghan society and culture. Though he selects English to write about the people of Afghanistan (keeping in view an international audience), he breaks the boundaries of its words, phrases and sentences by inculcating expressions and syntax from the indigenous languages, to depict the society and culture.

Also, Hosseini appropriates English to suit the purpose of depicting Afghan life, and attempts to enrich English language with linguistic items from the Persian language, making it more Arabicized and Persianized to carry the cultural experiences of Afghan society.

2. The Discursive Analysis of *The Kite Runner*:

Elleke Boehmer describes the immigrant and diasporic people/authors as: ‘ex-colonial by birth, “Third world” in cultural interest, cosmopolitan in almost every other way’, these writers work ‘within the precincts of the Western metropolis while at the same time retaining thematic and/ or political connections with a national background’ (Boehmer, 1995). This description is pertinently true in the case of Khaled Hosseini since he is an ex-colonial by birth, born in Afghanistan. He is a cosmopolitan and a citizen of the first world at present but his thematic/political connections are still about Afghanistan.

Diasporic communities are created out of merging of narratives about journeys from the ‘old’ country to the new (Brah, 1997). Diaspora is simply the displacement of a community/culture into another geographical and cultural location. Roger Bromley proposes that every narrative in diasporic writing is ‘both an individual story and, explicitly, a cultural narrative’ (Bromley, 2000). The authors map their own experiences, as well as shared by many others, of dislocation and voice it through their fiction. There is a constant elision in diasporic narratives between the individual and the communal, the personal and the collective, even when the story of one individual or family is being told.

As we have discussed in a previous chapter, diasporic writing captures the two invariables of their experience: exile and homeland. Almost all diasporic narrative is an attempt to settle between the dichotomies, here in this study, *The Kite Runner* by Khaled Hosseini. The narratives there is a temporal move that is to look back at the past and

looking forward at the future. The protagonist looks back and then looks forward with the succeeding generations.

Returning home never as expected since home becomes unfamiliar in the time they were away. Different factors affect the experience of return, including their social status when they return, when and why they left their homeland and the frequency and types of communication they maintained while away. “Home” is not definite, it is the return through the different ways in which intimate connections and disconnections are made.

The Kite Runner by Khaled Hosseini who is an Afghan-American writer, tells the story of Amir, a young boy from the Wazir Akbar Khan district. Amir’s closest companion and playmate is Hassan his young son of their Hazara servant. Set against a backdrop of tumultuous events, from the kingdom to Afghanistan through the intrusion of the Soviet, the mass migration of refugees to Pakistan and the United States, and the ascending of the Taliban regime the novel is the representation showing how the “home” is not same and returning home does not turn to be the same for as the Afghanistan Amir left and the Afghanistan Amir returns back to are totally unfamiliar. Amir then travels as looking back and then looks forward after rescuing Sohrab from the Taliban.

Thematization of the *The Kite Runner* by Khaled Hosseini

In English, the initial element in the sentence is normally the theme (Halliday, 1967–1968). Besides this structural position, there are several grammatical processes that thematize certain elements that do not normally occur in the initial position. Some of these are simple word-order adjustments, and others are more complex ones.

For example, they involve picking out items, which were under focus in the preceding text, so that the speaker could treat them as the point of departure for the subsequent text. Hosseini schematizes the diasporic setting with the pining of the protagonist *Amir* for his lost homeland and the nostalgia and memory that overflow subsequently. So the novel begins and sets the stage for the homecoming;

I became what I am today at the age of twelve, on a frigid overcast day in the winter of 1975. I remember the precise moment, crouching behind a crumbling mud wall, peeking into the alley near the frozen creek. That was a long time ago, but it's wrong what they say about the past, I've learned, about how you can bury it. Because the past claws its way out. Looking back now, I realize I have been peeking into that deserted alley for the last twenty--
-six years. (1)

It is as though the speaker presents what he wants to say from a particular perspective. It is possible that whatever is true of speaker is equally true of writer. The speaker/writer viewpoint has significant consequences for the structure of sentences, paragraphs, and other units of discourse. Considering the above mentioned extract from the novel, a close reading of the verbal behavior of the character Amir, in the *The Kite Runner* by Khaled Hosseini yields valuable insights into the cultural themes crucial for interpretation. A similar example is also provided in Y. Kachru (1993), where he mentions an excerpt (Singh, 1959) and reflects upon the cultural context and lets the readers discover the similarities and differences between what they are familiar with and the “unfamiliar” being presented.

