# Identity Cognition: Unraveling Language/Discourse in the South Asian Diaspora Narratives

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**Sikkim University**

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**Degree of Doctor of Philosophy**

**By**

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## DECLARATION

I, **Afrida Aainun Murshida**, hereby declare that the subject matter of this thesis titled **"Identity Cognition: Unraveling Language/Discourse in the South Asian Diaspora Narratives,"** is the record of work done by me, that the contents of the thesis did not form the basis of awards of any previous degree to me, or to the best of my knowledge, to anybody else. The thesis has not been submitted by me for any research degree in any other university/institute. This has been submitted in partial fulfillment of the requirement of the degree of Doctor of Philosophy to the Department of English, School of Languages and Literature, Sikkim University, Gangtok, India.

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## CERTIFICATE

This is to certify that the thesis titled **"Identity Cognition: Unraveling Language/Discourse in the South Asian Diaspora Narratives,"** submitted to the Sikkim University for partial fulfillment of the degree of Doctor 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 dissertation has been submitted for any other Degree, Diploma, Association and Fellowship. All the assistance and help received during the course of investigation have been daily acknowledged by her.

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**"Identity Cognition: Unraveling Language/Discourse in the South Asian Diaspora Narratives"**

Submitted by **Afrida Aainun Murshida** under the supervision of **Prof. Irshad Gulam Ahmed, Department of English, School of Languages and Literature, Sikkim University.**

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**Warm Regards**

**Afrida Aainun Murshida**

# Contents

# Chapter I

## Introduction

It has already been widely acknowledged and reiterated further by scholars that the main characteristic attribute of the colonial subjugation was the power over language. Language, therefore, is an intermediary through which a hierarchical structure of power is always perpetuated. This established power hierarchy is often defied through the materialization of an effective post-colonial voice. Therefore, the dialogue about any post-colonial writing, often in principal, comprises of the discussion of the 'route' in the course of which the language enables its power.

Although the British imperialism resulted in the spread of English across the globe yet the 'englishes' of Indians, Bangladeshis, Sri Lankans, or Pakistanis are not the same as the rest of the world. There is an explicit distinction between the projected standard code English, and the English that is used in the various countries of the world, making them the non-standard variety of Englishes. These non-standard varieties often are inclusive of linguistic innovations as well as direct cultural translations.

The study of language has always been a compactly political and cultural phenomenon. This practice further results in the literature in being politically charged with the language contributing to it highly. Since the language of the 'peripheries' was structured by an oppressive discourse of power thus these languages have resulted in innovative literatures which further uncover the political anxiety between the scheme of a 'normative code' and 'a variety of regional usages'.

The subsequent phase of construction 'within the evolving discourse of the post-colonial' is that of the literature production 'under imperial licence' by 'natives' or 'outcasts'. Therefore these literatures as well as the literatures by the diasporas are the spaces where the post-colonial crisis of identity is manifested recognizing the 'relationship between self and place'. The understanding of the 'self' is often lost by *dislocation*s that result from migrations. And in the process it may get damaged through the discriminatory attitudes towards the various indigenous cultures of the world through the subjugation, whether intentional or not.

Therefore any argument involving the place or dislocation, cultural and linguistic clashes among communities is the debatable and a specificity of the diaspora societies howsoever they might have been produced. This dialectic of place and displacement is further manifested through the discursive constructions in the societies. The term Diaspora is not confined to the geographical dispersal only; rather it also includes the more problematic questions of identity, memory and home which such displacement produces. The impact of a dominant discourse such as imperialism is not limited to the local society, it involves the disruption of the global culture itself which is affected and transformed by the movement of people caused in the process.

Writing is one of the most interesting and strategic ways in which diaspora might disrupt the binary of local and global and problematize national, racial and ethnic formulations of identity. As Stuart Hall suggests, the crucial concern of diasporic identity is not subjectivity but subject position, thus, the diasporic writer provides the prospect of a fluidity of individual identity, a constantly changing subject position, both geographically and ontologically. More importantly perhaps, diasporic writing, in its crossing of borders, opens up the horizon of place. Thus diasporic language

becomes a space for exploring identity, whether national, cultural, ethnic, sexual, linguistic or individual.

**Statement of the Problem:**

Critical Discourse Analysis as a methodology sets up a set of linguistic theories to examine the 'socio-diagnostic critique' where appropriate linguistic tools are assumed to be capable of bringing the usually concealed properties of any text and discourse to the surface for inspection and thereby creating a greater consciousness and rectify the prevalent underestimation of the influence of language in determining certain ideology and culture.

As Van Dijk explains, any textual structure and social structure are mediated by *social cognition*. Social cognition could be explained as 'the system of mental representations and processes of group members', diaspora to be more specific in this case. Further it is theoretically crucial for the micro level concepts such as texts and macro level concepts such as social relations to be intervened by social cognition, in order to elucidate how texts can be socially constructive that relates textual structures to social cognition, and social cognition to social structures.

An essential attribute of the human cognition is the 'functional flexibility' for which the 'cultural environments play an important role in constructing the category of cues to which individuals respond with prejudice.' These cultural environments include texts and narratives. It is particularly this 'flexibility', which facilitates and is further utilized in the discursive construction of social identities and discriminations. Social discriminations are not caused by the evolved units themselves instead these units may be employed in the discourse with the intention to strategically enact the social discrimination. This further gives way to the involvement of a cognitive

approach to discourse that is responsible for the construction of meaning at both the ends of the discourse process.

This research was undertaken towards a critical discourse analysis of the narratives from the South Asian Diaspora to examine the cognitive-evolutionary explanations on the various discursive strategies involved in the construction and representations of the diasporic identities. Through a methodical and principled cognitive-linguistic analysis of the texts this study was aimed at an interpretation as to how certain linguistic structures manifest and effect in the cognition of particular discursive approaches in the diasporic narratives.

For the undertaken study certain works by the South Asian Diaspora authors has been taken into consideration. It is assumed that a critical discourse analysis of the diasporic narratives using the cognitive-linguistic approach would be fruitful in explaining the manifestation of specific discursive strategy.

**Literature Review:**

The study of diverse and correlated texts which has been referred in order to prepare the current research conception includes core texts such as *Text and Context* first published in 1977, *Ideology and Discourse* (1998) and *Macrostructures* (1977) all by Teun A van Dijk. These books provide the required basic knowledge regarding the connections between language, ideology society and the macrostructures. *Sociocognitive Discourse Studies* (2009) by Teun A van Dijk offers an outline of the connections between the various discourses and the underlying socio-cognitive structures of these discourses. *Critical Discourse Analysis and Cognitive Science* (2010) by Christopher Hart is primarily concerned with the inquiry that critical

discourse analysis allows through cognitive science and its applications through the cognitive- linguistics framework.

Among the other texts that have been rigorously studied include *South Asian Writers in Twentieth Century Britain* (2007) by Ruvani Ranasinha that discusses the various issues of the South Asian writers from Britain. *South Asian Diaspora Narratives: Roots and Routes* (2016) by Amit Sarwal provide a comprehensive draft of the South Asian Diaspora narratives in general and the various context and pretexts of their writings. The narratives that have been taken into consideration for the analysis includes, *Home Fire* (2017) and *Kartography* (2001) by Kamila Shamsie; *Fault Lines* (1993) and *The Shock of Arrival: Reflections on Postcolonial Experience* (1999) by Meena Alexander; and *Funny Boy* (1994) and *The Hungry Ghosts* (2013) by Shyam Selvadurai.

**Research Questions:**

i. Is there a possible explanation of the discursive strategies employed in the particular diasporic narratives?
ii. Why the specific discursive strategies were used in the diaspora narratives and why those strategies were effective?
iii. Can there be a cognitive-linguistic interpretation of the linguistic structures and how do they manifest and affect the discursive strategies employed in a particular diaspora narrative?
iv. How are the varieties of the South Asian English Corpus different from each other?
v. What is the extent of similarities and differences among these corpuses?

vi. Does the cultural background play any role in the individual linguistic features of these corpuses, is an evaluation possible?

**Aims and Objectives:**

The aims and objectives of the research work undertaken are as follows:

1. The research intends at achieving a cognitive-evolutionary explanation to probe into the question why a specific discursive strategy was employed in a particular diasporic narrative and why those strategies are effective.
2. The research aims at the cognitive linguistic interpretation of how certain linguistic structures manifest and effect in the cognition of specific discursive strategies.
3. The research probes and examines the differences among the varieties of South Asian Diaspora English Corpus like the Indian, Pakistani, Sri Lankan etc. It seeks to explore the differences and the similarities among the South Asian Englishes and the impact of the cultural backgrounds concerning the individual linguistic features of the narratives and evaluate them critically.
4. The research questions and investigates into the significant point of intersection connecting the South Asian Diaspora narratives and Socio-Cognitive linguistics.
5. This research also probes into the question whether the linguistic practices could be responsible in identity formation and manifestation while dealing with a theoretical investigation of the South Asian Diaspora identity.

**Scope of Study:**

The construction of Identity in the South Asian Diaspora narratives tend to be an essential area of research and theoretical engagement for socio-cognitive linguists since language in use and language variations are intensely entwined with the processes of identity constructions and manifestations. Identities are negotiated, communicated and strictly controlled through varied linguistic and discursive means. Consequently the linguistic practices could be assumed to be at the core of identity formation and manifestation.

Similarly the 'perception and constructions of identities' in essence outline the strategies linguistic resources are organized of. Debates about language varieties including small linguistic differences therefore tend to become markers of ethnic and territorial belonging among communities.

Since Identity is a slippery term therefore, language can be used to communicate and construct individual as well as collective identities of groups and communities. This area of research probe and examine into a noteworthy point of intersection involving the South Asian Diaspora narratives and socio-cognitive linguistics as it deals with a theoretical investigation of the diasporic identity.

The research work is clearly grounded on analytical study. The chosen texts provide a prolific construction of the diasporic identity.

**Methodology:**

Critical Discourse Analysis as a methodology is not just a single theory. It is multifarious and is made up of various specialized strands which differ methodologically but share a common conceptual framework and critical perspective.

CDA[i] maintains to be theoretically diverse and therefore capable of analyzing a wide range of linguistic phenomena.

Among the multiple approaches of CDA, Cognitive Linguistics is one of the frameworks of Critical Discourse Analysis that facilitates the systematic theory of language and cognition. It can be directly associated with the socio-cognitive approach. The rationale of Cognitive Linguists is that 'since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like', therefore it suggests some theoretical and analytical prospects for the critical assessment of ideologies.

There are mainly three stages of Critical Discourse Analysis that has been popularly identified. The first is the Description-stage analysis that mainly concerns the text itself. The next stage is the interpretation stage, which mainly includes 'more psychological and cognitive concerns with how people arrive at interpretations'. The last stage that is the explanation-stage, a dynamic space is created in Critical Discourse Analysis for the interdisciplinary work involving a socio-cultural analysis for an explanation of the significance of concerned texts.

**Chapterisation:**

1. Introduction: The first chapter introduces and explains the cognitive-linguistic framework of Critical Discourse Analysis. It further elaborates and explains the varieties of 'englishes' and sheds light on the South Asian English Corpuses. The chapter further explains the connections between language cognition and identity in the South Asian Diaspora narratives and how this identity could be interpreted through the cognitive-linguistic framework of Critical Discourse Analysis of the narratives.

2. Negotiating multiple Identities in Kamila Shamsie: The second chapter is a detailed critical discourse analysis of the works *Home Fire* (2017) and *Kartography* (2001) by Kamila Shamsie. The chapter looks into the cognitive-linguistic features of the 'language in use' by the author which further facilitate in the analysis of the South Asian Diaspora Identity that is constructed in the works. As we know Kamila Shamsie is a Pakistani British writer hailing from an Islamic background therefore the 'identity' in question has multiple dimensions that is explored in this chapter.

3. The dilemma of the 'self' of a Coloured woman in Meena Alexander: The third chapter looks into the construction of the 'self' that Meena Alexander probes in most of her works including *Fault Lines* (1993) and *The Shock of Arrival: Reflections on Postcolonial Experience* (1999). The chapter is an attempt to analyse the 'self' of a coloured South Asian Woman in Diaspora hailing from South India and explore the dilemma of this identity and explain it using the cognitive-linguistic framework of critical discourse analysis.

4. Deciphering the Queer Sri Lankan in Canada in Shyam Selvadurai: The fourth chapter looks into the cognitive-linguistic patterns in the works of Sri Lankan-Canadian author Shyam Selvadurai through a detailed critical discourse analysis and explores the 'queer' identity that has been constructed against the backdrop of the South Asian Diaspora in the works *Funny Boy* (1994) and *The Hungry Ghosts* (2013).

5. Language, Cognition and South Asian Identity in the Diaspora narratives: The fifth chapter sheds light on the varieties of South Asian Diaspora English Corpuses that is discussed and analysed in the previous chapters that is the Indian, Pakistani, Sri Lankan varieties and seek to explore and explain the possible differences and the similarities with the impact of the individual cultural backgrounds concerned. This

chapter also elaborates the point of intersection connecting the South Asian Diaspora narratives and Socio-Cognitive linguistics and discusses the cognition of language and identity constructions.

6. Conclusion: The final chapter concludes the work by discussing the research findings and looking for further research possibilities in the area.

**i. Defining Discourse/Language:**

Discourse, cannot be pinned down to one meaning, in view of the fact that it has had an intricate history, it has been used in a variety of unique ways by different theorists. Theorists have considered discourse to be multifaceted and therefore cannot be confined to any singe definition as such, it is usually a whole set of statements, also accounting for certain practices involving the worldly realities as well as the knowledge of the 'self' and identity of any individual. Many theorists including Michel Foucault and Sara Mills have asserted and re-asserted this in their explanations of the word.

Norman Fairclough, in his definition, refers to discourse as a *practice.* According to James Gee as well, discourse is much more than just language, he also capitalizes his use of the word as he broadens the functions implicit and the typical activities engaged in by people. Therefore, according to the definition of Gee, it can be further explained, that discourse of the diaspora, is thus the way the diaspora group tends to behave and have a certain form of life which could be analysed only through the systematic analysis of the discourse of the diaspora. In short the practice of the group diaspora is the discourse of the diaspora. Therefore, to put it together, CDA is not just confined to the language rather it includes the 'ways of being in the world' for the diaspora community. Yet, the connection between language and the ways of being

in the world cannot be totally separated from each other. Thus any discussion of discourse does involve the discussion of language within it.

**ii. Critical Discourse Analysis:**

Critical Discourse Analysis as a methodology sets up a combination of linguistic theories to examine the 'socio-diagnostic critique' where appropriate linguistic tools are assumed to be capable of bringing the usually concealed properties of any text and discourse to the surface for inspection and thereby creating a greater consciousness and rectify the prevalent underestimation of the influence of language in determining certain ideology and culture.

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An indispensable aspect of the human cognition is the 'functional flexibility'[ii] for which the 'cultural environments'[iii] enact an imperative role in constructing the set of indications to which 'individuals respond with prejudice.' These cultural environments include texts and narratives. It is particularly this 'flexibility', which facilitates and is further utilized in the discursive construction of social identities and discriminations. Social discriminations, are not caused by the evolved units themselves, instead these units may be employed in the discourse with the intention, to strategically enact the same social discrimination. This further gives way to the

involvement of a cognitive approach to discourse that is responsible for the construction of meaning at both the ends of the discourse process.

Critical Discourse Analysis as a methodology is not a single theory. It is multifarious and is made up of various specialized strands which differ methodologically but share a common conceptual framework and critical perspective. CDA maintains to be theoretically diverse and is therefore capable of analyzing a wide range of linguistic phenomena.

Among the multiple approaches of CDA, Cognitive Linguistics is one of the frameworks of Critical Discourse Analysis that facilitates the systematic theory of language and cognition. It can be directly associated with the socio-cognitive approach. The rationale of Cognitive Linguists is that since 'communication' is established on similar theoretical structure that we utilize while 'thinking and acting', language becomes an essential 'source of evidence for what that system is like', and therefore it suggests some theoretical and analytical prospects for the critical assessment of ideologies.

There are mainly three stages of Critical Discourse Analysis that has been popularly identified. The first is the description stage analysis that mainly concerns the text itself.

The next stage is the interpretation stage, which mainly includes 'more psychological and cognitive concerns with how people arrive at interpretations'.

The last stage that is the explanation-stage, a dynamic space is created in Critical Discourse Analysis for the interdisciplinary work involving a socio-cultural analysis for an explanation of the significance of concerned texts. It is at this stage that an

exploration of the identity constructs in South Asian Diaspora narratives is possible in an explicit manner.

**iii. Explaining the Cognitive Framework of Critical Discourse Analysis:**

There are mainly two major strands within the cognitive framework of CDA, the first known as the socio-cognitive framework and the second the cognitive linguistic framework. Both the branches have been discussed in brief below:

**a. Socio-Cognitive framework:**

The socio-cognitive approach developed by van Djik is based on the connection of text and society mediated by social cognition. Social cognition has been referred to as the specific scheme of 'mental representations and processes of group members'. Group in this particular context refers to the diaspora community. Elaborating it further, van Dijk (1990, 1993, 1995, 2002) explains that the micro-level[iv] concepts such as text and macro-level[v] concepts as social relations have to be interceded by social cognition (18). He further explains that social cognition is connected to *social memory*. The cognitive processes and representations are identified as something familiar to an abstract mental structure called *memory* (207). Memory can be classified into *short-term memory*[vi] and *long-term memory*[vii].

The real processing of discourse take place in short-term memory alongside the information stored in long-term memory, discourses. Consecutively long-term memory is further classified into *episodic memory* and *semantic memory*. Episodic memory stores information based on personal experiences and semantic memory stores more general, abstract and socially shared information, such as our knowledge of the language or knowledge of the world (van Dijk 208).

The concept of *social memory* refers to the semantic memory on the basis of the difference between the socially shared nature of semantic memory and the idiosyncratic nature of episodic memory. Social cognitions are defined as the socially shared mental structures and representations. Although embodied in the minds of individuals, social cognitions are social 'because they are shared and presupposed by group members' (van Dijk 257). In this way the socio-cognitive model bridges both the individualism[viii] and social constructivism[ix] associated with text-consumption.

Social cognitions can be characterised more abstractly as attitudes, ideologies, opinions, prejudices, discourses or member resources. Crucially, these socially situated cognitive structures and representations are largely acquired, used and changed through texts (van Dijk 165). This course of action is made possible by the human competence for metarepresentation. (Sperber 117-137) A 'metarepresentation' is a 'representation' of an already existing representation. Texts are public metarepresentations which "convey mental representations and have, at least by extension, some of the properties of the mental representations they convey" (Sperber 128). Interpreting texts involves constructing cognitive metarepresentations of the linguistic representations in text.