The identity is used in the functional sense here that expresses the fractured identity of an immigrant (the lost homeland), which is far away and lost since Amir moved away from his place, and his ancestors in the home country. The successive generations carrying out the duties toward the dead ancestors, i.e. performing the rites that are supposed to keep the ancestors satiated in their afterlife, are not a certainty in the new place with the new identity.

'New rhetoric', lexicon and social context

A comprehensive interpretation of the extract mentioned in the previous paragraph, leads one to the rich cultural heritage of South Asia in general and Afghanistan in particular on the one hand, and the condition of the writers of contact literatures on the other hand. The 'non-verbal behavior patterns which include gestures, body postures, and gaze patterns' etc. are part of the sign system that individuals use to communicate meanings during interaction.

The English literatures in the diasporic variety include engrossing and charismatic information about these signs that are meaningful and open to misconceptions by readers who are from different cultures. In many cultures for instance children and young people are expected to keep their head and eyes lowered and maintain silence while the elders, including teachers, speak to them.

The association of the 'lexicon to the social context of the utterances' can be considered as demonstrative in the way in which 'codified sign systems' in general (spoken, behavioural, visual) are made meaningful only in relationship to the social structures which comprise them. In the course of the development of CDA, one of the

most significant theorist of the text/context association, M. A. K. Halliday formulated 'systemic functional grammar' out of a social semiotic point of view on language. Halliday further developed a framework for describing the 'context of situation', the social context of a text which permitted the meaning to be exchanged.

The 'context of situation' as denoted by Halliday is merely the direct environment for a textual event. The term 'context of culture' was introduced for the extensive institutional and cultural environment within which the context of situation is embedded. The term, 'contextual configuration' to denote the variable interrelationship between field, tenor and mode was used by Ruqaiya Hasan, Halliday's colleague, to address questions of textual structure. She further explains that the identification of a text's contextual configuration can make sense of a text's structure.

Like Bakhtin, she too regards that it relates to genre as a socialized language practice. Hassan affirms, rather evidently, that a genre is the Verbal expression of a contextual configuration. Meanwhile Halliday's use of the expression 'rhetorical mode' connects with another approach to thinking about the relationship of text to context, the 'new rhetoric' (Andrews 1992). To lay it straightforward, rhetoric in the revised sense is the skill of making language work. The work that language performs at a particular instance in a text is the function.

Similar to other terms, 'genre' signifies dissimilar things in diverse approaches to the text/context relationship. Bakhtin uses it in two senses, for both the multifaceted factors that make up the utterance as he defines it and the 'form of construction' of the utterance as textual product. Hassan's point is undoubtedly on the text as verbal

expression. Kress, in his initial work, reverberates Hassan in defining genres as 'typical forms of text which link kinds of producer, consumer, topic, medium, manner and occasion' (Hodge and Kress 1988: 7).

Authors in the diasporic variety that could possibly be termed the new rhetorical tradition are more inclined towards the definitions of genre focusing on similarities in the context of situation rather than in the text as artefact. Freedman and Medway characterize genres as 'typical ways of engaging rhetorically with recurring situations' (1994: 2). Kress inspected genre alike, describing it as 'the con-ventionalised aspect of the interaction' at the same time asserting that the text in its social and cultural context was the obligatory starting point for any meaningful consideration of the forms, uses and functions of language (Kress 1993:24).

Similar to Freedman and Medway, a further argument was that 'it is the stability and repeatability of a social situation that leads to stability and conventionality' in textual forms. Undeniably these contradictory approaches might be seen as the harmonizing process/product sides of a reasonably consistent approach to textual analysis.

The Context of *The Kite Runner*

Before the publication of *The Kite Runner*, the author Khaled Hosseini worked as a medical internist in a hospital in California for several years. Hosseini came to know through a news bulletin stating that the Taliban had forbidden kite flying in Afghanistan; he found this restriction to be cruel one. This information "struck a personal chord" for him, as he had reminiscences emotionally involved with kite flying growing up with the sport while living in Afghanistan.