**b. Cognitive Linguistics:**

The application of the discourse practice of any text, which include the text production and interpretation intercede the text and social practice (Fairclough 97). Therefore at the interpretation stage of the critical discourse analysis, which formulates and explains the predetermined discursive elements of language ideology and its operations in the text, which apparently seems to be the last stage of the CDA process, in actuality is just the beginning of the analysis of the overall discourse

process, therefore in order to complete the interpretation both the origin of the text as well as what the text communicates needs to be delved into deeper.

This is what exactly could be facilitated by the cognitive framework of CDA that involves, as well as, explains the meaning production. Although the socio-cognitive approach of CDA does recognize and mention the role of social cognition, yet, it does not apply the approach of social cognition within its framework. Cognitive Linguistics, therefore has been very limitedly utilized in the CDA, (Chilton 21) and that, the cognitive theories on language use remain totally excluded from the mainstream CDA framework in a baseless manner (Wodak 179). As noted by Gibbs, "the remarkable fact is that there are very few published writings on the methods in Cognitive Linguistics" (7). Further discussing in the same direction, O'Halloran asserts that "much of CDA suffers from a paucity of appreciation of language cognition" (14).

The socio-cognitive approach of CDA asserts the modified theory of memory shared by individuals and is termed as social cognition, which again does not include the process in which they are consequentially derived and applied, as well as, the way it is applicable in linguistic forms in language. Therefore, it is only the approaches of Cognitive Linguistics that outline the theories of cognitive relevance on language and its applications that could be deciphered from the linguistic elements during a CDA and thus ensemble the socio-cognitive framework allowing much enhanced interpretation. Cognitive Linguistics mainly looks into the conceptual composition prevalent in the prototypes of the language and further, analyses the same in the indigenous speakers of the same linguistic community.

It is not possible to investigate the cognitive processes and language ideologies (Wodak 180), yet, as it is well established in Cognitive Linguistics theory that, language, in case of the linguistics researchers and scholars and for the cognitive scientist acts as a "window to the mind" (Fauconnier 96). Therefore, justifying it further, the reason that cognitive linguists claim that since communication is based on the same theoretical cognitive system that is used for actions like thinking and therefore language or the linguistic faculty can be considered to be an important resource for the empirical evidence for such kind of systems (Lakoff and Johnson 3).

Thus it is safe to assume that Cognitive Linguistics propose the requisite theoretical as well as the analytical prospects in order to allow the critical investigations of all kinds of language ideologies (Dirven et al. 1236). Further elaborating the point Dirven et al. additionally remarks that, "ideology is a system of beliefs and values based on a set of cognitive models, i.e. mental representations" (1). Arguing in the same direction, Fairclough (1995) further adds on that "it may be useful to think of ideologies in terms of content-like entities which are manifested in various formal features, and perhaps frame" (75) and the associated notions are of significance in this context.

Similar to the approach of CDA, the approach to Cognitive Linguistics too is multifaceted in its viewpoint. There are a number of approaches within Cognitive Linguistics with individual but allied research frameworks (van Hoek 134). Cognitive Linguistics consequently, like CDA provides a variety of hypothesis that are applicable in various research projects for investigation of the operation of discursive ideologies in language. Cognitive Linguistics, along with the applications of Systemic Functional Linguistics implements a functionalist[x] standpoint. Language has been

defined as, “a resource for reflecting on the world” (Halliday and Matthiessen 7), in theories of Systemic Functional Linguistics[xi].

Similarly in case of Cognitive Linguistics, language has been interpreted as, “the means by which we describe our experience” (Langacker 294). Again drawing parallels between Systemic Functional Grammar and Cognitive Linguistics, merging both the theories further to necessitate CDA, there exists numerous theoretical procedures to interpret a particular episode and diverse grammatical strategies that could possibly be employed to investigate the linguistic resources for any prevalent notion (Langacker 294).

Cognitive Linguistics provides the detailed examination of ideology in language, ideology as such can be perpetuated through the choices a language allocates for indicating the “same material situation in different ways” (Haynes 119). The prospect of endorsing substitutive construal of the identical veracity denotes that a scrupulous selection in the account is constantly ‘ideologically’ inhibited and points towards the perception and the points of view of the author/writer/speaker. Cognitive Linguistics, thus, is capable of delving into the deep-seated ideology embedded in language through the relation of the ideological elements of linguistic events and the universal theoretical doctrines (Dirven et al. 1236). There exist a huge number of construal functions explained and elaborated in Cognitive Linguistics.

Linguistic strategies can be broadly classified under the categories, the ‘representation’ and the ‘legitimisation’ and a macrolevel strategy ‘coercion’. Cognitive Linguistics gives the evidence for the application of these strategies and the manifestations of these in specific language constructions and recognizes them. Cognitive Linguistics investigates a variety of ‘semantic and grammatical categories’

and take into account the function they perform for the discursive ideological, production and reproduction, and the affiliation in the communication system.

**iv. Diaspora Narratives:**

The identities in the South Asian diaspora community tends to be maintained through the linguistic and cultural inheritance. The communities identify themselves through cultural, linguistic and traditional ritualistic practices. Religious and ethnic traditions too form an important marker for the communities. In order to preserve the cultural, traditional and ethnic identities the South Asian Diaspora communities employ various strategies that safeguard the community and thereby help in assimilation and survival too.

Raymond Williams (1996) suggested a typology of six adaptive strategies employed by immigrants in his study of the South Asian immigrants. As per his study the adaptive strategies used by the communities are: 'individual, national, ecumenical, ethnic, hierarchical, and "denominational"' (97). Williams further elaborate that these strategies are the explanations for the disparity in the language, the various religious affiliations, universal philosophy of the community, the victuals and expertise among the groups (96-111).

The implementation of any such definite adaptive strategy is in itself again influenced by four more variables of societal location, which are, "length of residence, population density, transition from the first to succeeding generations, and majority/minority status" (Williams 109). Although Williams regard these above mentioned six strategies as limitations that define the process of adaptations of the immigrants to the host landscape, he further explains that these approaches are

frequently compliant, because the immigrants' aspire to safeguard numerous partial identities that direct them en route to 'adopt elements of more than one strategy'. (Williams 111)

While the negotiation, adjustment and assimilation to a new host is frequently taxing and is alien to the immigrants, the cultural landscape, the traditional patterns of characteristics, the borders and limitations that are based on background, linguistic tradition, the places of origination and the provincial identities, are not just devotedly imitated but dynamically armored and perpetuated. This further is the reason of a sense of cultural ambivalence and bewilderment among the children of the succeeding generations. This amply illustrates the steady and escalating dissemination of the South Asian community in the diaspora settings. Thus the process of assimilation and preservation of the identity of the South Asian community is a stable and incessant accomplishment that is wholly intentional and is further politically chosen by the community.

**v. 'Englishes' of the South Asian Corpuses:**

English has become one of the major languages of communication for South Asians. There is a distinctive form through the ways the South Asian English has emerged. The English in South Asia is attained through distinctive 'sociolinguistic, educational and pragmatic' perspectives of South Asia. The Englishes of the South Asian variety has been dynamic and is constantly undergoing evolution. For the diaspora community the language has been the resource for the articulation of the various degrees of emotions connected to migrations and its aftermath.

Thus the South Asian Corpuses includes a range of varieties originating from the major countries of South Asia, including India, Sri Lanka, Pakistan, Bangladesh, and Nepal etc. The colonial history mainly was the reason for the inculcation of English in the region formerly, with globalisation playing a huge part in the contemporary time.

**a. Language of the Diaspora:**

The languages of the diaspora are usually shaped through language contact with the mother tongue or the first language, the cultural origin and the ethnicity playing a huge part. The interaction of the various languages that the diaspora population is exposed to, gives rise to new forms and varieties of languages resulting in the diaspora varieties. Since, the diaspora community is not just confined to the interaction between just one ethnicity or nationality or linguistic groups, as diaspora communities are resultants of migrations from various parts of the globe, therefore the community is a mixed community with people belonging from various ethnic societies. As a result of such diverse intermingling, the language that is formed is highly influenced by the speakers of all the participant communities. The cross-cultural and cross-linguistic interaction, therefore, gives rise to new varieties and forms with innovative expressions and phraseology being coined in the process.

**b. Language of the South Asian Diaspora:**

The form of the English language is undergoing constant evolution, development and change throughout the world and in South Asian diaspora context as well. The South Asian English in the diaspora narrative is in constant use for the expression of ‘nuances of South Asian cultures and sensibilities’. South Asian English play a vital

and functional role as not only does it recognize the identity regionally but also recognizes the context culturally.

The regional identity of the speakers/writers in the diaspora perspectives is always re-asserted through strategies such as assimilation, appropriation as well as acculturation of the English language with the formation of new varieties consequently. Thus the language use in the South Asian Diaspora variety of English is entirely accountable for the construction of the diaspora identity.

The practices and repercussions in the course of nativization of English by the South Asian diaspora community, with the indigenized culture-specific communicative approaches and their social connotation inspire various innovations in the South Asian diaspora variety englishes. The non-native stylistic features, pragmatic motivations as well as multilingual-multicultural relevance of local sociolinguistic framework are evidently visible in the literatures in English by the South Asian diaspora community.

**vi. Language Cognition and Identity:**

Linguistic variation and identity are interconnected through social cognition as has been discussed in an earlier section of the chapter. Language as has been surveyed by linguists is social as well as individualistic in nature. The process through which language is originated, and then, the way a particular expression finds meaning in unique and individualistic cases, as well as, through a shared experience of the particular linguistic community illustrates the overall social project involved. Therefore, in a study pertaining to identity, it is essential for the researcher to examine both the social group and the individual concerned in order to explicate the relationship between them.

Linguistic variation is predictable on the basis of the social characteristics of the writers/speakers. This language in use further gives an insight into the mental representations of the writers/speakers perceptions. These perceptions are the cognitive patterns that allow the writers/speakers identity to be accessed through the language in use being utilized as empirical evidences for the investigation. Conceptual metaphors, mental representations through image schemata transmit definite spatial cognitive aspects or imaginative socio-cultural spaces of the individualistic as well as group identities.

This embedded cognitive attributes in one's language in use lends itself for examination to explore the identity and also constructs the identity in many cases. In other words, cognitive models of the mental representations manifest for the diaspora identity constructions, representing the individual identity as well as the socio-cultural identity of the whole diaspora community concerned.

**vii. Language Cognition and Identity in South Asian Diaspora Narratives:**

The embodied metaphors of identity inherent in the languages (variations of English in this case) of the South Asian diaspora narrative writers, evidently demonstrate a cognitive-cultural point of view, with conceptualizations of the 'South Asian' identity that is transmitted through the cultural ethos of the discourse. The domination of the ethnic, national, linguistic, sexual, gendered and racial attributes of the South Asian cultures contribute immensely in the formation of the cultural context of the South Asian diaspora and consequently the South Asian diaspora identity.

The South Asian diaspora narratives' collective positioning in the reproduction of their socio-cultural traditions and their anticipated cultural collectives construct forms of conceptual basis for negotiating the identities. The metaphorical

and image schemata of the mental structures characterized in these narratives motivate the linguistic representations that assign the spatial cognitions of socio-cultural spaces and the shared cultural attributes.

Therefore the debates regarding conceptualizations of the South Asian identity by investigating the cognitive processes through the stylistic representations of a text narrative in the discourse facilitate in deconstructing the process of identity formation through language use by the authors of the South Asian diaspora community. Although the South Asian diaspora community is taken to be homogenous entity, yet, it is a heterogeneous entity with multiple ethnicities, nationalities, linguistic communities etc. The present investigation focuses on highlighting of this heterogeneous aspect of the community.

**viii. Unraveling Identity through Cognitive Linguistic Framework of Critical Discourse Analysis:**

The cognitive linguistic framework of CDA provides a plethora of analytical tools that suffice in investigating language use to unravel identities in narratives, here in this context, the South Asian Diaspora narrative. Since language allow the envisaging of abstract or even experiences to be expressed through metaphors, thus cognitive linguistic theories such as the conceptual metaphor theory facilitate in deciphering the meanings by interpreting these metaphors through cross-domain mappings of the mental representations.

In cognitive linguistics terms humans conceptualize the world by systematizing conceptions in the form of ICMs[xii] or Idealised Cognitive Models as proposed by Lakoff (1987, 1988) which further give an insight of the patterning of the mental representation in the conceiving of the cognitive metaphors, cognitive

metonymies. Similarly the usages of 'self' referential pronouns, in diaspora narratives endow the researchers with an explanation on how individuals perceive themselves and reveal their individuality in relation to others.

The collective 'self' referential pronouns often denote the writers/speakers as a part of a particular group with shared mental trauma of migrations and relevant violence, also constructs the 'self' of the writer/speaker/narrator in the process, further positioning the private to public discourse. The exploration of these 'self' referential pronouns allows the investigation of why such stylistic narrative method is implemented by the authors/writers/narrators in the diaspora discourse unraveling the cognitive process involved.

Similarly the deictic centre in a particular text allows the reader to become an invincible part of the narrative of the personal experience depicted by the narrator. This deictic shift allows a change in subject position which further facilitates the reader to become a part of the cognitive process of the narrator.

**Conclusion**

To conclude the chapter, an overall discussion of how and why cognitive linguistics framework of CDA is best suited for investing the construction of 'identity' has been briefly put forward. The following chapters engage in detailed cognitive linguistics motivated CDA of the narratives by the South Asian diaspora writers selected for the study with the analytical tools that has been briefed in the present chapter. The next chapter that follows is an elaborate CDA with cognitive linguistics framework of investigation applied to Kamila Shamsie's texts *Kartography* (2001) and *Home Fire* (2017) with emphasis on the negotiation of multiple diaspora identities represented in the narratives.

## Chapter II

## Negotiating multiple Identities in Kamila Shamsie

This chapter aims at the detailed Critical Discourse Analysis, through a cognitive linguistics- motivated approach, of Kamila Shamsie's novels *Kartography* (2001) and *Home Fire* (2017), The chapter emphasizes the analysis in the context of the relation between 'language structure and the cognitive process'. Agreeing to the concept that narratives are public metarepresentations which 'convey mental representations and have, at least by extension, some of the properties of the mental representations they convey,' (Sperber 128) thus in order to deduce the narratives, the process involves constructing cognitive metarepresentations of the linguistic representations in any text.

Cognitive Linguists focus on the fact that the human communication system is founded on similar theoretical and cognitive system that is used for actions like thinking, therefore language is a significant empirical evidence for analyzing such kind of systems (Lakoff and Johnson 3). Cognitive Linguistics could therefore offer theoretical and analytical opportunities for the critical assessment of ideologies underlying textual narratives (Dirven et al.1236).

In this context Cognitive-Linguistics based Critical Discourse Analysis of the novels by Kamila Shamsie *Kartography* and *Home Fire,* shall be undertaken with particular attention towards: (i) the Conceptual Integration/Blending processes[xiii] (Turner 19; Fauconnier & Turner 40; Turner & Fauconnier 72), (ii) the construction of blends[xiv] (Fauconnier & Turner 40) and so of (iii) the main *mental spaces*[xv] governing the novels (Fauconnier 271). The analysis would be aimed at revealing

how the linguistic, the conceptual, and the communicative structure of these narratives interact to produce the intricate dynamics of the negotiating multifaceted South Asian Diaspora identities of Pakistani origin Muslim women.

**Kamila Shamsie: Brief Introduction**

Kamila Shamsie was born and brought up in Karachi, Pakistan. She pursued and further completed her education in America and is currently a British resident in London which thereby makes her a transnational cosmopolitan writer hailing from the South Asian Diaspora community. She has dedicated her life to literature and writing, at the same time being a staunch activist and a social critic. Shamsie belong to an affluent Muslim emigrant family which hails over several generations to pre-partition Lucknow. Her family has had strong women writers who were committed to the tradition of resistance since generations.

In Shamsie's own words the acceptance of her novels by Bloomsbury was the realization of a childhood 'great dream publication by a house at the centre of English literature' (*The Guardian*). As her mother pointed out, according to her, Shamsie's works have always remained grounded 'by an inherited, predominantly matrilineal appreciation' of how 'the written word mattered so deeply' in the 'subcontinental colonial/postcolonial contexts, and therefore persistently matters in postcolonial Pakistan's uneasy, gendered, national and neo-colonial environments'. (K. Shamsie in M. Shamsie 176) Shamsie has also been hugely inspired by the post-independence 'Indo-Anglian' fiction of Salman Rushdie (1997) which have the capability to 'bedazzle . . . the literary world' with its 'uniquely . . . hybrid South Asian sound' (M. Shamsie 141). Shamsie's writings are primarily concerned with the desire to better the depictions of Pakistan (*The Guardian*). Shamsie was motivated towards the

enhancement of her ‘colonial and postcolonial antecedents’ that endeavors towards bringing in the subtleties of her mother tongue in the novels that she wrote in English.

Shamsie was a friend to renowned Kashmiri poet Agha Shahid Ali. She had studied creative writing with him in Clifton, New York and in Massachusetts. Shamsie became conscious of both, the force of ‘words’, and of how ‘silence’ may provide room for ‘pause’ and reason to ‘search between’ them for choices, this skill particularly was shaped under his guidance (Shamsie 23, 25–6). Her narratives and writings are clear evidences of her dedication towards the refinement of a political artistry. Shamsie establishes in her fictional works as Brennan puts it, without ‘a flattening out of influences’, affinitive connections with European, North American, South Asian and other ‘world writers and artists’ (39). Shamsie has more often critically interwoven the works of multiple writers as intertexts. She had also reverentially invoked these writings as paratexts which represent alternative philosophical and aesthetic approaches which have further allowed the author to expand her conception of the world and of how it may be perceived and represented through literature.

Kamila Shamsie’s perspectives on the Pakistani as well as the world politics has perhaps been most profoundly shaped by her life experiences which, she states, “seems impossible to see 9/11 as an event which occurred in a vacuum, ‘the Ground Zero of history’” (Shamsie 158). Instead, as her commentary and fiction show, Shamsie views this and other geopolitical phenomena which may be attributed to a “clash of civilizations” or used to justify “terror wars” through the prisms of different national, regional, individual and group histories (Clements 196). Shamsie seeks to draw attention not only to venerable abuses on several sides, but to insidious

inequalities in ‘cultural power’ that exist among countries such as Pakistan and America concerning their global communication (218).

While talking about her political and religious perspectives, Shamsie has described herself as a ‘secular feminist’, with the caution that ‘the Islam [she] grew up among didn’t make distinctions between the sacred and the secular’ and that the ‘intermingling of traditions makes it hard to separate religion and culture’ (Shamsie 219, 223). Shamsie has also stressed that she ‘dislike[s] people making generalisations about the “Islamic world”’, and that attitudes to feminism and its contemporary manifestations in twenty-first-century Pakistan are anything but homogenous (214, 219). Her relationship to national and international writing and realpolitik, as to Islam and to feminism whether Western or “Third World” should therefore be understood in terms of the noncompliant and the impulsive.

**Methodological Framework: Critical Discourse Analysis**

Critical Discourse Analysis (CDA) has always been *inter-* or *multi disciplinary* (Reisgil and Wodak 43), but in a very selective manner with many limitations (Chilton 761-789) because regardless of this, some of the most crucial approaches of the researches in cognitive science (van Dijk & Kintsch 62), has been neglected by CDA, which further restricted its developments in the field of CDA (Chilton 19-51). While elucidating the reason for the mind/cognition to be reflected on, in CDA, Chilton argued that: “...if language use (discourse) is, as the tenets of CDA assert, connected to the ‘construction’ of knowledge about social objects, identities, processes, etc., then that construction can only be taking place in the minds of (interacting) individuals”(23). In the current times, an increased rate of interest in cognition has been seen and several scholars attempt to combine recent cognitive

speculations (on metaphor, especially) with CDA (Charteris-Black, 2005; Koller, 2005; Maalej, 2007; Hart, 2008).

The Cognitive Linguistics approach of Critical Discourse Analysis as a rising field of research explores and investigates the development of new relations between the two disciplines of linguistic semantics and literary hypothesis (Geeraerts 4). While 'literary text narratives' may somewhat provide as justifiable data for the understanding of the 'principles of language structure and use,' linguistic analysis, on the other hand puts forward new insights on 'literary production, interpretation, reception, and evaluation'. (Bizup and Kintgen 1993; Hart 1995; Jahn 1997; Crane and Richardson 1999; Jackson 2000) Cognitive Linguistics allocates a systematic and logical explanation for the findings of literary critics and consequently provides a means whereby their knowledge and insights might be seen in the context of a unified theory of human cognition and language while focusing on the processes of literary creation, interpretation, and assessment.

According to the words of Hamilton (2000) who clarifies that, "Cognitive poetics can provide a sensible epistemology for the event of interpretation" (3). This was further elucidated by Gibbs who explained that, "prototypes are not abstract, pre-existing conceptual structures, but are better understood as products of meaning construal" (38). These procedures incorporate the interpreting of context-sensitive meaning in literary texts, the judgment of novelty by skilled readers, and the fact that an "embodied view of meaning construal nicely captures at least some of what people see as poetic during their reading experiences" (Gibbs 39).

## Cognitive Linguistic Framework of Critical Discourse Analysis

As further researches emerged in Cognitive Linguistics it became more evident that the conceptual metaphorical structure could offer more insights into the human mind in order to investigate what these structures might reveal about the author's conceptual attitudes and motivations (Holland 252; Crane 76-97).

Conceptual schemas and blending also address questions of literary structure and style, such as reconfiguring literary allusions in narratives, the constructions of lyric subjects, the establishments of the roots of the narrative in question and comparing literary styles (L. Ramey 1197-1209). Poetic styles can be identified, described, and compared according to which image schemas are chosen as a structuring principle for a writer's poetics (M. Freeman 1175-1189). Further explorations of literary illustrations undertaken in the paradigm evidently provided specific details as to how mappings and blending construct 'coherence and cohesion' in all kinds of literary texts and allow the possible identification of additional rules for 'creative language use' in any context.

## Metaphor Theory

Two types of approaches to metaphor have been particularly prominent in cognitive studies. These approaches largely depend on the adaptation of a 'representational architecture'[xvi]. One among the two approaches is more fully and more explicitly located within the representational architecture than the other. The first account was developed by psychologists such as Amos Tversky and Andrew Ortony and is sometimes referred to as a "feature matching" or "feature transfer"[xvii] theory. Based on the universal doctrines of cognitive science this approach is an "information

transfer" theory or, by reference to its architecture, as a "lexical processing"[xviii] theory. This account begins with an explicit treatment of the structure of the mental lexicon or semantic memory, posits two simple processes of lexical scanning and constituent transfer and seeks to account for metaphor using only this minimal architecture.

The second popular approach was first outlined by George Lakoff and Mark Johnson, and subsequently developed in a literary direction by Lakoff and Mark Turner. While the information transfer approach treats metaphor as a relatively local phenomenon, Lakoff, Johnson, and Turner perceived metaphor as pervading human thought processes. According to these theorists metaphor is central to our cognition. They further explained that whereas some metaphors are of only local or ornamental significance, the others channel the manner in which the world is conceptualized by us. These metaphors in particular, were the ones that concerned Lakoff, Johnson, and Turner. They refer to them as "conceptual metaphors." As Lakoff and Turner treat conceptual metaphor in a literary context, therefore this approach shall be taken into account in this chapter. The Lakoff/Turner account is less explicit compared to the information transfer account with regard to the 'cognitive architecture' and also is mostly founded upon the concept of 'representationalism'[xix].

**i. Lexical Processing approach of Metaphor/ Minimum Metaphoricity**

The lexical processing of metaphor begins with the process of lexical scanning and further explaining the metaphorical construals. They basically consist of the pragmatic schemas that are used to draw probabilistic inferences. These usually involve PDP[xx] type activation patterns. Nonetheless, in most of the cases, metaphor simply does not confine to transferring constituents in isolation, but of transferring

salience or, bringing out the previously known information into greater visibility. An information transfer account has a number of virtues. First, it is consistent with plausible views of cognitive architecture. Second, it appears to predict accurately some possibly surprising properties of metaphor.

Since the lexical processing account also suggests that metaphorical interpretation will be highly context sensitive therefore it is evident that the literal and metaphorical interpretations are always closely related course of action. Thus both the process involves context-sensitive scanning of the internal lexicon. However this does not mean that there is no distinction to be made between literal and metaphorical interpretation. Although lexical processing accounts do not by itself generate or explain such a distinction, yet, it does allocate such a provision to be formulated to make this distinction more conceivable.

**ii. Conceptual Metaphor Approach**

As Lakoff and Turner put it, "It is a prerequisite to any discussion of metaphor that we make a distinction between basic conceptual metaphors, which are cognitive in nature, and particular linguistic expressions of these conceptual metaphors" (50). The fundamental of conceptual metaphors are specifically referred to something that give meaning which might be communally shared meaning or some particular linguistic lexis. As quoted in Patrick Colm Hogan, Lakoff and Turner further explain:

> Basic conceptual metaphors are part of the common conceptual apparatus shared by members of a culture. They are systematic in that there is a fixed correspondence between the structure of the domain to be understood (e.g., death) and the structure of the domain in terms of which we are understanding it (e.g., departure). (95)

Similarly the Metaphorical schemas do not just merely select and segment. And they do not merely render salient certain structural relations. Rather, "Part of the power of such a metaphor is its ability to *create* structure in our understanding of life" (62) As Lakoff and Turner explain, "though there is an infinitude of potential conceptual metaphors, only a very few of these have special status as basic metaphors in our conceptual systems" (51), thus clarifying that metaphors are also confined as fundamental that keep recurring in linguistic communications.

**The Conceptual Integration Theory**

The Conceptual Integration Theory introduced by Fauconnier and Turner offers a new perspective to the study of metaphors. Turner identifies three basic principles - *story, projection,* and *parable* (Turner 1996) in our mind functioning and tries to give confirmation of their occurrence everywhere, equally in the daily as well as literary language with the purpose of setting a mutual position between them. In Turner's words (1996), s*tory* is the basic mode according to which our every day thoughts and verbal communication is prearranged with no feature between the literary or daily oral language (5-10). The second basic principle, *projection* (4-5), makes basic stories become more complex stories, such as "*event stories* and *non spatial stories"* (49). These are not straightly associated to our 'sensory-motor experience, like the foundational schemas, but belong to a higher abstraction level'. Lastly, Turner does not describe *parable* the extensively identified figure of speech, yet he makes use of the word for demonstrating the method of '*projecting'* one narrative into another (Turner 5-6) in accordance to the innate and unconscious capability that assist human beings to formulate meaning of a story by using another one.

Turner (1996) further identifies the *narrative imagining*, which is the capability of generating *stories* by merging uncomplicated *schemas,*[xxi] which is also the cognitive ability that gives rise to the 'rational capacities and conscience derive' of humans. '*Narrative imagining* '[xxii] further provides proof regarding the connection existing between the literary production and the everyday linguistic practices that concerns the cognitive abilities. In accordance to the cognitive linguistics theory, these are basically founded upon easy and recurring elements; these are basically dependent on the series of uncomplicated pragmatic prototypes that belong to individual culture and background. Such models are known as *image schemas.* (Turner 1996; Oakley 2007)

These image schemas develop from as well as reproduce our 'sensorial perceptual elementary'[xxiii] direction towards realism, consequently giving information regarding the way we interact with the world. *Image schemas* allow mapping spatial information into a conceptual structure, as far as the organization of information and meaning constructions are concerned, they act as "distillers of spatial and temporal experiences" (Oakley 215) *Image schemas* do not have fixed features neither are they specific contents but are bendable in becoming accustomed themselves to an extensive amount of contexts (Oakley 217) with some specific schemas being more precise than the others. Image schema theory has been found important in the development of cognitive approach to literature not only in Turner's work but also in Freeman (1995), who tries to give a thorough account of how this theory could produce more reliable interpretations of literary works, through the analysis of the "conceptual universe"[xxiv] behind any fictional work.

So, according to the image schema theory the lexicon used for expressing both literal and metaphorical concepts (Turner 1996) are rigorously connected to our comprehension of tangible things or events. In Fauconnier's terms (2007) both schematic and specific knowledge, its frames and basic structures, are incorporated in a series of *mental spaces*. These spaces can be schematic when they refer to simple image schemas, and imply a simple frame or they can be specific when they refer to an individual experience of such a frame (Fauconnier 351). In case of both, these are accumulated in the long term memory and utilised vigorously in the working memory as well. The *mental spaces* and the associations between these are extensive in the human cognitive behaviors, a number of principles leading their associations appear to be collective whereas the rest look as if are connected to specific schemas, and therefore to the specific environment in which these associations are executed (Fauconnier 372-373). The processes through which these spaces get constructed are known as *Mappings.* It explains how source spaces connect to each other to create complex, abstract or metaphorical, *mental spaces*.

The connecting cognitive ability which works over *mental spaces* is called *conceptual integration* or *blending,* founded and developed by Turner, and Fauconnier and Turner. According to Turner, *Blending* is one of the most essential cognitive abilities of the human beings that facilitate them to formulate associations connecting diverse 'stories, *mental spaces* or even networks of *mental spaces,*' even without putting any cognizant effort (Turner 2007). The outcomes of this method are mostly expected to be ingrained as well as sometimes completely new independent units.

*Blending* allows abstract concepts to become concrete, and vice versa, and makes it possible to combine elements otherwise incompatible. Instances of *blending* in text are "the most striking and memorable" (Turner 14) yet this procedure is hypothetical to be all-pervading too in day to day thought and language (Turner 67). The procedure of *conceptual blending* is resolute of significant principles, which are called *constitutive principles*, which further augment to new spaces (Fauconnier & Turner 2001; Turner 2007): These are: (1) '*cross-space mapping*,' that refers to the connection between some elements of the input spaces; (2) '*generic mental space*,' that includes the common elements of input spaces; (3) the '*blended space* or *blend'*; (4) the '*selecting projection'* that does the choice of elements that are projected into the *blend*.

In the *blend* an *emergent structure* is created, not present in the inputs, in three ways: (i) '*composition'* of the substances from the input spaces so as to generate previously inexistent associations, (ii) '*completion'* using the essentials recovered from surrounding meanings and (iii) '*elaboration'*, referring to the procedures of intricating and transforming *blends* (Turner 83; Turner 379).

Fauconnier and Turner (2001) propose a set of *optimality principles,* which the *blends* suit good or bad. They are: (i) '*integration'* for the reason that the *blend* must comprise an integrated unit; (ii) '*topology'*, since all the spaces concerned in the procedure share an organizing frame; (iii) '*web'*, that refers to the preservation of the associations to the input spaces; (iv) '*unpacking'*, that is the further likelihood of going from the *blend* back to all other spaces; and (v) '*good reason'* refers to the discovery of implication for each element appearing in the *blend*. Apart from this division, there does exist some subdivisions, which categorize the blend process in a

much detailed way, such as the relevance principle[xxv] and compression principle[xxvi] (Fauconnier and Turner 2001; Turner 2007).

Fauconnier and Turner, despite affirming that there does exist some customary strategies of merging '*mental spaces*,' demonstrate that the method through which a '*blend'* is structured according to the 'optimality principles' is usually creative and multifaceted. For instance, grammatical constructions, many a times could be composed to suggest certain 'conceptual integrations', so the procedure of '*conceptual blending'* is corresponding to a formal process. Straightforward as well as more multifaceted linguistic occurrences are dependent on the *conceptual blending* and this method, including different fields, is found to be an omnipresent, methodical yet at the same time an unconscious cognitive activity. These features lead Fauconnier and Turner (2001) to conclude that there are no sharp borders among human cognitive activities but an overall network.

It is the combination of conceptual elements through the dynamic process of blending which determinates the construction of figurative language. The common properties to be found at a conceptual level, should be applicable to both everyday and literary language since there is a kind of variety from stationary or traditional metaphors known as 'catachreses' to the more novel metaphors that are based on the supposition that linguistic metaphors are only an external display, a "surface" (Lakoff 203) of fundamental theoretical maps linking the language expressions to conceptual basis.

Metaphor is founded on the conceptual connection and it is not always a linguistic convention (Grady 2007). Moreover the conceptual patterns can be expressed by many linguistic means because a wide set of terms can be used for

expressing the same metaphorical association. The Theory of Conceptual Metaphor is rooted in the work of Lakoff and Johnson (1980), which has become a theoretical forerunner of a new way of considering metaphorical language. The Conceptual Theory of Metaphor (CTM) assumes that there is a process of *mapping* between closely related concepts based on some particular correspondences. Therefore metaphors are based on conventional conceptual association.

A particular pattern is "mapped" in Lakoff and Johnson's words, or "projected" in Turner's words, (1996) from a source conceptual domain into a target domain. Conventional metaphorical patterns can be more general and applicable to many correspondences, in which the *mapping* is limited only to some features (Grady 2007). *Mapping* is governed by principles, as stated above with reference to the *blending* process, and it involves not only the protrusion of essentials or features of the source domain but at the same time of the associations and scenarios (Grady 2007) that distinguishes it. These features of the *mapping* process prove that metaphors imply a strong conceptual action, a 'bidirectional' method of fortification, and a loaded set of conceptual structures. Lakoff and Johnson (1980) have paved the way to the identification of such conceptual metaphors by establishing a close link between linguistic expressions, conceptual structure and our sensory orientation towards actuality.

Metaphors derived by spatial orientation, called *orientational metaphors* (Lakoff & Johnson 14), are connected to the dichotomies up/down, in-out, front-back and so on. These basic dichotomies are obviously linked to cultural aspects as well (Lakoff & Johnson 1980). *Orientational metaphors* which are not arbitrary but are determined physical movements in the world could be mapped into several target

domains giving rise to particular metaphorical linguistic occurrence. These metaphorical patterns have an internal systematicity and create direct links to many linguistic expressions. The reason for this is that the *mapping* between source and target domains can take diverse forms, and consequently a single source idea can illustrate many target domains. The multiple relations between source and target domains form the "scope of metaphor", which makes it possible to make generalisations as well as to identify new systems of metaphors (Kövecses 91).

To sum up both *blending theory* and *conceptual metaphor theory* state that daily process of thinking and speaking by humans are linked to metaphorical constructions built upon simple and recurring elements. Both the theories talk about a pattern to be recognized and applied in several ways through projection or *mapping* processes, even if only in *blending* the relation is bidirectional and allows a kind of "feedback" from the *blend* to the inputs (Grady 201). The strongest distinction between these two theories is also what makes them both useful. *Blending* pays greater attention to the dynamic processes like the complex relation between spaces, which allow the creation of newer spaces and associations while remaining in the overall network.

In relation to their complex research on conceptual *blending* for a reconsideration (or "rethinking") of metaphor, Fauconnier and Turner (2008) state that "conceptual work is never-ending, and we can and continue to bring more spaces and even networks into play with the elaborate integration network..." (Fauconnier & Turner 61). On the contrary, CMT[xxvii] is more concerned with conventional patterns of associations stored in our long-term memory, which in Grady's opinion (201) could be considered fundamental preconditions to the development of '*blends*.'

**Cognitive Narratology of the South Asian Diaspora Discourse**

The complex conceptual universe of Kamila Shamsie may be investigated and explored through the conceptual integration theory. The *double scope integration* (Turner 2007) is the most advanced form of *conceptual integration*, which includes very different input spaces, a *blend* including features from both inputs, and an emergent structure in the *blend*. Turner (2007) assumes that strong differences in the inputs allow the creation of "rich clashes" and so highly creative *blends*. Since the South Asian Diaspora narratives are a space where cultural as well conceptual collision is applicable therefore such narratives tend to create highly innovative and unique blends at several levels.

The *image schemas* and *mental spaces* too offer a deeper glimpse into the writer's linguistic choices and the cognitive world behind them. The concepts such as *hybridity*, *transnationalism*, *liminal spaces* construct the self in a diaspora reality both in figurative and literal sense. *Hybridity* stands for a plural vision of reality, which is not delimited by jagged limitations, but materialize as partial, unbalanced, unclear, therefore being linked with unconventional spaces of imagination. This *third space* and or *liminal spaces* reminds us of the *blend*, as described above, which presents an emergent structure and features taken from both input spaces.

Another possible connection between cognitive linguistic approach and the postcolonial diaspora study lies in the importance of metaphor. As much as the cognitive framework (Gibbs; Turner; Fauconnier & Turner) is concerned, metaphor in both the forms of its linguistic and conceptual counterparts is there in our language in the conventional forms, as well is repeatedly transformed into novel forms. The works of the Pakistani-British writer Kamila Shamsie are rich materials for understanding

how metaphor could be pervasive at different levels and how important it is to consider metaphor not just as a mere linguistic or poetic device. Metaphor construction has a particular significance in Shamie's fiction, because metaphorical transpositions allow real facts to become literary characters, places and events at different levels of the text construction.

Furthermore Shamsie's literary constructions have deep embedded metaphors which become a paradigm for understanding and talking about reality with all its cultural presuppositions. A synthesis of Shamsie's literary world is basically based on certain key metaphors including *place, violence, religion, history* and *identity* which turn to be a useful framework for examining the topics and the formal features of her novels. Shamsie's language in her fictions is lucid in a highly composite linguistic and cultural space. This creative space of the novel looks like a *blend*, whose input spaces are the English and the Pakistani cultural and linguistic spaces, and creates an emergent structure through the three stage model of '*symphony*, *conclusion'* and '*amplification'*.