The Kite Runner covers a multigenerational period and focuses on the relationship between parents and their children. Hosseini developed an interest in the theme while in the process of writing. Hosseini afterwards revealed that he recurrently came up with portions of the design of the plot by sketching pictures of it. He confessed that he did not decide to make Amir and Hassan brothers until after he had "doodled it".

Similar to Amir, the protagonist of the novel, Hosseini too was born in Afghanistan and left the country as a teenager not returning until 2003. Thus, he was repeatedly enquired concerning the degree of the autobiographical aspects of the book. In response, he said, "When I say some of it is me, then people look unsatisfied. The parallels are pretty obvious, but ... I left a few things ambiguous because I wanted to drive the book clubs crazy," (in an interview with Wilson, Craig (April 18 2005) "Kite Runner catches the wind." USA Today) Having left the country around the time of the Soviet invasion, he felt a certain amount of survivor's guilt:

"Whenever I read stories about Afghanistan my reaction was always tinged with guilt. A lot of my childhood friends had a very hard time. Some of our cousins died. One died in a fuel truck trying to escape Afghanistan (an incident that Hosseini fictionalises in *The Kite Runner*). He was one of the kids I grew up with flying kites. His father was shot." ("An interview with Khaled Hossini," Book Browse. 2007)

In spite of the autobiographical aspects, he maintains that the plot is fictional. Subsequent to *The Kite Runner's* success, Hosseini continued to work as a physician for another year

and a half before becoming a full-time writer. "Medicine was an arranged marriage, writing is my mistress," he explains, employing a quote from Chekov (Miller, David (June 2013), "Khaled Hosseini The author of *The Kite Runner* talks about his mistress: Writing" Loveland Magazine.)

Thematic Concerns of the novel *The Kite Runner*

Themes of repentance, guilt, shame and emancipation feature prominently in the novel, with a crucial scene depicting an act of violence against Hassan that Amir did not succeed to prevent. The final half of the book revolves on Amir's endeavors to be in an agreement to this transgression by rescuing Hassan's son Sohrab, over two decades later.

‘Because of its themes of friendship, betrayal, guilt, redemption and the uneasy love between fathers and sons are universal and not specifically Afghan, the book has been able to reach across cultural, racial, religious and gender gaps to resonate with readers of varying backgrounds.’ (Hosseini, 2005)

Although a number of subject matters have been identified by Khaled Hosseini, among those that appear in *The Kite Runner*, critics mostly have focused on remorse and emancipation. During his childhood Amir was unsuccessful in saving Hassan leading to an act of weakness and afterwards suffers from an intense remorse throughout the rest of his life. Amir is unable to forget the incident although he leaves the country and leads the life of a successful writer. Hassan on the other hand is "the all-sacrificing one who, even

in death, calls Amir to redemption". After Hassan's death, killed by the Taliban, Amir begins to liberate himself through the rescue of Hassan's son, Sohrab.

Hosseini represent equivalence during the search for Sohrab to create an impression of parallels; when Amir retains a split lip after being severely beaten, similar and comparable to Hassan's harelip. Despite this, some critics enquired whether the protagonist had fully emancipated himself for not. Amir's rationale for the childhood deception is deep-seated in his insecurities concerning his connections with his father. The association between parents and their children features significantly in the novel.

During the adaptation of *The Kite Runner* for the theatre, Director Eric Rose stated that he was drawn into the narrative by the "themes of betraying your best friend for the love of your father", which he compared to Shakespearean literature.(Roe, John (Feb 4, 2013) "The Kite Runner" Calgary Herald)) Throughout the entire story, Amir pine for his father's love, even though his father loves Amir he favours Hassan to the extent as to pay for plastic surgery to repair Hassan's cleft lip.

Edward Hower from *The New York Times* analyzed the portrayal of Afghanistan before and after the Taliban:

Hosseini's depiction of pre-revolutionary Afghanistan is rich in warmth and humor but also tense with the friction between the nation's different ethnic groups. Amir's father, or Baba, personifies all that is reckless, courageous and arrogant in his dominant

Pashtun tribe..(Hower, Edward (Aug 3, 2003) “The Servant” The New York Times).

Amir too mentions that his Baba exactly depicted the reckless, dominant, aristocrat, dominant Pashtun tribe. Amir describes how anyone would believe the incidence about Baba’s wrestling with a black bear but would have dismissed as *‘laaf’* had it been told about someone else.