As proposed by Freeman (2000) several metaphor systems interact in the definition of abstract concepts, so even if the *blend* can be unpacked, in respect of one of the *optimality rules* (Fauconnier & Turner 2001), our understanding of the target is constrained by the '*blend'* itself. Indeed metaphorical *mappings* are much more than simple one to one connections and, as a result, they generate multiple meanings. *Mapping* gives an intricate nature to Shamsie's conceptual world in *Kartography* and *Home Fire* and it is a marker of the author's conceptual universe (Freeman 1995) and also a narrative strategy. (Freeman 2000) *Mapping* is a strong indicator of how the author uses her metaphorical background in her literary production and is also a

strategy because the author often departs from the conventional forms of conceptual 'metaphor'.

Conceptual integration theory by Fauconnier and Turner (2001) is not openly connected to metaphorical constructions, but we can assume that to some extent all metaphorical processes involve *blending* (Freeman 2007). Blending provides the instrument of revealing the structure of both conventional and novel metaphorical processing, the mixing of genres (Sinding 2005), thus addressing the question of literary structure and style. For giving a clear description of Shamsie's conceptual scenario, it will be analysed: (1) the outer surface of the novel, that is structure and manner, thus referring to the mixing of genres, the *conceptual blending* and *mapping* phenomena; (2) the second level involving characters and content, at this level many examples of *blending* may be simply the matching of elements that do not meet in reality (Grady 2007), as proposed by Fauconnier and Turner (2001); (3) the inner surface of the novel: the linguistic choices concerning how the juxtaposition of terms may reveal a underlining conceptual prototype.

## Section I: A Cognitive Metaphor Analysis of Kartography

### Kartography, Karim, Karachi

The title of Kamila Shamsie's novel 'Kartography' spelled with a 'k' instead of the standard spelling with a 'c' reverberate the very notion of dismantling the conformist ideology with resistance. Another probable reason for using 'k' instead of 'c' is likely that the protagonist of the novel 'Karim,' who is fond of the actual 'map making' instead of the metaphorical one, is spelled with a 'k' and the city 'Karachi' around which the whole narrative revolves also is spelled with a 'k'. The title by itself

sketches the most important schemas of the narrative that are ‘SPACE’, ‘BELONGING’, ‘MAPPING’ therefore connecting the mapping/cartography of the city ‘Karachi’ by ‘Karim’.

The metaphor of ‘space’ is therefore the closest that the title itself suggests before delving any further into the narrative. Since metaphor is characteristically used from a tangible or perceptual basis, that is well precise and well comprehended, to identify an abstract target, especially one that is vague and ill comprehended, therefore the metaphor of ‘Kartography’ here clearly suggests the upcoming conflict of ‘space’, ‘belonging’, ‘identity’, that would be witnessed throughout the narrative. Since the lexical items are not only linked by similarity of meanings but other relations as well, therefore, we safely infer that the metaphor schema ‘cartography’ refers to the constituents questioning, negotiating and the politics of constructing identity in relation to the metaphor schema of space/belongingness.

The mental space model for the connection of the names and the metaphor of the place therefore goes in sequence as KARACHI with a ‘k’ that represents, the broad metaphor category of ‘HOME’, ‘NATION’, and ‘BELONGING’. The next sequence of mental space for the word KARTOGRAPHY with again a ‘k’ instead of the conventional ‘c’, represents the metaphor categories of ‘MAPS’, ‘PLACE’, ‘SPACE’, that further yet again emphasize on the metaphor of ‘HOME’, ‘NATION’, ‘BELONGING’ as represented by KARACHI. The last broad mental representation that has been drawn in the same direction is with the common name Karim, which is again spelt with the ‘k’, representing the ‘SELF’, ‘IDENTITY’, ‘INDIVIDULISM’. Thus to connect all the strands together it might be safely assumed that KARTOGRAPHY of KARACHI for KARIM is the MAPPING of HOME for the

SELF of Karim where he is in dilemma not only about where he belongs, where his home is but also about who he actually is.

**The Metaphor of *'Muhajir'* Identity**

The most prominent and dominating metaphor existing in the narrative of *Kartography* is that of the *Muhajir* identity, that literally translates to immigrant from Urdu to English, *Muhajir* being an Urdu word to denote the refugees that crossed the borders, during the partition, in order to be settled in Pakistan leaving the precincts of India. The schema theory enables the recognition of 'identity' as a major conceptual frame in the novel and thus *Muhajir* identity is prominent and is connected to the other major schemas building up the complex conceptual world in the novel. Thus metaphor is this particular context refers to the conceptualizing structure underlying it.

The input and blended spaces create metaphors, metaphors are always a result of the blended space but it is not the case in the opposite way round. Thus the whole narrative form a complex blended space with several input and cross-space connections. Although the word *Muhajir* does not imply any negative connotations, yet, the fact that it is used to label a particular population specifically somehow gives a negative impact to the use and representation of the word throughout. The characters of the novel including the narrator Raheen and her parents Yasmin and Zafar, somehow are not comfortable being identified as immigrants/refugees although their family had moved to Karachi generations before.

Yet, at the same time, it is paradoxical to find that their sympathies are always with the *Muhajirs* which is evident when Raheen witnesses the discussions about land reforms, with Uncle Asif and Aunt Laila where there is a verbal spat among

themselves, with Aunty Laila growing aggressive in her claims to the land of Karachi over that of the *Muhajirs*. This also gives rise in Raheen, a consciousness about identity, her own ethnicity and claims of belonging to Karachi. She accepts the fact that she is also a refugee but then the questions that how can someone still be a refugee when they claim a place to be their home, where they were born and brought up, persistently disturbs her. Therefore, analyzing, the mental representation in this context, of Raheen's identity the sequence flows like this, 'MUHAJIR,' represents the 'IDNETITY CRISIS, which further makes her claims towards the 'BELONGINGNESS', which she felt for her 'HOME' that was in 'KARACHI,' where she was a mere immigrant being from the family of the migrants from India. Therefore, although Raheen and her parents have all the sympathies for the diaspora community of the *Muhajir* community yet it is the feeling of un-belongingness that prevents them from owing the identity label for themselves.

The term *Muhajir* again, has totally different manifestation on Karim who does not get as disturbed by the idea of not belonging owing to the fact that he already segregated himself from the place being a half-Bengali in his ethnicity since his mother Maheen was a Bengali from Bangladesh. It was at a very early stage that Karim accepted the outsider-insider dimension of identity and throughout the narrative develops further in his pursuit of becoming a 'CARTOGRAPHER'. His motivation was more into the process of 'MAP-MAKING' and 'PLACE MAKING' rather than trying to make PLACE one's own and laying claims over it, unlike Raheen.

**Riot Wars Violence**

Raheen recalls an incident in her childhood, when she was thirteen, where a girl was killed by the recklessness of driving although Raheen was pretty sure that the driver definitely did not intend to kill the girl, yet instead of being a domestic affair, a family tragedy, the incident sparked terrible ethnic violence. Raheen narrates the story of a Muhajir girl her accident and instead of the accident that made the family suffer. The primary concern of the people is the ethnicity of the driver as well as the ethnicity of the girl. This shocking incident makes the narrator realize the politics about ethnicities and its political insinuations.

Further in another instance while Uncle Asif and Aunt Laila, who belonged to the elite Sindhi feudal community, talk about Zafar's opinions about land reform, mention that how 'Zaf was'nt acting the polite guest', and said certain things on land reforms and how Uncle Asif sarcastically mention that he understands why Zafar said all those things because after all, he thought that the refugees would never understand the connections felt by people belonging to particular place.

During the same conversation Aunt Laila's verbal attack, the violence in her voice and tone clearly shows the reasons how and why people become protective about their race and that gradually lead them towards ethnic intolerance. Aunt Laila aggressively mentions that Karachi was her home and she thought that the demands of the outsiders and refugees were not rightful at all. The young Raheen becomes conscious about the nativist narrative. She quickly understands that people like her and her family are always to be positioned as 'perpetual outsiders' in Karachi and thus while there was a discussion about land reform which would leave the landowners without any kind of authority.

Her father who was highly influenced by a socialist professor at university, and yet, was dismissed by Uncle Asif with one word '*muhajir* Immigrant,' made Raheen realize her own identity. Raheen then keeps contemplating about her own identity as a successor to the refugee family. She keeps wondering that what if she went back to Uncle Asif and Aunt Laila's home and told them on their face that she absolutely agreed to her father's opinions on land reform, what would be their reaction to that, would they just think that she was merely just 'another *Muhajir*'. The very thought that her family would still be considered as immigrants even after they had 'crossed the border nearly four decades ago' leaves her speculating.

Whereas the other 'middle-class' *Muhajirs*, especially the ones who supported the newly found party Muhajir Quami Movement, found the term appropriate to allocate their identity, Raheen and her father Zafar get offended by the term *Muhajir* since he was not comfortable with the idea as being seen as someone who was not from there, rather migrated from elsewhere. While using the term Muhajir there are subsequent ellipsis that follow and the italicization of the term immigrant connotes the idea throughout the novel highlighting his categorical resistance at being labelled a *Muhajir*. The term *Muhajir* is not just discarded by Zafar, Raheen too does not want to be recognized by the word.

Raheen also finds Uncle's Ali's remark at not being a *Muhajir* much worse than even Unlce Asif and Aunty Laila's comments since Aunty Maheen, wife of Uncle Ali was a Bengali. Aunty Maheen grew up in another culture and linguistic community and therefore when her relatives visited her, the desire to use her mother tongue could be visibly seen in her as Raheen observed and puts it forward. Again recalling the very incident, totally italicized, where Karim mentions that he is half-

Bengali, because his mother is a Bengali and Zia's reaction to it, when he says he cannot be a Bengali because he was Zia's friend, the narrative stresses on the outsider-insider political issue of muhajir and non- muhajir, in which even children are not spared, again later Zia mentions that he thought Bengali was a bad word. Raheen's further contemplation about her own ethnic identity and Karim's lineage clearly depicts the unsure ethnic identity of Karim and also the generalized notion of connecting geographical territoriality with certain ethnicities, that allowed Raheen to guess that Karim was a Bengali-Punjabi possibly since he had 'relatives in Lahore'. Raheen also tries to resolve the issue of his ethnicity based on the Civil War and how Karim's Punjabiness might have posed as a threat in 'the nation's ethnic battle-ground than his Bengaliness' and finally questioning if any of it had anything to do with her and Karim's relationship, whether different ethnicities fundamentally made them disparate from the core at all.

Irrespective of the fact that wealthy upper-class *Muhajirs* such as Raheen's family totally discarded the label Muhajir, yet, at the same time, they do reiterate the nuances, themes and narratives fundamental to the diasporic consciousness of the *Muhajir* community. This is clearly noticeable when Yasmin, mother of Raheen tells that when they 'left India in 1947' they left their homes,' she then tells Raheen to think of what, that might have meant, when she specifically brings the topic about their status as the citizens of the country and the way they were viewed with the outsider-insider dynamics. In another instance Zafar too tells Asif that the *Muhajirs* were in that country leaving everything behind them, yet, they could earn their livings there through their own means and talents and therefore cannot be accused for their own talent and hard works for being able to earn livings for themselves.

Yasmin and Zafar make use of ‘COLLECTIVE PRONOUNS’ while talking about their experiences which clearly signify the sense of identification that they had with the *Muhajir* community. Raheen and Karim as well have akin sympathy when they come across the car thief in Mehmoodabad. This incident highlight the escalating sense of alienation and exclusion which was commonly felt by many working class *Muhajirs*. Raheen gets aware of the fact that her privileged ‘burger’ ‘CLASS POSITION’ protected her from the everyday struggle that was incited by various ethnic conflicts. She sympathises with the car thief because of the reason that the quota system is highly discriminatory against Karachiites and particularly the ‘MUHAJIRS’, who neither have a residence nor relatives beyond the boundaries of Karachi. The narrative reveals the conditions of the besieged diaspora community that was formed by the experiences of ‘FORCED DISPLACEMENT’.

**The Metaphor of Home**

The *Muhajirs* in Kartography are not found to be articulating any nostalgia for their ancestral homelands in India. Rather, *Kartography* puts more emphasis on the fact that Karachi is the only home for the second and third generation of Muhajirs like Zafar, succeeded by Raheen, ever knew of. Yet, as the narrative unfurls, the metaphor of ‘home’ becomes more and more eccentric and frightening. Raheen expresses her fear when she witnesses the violence reach a certain part of the city which was quite dear to her childhood memories and evoked nostalgia along with a sense of fear with the violent uprisings reaching every corner of the city. She further describes that the violent events happening now and then with bloodshed every other day in all the localities making her contemplate if the city was the same in which she had all her childhood memories deep-seated in, at the back of her mind.

Shamsie tries to find out ways in her narrative to restore Karachi as a 'hospitable' or 'cosmopolitan' space in which there was no authority of any particular individual or community who imagine themselves to be the kind of 'gatekeeper' of the place. Raheen pens down all her concerns and fears, later in the novel, which she further shares with Karim, requesting him to look after all that is salienltly special about the city. She mentions the generosity of the city during the sacred month of Muharram where the people do not bolt their doors and gates so that it is convenient for everyone to go wherever they want to offer their prayers.

In her scribblings Raheen focuses on Karachi with its diverse dynamics and repeats to Karim that Karachi is such a kind of place where everyone had been always warmly welcomed, even the strangers. This particular image of neighbourhood with the warmth and kindness is fundamental to Shamsie's general idea of Karachi as a city which she believed to be friendly to all the diverse ethnicities living together in harmony. The novel discourages the power dimension of any one community holding all the authority over a place or any particular ethnic community; rather, it portrays the city as a place where everybody will have the opportunity to be the host. This idea of 'home and space' is exactly contradictory to the nativist claims of territoriality and autochthony. The novel is at odds to the concept that was initiated upon ideas of possession, ownership and control of the HOME.

Raheen insists on the fact that even the newcomers and the outsiders is the city of Karachi always feel at home with its warm and welcoming gestures. Undeniably the Muhajir Quami Movement set up Karachi and certain extent of the violence has affected the city with random bloodshed and killings taking place now and then. Yet,

Raheen is defensive in her written discussions about Karachi to Karim and attempts to instill similar kind of belongingness and nostalgia in him as well.

Raheen highlights the fact that how people from all over the parts of India migrated and made Karachi their home, making it a cosmopolitan space with different ethnic communities and lineages from all social class living in 'HARMONY'. But ironically that same cosmopolitanism started being supposed to be under intimidation from the new migrants. They were thought to be unable to appreciate 'HOSPITALITY' of the place enough and forming armed militant groups that destroyed the peace and order of the 'CITY'. Raheen admits that the violence is threatening her beloved city, yet, at the same time, the picture that she wants to portray for Karim is totally different from the one Karim gets to know about from the newspaper pieces, that he goes through to keep a track while travelling throughout the 'WORLD'.

**Place Making/ Map Making**

In the beginning of the novel Raheen claims that the narrative is her story and that all the places have some or the other story to tell, allowing her the license to create stories about all the localities of Karachi. Yet, with the personally evolving Karim, his opinion of her was that, it is her narrow outlook that does not allow her to go beyond the localities in which they have been living throughout. Karim, who undergoes dislocation and travels to places instead of being confined to a single space and tying to belong there, cannot make peace with the idea that Raheen has been confined to a particular locality in Karachi with her myopic vision of the place. Karim intends to dismantle this myopic romantic vision of Raheen and make her face to face with the reality, the world beyond that locality.

Karim, himself on the contrary is more increasingly devoted in methodical map-making and makes a decision that he wanted to be a Karachi MAP-MAKER, Raheen on the other hand gets annoyed by the thought that Karim does not focus on the personal narratives rather views a place more mechanically with personal nuances involved with it. Raheen was never comfortable with the idea of maps that involved the process including the naming, categorizing, labeling and she therefore viewed maps as a more mechanical representation of a place without any personal touch within them. In one of her letters to Karim, she mentions that Karim too like maps, he too has similar kind of outlook towards a place which just involves the nomenclature and categorization. She makes parallel from Homer's *Odyssey* comparing with Strabo, and also referring Italo Calvino mentions that nuances and people are always a part of the 'PLACE MAKING' process.

Whereas on the contrary Karim who is more in the evotionary process of finding his identity and self, for that matter, is reasonably 'SELF-CONSCIOUS' in its own 'DIASPORA' enterprise. He focuses on the implication of the places as they are without attaching the emotion of belonging and claiming the place as Raheen does. The purpose of literature is sanctifying a space with symbolic connotation as well as manufacturing of a place. The narrative of *Kartography* definitely creates and contracts the Karachi that Raheen has known all her life, whereas Karim wants to see Karachi as it is without his personal 'NOSTALGIA' interfering in the purpose. The contradictory opinions of both the characters Karim and Raheen that has been used in the narrative undoubtedly indicates that the novel is going to allow everyone to "hear the heartbeat" of Karachi unlike the representation through 'MAP' (*Kartography* 216, 164). This is when the contradictory opinions of Raheen and Karim merge together to form a wholesome picture of Karachi with all its faults and flaws.

**Pastiche/Textual Fragments**

As compared to Raheen, Karim on the other hand is focused on 'SELF' discovery alongwith exploring Karachi with the textual fragments from the newspapers as well travelling around the world instead of confining himself to a particular place. This further helps him construct his own identity and shapes him into more evolved being, while acknowledging his own ethnicity and identity. Although he seems detached, yet, his emotions are unlike Raheen with more objective and clarified view. He sends Raheen his first endeavors towards map-making, a hand written map by Karim that particularly highlighted a boundary and mentioned that "this box" is the place where Raheen lives and has confined herself without any 'KNOWLEDGE' of what was happening outside of it.

Karim utilizes the maps to critique Raheen further for her insularity behaviour in which that she has chosen to live in, comparing Raheen to her father who did the same thing back in 1971 in his approach toward his relationship with Karim's mother, Maheen, until certain things within him that he had subdued bursts out (*Kartography* 219, 268). Considerably, the novel really does not uphold any one opinion either Raheen or Karim, instead it makes use of each to cross-examine the point of view from different angles shedding lights on multiple facets of the place Karachi. Karim however is disappointed with the narrow-minded outlook of Raheen while contemplating over the question what might be happening to all the streets that do not hold any kind of insulation, while Raheen was not aware of, at all, living in her own protected boundaries of safety.

Raheen attempts to resolve their differences, in the same way Karim also tries to find a solution for their contradictory approaches to place, towards the finish of the

novel. Raheen's letter to Karim, again, towards the end of the narrative, is towards reminding Karim about their history, about the past when they grew up together. Karim makes a map while on his way towards the airport while he was leaving the city of Karachi, with particular signals towards his 'FINAL DESTINATION', the airport, this particular map of Karachi, contrasting to all the other maps that he makes later in the narrative.

*Kartography* is Shamsie's imaginative effort towards reclaiming and reminding her readers of the city of Karachi. *Kartography* thus pictures the city of Karachi in the same manner that Shamsie sees it and has known it while growing. *Kartography* sheds light on the various aspects of the city including the class divisions and how they are inscribed on a space. In one of the contemporary essays, which is called "Kamila Shamsie on leaving and returning to Karachi", Shamsie draws a vivid picture of the city of Karachi with all its daily chores and crowd and noises.

She recalls the city as it was the way when she had seen it and that is exactly what she tries to picture in the novel. In other words, she intricately knew the "texture" of the city all set in the city of Karachi. Her nostalgia and affection for the city could be seen through the character of Raheen who insists in maintaining the same picture that she had seen while she was growing up. Raheen might be said to be voicing out the author's opinions of the city with all the personal emotions involved within it, Raheen is the alter-ego of the author herself.

**History, Memory**

Kartography contributes towards the history of the partition and personal narrative of the *Muhajirs* who left India years ago to make Karachi their homes. The narrative with an understanding of that history, the structure of that same history contributes towards a more clear and vivid picture of all the intricacies of the partition and its repercussion that it had on the masses. *Kartography* weaves collectively the troubles of narrative form with those of national forgiveness. The narrative also puts forward that Karachi surfaces as a conflicted, at the same time productive, space for development and conflicted personal interests of various ethnic groups and linguistic communities laying claims on the place.

The novel includes the events on the subsequent secession of Bangladesh that again brought the crisis of autochthonous claims of particular ethnicities laying claims over the place. The novel highlights the challenging task to keep the Sindhi and *muhajir* communities together in peace by showing the violence that was faced by Karachi. The claims therefore in themselves are legacies of the course of action of Partition, the context of this particular historical crisis, during that of the Zia regime. *Kartography* reflects on the intersecting collisions of the war, taking into account the personal narratives of the second generation immigrants and their experiences.

Through the device of the narrative tool of Raheen's friendship with Karim, during the post-Partition generation, the characters of Karim and Raheen's parents, the narrative is reconstructed and recreated. Raheen and Karim have always been aware of the historically significant 1971's, the same year that their parents "swapped" fiancés. With the forthcoming war looming over, the novel narrates the

implications that it had on the people and their personal lives and their relationships as well.

When the brother of an acquaintance is killed in East Pakistan, Zafar is angrily questioned “how” could he marry a Bengali woman, Maheen. Zafar impulsively responds to this, in a way such that the negative impact broke his relationship with Maheen. Apart from the gendered violence depicted through this incident, the genocidal ‘REPRESSION’ of Bengalis in East Pakistan, ‘VIOLENCE’ which are erased from official histories, in the similar way as the parents of Raheen and Karim hide and repress their own ‘HISTORY’ as well. The depiction and the parallel drawn through one character clearly show the kind of collective trauma that the whole country was undergoing in the process of ‘PARTITION’ and ‘FORCED DISLOCATIONS’.

**Narrativizations**

Shamsie seems to be interested in narrative and nonnarrative approaches to Pakistan’s histories, thus *Kartography* exhibits various styles of narration including maps, letters and intersectional references apart from the uses of playful anagrams by Raheen and Karim while they casually have verbal exchanges. The narrative remains nonlinear in its approach with subsequent interruptions, regardless of this, the narration involves a proclamation that interrupts the sequence by declining a ‘LINEAR’ moment or identity and as a substitute signifying ‘CIRCULAR’ movement and a narrative disruption, which is a legacy of the post-modern, ‘PARTITION’ narrative. The novel depicts history with the first person narration by Raheen frequently ‘FRAGMENTED’ and as well as interrupted by Karim and his point of view.

The narration reiterates the narrative interruption of becoming a hindrance to steady narrative. Shamsie further relies on 'non-narrative' varieties to disrupt the linearity to an additional degree. Raheen's narration therefore is interrupted by other voices and texts, such as the maps of Karim, her and his conversations, arguments and resentful exchanges of letters. These narrative devices not just expose Raheen's inability to "exert narratorial control" (Cilano 99), but at the same time also disrupts the linear form of historiography that was otherwise a narrative possibility of the novel. Additionally the novel *Kartography* mixes various art forms such as with essays, cartography, ghazals, maps etc.

**Negotiating Identity**

Raheen's repression of their difference, to a certain extent contributes towards Karim's apprehensive negotiation towards the question of his own identity and relationship with Raheen. For Karim the world of his post 1971 identity reverberate and repeat the negotiations of the post-Partition subjectivity. Karim's maps make it possible for him, the articulation of the post-Bangladesh Pakistani subjectivity which problematizes the 'IDENTITY' and 'AFFILIATIONS' that Karim had known all through his life. This is also the representation of the majority of the citizens, after the event of Partition that Shamsie refigures in the narrative.

The partition and 'UNIFICATION' structure the post-1971 Pakistani identity, affects each of the narrative frames, with the two dominating narrative frames of the first generation and the second generation immigrants in the novel. Karim maps play a significant role in the portrayal of the history. This map which is drawn by him supposedly directs the reader from one location that is home, to another that is the

unsettling situation, that the violence in Karachi incurs on its citizens, the actual picture of Karachi that is concealed through the emotions and affections of Raheen.

The narration of the novel, as well as the character of Karim with his 'EVOLUTIONARY SELF', just as the Partition, that has put the self in action, but also 1971 and its resurfacing memory in the 1980s. Further complicating the narrative the sense of 'HOME' is by now dislodged by an anticipated experience of DISPLACEMENT. The force of slightest amount of nuances about linguistic preferences, for the reason regarding the intricate interplays among the apparent dominion of Urdu as a national language post-Partition and its central position in the country pushed the Bangla speaking people to the stage of marginality, along with the language. The spoken language of the upper class became Urdu in both the sides of Pakistan.

Karim raises these questions in such a position that, whether, he too would have to choose his language and also his apprehension about forgetting the language Urdu, that was his mother tongue. In the same way, that began with citizens of the nation post-partition their position about belongingness and their apprehensions about linguistic-cultural identity as well as citizenship. The nation which the monument 'Teen Talwar' presents, not in the slightest claim the "Unity" inscribed in there.

Karim's presence in Karachi as a Bengali-Pakistani rapidly gets altered into an absence. His claim to *Urdu*, in the meantime, confuses any distinction between his *Bengali* "otherness" and his buried Pakistani/Punjabi identity. Significantly, Karim highlights the fact of the post-Bangladesh period, as he himself represents most of the people with dual or multiple ethnicities and their questions about their identity crisis. The narrative clearly represents the dilemma of the people including Karim and

Raheen about their state and claim to their home if at all it is applicable, owing to the insider-outsider dimension. The politics of identity remains dominant in the narrative leading one to contemplate the whole idea about nationality and identity.

**The Metaphor of Homecoming**

Karim's apprehension about the fact that Raheen is willing to write over his difference is similar to that of the nation-state over the loss of Bangladesh. The narration resemblance reverberates the city of Karachi with a homogeneous Pakistani identity by suppressing the internal diversity (Talbot 4).

Taking her childhood into account Raheen rethinks her unwillingness to acknowledge the difference. She bears in mind the arguments and discussions about various political issues that surfaces with the adults making her conscious of her own identity as an outsider in the city. Their parents do not explain the ramifications, the history that they had, and also the personal-partition between Maheen and Zafar.

Raheen also recalls Zia's racist outburst, although they are horrified about the frequent violence in every corner of the city. The confident sense of intimacy that she has with/and belonging to, Karachi are, like Karim explains, possible only by the depiction of the other identities such as his own, his individual being, his 'self'. Karim not just refers to the insulatory behaviour of his friends, he also looks forward to making places through maps for them so that they might know what is beyond their own locality.

Karim's second map that he sends in 1990, further illustrates the limits of Raheen's familiarity of Karachi. Karim persistly barges in the "official" interpretations of space with his own explanations, refusing to accept the nuances and

emotions that Raheen insists on him. Had Raheen been familiar with Karim's difference she feared it would split their friendship. She thought similarly about recognizing her difference with Karachi and feared that the relationship that she cherished with Karachi might also be broken as it was with Karim if she steps out of her tiny box.

The sense of "home" keeps shifting further for not just Karim but Raheen as well who time and again is compelled to think about her situations and question her beliefs while confronting that of Karim's. At the time when they come within close reach of a car-thief, a well-educated *muhajir* who was oppressed because of the prevalent system both of them sympathize with him and realize their own position as the privileged class contrary to the ones whose daily lives were mulled with struggles. Further Raheen realizes that her denial to identify the difference does not build intimacy on the contrary only distances her more. She further realizes that it will complicate not just her relationship but her own identity as well.

At the end the 'MULTIFARIOUS COMPLEXITY' towards each other but to the city as well through a dialectic of intimacy and strangeness that evoking the post-1971 Pakistani identity in Karachi, Raheen further writes that it seems as if being negotiated in every possible manner. Notably, *Kartography* does not comment on the parents' narration of 1971 as a point of closure. Shamsie through her narrative, in the same way decline narrative closure as was denied to the question of identity to the people post partition.

The Pakistanis from different generations and dissimilar social and ethnic backgrounds that *Kartography* presents is the one that looks for an acknowledgement in 'IDENTITY CRISIS' that was incurred among the people. Raheen endeavors

towards the recognition and the reconciliation with her own ‘SELF’. Also Karim’s maps play a significant role in it, most importantly the maps ‘REALLOCATE’ the account’s stress along with the narrative composition, to a certain extent.

**Conclusion**

Thus to conclude, a cognitive-linguistics framework of CDA allowed the conceptual universe of the author to be emerged through the understanding of the linguistic structures in the novel. The cultural implications highlighted in the novel lead towards too many intricacies that would otherwise remain concealed. The metaphors and blends created in the novel give a detailed account of the identity constructions in the novel, especially connecting the *Muhajir* identity with that of the evolution of the ‘self’ within the diaspora constructs, with the negotiation of all the identities that has been discussed.

The negotiations of the ‘self’ of each and every character with the narrator Raheen and Karim along with their parents during their youth and the many other people pos-partition has been constructed and represented through the narrative’s identity constructs, negotiations, as well as the reconciliations that finally overcome the overall identity crisis governing the narrative’s mental space and its representation throughout.

## Section II: Cognitive Metaphor Analysis of Home Fire

### Islamophobia: Metaphor of the Surveillance Gaze in *Home Fire*

*Home Fire* by Kamila Shamsie is an exploration of the ways in which the Muslim surveillance seems to have become a normative order in the contemporary world. This exploration investigates to reveal through the schema theory and conceptual metaphor theory of cognitive linguistics approach to CDA, how the self conscious depiction of Muslims might be examined and comprehended. By scrutinizing modes of viewing others, the novel directs the reader's attention towards their own 'GAZE', encouraging a more 'SELF-CONSCIOUS' way of understanding. Further, by departing increasingly from traditional conventions towards a more impressive narrative in a melodramatic style, the novel distances its Muslim subjects and redirects the 'WESTERN LIMITATIONS', allocating a more non-Muslim response to the fictional representations of 'MUSLIMS'.

The narrative of *Home Fire* helps to investigate more ethical mode of comprehension of the South Asian Muslim identities across difference in the western world. Home Fire takes 'SURVEILLANCE' of the Muslims as one of its primary concerns. The surveillance gaze and the portrayal of the Muslims in the west has been deconstructed by the author and put forward for the readers' comprehension. The complex conceptual world of the narrative and the intricate input and blended spaces construct conceptual metaphors that could be used to investigate the mental representation in the narrative with the schema theory and the conceptual blending theory. The narrative seems to be obviously concerned with the impact of Military Intelligence Section 5's surveillance of the three siblings from the Pasha family, Isma, Aneeka and Parvaiz Pasha, first because of their father's radicalisation and

consequent detention at Bagram before his death in transit to Guantánamo Bay, and later because of Parvaiz's own employment to the 'media wing' of Islamic State in Syria.

The CDA through cognitive linguistic approach follow five steps for the exploration of the narrative. The first step in the analysis is to take into account the various disjointed events that are maneuvered into one single entity. The next step then moves ahead with the connecting of blended cross-spaces. The pertinent network is created among the blended spaces. This is followed by the restructuring of the complex associations from the blend. Finally the implication for any of the elements found in the blend is discovered and highlighted to assume the overall meaning of the complex conceptual world of the narrative. The following sections elaborate each of the steps discussed above in context of the novel.

**MI5 Survellience**

The novel incorporates the 'MONITORING' even by, and of, a Muslim Conservative Member of Parliament in London. Isma Pasha who was subjected to humiliation by 'INSPECTION' of her suitcase and the 'INTERROGATION' before boarding her flight to the US, although she was carrying none of the prohibited articles for Muslims in her baggage, such as the holy book or any prayer pamphlet, not even books, yet, each of the articles of her mandatory daily use in the suitcase was subjected to inspection one by one.

Later at the interrogation room Isma's interview involved 'QUESTIONS' regarding her 'BRITISH NATIONALITY', even though Isma was born and brought up in London, yet her claims that she was British was ignored with the repeated question whether she considered herself a British reverberated the absolute cagey

attitude of the interrogator. Isma is further asked to give her opinions on multiple diverse topics related to Islam's sectarian division, homosexuality, democracy etc (*Home Fire* 5). The questions involved all kinds of political topics in order to check Isma's opinions and attitudes towards them and whether she passed the set measure for her as being opinionated in the standards of being a Muslim woman.

The surveillance also included her laptop through which officer got to know that Isma was doing through her internet history. During her travel again a Muslim woman at the customer service found a place for Isma at the next flight, yet Isma's primary concern throughout the journey was the next interrogation awaiting her in Boston, about which she was certain that they might 'detain her to put her on a plane back to London'. Therefore, when Isma finally reaches the studio apartment, that Hira Shah selected for her she could not think of anything else apart from the memory she has of the interrogations and the surveillance satellites in the sky made her reject the apartment, although the studio had a nice open sky view with a transparent glass roofing (*Home Fire* 9).

**Family Surveillance**

The three siblings' Isma, Aneeka and Parvaiz keep an eye on each other's movements through Skype. Soon after Isma gets settled, after briefly visiting around her neighbourhood and locality, Isma tracks her brother Parvaiz Pasha on Skype, the family surveillance task the siblings undertake, while both of them knew that they were active yet, they keep waiting for their sister Aneeka who was the medium between them for their interaction. Isma's introduction to Eomann, and her critique of his name as actually a Muslim name, Ayman, getting converted to Eomann 'so that people would know the father had integrated' was also an extension of her critique of

the MP Karamat Lone. In one of her encounters with Eomann, he ends up making a joke saying 'Cancer or Islam – which is the greater affliction?', this offends Isma, realizing his mistake Eomann quickly comments that it should be, the other way round, to which Isma promptly replies, "I'd find it more difficult to not be Muslim", leaving Eomann silent (*Home Fire* 21) .

For Isma the thought of London had become oppressive so when she intends to go home, she kept the reluctance away from her voice, while talking to her sister Aneeka. Isma could see the blurring image of her sister through the 'SCREEN', of the phone and thinks it was 'a place of confusion, all motions and shapes', then their discussion moves ahead to the reappearance of their brother Parvaiz on Skype. In one instant the Skype also allows them to bridge the physical distance that was present between them, and Aneeka tells Isma, to stay with her until she felt asleep.

In another such Skype meeting again, Isma and Aneeka 'watched one another, and watched one another watching one another', Isma kept WATCHING Aneeka waiting for her brother Parvaiz to come online, and the moment Pravaiz was online, Isma wonders, "*What is he saying is he telling her something that will upset her is he asking her to become part of this madness he's joined oh no please he would'nt do that but why can't he just leave he alone"*. (*Home Fire* 31) This daily surveillance of her siblings by Isma felt like some everyday BURDEN that she tries to get rid as soon as possible to get back to her normal day to day life.

**The Media Surveillance**

The major surveillance that takes place in the novel is after the death of Parvaiz Pasha was when Aneeka is not allowed to bury the dead body of her brother. Apart from the SECURITY, the media too keeps a track of each and every move that Aneeka takes.

The media's surveillance of Aneeka after Parvaiz's death (*Home Fire* 188–92, 197–8, 201, 204, 206–7), and also of Karamat's privileged son Eamonn's inquiry of his lover Aneeka, who seduce Eamonn just in order to achieve 'AUTHORITY' with his influential father in the fond hope that he will facilitate in bringing home the dead body of her beloved twin brother, Parvaiz. It is with the second case, which function partly through the trope of the veil, that the interaction of 'SCRUTINY' and deception is most eloquently explored, through ways that direct light on the 'POLITICS' of representations of the 'MUSLIMS IDENTITIES'.

In the present-day British context, the compulsion to translate discernible markers of Muslim differences and the implicit mystery maintained as transparent symbols is evident in the frequent 'DECODING' of the 'VEIL' or the beard. These symbols seem to be signifying specific characteristics, whether be it the patriarchal religious subjugation, or the cultural autonomy, the separatism, or a mixture of all of these. This obligation to impose a singular knowledge of the Muslims, expose the apprehensions of the spectators as soon as dealt with by religious difference.

As a result, the obscurity accredited to the Muslim subject can thus, consequently, be reconfigured as a projection of the spectator's own partial apparition which additionally deconstructs the influence of their surveillance or the interpretation practices. Additionally this reconfiguration regarding the confrontation permits the Muslim subject to refuse the distinction of their disparity from being examined, classified and applied. In case of Eamonn's narrative, the second of five parts or 'acts' in this present version of Sophocles' Antigone, Aneeka's existence takes over, with her *hijab* recurrently appearing as the centre of attention.

In spite of Eamonn's part-Muslim heritage, as he is of Pakistani father and white Irish American mother's descent, his 'gaze' is undoubtedly exoticizing representing and establishing his western genealogy. Sometimes, this gaze even minimizes Aneeka to the 'Orientalist' typecast of the 'VEILED MUSLIM WOMAN' who is visualized as chaste, beyond reach and yet decadent, impenetrable and yet the ultimate entity of acquaintance. In a series of metaphors, her religiosity which is emblematized by her hijab, overlays her sexualised body during her encounter with Eamonn.

When Eamonn meets Aneeeka for the first time he instantly thought how interested he was to "unpin the white hijab that framed her face," (*Home Fire* 64) with his greasy fingers. While they were at his Notting Hill apartment, he scrutinizes her unpinning her hijab to let down her long, dark hair, "like something out of a shampoo advertisement" (*Home Fire* 68). At the same time soon afterwards the sight of her at prayer, with a 'scarf loosely covering her head', is not fixed with pins and caps beneath with her prostrating "down on her knees for a very different purpose" (*Home Fire* 70).

This series of accounts progresses gradually until when Aneeka offers herself to Eamonn but for "the white scarf covering her head, one end of the soft fabric falling just below her breast, the other thrown over her shoulder", (*Home Fire* 71) intentionally performing his fantasies. In spite of the fact, that Aneeka actually unties her hijab, just to make herself sexually visible to Eamonn, yet, Aneeka maintains the INSCRUTABILITY within her. Aneeka still remains indecipherable and 'UNREADABLE' or unfathomable to him (*Home Fire* 74, 77, 84, 85).