Lore has it my father once wrestled a black bear in Baluchistan with his bare hands. If the story had been about anyone else, it would have been dismissed as *laaf*, that Afghan tendency to exaggerate--sadly, almost a national affliction; if someone bragged that his son was a doctor, chances were the kid had once passed a biology test in high school. But no one ever doubted the veracity of any story about Baba. And if they did, well, Baba did have those three parallel scars coursing a jagged path down his back. (7)

Further describing Baba, Amir continues narrating the story of Rahim Khan which laid the foundation to Baba’s famous nickname “Mr. Hurricane”, such was his overpowering demeanor with all the Pashtun masculinity authority and power.

It was Rahim Khan who first referred to him as what eventually became Baba’s famous nickname, *_Toophan agha_*, or “Mr. Hurricane.” It was an apt enough nickname. My father was a force of nature, a towering Pashtun specimen with a thick beard, a

wayward crop of curly brown hair as unruly as the man himself, hands that looked capable of uprooting a willow tree, and a black glare that would “drop the devil to his knees begging for mercy,” as Rahim Khan used to say. At parties, when all six-foot-five of him thundered into the room, attention shifted to him like sunflowers turning to the sun. (7)

The novel turns dark when Hosseini starts describing the torment that the Taliban render on his countrymen. Amir encounters the Taliban when he finally returns home in order to help and rescue Hassan’s son Sohrab. The ending section of the novel is occupied with haunting images:

‘a man, desperate to feed his children, trying to sell his artificial leg in the market; an adulterous couple stoned to death in a stadium during the halftime of a football match; a rouged young boy forced into prostitution, dancing the sort of steps once performed by an organ grinder's monkey’. (Edward Hower from *The New York Times*)

The Kite Runner has been blamed of obstructing the Western understanding of the Taliban by representing its members as embodiments of various social and doctrinal evils. For the Taliban and their supporters these evils were not considered typical and which they felt exposed Taliban in an unfavourable light. The Taliban leader, Assef’s sadomachismo, drug abuse, pedophilia, Nazism and the fact that he is an executioner too add to the exposure of the Taliban.

Social Problems

As per the reports of the American Library Association, *The Kite Runner* was one of the controversial books of 2008. There had been multiple attempts from all quarters to remove it from various libraries due to the "offensive language, sexually explicit, and unsuited to age group." Afghan American readers were particularly hostile towards the depiction of *Pashtuns* as oppressors and *Hazaras* as the oppressed. Hosseini responded in an interview, "They never say I am speaking about things that are untrue. Their beef is, 'Why do you have to talk about these things and embarrass us? Don't you love your country?'"(Young, Lucie (May 19 2007). "Despair In Kabul" Telegraph.co.uk.)

i. *Bacha bazi*: A social menace in Afghanistan

Khaled Hosseini in *The Kite Runner*, highlights the existing social menace of '*Bacha Bazi*' in Afghanistan. The term is derived from Persian according to which, literally *Bacha Bazi* means "boy play"; from *bacha*, "child", and *bazi*, "game". It is a vernacular term in Afghanistan referring to the sexual activities among men especially, older men and young boys and men and young children or teenagers. This may lead to child prostitution, child pornography and child trafficking as well. In *The Kite Runner* Assef who is a powerful Taliban leader is portrayed as a *Baccha Baaz* (pedophile).

The socio-political scenario of Afghanistan before and after the Taliban regime has been thoroughly portrayed in the *The Kite Runner*. Although the Taliban issues death penalty on baccha bazi and ban on music yet, in *The Kite Runner*, Assef, the Taliban leader is a *Baccha Baaz* and makes Sohrab dance on his favourite music. This also could be viewed as an attempt to expose the hypocrisy of the Taliban regime.

ii. The *Pashtun -Hazara* conflict

The *Pashtun-Hazara* conflict has been depicted in *The Kite Runner* at the onset itself. Amir reads from ‘his mother’s old history books’, about the conflict, while reading Amir mentions ‘my people’ to address the *Pashtun* community and Hassan’s people to address the *Hazara* community. According to the history book which Amir fetches and reads: ‘the Pashtuns, had persecuted and oppressed the Hazaras. It said the Hazaras had tried to rise against the Pashtuns in the nineteenth century, but the Pashtuns had “quelled them with unspeakable violence.”’(5)

Thus, there is no doubt that the power struggle among the ethnic communities and the oppression of the *Hazaras* by the *Pashtuns* was deeply embedded in every sphere of the Afghan Society. Also the author makes use of the history books that to establish the communal conflict and the violence associated with it throughout the history of Afghanistan.