Undoubtedly, Aneeka does resolutely hold back the comprehension about herself and her motivations from Eamonn. The fact that her discernible indistinctness is in actuality, a deliberate act, that to a certain extent dismantles the stereotype of the profound Muslim woman the kind which Eamonn imagines her to be. The character of Eamonn, on the other hand has been constructed as naïve and disempowered. If the supposed 'unknowability' of the veiled Muslim woman aggravated the scrutinizing privileged men, the secular man as a seductive desire to repair her differentiation or convert it into a conventional and apparent object, to accomplish 'a sense of the fictive unity and command of his experience', then, the contrary is the case of Eamonn. The whole modus operandi of alteration, objectification and authority would be disenchanted for him. Indisputably, Aneeka, therefore, puts up an act for Eamonn, and creates a persona for his fantasies rather, nonetheless, for her own individual interests. And it is this way, how, consequently, she takes it for granted the arrangement of dominion, of sabotaging the affiliation of power that connects them.

In contrast to Eamonn's inquisitiveness about Aneeka and his endeavors to 'READ' her, Aneeka demonstrates herself to be the one who is the more self-assured reader of Eamonn. Aneeka's fabric veil is a sign of her capability to 'LOOK' devoid of being 'SEEN' and herself she 'turn into a surveillant gaze'. According to Yeğenoğlou, who points out, 'it is in this space of absent-presence that there emerges the challenge of the "invisible", "hidden" other', in other words it is at this point where there is the possibility of confrontation that can be located.

Furthermore, this confrontation, as well as discomforting the western, secular subject's awareness, as well installs to 'destabilize the indemnificatory process of the subject' himself, or to perturb his sagacity of a reasoned self. In the analogous way, as

Yeğenoğlou reshifts the focus of attention from the entity of western fantasies to the scrutinizing subject, the novel too, observes Eamonn who appear to be seemingly scrutinising Aneeka.

In addition to defending herself against Eamonn's comprehension, Aneeka also deals with the image of remaining elusive and inexplicable. Aneeka's own account of the narrative is crowded with various voices, particularly the voices of the media. The nineteen short news fragments that construct the narrative, four are excerpts from diverse types of newspaper report amongst which two are snapshots taken from Twitter threads, one out of which is compiled exclusively of speech, and the other one is a short verse. The voices of the media all through the narrative are 'REDUCTIVE' and 'PERNICIOUS' to an undependable degree, not telling the truth about the past and truth regarding the lives of the Pasha family. The discretion of the family too is violated with the heading of the ultimate, tabloid-style news article declaring "Hojabi! Pervy Pasha's Twin Sister Engineered Sex Trysts with Home Secretary's Son" (*Home Fire* 204).

In view of the fact that the novel is founded on Sophocles' Antigone, the media voices might be accredited to be performing the role of the Chorus in a Greek tragedy and giving directions to the readers/spectators to a definite conception of the actions that occur in the narrative. Nevertheless, the apparent MISREPRESENTATION, as an alternative, situates the burden on the reader/interpreter, to significantly examine the happenings by disconnecting themselves from the additional media news headlines and typecasts. Aneeka's voice is finally made perceptible in fragmented structures constructing the narrative hasty, and repeatedly departing from the subject 'she'. This was the indication of the deliberate

annihilation of her ‘SELFHOOD’ which she comprehends on knowing the fact about her twin brother’s death. She determinedly resolves to fetch his body back home, or possibly her own inadequate voice as a working-class plain Muslim woman added to this.

In the concluding fragment of the narrative which is recounted from Karamat’s perspective, Aneeka, appears to be at the even end, although completely detached from Karamat. Even as challenging to fetch the dead body of her brother Parvaiz back to London, Aneeka takes on, in an tremendously stylized form of ‘sanctification and preservation’ of his body. When prepared with an ‘ice coffin’, ‘rose petals’, and a ‘white sheet’, her SELF-CONSCIOUS presentation is twice as arbitrated, initially by the cameras that pictured her in Islamabad, and subsequently by Karamat’s adaptations of the metaphors that he scrutinizes on the ‘muted television’. The intensity of ‘NEGOTIATIONS’ holds back Karamat and acquaintances of the viewing community, INTOLERANT for rationalization of what they ‘know’ about MUSLIM WOMEN. In spite of the truth that one could see more than the mocking of the tabloids, “Slag, terrorist- spawn, enemy-of-Britain” (*Home Fire* 229) the issue too is left totally indescribable.

The ‘SURVEILLANT GAZE’ on Aneeka is consequently ‘SUBVERTED’ and destabilized. She is not only just doubly but rather likely is MULTIPLY VEILED. The disappointment, or the preconception, of the narrative classification with Aneeka is all the same conspicuous when distinguished with the novel’s opening segment which is the focalization of Isma’s point of view. The use of free circumlocutory dialogue to deliver, in a more pragmatist mode, during Isma’s experience of going to Massachusetts, mapping the route of her life there, and feeling

affection, in the midst of her brother's leaving for Syria, facilitates a poignant transaction involving the reader/observer and a young character/observant Muslim woman.

Subsequently, this operation is gradually deprived of the reader/observer Isma withdraws from the narrative and Aneeka, becomes the narrator/observant. In the course of levels of negotiation and presumptuous of the central stage, Aneeka concludes in the SELF-CONSCIOUS presentation of her existence in the novel's final 'act' that predisposes en route for the melodrama.

Despite the fact that the estrangement of Aneeka could be suggesting itself to the 'NEO-ORIENTALIST' creation of the Muslim woman as impenetrable, nevertheless, conceivably the levels of negotiations disagree with the utilization of her as distinction inside her and of the text. The narrative consequently can be comprehended as a challenge to the longing of the western secular observer to 'know' the Muslim woman.

The profusion of both narrative and chronicles by writers of Muslim inheritance in the decade subsequent to 9/11 directs towards an increase in fanatics for such 'KNOWLEDGE', which on the other hand exerts pressure on the Muslim writers to construct 'authentically' representative narratives. Shamsie's novel, specifically with the employment of its theatricality, interprets the imaginary Muslim typescripts and communities as delegates of their culture or faith. By the foregrounding levels of mediation in the course of the narrative, that are examined withholds the 'AUTHENTIC' Muslim persona, inserting in the metaphorical shock quotes, during the times familiarity, also clichéd metaphors it offers, as well as promotes manifestation on the comprehension practices.

Regardless of the fact that the theatricality that materializes increasingly in Shamsie's novel is enlightening, yet, it is the politically subversive possibility that highlights the novel's overdramatic 'staginess', particularly in its representation of Aneeka. In other words, it directs towards the fissure between representation and an impalpable reality. Similarly as it is the case of Eamonn's 'MISRECOGNITION' or failed interpretation of Aneeka that becomes the focus of his narrative thread while Aneeka herself remains mostly incomprehensible, covered underneath her performance, so it is the surveillance or (mis)interpretation that is positioned within the casing of the novel's final section. It is in this logic that the novel can be seen to position but steer clear of reiterating the stereotype of the unfathomable veiled Muslim woman.

Tahmima Anam indicates at a kind of subversion of an anthropologically disposed interpretation of the novel and observes about *Home Fire*: "it managed to…give me a tiny glimpse into the otherness of others" (32). In other words, this kind of subversion facilitates to "protect or preserve the otherness of the other" by turning aside or resisting 'commodification or consumption' (33). At the time when a representative from the Pakistan High Commission in London meets the Pasha family to notify them of Parvaiz's death, Aneeka, in a condition of denial and shock, tells him: 'He wasn't one of yours…we aren't yours' (*Home Fire* 184). The connotation of these words become clearer in a successive exchange with the official in which she disproves of the Pakistani identity attributed to them and assert the British nationality.

However the fact that they initially emerge as decontextualised and open to interpretation proposes a more broad-spectrum refusal to be unchanging by classifications and indicators forced by others whether 'TERRORIST' or 'JIHADI',

‘NIQABI’ or ‘HIJABI’, and an affirmation of their self-sufficiency and right to ‘self-definition’ inside Britain. Further, the last three words, ‘we aren’t yours’, might also be scrutinized as an address to the readers, a repudiation to be deciphered for straightforward utilization by the ‘white, secular, middle-class’ in particular.

Shamsie, as a progressively more high-profile writer of Muslim inheritance, negotiates the role of defender to ‘her’ community of discrepancy with a dissimilar *Home Fire,* Shamsie makes a way into Britain and the territory of post-9/11 multicultural British politics and terror. Consequently, the novel is predominantly vulnerable to anthropologically inflected readings that seek the ‘truth’ about British Muslims and RADICALISATION. Shamsie is one of a handful of acclaimed ‘Muslim’ writers who combine their literary expertise with journalistic functionings for the British press, that masquerade them as communal intellectuals and maybe, uneasily, as ‘native informants’. *Home Fire,* therefore focus on the encounters that take place between the central characters to consider how the narrative negotiates the South Asian Muslim Women identity.

**Conclusion**

The section was an analysis of the major metaphors of Islamophobia and the surveillance gaze that has been the normative order of the post 9/11 world. The blends and the conceptual world in the novel represent the surveillance through complex metaphor constructions which allows the mapping of the cultural implications of the identity creation and the negotiations connecting it, especially for Muslim women.

Writing from the western precinct, the author’s style definitely is unconventional and innovative, with highly creative metaphoric blends in the

narrative style. The negotiations that women undergo in their day to day life, especially when they belong from the diaspora community and are Muslim, has been portrayed by the author with all of its subtle nuances intact within the narrative. The conceptualizations of the clashing cultures as well as the surveillance also engage the readers in creating their own conceptual world as well, along with the conceptual world of the author through the narrative.

## Chapter III

## The dilemma of the 'Self' of a Coloured woman in Meena Alexander

This Chapter is a detailed CDA of the perception of the 'self' through the cognitive linguistics framework, of the texts, *Fault Lines: A Memoir* (1993) and *The Shock of Arrival: Reflections on Postcolonial Experience* (1996) by Meena Alexander that recounts the entire cross cultural memoir of her experiences. The chapter does not claim that the poet deliberately intended to incorporate a global 'self' identity in the texts while writing the narratives, rather this chapter analyzes and explores the writings of the author and deconstructs the creation of a 'Global Self' by the author through a detailed socio-cognitive critical discourse analysis of the language of the text.

The 'self' has been seen as fragmented and multiple across disciplines and the fact that it is constructed and maintained by the linguistic choices of the individual has been established by numerous scholars and researchers. The pragmatic strategies used in the language of the narrator constructs and integrates a 'self' regarding one's individual identity as well as what others perceive of them. The faculty of human cognition facilitates an individual to understand and process information that is innately passed on to them through their cultural heritage. The cognitive faculties are crucial for the sagacity of notions regarding one's selfhood through the utilization of the perception of language, which further is a socio-cognitive course of action.

The non essentialist standpoint in feminism as well as queer theory identify that 'women' and 'men' are both established cultural categories and not biological, for the same reason it cannot be implicit that there is any kind of resemblance in the

requirements, intentions, or identities contained within such extensive gendered grouping. Meanwhile during the course of the binary categorization and privileges the performative order of the white, heterosexual, middle class are reified (Fuss 95; Mills 128-140). Similarly a feminist poststructuralist perspective further reminds us that any individual's identity is multiple and constantly re-created as the speaker/writer adopts the subject positions in cultural discourses (Davies & Harre 43-63; Hollway 227-263; Moore & Graefe 17-31).

The questions that are focused upon in this context are regarding the discourse of the speaker/ writer and the position posited by her. The main focus in the chapter therefore is the narratology, that features as well as applies, in the case of gendered self-construction of a coloured South Asian, South Indian, migrant woman. Thus the areas that requires to be taken under consideration, in this kind of research is the engagement with the enquiry regarding the formal features, that is focused on the narrative structure, the paralinguistic features, the levels of fixity or 'entextualization of the narrative', and the relation of narrative part. The second focus is on the contextual features such as the background, occasion, and listeners/readers. And the third focus is on the communal and communicative objectives of the text, which has to be explored and evaluated.

While narrating the chronicles about themselves women negotiate with their lived experiences and respond through the societal and linguistic structures concerning to gender. Therefore this kind of analysis concerning the construction of 'self' involve the consideration of the account of the entire context. This chapter, therefore, first retraces the basic representations of "women's narrative," taking into account their association of the prevailing feminist paradigm of the time during which

these were produced and the implicit representation of the female narrators that they determine. The chapter then compares these models with Meena Alexander's narratives of *Fault Lines: A Memoir* and *The Shock of Arrival: Reflections on Postcolonial Experience* indicating the shift between formerly proposed form and function pairings and then again by means of these models discovering the variety of resources existing for the 'narrative construction of gendered identity'. The chapter then proceeds to illustrate that the formal and contextual features remains irrespective to gender, as there does not exist any exact narrative style or techniques for the particular purpose of narration.

On the other hand, while in constructing a gendered identity through narrative, the narrator facilitates not just with thematically distinct discourses but also with 'formal and contextual resources that range from story structure to paralinguistic features to discourse structure to the social constitution of the storytelling event'. The approaches taken up in the chapter is in contrast to that of Deborah Cameron (482-502) and Jennifer Coates (11-30) who argue that 'personal-narrative research cannot conceptualize self construction in purely semantic terms', since, perception of the discursive interactions and the linguistic practices do facilitate in construction of one's self. The sagacity of the 'self' is frequently culturally positioned; the conceptualizations of identities are highly context dependent, such that the 'self' becomes an integral element of a cultural system. Cognitive models for conceptualizing of the 'self' identity could be explored through the linguistic patterns that lend itself as the empirical resource for investigations of negotiations in cross cultural contexts.

Critical Discourse Analysis being multi disciplinary as a research methodology facilitate in unraveling the underlying discursive structures and strategies which otherwise are always taken for granted. It probes and investigates 'unequal social arrangements' by analyzing the 'language in use'. Critical Discourse Analysis offers to study the intricate functioning power and ideology in a hierarchical society, even in gendered context. Critical Discourse Analysis is often predisposed to allocate an unbiased and more objective inquiry in the language in use with the main objectives to 'question the whole scholarly objective bias of linguistics and to show how assumptions and practices of linguistics are implicated in patriarchal ideology and oppression' (Cameron 16), focusing on the status of women within it when gender is taken into account. It is therefore believed that a socio-cognitive feminist CDA would investigate how the gender ideology and gendered relations of power are challenged, conferred and (re)produced, in depictions in social and personal identities through language use in texts of Meena Alexander, a colored, migrant, woman writer from the South Asian diaspora.

This chapter therefore examines the language of two narratives by Meena Alexander, *Fault Lines: A Memoir* and *The Shock of Arrival: Reflections on Postcolonial Experience.* The narratives are explored by utilizing the pronominal used by the author in her text, as 'self' referential pronouns represent the narrator to oneself and to others. The chapter aims to explain the questions of 'Self' constructed gendered identity. The chapter also utilizes the conceptual blending theory and deictic shift theory to explore the blended deictics. The possible effects of blending of deictic centre are investigated and the different literary effects of conveying the reader towards the 'deictic centre or voiding the deictic centre' are explored.

Grammar often in case of poetry and the Diaspora context though 'ungrammatical' is considered to be 'acceptable'. In case of poetry it is 'poetic license', and in case of diaspora narrative it is termed as linguistic innovation and varieties. Traditional grammar has no explanation for such linguistic innovations that is frequently observed in the language of the diaspora and further with the 'poetic license' the narrative including poetry leads to the occurrence of totally new forms.

These innovative forms and styles in the language of diaspora narratives could be accounted through the cognitive linguistic explanation. The apparently ungrammatical language of the narrative is perfectly grammatical. Cognitive linguistic analysis is totally based on mental spaces, and is further generated by the 'subject/agent of their originating space'. The foundations of these innovations in the language of the narrative make them deictic and further could be demonstrated by the presence of the 'crossover' spaces. The 'projected mental spaces' illustrate the self deictically present. The self as the mediator from the space where it originates is the self that is being referred to. By making use of the 'projection of the self' form the 'subject/agent in one mental space into another', Meena Alexander constructs the diaspora identity through the agencies of the self. The grammatical conventions that assert to control the use of the grammar forms in English that carry 'self' in actual or 'natural' language use cannot be fully accounted in established grammatical forms.

Cognitive Linguistics show that grammar constructs meaning and that further can be illustrated through the devices of formal logic (Johnson, 1987; Lakoff, 1993). This obligation in itself evicts the 'mind's imaginative, analogical processes to the realm of fantasy and 'untruth', the so-called realm of the poets.' According to the conditions of transformational theory, Meena Alexander's use of language seems

disorganized and conflicting yet, when examine in view of 'mental space' theory (Fauconnier, 1994; Fauconnier and Turner, 1994) the grammatical order is found to be completely normal.

Although Meena Alexander's grammar is not exemplary, it is however 'graninzatical'. Deixis is also inadequately implicit in traditional grammar forms in English, thus, although if Meena Alexander's poetry might be considered ungrammatical it is so because of the confines of the grammar, not the shortcomings of her language. Poetic licence therefore, is not independent of the restraints of grammar but independent to construct grammars that conceptualize the poet's outlook. Analyzing a poet's grammar can facilitate us comprehend the poet's world view along with relating our own experiences.

**Mental Spaces**

'Mental spaces' is totally a theoretical concept that refers to people's mental process in constructing meanings. While using language for communication purpose people simultaneously create domains that are generated through linguistics information and current immediate contexts.

**Fauconnier's theory of Mental Spaces**

The significance of Gilles Fauconnier's theory of mental spaces is fundamentally in its capacity to explain an apparently contrasting selection of grammatical phenomena concerning indication and deduction without having alternative to rules of syntax that are disconnected and distinct. The main potential of the theory is in the fact that it can shift attention from the study of the structural complexities in language forms towards the mental conceptualizations which frame them. The results of the theory 'lie in its

ability - like the related theory of cognitive metaphor (Freeman, 1993, 1995). To elucidate the competence of the human mind to correspond through the conceptual structures which are highly based, not simply, in the analytical reasoning and logic that is done through established philosophy, but that lies within the imaginative analogical ability of the human mind, the structures like 'metaphor and metonymy, synecdoche and parataxis, parallelism and chiasmus, and also the other 'figures' of rhetoric'.

'Mental spaces' basically refer to single utterances, within which conceptualizations are created, which are diverse in space, occasion and continuation. Mental spaces are located through crucial or implicit 'space-builders', that are by and large pointed towards through the simple verb phrases. Many different kinds of spaces can also be created such as, spaces that are 'conjectural, conditional, or counterfactual'. With the context of this chapter the most important feature of mental space that has to be taken into account is the fact that when humans 'engage in any form of thought, typically mediated by language (for example, conversation, poetry, reading, storytelling), domains are set up, structured, and connected'. This modus operandi is 'local' where massive amount of domains and /or mental spaces are formed for any piece of thought. Language, constituting of lexicon and grammar, is a mode of identifying or reclaiming the key features of the specific cognitive construction. 'Reference, inference, and, more generally, structure projections' of different kinds through the employment of the associations existing to connect the created mental spaces.

In theory these links are cross-domain operation which denotes equivalent and anticipated structure from one to different mental spaces. In normal cases, one space

is connected to another by one function. This function by instinct often reflects 'some form of identity of the connected counterparts (Fauconnier 37). In the poetry of Meena Alexander, the recognition of counterparts in connected mental spaces outline a complex network of projected 'self' and shift between mental spaces. These mental spaces can be traced with the 'self' referential expressions of the narrator's epistemic authority claiming her identity as a member of a collective social group, the South Asian diaspora. The individual self references that the narrator makes are all constructed and formulated through her personal experiences, reflecting her inter-personal facet from the private vicinity towards the public domain.

**"Personal-experience narrative", Conceptualizing Identity**

The exploration of individual private narratives regarding personal experiences prospered during the 1970s (Labov & Waletzky 1967; Bauman 1972; Abrahams 1977; Stahl 1977, 1983). This kind of "narrative," that is, "a kind of discourse organized around the passage of time in some 'world' [in which] a time line is established, demarcated by discrete moments at which instantaneous occurrences *(events)* take place in the world created through the telling" (Polanyi 10). To be more particular, personal experience narratives are kinds of "story" or the "affirmative past time narrative which tells about a series of events . . . which *did* take place at specific unique moments in a unique past time world" and is "told to make a point" unlike "reports," or "generic narratives" that are "structured around indefinite past time events," and "plans" (Polanyi 10-11).

The stories that are called "personal-experience narratives" illustrate actions the narrator declares to have observed or been a part of in or experienced personally (Stahl 5-8). Folklorists usually tend to assume personal narratives to be singly

authored as “act of self-presentation” which are formally distinguishable from the immediate dialogue, on the other hand, linguistics, conversational interactionists, and communication-studies scholars have emphasized the ways informal narratives are built up in multiperson talk (Langellier 256).

The theory that personal narratives are usually projected to disclose the narrator’s identity was proposed by the persistent domination of the functional approach to folklore (Bascom 1954) and by the influence of Erving Goffman's (1959) investigation of the “presentation of self on the developing context sensitive folkloristics”. Contemplations in the same area still are influenced by Sandra Dolby Stahl’s (1977, 1983) theme-based model, and the semantic emphasis that was reinforced by the Bakhtinian as well as the ‘feminist poststructuralist’ theories regarding the construction of the self in the course of the account of the personal narrative though with the considerable alterations of the idea that ‘self as non unitary, changing, constantly re-formed and renegotiated’ (Bakhtin 5; Hollway 227-263).

Since talking or writing from the position of a woman can never be equivalent to political voicing of the feminist point of view, more precisely, ‘to know as a woman *means* to know from the perspective of the structure of gender. Therefore a feminist point of view refers to the one which has a “critical distance on gender and on oneself” (Grant 181). Therefore authors with their narratives consciously/subconsciously either subvert or reinforce the gendered hegemony by either the ‘masculinization’ or ‘feminization’ of the dominant discourses of the texts. Meena Alexander is such an author who transgressed the existing gendered structure and ruptured the manifestations of the otherwise, taken for granted, embedded discursive power hegemony.

Born in Allahabad, into a Syrian Christian family hailing from Kerala, India, Meena Alexander's work is primarily marked with the multicultural, multilingual, multiple dislocations as recurring themes. Her works, for the most part, focus on 'language, memory and the significance of places'. She not only just unravels her past but at the same time questions and deconstructs her identity instituting it towards a 'Global Self' that breaks the precincts of the identity label of a South Indian, South Asian Woman in Diaspora.

Meena Alexander's writings primarily question lines, boundaries not just the geographical but also the anatomical and societal. Her identity, as an 'American', as an 'Asian-American', a 'South Indian Woman', a 'Third World Woman', a 'Woman of Colour' and a 'Woman in Diaspora' are questions that she probes into and deconstructs in her narratives. The multiplicity of her 'self' does not let her establish any one particular cultural identity and thus this inability to assign an identity turns out to be a strong rhetoric that blurs all the other boundaries and lines and deconstructs into a 'Global Self'.

As Ngugi wa Thiong'o mentions in the preface to *Fault Lines: A Memoir* Meena Alexander lead 'a life lived in fragments and migrations' full of 'motions and flights'. She encounters her 'self' everywhere she calls 'here' including India, Sudan, Europe and even the United States with massive amount of 'fragments' of concurrent reminiscences and never-ending questions about her 'nadu/home'. She crosses the boundaries of multiple religions, cultures, traditions, languages, and geographical entities in the process of growing up, 'home' for her is everywhere and nowhere at the same time.

## Section I: Construction of the 'Self' In Fault Lines

### Faulted Multiple 'Self'

Alexander begins her memoir with the questions, asking about how it would be when she would look at herself, straight, the gazes that she would require because she is not just one but composed of multiple (*Fault Lines* 1) and the rest that follows are answers to the questions that she poses for herself that seemed to be as she describes herself as being fragmented and fractured into many. She informs that she had actually lodged multiple selves into her being in a single body and its diverse experiences (*Fault Lines* 2) apart from the diverse geographical boundaries that she crossed, in creating these multiple selves.

She then talks about all the languages that she learnt while crossing the boundaries of geographical entities, including her mother tongue, Malayalam that was compressed in her brain already, then Hindi that she learnt when as a child, also Arabic which was a part of her linguistic skills as her family moved to Sudan and French and English that was taught to her (*Fault Lines* 2). She further mentions the impracticality of trying to confine all her experiences in mere words of a book.

The title of her memoir, *Fault Lines* hint at the faulty imagination that she had about her identity, the faulty 'self' which she begins deconstructing throughout her memoir with questions, she moves ahead answering that infact the fault was with her identity, the 'self' she constructed. '*Fault Lines'* therefore puts forward the collision of her contact to multiple languages, ethnicities and cultures that she was exposed to since her childhood. The word 'Fault Lines' also represents her consciousness about her female body.

Displaced to such an extent that she can no longer join ‘nothing with nothing’, she then begins her memoir trying to reconstruct and elaborate the ‘fragile’ remembrances within the precincts of her ‘mind’s space’ she further elaborates that she had written whatever she had forgotten, that her writing was in order to look for a homeland (*Fault Lines* 3). The space concerning the female body and living within it, describes her ‘self’ as being constructed.

Her ‘self’ starts getting shaped since her childhood, with multiple dislocations and being fractured, as well as, fragmented through it. She further reflects on the fact that, she was bound to her ancestral place and that she will return there in order to be buried after her death, she says that the bond with the birthplace is very intricate, with a very short time span between birth and death (*Fault Lines* 23). The travels and consistent change in locations make the narrator question her immigrant identity, she explains these problems by describing them as the ‘Fault Lines’ of her life that shaped and moulded her ‘self’.

Alexander’s narration from her childhood begins with the incident when she was not the child she was expected to be, the well mannered girl, feminine, submissive that her grandmother expected her to be, she narrates the dilemma that she always faced regarding being treasured that maybe if she behaved in a particular manner she might be able to be the feminine girl she was expected to be and get accepted and loved,

> Still, and this only added to my confusion, I was left with the sense that, if I tried hard enough, behaved well enough, I might overcome these faults, so grievous in me. In time I might even marry a handsome man with large properties. But decorous behavior, embroidery, and some musical skills were

> essential and what was I doing in that direction? What was I doing to overcome my deficiencies? In my grandmother's eyes, I had to try very hard. I had to learn how to grow up as a woman. I had to learn my feminine skills, labor hard to grab hold of what beauty I could. (*Fault Lines* 50)

**Multiple Dislocations**

Alexander further tells how her mind and 'self' was shaped by her Ilya and his stories about taking up various voyages across the oceans. Her Ilya with his travel stories prepares her young mind for the intricacies of journeys, voyages amidst tensed situations like the World War I that was fatal for everybody.

> I must have been only five when he first described one of his journeys to me. As a young man, he had traveled to the United States, to Trinity College in Hartford to study for his divinity degree. Returning to India in 1913, he filled packing crates with his theology books and shipped them separately. It was 1913 and the height of the tensions preceding World War I. The ship that carried his books was torpedoed and all his student belongings sunk to the bottom of the sea. Ilya, who had traveled on another ship, was stranded in Britain. He made his way to Ireland and spent time with the Irish Nationalists there. (*Fault Lines* 52)

In the same way the narrator's 'self' was extremely influenced by her father as well and he too had travelled through places for various reasons. The narrator also mentions that travel had become such an intricate part of her 'self' that when their family moved to Khartoum they also lived close to the airport witnessing flights taking off towards far off lands creating a world of imagination for the narrator.

> Appa was full of verve and loved to travel. We lived in Bambrali, near the Civil Aviation Training Centre where appa taught pilots the basics of meteorology, how to tell an oncoming storm, how to navigate their planes through rough weather. The buzz of aircraft filled my infancy. When we moved to Khartoum, again we lived near an airport and the whine and splutter of low-flying craft, the low drone of the larger flying machines made a constant brown sound against which I lived and moved. My first lines when I made poems as a child were etched in my own head against the metallic sibilance of aircraft. How frail the words seemed when set against the constant reminder of flight, the skies crisscrossed by thundering silver birds. (*Fault Lines* 53)

The narrator's early experiences exposed her to languages like Malyalam, Tamil and Hindi. Therefore living in Allahabad and later in Pune the narrator was well-versed in Hindi.

> "Deccan Gymkhana ki galli me hai," amma made me learn the address in Hindi, a language that was native to me given my earliest years in Allahabad, but one which I have never acquired again with the delight that should surely be incumbent upon using an early tongue. I can read Devanagari script, though, if slowly and with great care, and the memory of learning those letters in Pune returns to me. (*Fault Lines* 58)

The narrator's desire for independence and gender consciousness came at a very early age when she came across this single women living in their neighbourhood whom the narrator admired. She says: "I was fascinated by her, a single woman living across the hedge, quite independent it would seem, though one never knew if she had a protector in town: quite desirable, flaunting herself in that way, rather than being a wife" (*Fault*

*Lines* 58). She further confesses that it seemed to her as if 'all the benefits lay on the other side of the tamarind hedge', while describing a single independent women living alone. Describing her father, who had a huge influence in the constructing of her 'self', Meena Alexander mentions how she felt that,

> He was devoted to the secular ideals of the new Indian government, but the British sense of order, of stilling the "native" chaos in the colonies struck a chord with my father. Perhaps that had to do with the tumult of the feudal family he came from and his constant efforts to keep his own emotions under firm dominion. Years later he told me he believed in Newton's conceptions of the universe, the order and clarity presumed in the universe. (*Fault Lines* 60)

Describing herself in one of her photos with her parents during her childhood she declares that she in that picture was 'In the photo I see a small child swinging in the air, between her parents. Like the clot of blood the Koran speaks of. The rest abyssal', evoking Salman Rushdie in Midnight's Children, in order to make an oxymoronic claim regarding her triviality, yet, significant presence in the photo. Further narrating her first encounter with the atlas, she recounts,

> In Ilya's study there was an old atlas with shiny oil cloth covers. The rivers of all the world were drawn in blue-green. Ilya showed me the map of Africa. He explained that amma and I were going to live in a place called Khartoum. It was colored yellow like the rest of the Sudan. What a curious country it made in the atlas, with the straight lines that marked out the boundaries to the top and sides, as if someone had taken a ruler and drawn it all out. Ilya ran his fingers over the green lines of the Nile, that met and held in a great fork. He pointed out the twin arms of the Red Sea. (*Fault Lines* 61)

She also recounts how Ilya focused specifically on the South to an ancient Christian Civilization claiming it to be an ‘extraordinary civilization’ and at the same time their own connections with this civilization. At this recapitulates her feelings about how she always felt a kind of distance form without figuring out the exact reason yet knowing that something was churning inside him.

In the course of constructing the ‘self’ the author discusses about various transformations that had started taking place in her as soon as she had started travelling, in this context she says, “As the train started up, metal wheels biting into tracks, I felt for an instant as if I had metamorphosed, become another thing” (*Fault Lines* 63). The word ‘metamorphosed’, depicts the conversion of the narrator from the regular ‘self’ to a changed one and how this separation became a trope of loss for the rest of her life. She also elaborates that for her the bond to divinity is her bond to radical loss.

> Losing sense, being blotted out, thrown irretrievably across a border. But it also provokes the imaginary. I am forced to fabricate, trust to the maquillage of words, weave tales. A five-year old child, I stood still by amma's side on deck watching the dark coil of waves. She wasn't dragging me off in a net. Could I have stopped her? (*Fault Lines* 65)

The narrator recounts how she hated her mother for taking her away. Describing the feeling she goes on saying, how, ‘Lying in bed, dreaming of that crossing, I am invaded by the fragrance of burning water. How can water burn, you might ask? What fragrance can it have, this burning water?’ she tells us how she sat ‘mute, wordless’, as if she had ‘no name, no nature,’ overwhelmed with the sense of loss and separation.

The narrator uses the figure of '*rakshasi*' recalling an instance when she 'glared at her', a woman, with "my *rakshasi* gaze. I imagined my eyes smoking red as Shiva's did in his rage, or as the rakshasi's when the priest from Patananthita approached her with his hammer and nail to capture her" (*Fault Lines* 66). Rakshasi according to the Hindu mythology is a female demon who acts in a monstrous way. Following this incident the narrator then moves ahead telling the readers how she was then educated to behave like a girl, instead of a female monster, how she was educated about the art of withdrawal. The author mentions that she did not want to be seen, or be in the public gaze or intrude. Her thoughts were overpowered with what others might make out of her. The shyness, yet, she says did serve her purpose as she could learn about the art of withdrawal and contemplating by observing women (*Fault Lines* 67). Describing the art of feminine withdrawal, she mentions:

> Flames trickled from the tanker, first in little sprays, then sharper forms, arrows or stars as might have adorned an excessively ornate captain's uniform, then fierce plumes, cascades that tumbled from the chariot in which her faithless lover descended into Shakuntala's garden, quite forgetting the pain he had caused her by failing to recognize his true beloved. (*Fault Lines* 67)

Being nostalgic the narrator mentions her attachment to Kerela, mentioning the level of deep connection that was developing gradually in her with the passage of time. She then instantly realizes her reality away from Kerala and narrates further that 'dreams, images, cannot annul the shock of transition', and that 'the green fields of Kerala fallen into the brutal heat of the desert'. There is always prominent focus on identity and its construction in '*Fault Lines'*. The several situations that the narrator comes across contribute towards her discovery of her own identity building her gradually

into whatever she was becoming with the growing experiences. While the narrator was just a child the question of identity is consciously haunting her. While contemplating just as a child, she begins to question, if the ugly pupa could ever become a beautiful butterfly and if it was so where did her butterfly part exist, in her, rather if she would also transform form the ugly pupa to the butterfly. She also recalls about her Khartoum life and asks where it was or whether she was ever living in Kozhecheri or Tiruvella. Her questions then move ahead to the thick greenery in Kerala, and where was it, when she was living in a desert miles apart from it, posing her question back to her about where she was and what she was, concerning her identity (*Fault Lines* 77)

**Faulted Femininity**

Alexander narrates the story of her friend and herself when she was seventeen that how during their interaction 'speaking to each other' they worked out in fragments of 'English and French' since Alexander did not know either 'Czech nor German', and her friend had no acquaintance with 'Malayalam, no Hindi, no Arabic', the languages that the narrator knew, she further narrates that her desire then when her friend left, she says, "I longed to follow him, across multiple borders, leaving all my skins behind me," (*Fault Lines* 72) referring to all her individual aspects as 'skins', that was attached with her, that cannot be shed. She then goes on narrating the fact that how quite early during childhood itself she was compelled to accept the troubles of the body. She was not able to ignore and free herself from desire.

Then confessing about herself, she says, she could not get rid of the 'fear of walking, of covering ground', which according to her was a 'feminine fear,' because, according to her had, she had been from the opposite gender growing within travelling

beyond countries, then surely she would have had all the freedom that she is denied otherwise.

She continues the narration saying that she was just a 'Kerala girl-child brought up abroad,' and she feared staying away from her kinsmen, yet, she further says that she often 'tripped trying to walk out.' And frequently she had 'been overpowered by maps that covered whole territories so completely that the earth beneath vanished' and she had exhausted all her 'energies shutting out buried cries from rubble.' She then concludes saying, "But the rubble is what I am" (*Fault Lines* 73).

Alexander then talks about her naming, that she was baptized as "Mary Elizabeth" which were the names of the two of her grandmothers 'strung together, anglicized from Mariamma and Eli as befit our existence in the aftermath of a colonial era when English was all powerful.' She then narrates that she changed her name to 'Meena' when she was fifteen years old in Khartoum, which she wished to appear in and which made her feel that she was her 'truer self, stripped free of the colonial burden', she further mentions that Meena meant 'fish in Sanskrit, enamel work or jeweling in Urdu, port in Arabic.'

Alexander then poses the question about what exactly did it mean to appear when she narrates an incident in which she had invited three third world poets, there vocal women of colour, 'Audre Lorde from the United States, Kamala Das from India, Claribel Alegria from Nicaragua' but found them missing from the general program which made her realize as Audre Lorde tells her that, "They want to suppress our names, Meena, they want to scrub us out" (*Fault Lines* 74).

The quest for identity in the 'self' of Meena Alexander manifests to her in dark attire seems to have been weaved together with pieces "from a Sudanese woman's tob, a Tiruvella woman's sari damp with monsoon, a Nottingham woman's schmatte- ...a New York city woman's scarf bought from the Korean vendor on the side walk..."(*Fault Lines* 81). Through the diverse ethnic attires from various parts of the world, the narrator's 'self' becomes a part of all these women form different lands yet concurrently experiencing the same kind complexities in identifying with just one in particular.

Alexander then highlights the gendered violence in the language use in Malayalam when she narrates that the word for 'shameless,' to denote a particular girl, that her Chinna used, which again was the strong synonym of the word, the slang form used in streets, '*perachathe*', which literally meant, 'shameless-mad, as in mad dog, rabid, bitch, bitches being rabid, rabid dogs being known as bitches.' Alexander further is shocked when her Amma too used it, not once but twice, leaving her wonder how she might have learnt it with her 'Misses Nicholson's' schooling background from very early age. The narrator then focuses on the fact that how she realized if she herself too did not behave the conventional way the women and girls of her family were trained, like 'oiling hair', 'wearing a skirt while covering her knees properly,' then she too would have been addressed as '*perachathe*'.