CDA at Macro and micro levels

As van Dijk has explained that the micro-level of the social order refers to the ‘language use, discourse, verbal interaction, and communication’. The terms such as, ‘power, dominance, and inequality between social groups refer the macro-level’ of the society. The fact which he establishes that CDA should link the space between micro and macro approaches (Alexander *et al.* 1987; Huber 1991; Knorr-Cetina and Cicourel 1981; van Dijk 1980). Taking this attribute of CDA into consideration, *The Kite Runner* by Khaled Hosseini is analyzed at macro and micro level in the following sections:

As mentioned earlier Critical Discourse Analysis (CDA) studies language as a form of social practice and explores the various ways how social and political domination are visible in the text (Fairclough 1989). Khaled Hosseini in his novel *The Kite Runner* efficiently makes use of certain linguistic devices as a dominant apparatus to organize the text and to evoke emotions, incite the reader's interest and inquisitiveness about the social and cultural order of Afghanistan. The characters of Baba, Amir, Ali and Hassan frame the economic, ethnic, and religious divisions in Afghanistan. Baba and Amir are the aristocrat upper class privileged group of the Pashtun community, they are Sunni muslim, rich and live in a large house, while Ali and Hassan are poor, they are from the oppressed Hazara community, Shia Muslim and live in a small quarter on Baba's property. Thus Baba and Amir are the dominant majority in every other way and Ali and Hassan are the oppressed minority.

The issue of ethnic discrimination, as discussed in a section above regarding the social problems in Afghanistan is a dominant political issue in the *The Kite Runner*. The novel also shows the difference between the Islamic Fundamentalists and the liberal Afghans. Baba predicts the future takeover of Afghanistan by the orthodox fundamentalists, the Taliban expressing his deep anguish, "God help us all if Afghanistan ever falls into their hands." Not much favourable words are used by the writer for Mullah Fatiullah Khan, Amir's teacher and individuals like him and are described as "self-righteous monkeys" (17).

A first-person point of view is used throughout the novel. The author makes sure that the readers sense the same as the narrator feels and thinks. One instance would be when Amir says that he "wished they'd all died along with their parents" (19), this

personal sentiment reveals his strong yearning for his parents' attention. It gives the impression to the reader which is totally relatable and the character and the reader seems to be thinking in a similar manner.

The character of Assef seems to be an incarnation of evil which do not have any positive attributes of a human being. Assef's father is an Afghan and his mother a German, he has been presented as an advocate of the Pashtun dominance over the Hazara. Assef is a oppressor even while a teenager and thus Amir describes him as a 'sociopath'. The monstrous act of raping Hassan is committed by Assef when he was only a teenager. Assef idolizes Hitler and also gives Amir a biography of 'Adolf Hitler' as a birthday present denoting his own resemblances with the dictator.

When an adult, predictably Assef joins the Taliban, and bears a strong resemblance to Adolf Hitler, his idol. He gets immense pleasure in murdering innocent people in the name of purity and supremacy. He is a personification of the Taliban hypocrisy and religious fundamentalism. Though the Taliban prohibited music throughout the country and made pedophile a punishable offence, yet Assef being a powerful leader of the Taliban plays his favourite music and makes Sohrab the young son of Hassan, dance to it.

Political Turbulence During Taliban Rule

In the *The Kite Runner*, the author Khaled Hosseini gives a stunning image of the Taliban as aggressive organization. Assef emerges as a symbol of evil as a leading Talib during the Taliban regime. Assef commit the crime of rape as a teenager and as a leader of the Taliban, forces Sohrab to dance to music for his enjoyment although the Taliban has

banned dancing and listening to music. Amir criticizes this hypocrisy of the Taliban as, “I guessed music wasn't sinful as long as it played to Taliban ears.” (280)

The Taliban's oppression of the Hazaras and the Shiites is nothing new it is a greatly strengthened product of years of intolerance. The author outlined the characters of the Taliban and the Hazara in order to point out the nature of their power relationship as unbalanced, disproportionate and authoritarian.

Hosseini illustrates the characterization of the Taliban as atrocious and dictatorial. Sohrab's rape is the resonance of Hassan's rape, symbolically the stoning at Ghazi Stadium is one of the most outstanding and significant allusion. This episode represents the destruction of entire Afghanistan similar to the rapes of Hassan and Sohrab.

With the help of linguistic devices, the author operates the text of the novel for the transmission of the Western angle of the Afghan issue. It seems to be an attempt to influence the readers and to justify and validate the Western schema of international assurance in Afghanistan. This could be compared to Sohrab's faint smile at the end which is a suggestion that he is protected and contented with his new guardians, similar to that of the western interference in the Taliban regime in Afghanistan. This western inclination and its propagation in the novel could also be traced back, in the novel after the arrival of Amir and Baba in America. Amir explains that Baba cherished ‘the idea of America’. He supposed that the only worthy countries are America, Israel and Britain, even though his support of Israel attracted accusations of his being anti-Islam unlike other Afghans. Baba says:

There are only three real men in this world, Amir,” he’d say. He’d count them off on his fingers: America the brash savior, Britain, and Israel. “The rest of them--” he used to wave his hand and make a phht sound “--they’re like gossiping old women. (125)

The author presents a stunning picture of religious fanaticism, chauvinism and bigotry of the Taliban. Amir goes to a soccer match at the Ghazi Stadium, but then when he lands up there it is a completely different sight. The abundant green playing field has now turned into desolate field with two deep opening behind the goalpost. The Taliban marched up and down the lanes. They thrashed and whipped anyone who made too much of noise. During the half time Amir comes to know the shocking reason for the two deep holes dug in the ground. Those were to be the graves of two accused adulterers who would be stoned in front of thousands of the people. A member from the Taliban announces to the people that the ‘will of Allah and the word of the Prophet Muhammad’ said death by stoning is a justified penalty for adulterers.

Amir takes note of this distortion of Islam; he recollects the words of Baba: "God help us all if Afghanistan ever falls into their hands." (15) In the course of the narration of this incident, the author makes it clear that the Taliban are responsible for the social discrimination and injustices. They prolong and authorize their activities in the name of Islam. Throughout the Taliban regime Afghanistan becomes a terrifying and ‘hopeless place’. Incident like the execution in the Ghazi stadium and the ‘young man’ who ‘dangled from the end of a rope’ after his public hanging explicitly highlight the political crisis Afghanistan undergoes at the end of the 20th century.

The author's affiliation and inclination for the host nation after his migration is inevitable is the fact that he endeavors to ascertain the notion of the United States as flight from all of the problems. As the narrator mentions that the United States is like an exit from unfairness, brutality and traditions. The forced migrations of Amir and Baba to America, is a symbol of transformation and a direction to liberation. The suggestion of the author that America can engage in the line of shifting, improving and eradicating inequalities from the Afghan society could be deduced through this.

The author's inclination towards American culture is justified as he is himself belongs to the diasporic community now is the citizen of America. Thus his inclination of the host nation is visible throughout the novel. Instances such as Amir and Hassan liked the Western movies, American actors, particularly John Wayne and Charles Bronson. Amir and Hassan watched these movies which are dubbed into Farsi. They buy snacks like 'rosewater ice cream and pistachios'. The car Baba drives is a black Ford Mustang, which is the same car that the actor Steve McQueen has used in the American movie "Bullitt."

Assef emphasizes on the notion of purity as a member and an influential leader of the Taliban. Assef and his associates claim not merely ethnic purity but furthermore cultural purity. Their foremost intention is the supremacy of a chaste Pashtun people and culture in Afghanistan. And in order to execute this ethnic purity many Hazaras were massacred, their houses and schools burned by the Taliban.

Power Relationship

The power relations in *The Kite Runner* can be explained through CDA and explored how the levels of power have been instigated, preserved and replicated in the novel. The most excellent example of the power struggle is Hassan's rape (76-77). Several illustrations of power relationships could be observed in the mentioned passage. The author compares the facial expression of Hassan to that of a lamb: "saw the resignation in. It was a look I had seen before. It was the look of the lamb." (76)

The symbol of lamb reiterates in Amir's memory as a ritual sacrifice made on Eid Al-Adha. Hassan is comparable to the sheep as he is entirely powerless against Assef. The power struggle between Amir and Hassan is obvious as Amir is persistently under pressure to get his father's affection. Amir literally thinks that Hassan is the barrier on his way and says:

I actually aspired to cowardice, because the real reason I was running, was that Asseff was right. Nothing was free in this world. Maybe Hassan was the price I had to pay, the lamb I had to slay to win Baba. Was it a fair price? The answer floated to my conscious mind before I could thwart it: "He was just a Hazara, was not he?" (77)

This gives the clear picture that how the love of Baba was a form of power which Amir wanted to gain even at the price of his friendship with Hassan. He envied Hassan for the little admiration and attention that Baba paid to him and thus the love of Baba takes the form of power struggle for Amir. This is also an instance where the ethnicities

of both the boys come into play and in order to justify his own cowardice Amir's superiority of being a Pashtun works and he consoles himself thinking that Hassan was just a Hazara which made him vulnerable to oppression and gave Amir the right to oppress him.

It is in the same way that the majority Pashtuns of the Taliban propagated hatred among the Pashtuns for the Hazaras. The Hazaras are massacred, their houses, schools burned and Assef relates the Pashtun history to that of the Nazi Germany. Assef's willingness to turn into an active member of the Taliban is noteworthy. Assef is the symbol of a Sunni Pashtun and the power abuse.

Khaled Hosseini constructs reality through language in use and pursues certain principles throughout his novel and makes his reader associate to those principles through his powerful writing and language choices. The political context of Hosseini's *The Kite Runner* is essential as the actions which unfurl the related political events construct the ideology and the power structure in the novel. Hosseini's narrative is set in the late 20th century and early 21st century politics of both Afghanistan and the west.

The novel is an exclusive illustration of how the lives thousands of ordinary Afghan people got affected by the domestic and international power politics. Hosseini's political intentions for writing the *The Kite Runner* might have been to humanise a country for the readers worldwide as their views about Afghanistan are either vague or prejudiced by the negative media coverage. Thus Hosseini chooses to make his narrator a writer who himself has a political and individual assignment. The narrative of *The Kite Runner* is more intensified with the milieu of the ongoing political turmoil. The history that

Hosseini represents is somewhat altered and consist of the nostalgic memories of the peaceful days of his childhood.

Highlighting the tumultuous history and its impact on the people of Afghanistan the historical details incorporated into the *The Kite Runner* could be seen to present Afghanistan itself as a victim. Due to the Soviet invasion Kabul becomes a city of secrets and suspicions and is described as being ‘split into two groups: those who eavesdropped and those who didn’t’, and the countenance of the country is physically devastated by war. The previously beautiful landscape is scattered with the ‘burned carcasses of old Soviet tanks’, and Kabul is personified as an old friend who has become ‘homeless and destitute’ as a direct result of the ongoing political conflict. Thus returning ‘home’ is not the same. The Kabul that Amir knew is not the same which he finds when he is back again. Amir is literally suffocated as the presence of the Taliban makes it difficult for the people even to breath.

The Politics of Gender in the Novel

Amir’s wife Soraya’s views regarding the double standards of the Afghan men reflect the gender inequalities which is prevalent within the Afghan society. She further mentions that whereas men who have children out of marriage are ‘just having fun’, but Soraya, after her affair with a man is thought to be a damaged good, thus women are mere commodities for the men, nothing more than goods.

The patriarchal society of the Afghan community is further highlighted and the misogynist attitude to female sexuality is witnessed more overtly in the depiction of Hassan’s mother Sanaubar who is supposed to have involved ‘countless men into sin’ and

thus is seemingly punished for her beauty when ‘someone had taken a knife to her face’ leaving her looking ‘grotesque’. In the same way Soraya’s mother is gets silent after her marriage to General Taheri. Khala Jamila as Amir mentions had been famous in Kabul for her singing voice but ‘that she never sing again in public had been one of the General’s conditions when they married’.

4. Conclusion

The purpose of the CDA of *The Kite Runner* was to identify the role of the linguistic devices in the construction of the adaptation of reality in the narrative. The detailed analysis of the text of the novel, both, the linguistic analysis and the discursive analysis along with the power relations at the macro level and the micro level, revealed that the linguistic devices played significant role in linguistic manipulation.

The writer manipulated the text for the construction of the diaspora identity. He used the linguistic devices to structure the contents of the text in favour of his intentions. These linguistic devices proved an influential instrument to structure of the reader thought. The writer with his language choices and way of a delicate manipulation of language fruitfully exercised great control on the prejudices, viewpoints, and thoughts of the readers.

The consequences of this study identify that behind the evident text of *The Kite Runner*, there is selective language choices and careful use of linguistic devices. They are undoubtedly the result of former deliberation and considerate discourse intensification. The author used the language of the novel as a characteristic apparatus of affiliation. He engaged the suitable linguistic strategies according to the definite necessities of every

communicative circumstance for the attainment of individual intention. Through the subtle manipulation of language the author directed the readers towards the formation of an opinion construct definite suppositions. The author convinced the readers adhere to the text until the end of the novel and kindled their interests.

Chapter- V

Conclusion

The present research was aimed at undertaking a critical discourse analysis of a novel from the South Asian Diaspora to investigate how identity is constructed and represented through the language choices made in a text. Through a systematic and principled analysis of the language of the text using the tools of critical discourse analysis, this study was aimed at exploring the construction of the South Asian Diaspora identity in Khaled Hosseini's *The Kite Runner*.

Research Findings

The findings of the work are as follows:

1. The proposed research work was based on the expectation that the selected novel *The Kite Runner* by Khaled Hosseini would lend itself to the fruitful construction of the South Asian diasporic identity and after the analysis of the linguistic innovations and the underlying discourses of the power structures it was ascertained that the text justly lent itself to the expected outcome.
2. As it was assumed that a critical discourse analysis would unravel the operations of the linguistic-discursive constructions and structures of the text and shed light on how language contribute to the construction of diaspora identities and explore the

underlying power structures, thus the multi-disciplinary approach of the Critical Discourse Analysis allowed and explored the linguistic and the discursive analysis of Khaled Hossein's *The Kite Runner*.

3. In this context, as it was believed that the present proposed research work would contribute in a significant way as not much work has been undertaken in this area. It is expected that this research would contribute to further research works conducted in this area.

Suggestions

Although much effort have been made towards a conscious understanding of the South Asian writing in English in relation to the diaspora identity constructions within the indigenous paradigms of literary innovations and bilingual/multilingual creativities, yet there is a fissure as no single compilation exist for the analysis of the works by the South Asian Diaspora. Thus it is suggested that further work in this direction could be done. The issues of identity related to the wider context of language and ideology and the strategies of power relations and hegemony in the context of the Afghan Diaspora seem to remain unexplored as such.

Further research Scope

As there is no single compilation of the Critical Discourse Analysis on the works by the South Diaspora, further research in this area should analyse the language strategies and the power relations in these texts and how identity is being constructed and thus the 'South Asianness' is being re- affirmed.

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Notes

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- ⁱ A branch of stylistics studying the sociological aspects in linguistics
- ⁱⁱ Mixture of different varieties/species.
- ⁱⁱⁱ Location where the concept of Diaspora is Immanent as termed by Brah.
- ^{iv} Greek translation of the Hebrew Bible, primarily the Old Testament
- ^v Central reference book of Judaism, also the first five books of the twenty-four books of the Tanakh
- ^{vi} Other name of Pentateuch
- ^{vii} Derived from Greek, literally, “new” and “speech utterance”
- ^{viii} Study/description of particular language or culture in terms of its internal elements
- ^{viii} Study/description of a particular language or culture in a general way
- ^x Having many different interpretations, meanings or values
- ^{xi} The use of this term begins with J.L Austin’s development of performative utterances and his theory of locutionary, illocutionary, and perlocutionary acts.
- ^{xii} Allan Bell, coined this term in 1984 to outline his of sociolinguistics theories, explaining linguistic style shifting occur in response to speaker’s audience.
- ^{xiii} Refers to word, speech, promise.
- ^{xiv} Adhering to multiple disciplines of study.
- ^{xv} Abusive Power use.
- ^{xvi} Termed used by Kachru to reaffirm the South Asian Identity.
- ^{xvii} Grammatically simplified means of communication developing between two or more groups which have no language in common
- ^{xviii} South Asian English
- ^{xix} Things concerning words or lexicon of a language.
- ^{xx} Relating to the grammar of a language.
- ^{xxi} Relating to practical considerations.
- ^{xxii} English as mother tongue.
- ^{xxiii} English as second language.
- ^{xxiv} In the sense as has been used by Braj B. Kachru