When Alexander comes across the colonial history in school she narrates her mistrust of all the facts and dates mentioned in the colonial texts, she further mentions of tales that she had heard about the British whose people were sent to India with typical uniforms in order to measure the dimensions of the body of people so that they could conclude getting assumptions about various races and ethnicities (*Fault Lines*

94). Narrating about the same context further, Alexander mentions a family friend Chloe, a Canadian married to a Tamil man Tiru who felt that she, would die incase she had eaten anything from the traditional culinary that was prepared in Southern India, Cloe thought she,

> ...was invaded by nightmares in which she saw a whole crowd of South Indians, their faces all scrubbed out, coming at her with cooking pots and ladles. And out of the cooking pots came dried turds, wet feces, excrement. They approached her, waiting to shove all this down her throat. She started to choke in her dreams and cried out that she could not breathe. (*Fault Lines* 101)

This incident narrated by the author is an extension of the colonial racist prejudice prevailing in the whites as a privilege to consider themselves superior, civilized, cleaner etc.

In another instance while the narrator goes through her journals written while she was a teenager the narrator points out, that she carried the 'shame' not only of Kerala but also horrors of female mutilations such as clitoridectomy and other sufferings that were caused just for being female. Talking about her choice of taking up writing poetry and her mother's apparent anxiety because of it, she says, that she started writing poetry at a very early age of around ten or eleven, with a kind of apprehension always hovering in her mind, justifying it, she further elaborates the kind of devotion writing requires which is not as per the responsibilities that females have been burdened with, to explain it she accepts that femininity as well as her eagerness towards writing was overstraining for her.

The narrator further talks about her own realization about her 'self' and how she identified her actual being that was according to her forcing her back into herself,

in a kind of a marginalized existence. She further elaborates that her intellectual being was under question, not because she was not capable, but rather because of what her body was constructing her into, "female, Indian, Other" (*Fault Lines* 114).

**Crisis of the 'Self'**

Meena Alexander narrates that she existed and moved beyond and persistently worked towards the construction of her 'identity' her 'self'. The poet further states that how in an attempt to dissipate 'the canonical burden of British English' she underwent a kind of linguistic decolonization where she allowed her 'unspoken sense of femaleness' to play its part and 'set the hierarchies, the scripts aside, and let the treasured orality flow' through her. She also questions whether English was a no man's land in India or a no woman's, or neither of it. She quotes from one of her poetry, where one the stanzas read,

> Women wash their thighs
> in bloodied river water
> over and over
> they wipe their flesh (*Fault Lines* 123)

These lines depicting the obsession of women over their body and their need to cleanse themselves, is every woman that Alexander depicts, the shame of the body that women experience. Later the narrator confesses who during her early days in England, although she wouldn't acknowledge to it herself that.

While narrating a racist incidence directed at her the narrator further poses the questions, She further asks, "How shall we cross the street? How shall we live yet another day?" (*Fault Lines* 174). The narrator talks about her migrations after marriage and how in the first two years of their marriage, she and her husband moved

eleven times after those two years the narrator mentions that she was ‘burnt-out’. She further adds on the narrative by saying that it was as if she had lost totally lost her spirit. She mentions how it was like she was being pulled by the whirlpool of a kind of ‘Otherness’ which she is unable to put into words.

She felt as if being a wife was a contract for her, which made her cross nations and bear children in a different country altogether. She also talks about the pangs of birth that left her totally drained (*Fault Lines* 164). The narrator describes herself saying that everything she was, was hyphenated, that she was a woman who would create lines in English which is a postcolonial language, her identity was that she was a Third World Woman living in the city of Manhattan, writing while moving about in the local vicinity of the city through subways, roads and the localities (*Fault Lines* 193-4).

Narrating on the subject of forgetting about her past the author mentions that how she could never forget that fact that after ‘reading Emerson as a young woman in India,’ how she got fascinated by his idea of a permanent present and ‘Of the centuries as conspirators against the freedom of the soul’. The narrator then wonders where she came from ‘there was nothing that was not touched by hierarchy and authority and the great weight of the centuries’. It was only when the narrator got to America she,

> …read the bitter, fierce words of Frederick Douglass and Harriet Jacobs, Toni Morrison and Audre Lorde, and stitched together that pain with the postcolonial heritage that is mine as an Indian woman, the sense of English I got from Sarojini Naidu in India in her struggle during the Nationalist years, or more recently Ngugi wa Thiong'o in Kenya. (*Fault Lines* 198-9)

The narrator then discusses that there violence in the language American English, in its very existence itself. She talks about the violent process in making the language her own with her body and also how overcoming and resisting racism is also a part of that process. The narrator refers James Baldwin and compares his saying by drawing a parallel and mentions being an Asian American as well involves an entrance to be unlocked foremost and then written about.

Describing a nostalgic memory of her conversation with her mother, the narrator then recalls how her mother explain them 'the difference between a *pandal* and a *kotil*? A *pandal* has a flat roof, a *kotil* a sloping one. Both of course are thatched.' She then described all the traditional ceremonies that were performed in a typical south Indian marriage. Talking about the beautiful wedding '*sari*' that her mother wore on her wedding day the narrator wonders what would be the reaction of her own daughter to it if someday she returned to that house, that she her daughter born and brought up in the west, in Manhattan, returned to her ancestral home and draped the traditional costume and gazed into the mirror in which her great-grandmothers too gazed earlier, the narrator wonders what would her daughter see in that mirror (*Fault Lines* 220).

After the events hitting 9/11 in America, the poet was compelled to rethink about her choice of clothing that was *sari*. The narrator mentions this incident where out of fear she packs her *sari* but then immediately hears verses of Kabir and composes the following poem:

…

Sparks from the towers

fled through the weave of silk.

With your black hair

and sun dark skin

you're just a child of earth.

Kabir the weaver sings:

O men and dogs

in times of grief

our rolling earth

grows small. (*Fault Lines* 288)

This poem is a culmination of all the racial attacks that followed the twin tower attacks in America and how the hatred extended towards the South Asians as well. In the concluding lines the author just translates each single word in all the tongues she knew and jots them as if the intermingling of all the linguistic codes in her might make her forget them so they required to be written so as to be not forgotten.

Girl Book Stone Tree

Penne Pusthakam Kalu Maram

Bint Kitab Hajar Shajara

Fille Livre Pierre Arbre (*Fault Lines* 299)

**Conclusion**

This chapter was an exploration of the 'self' through the conceptual framework of cognitive linguistic approach of CDA, constructed by author Meena Alexander through her language use in her personal narrative. The discursive approach applied identifies the self references made by the author to enact her 'self' in the narrative. The language embodies the conceptual model that correspond the social reality and

the relational plurality of the self of the author especially in the migrant context, as a South Asian woman, a South Indian woman, a Third World woman, a woman of colour in the west, and then finally a woman who writes as an established author from the western sphere. The culmination of all the factors in her identity made her 'self' a fractured and fragmented one, that required to be put together for her to understand her own 'self', and construct her identity for herself.

The self representation of the subject positioning of oneself in relation to the cultural, societal context is represented through various linguistic strategies and devices, that is further deciphered in the narratives of Meena Alexander and her representation of her evolving 'self' that becomes inclusive of all the cultures, communities, languages and the various journeys undertaken by her. This overall results in her acceptance of all the parts and fragments in her and accommodating all of them in her multi-faceted identity that was inclusive of everything she had been, every culture she had experienced and every language she had known into 'a global self', a universal identity that belonged everywhere and nowhere at the same time.

## Section II: Constructing the 'Self'

### The Shock of Arrival: Reflections on Postcolonial Experience

As the author suggests in the beginning of the text, that her personal narrative, *The Shock of Arrival: Reflections on Postcolonial Experience,* would 'braid' together various moments of the author's life 'under the sign of America' with 'migrancy' as the fundamental theme. The text is the 'difficult truths of body and language' in the form of prose and poetry in a 'shifting world', about how 'language works' trying to figure out the 'question of postcolonial memory'. The narrator highlights the 'multifold' feature of the text where different worlds are 'shattered open' where she narrates about her immigrant 'self' that learns to '…invent in order to live. 'Race', 'ethnicity', the flowing realities of gender are all transmitted once again. She further states that the choice of the title *The Shock of Arrival* was like 'an explosion' in her head and therefore fit to be the title of her narrative.

Nationality, too, that emptiest and yet most contested of signs, marks us' (*The Shock of Arrival* 1) the narrator emphasizes. The question that keeps recurring for her is 'Who' she was, she is definitely defined by others, yet, she is her 'longings', 'desires', 'speech', and how that 'speech formed'. The narrator deduces that how such consciousness works for an 'Indian Woman' and if any 'multifoliate truth' stirs and 'buried voices' quickens.

For the narrator writing is a kind of a shelter that allows a space to be revealed that 'would otherwise be hidden, crossed out, mutilated' rupturing the oppressive fabrics. The narrator then mentions how 'growing up female in a traditional Indian home' created her 'self' where it was believed that 'writing that came out of image and desire…was dangerous', threatening decorum, hierarchy, public order. The

narrator then moves ahead with creating her 'self', the girl that got 'raised both in Kerala and in north Africa', mostly shaped with absolutely little relevance of distinctions between public and private spaces.

For her writing was an essential imaginative fusion of intense fracturing thoughts from disparate worlds. According to her, 'The truths of self, ratified by a body of canonical knowledge, seem mere eruptions, one-shot affairs, nervous outbursts of desire.' The narrator then further narrates her linguistic endowment and her encounter with English as, 'in India was always braided in with other languages', like Hindi for the author was born in the North Indian part of Allahabad, Malyalam her mother tongue, Tamil hat her friends spoke, Marathi as she spent a year of her life in Pune. The narrator then again distinguishes the English that she from the Scottish teacher in Khartoum, later Diocesan School for British with colonial pedagogy, she further says, 'it was as if a white skin had covered over that language of accomplished' and that she had to 'pierce through it, tear it open to make it supple, fluid enough to accommodate the murmurings' of her own heart.

She mentions about her difficulty in stripping the colonial consolations and the canonical burden from the language, highlighting the implicit violence of the language English that she used, the violence that was cutting her words off from the 'wellsprings of desire'. Realizing this violence she further mentions, that this awareness in her was fused with the requirement to 'voice the truths of the female body, precisely that which had been torn away, cast out from the linguistics awareness' that she had refined.

The narrator mentions that memory in the postcolonial world transforms everything surrounding it, mentioning her 'shock of arrival' and the 'violence that has

consumed the life…narrator herself, dislocated, displaced, face up things as they are?' The narrator then mentions how the shared histories are public places that achieve meaning only through language. The narrator further discusses the 'radical nature of dislocation, not singular, but multiple' and then when one which again is a postcolonial terrain, the author then narrates multiple events of rampant racism experienced by her friends and acquaintances. The narrator when questioned where they were and who they were she replies that all of them had been left somewhere behind and, yet, they were still very much a part of her.

**Migrant Trajectories**

In the poem *'Art of Pariahs'* the narrator draws upon the symbol of pariahs or outcastes, who earlier were ceremonial drummers but later were considered as lower caste outcastes. She imagines Draupadi, Queen of Nubia, Rani of Jhansi all with the narrator in North America sharing the same walls with her:

> Back against the Kitchen stove
> Darupadi sings
> In my head Beirut still burns.
> The Queen of Nubia, of God's Upper Kingdon,
> the Rani of Jhansi, transfigured, raising her sword,
> are players too. They have entered with me
> into North America and share these walls. (*The Shock of Arrival* 8)

The choice of characters like Draupadi, Queen Nubia, Rani Jhansi are all done by the narrator to the represent, first of all, the women of colour and their significance in breaking the stereotypes. The narrator then describes the incendiary in her which is exclusively because of the fact that she is 'female', 'here', 'now', 'America', which is

all unstable. The narrator also tells how at a very early age she got to know that writing was not something expected of her, her 'mother's disapproval' of poetry that was 'illicit, shameful', and so she learnt to shut herself in her room too soon.

The narrator also tells us of her complicated issue with writing in relation to her multilingual attribute that intermingled with her mother tongue Malayalam, Hindi, English, Arabic etc. The narrator also informs that she never actually learned to read or write in Malayalam that was her mother tongue transforming herself into a true postcolonial creature living in English. The narrator then refers to the blended space of languages that she was created where all the languages 'bends and sways to the shores of other territories, other tongues'.

The narrator then emphasizes that this blending comes with a kind of negotiation with 'one's own' language, culture. Therefore the narrator deduces that, perhaps she has a fear in her that maybe 'learning the script would force [her] to face the tradition with its hierarchies, the exclusionary nature of canonical language. And how then would [she] be restored to simplicity, freed of the pressures of countermemory?' She further writes in '*Alphabets of Flesh'*,

> Come ferocious alphabets of flesh
> Splinter and raze my page
> That out of the dumb
> And bleeding part of me
> I may claim
> My heritage (*The Shock of Arrival* 15)

The narrator says that she wrote in order to 'reclaim ground', that too in Manhattan as well 'where so little ground is visible' and that her marginal identity compels her to

do such a ‘territorial thing’ and how Manhattan ‘frames the landscapes’ of her ‘Indian imagination’. She writes that her ‘self’ is split in multiples, at same time accommodating and letting go as well, the shame she felt, the desire, all that she felt as an Indian woman.

In her poem ‘*Passion*’ the narrator describes her female body and her vulnerabilities that she underwent being a woman giving birth, the ‘bloodiness’, ‘fierce, inhuman joy’, the ‘screams’, the ‘agony’, she then says, making precise use of the grammatical technique of the ‘self’ anaphora in part IV of the poem she depicts the pangs of childbirth:

I am she
the woman after giving birth
life
to give life
torn and hovering
as bloodied fluids
baste the weakened flesh.
For her
there are  no words,
no bronze, summoning.
I am her sight
her hearing
and her tongue.
I am she
smeared with ash

from the black god's altar

I am

the sting of love

the blood hot flute,

the face

carved in the window,

watching as god set sail

across the waters

risen from Cape,

Sri Krishna in a painted cataraman.

I am she

tongueless in rhapsody

the stars of glass

nailed to the Southern sky.

Ai ai

She creid

They stuffed

her mouth with rags

….

I,I. (*The Shock of Arrival* 20)

The vivid image of pain and agony is depicted throughout the poetry with the last part specifically using the 'self' anaphora with 'I' and 'her' used for referring herself.

In her poem '*Skin Song'*, the poet revisits the traumatic relationship that she had with her maternal grandfather. She narrates the incident of his death in this poem

and how she ‘hid in a room’ and tiptoed to peer through. Her inability to express herself is articulated as ‘throat between bars’. She tells that she did not want to attend her grandfather’s funeral and ‘watch his dear dark body shovelled into dirt’. In the same poetry in IV the poet narrates when she first menstruates and her mother’s discovery of it:

> There was blood on her skirt
> it was as her mother feared
> it was not the juice of the black jamun
> she rolled on her tongue, crushed in her gums
> nor the overripe guava she spat at the sun
> nor dribbled flesh of the watermelon.
> With the pad between her legs
> she could not walk very well
> waddled at first, sidled as best she could
> she learnt to washout stains in cold water
> with a bit of salt flung in
> She felt sore and shamed fresh and burnt.
> *Child of the soft mouth*
> the wordless part, remember me. (*The Shock of Arrival* 24)

The narrator talks of her childhood world as glimpses of ‘dreams, in visions’, making her question things that meandered various thoughts in her mind. Her immigrant identity makes her question the idea of freedom one might have in one’s own home where ‘no permissions were needed’, even the idea of seeking permission would be unusual. Her idea of own house is,

> A woman's house, a house filled with women. Without madness, without deceit. A house for men. For children, too. A house filled with the hum of thousands of voices, small fires burning in stoves where green mangoes and the bitter gourd are cooked. A house filled with the hum of syllables, long lines of silken sentences, snarls of commas, burrs of full stops. But how fragile such a house feels, held in mind's space, tilting with the winds of desire (*The Shock of Arrival* 27).

Her desire for this house in not just confined to gender as she specifies, as house for women, men, children, she specifies that this house should be without insanity then grows nostalgic. She specifies on the importance of communication referring to hums, sentences, pauses to emphasize the importance of language and the ability to articulate the fragile state of one's 'mind's space'. The narrator then creates the image of a woman, a grandmother figure in her poems who is 'barred' from entering the house 'because she is female', and as per the traditions of India a women when married must leave her mother's house and 'never be a daughter again'. She is compared to 'a species of exile'.

**Narrative of the 'Self' and Place**

Alexander refers to the 'pain of homelessness' using the figure of the old lady unable to escape from it, this reflects the nostalgic reference of the narrator's immigrant status in the country when she first arrived in North America after her marriage. The author then creates an imaginative space for herself, in the poem '*House of a Thousand Doors'*, where the image of the grandmother is depicted who kneels to enter the doors but cannot:

> …

Her debt is endless.

I hear the flute played in darkness

a bride's music

…. (*The Shock of Arrival* 29-30)

The narrator recalls an incident of the dismantling of a poor locality of the city. She again comes across an old woman whose belongings were being thrown out.

Then she narrates the image of a Chinese couple's 'bedding rolled up in canvas.' This image leads the narrator think about her own coming to the city after just two weeks of arrival, she says, 'Memory drew [her] here, the danger of the unlit passage'. The narrator again grows nostalgic about a period of her life when her voice was imprecise and for her was not her identity. In the poem '*Sidi Syed's Architecture'*, the author creates the image of an Abyssinian man whom she imagines to be an architect yet without any house of his own, reflecting the image of homelessness by architecting buildings at the same time, with an ironic image,

…

The mosque was hollow though

like a sungod's tomb;

it tracjed his hunger

the madness of stretched skin

still so close

on those noisy river beds. (*The Shock of Arrival* 34)

The narrator then talks about how she created a grandmother figure to tackle with loneliness she felt in a new city, an immigrant without identity. The 'ancestral power'

of this imaginative grandmother, according to the narrator was vast enough to reveal all the knowledge that was otherwise concealed from her. The narrator then talks about each of the problems she faced in this 'new world' among which 'language' being one, she says, 'The feelings were twisted, tangled roots and all the names for the source of this growth were buried under English words, out of reach.' The narrator constructs a 'self' which had moments of savagery yet in the process of opening up it 'flowed into words, threatened to annihilate' her 'separate, distinct self'.

While creating this imaginative grandmother figure, the narrator refers both of her actual grandmothers, who were quite disparate to each other in terms of their persona, yet, both strong women regardless of their varied personalities. The narrator says that both her grandmothers were different from each other, yet, both were parts of the narrator's 'self'. Her maternal grandmother was the woman of the 'public world' whereas her paternal grandmother was 'held within the private sphere', and that is how the narrator struggled to figure out that both the public and the private got intertwined in the narrator's persona through them.

The narrator further says that she 'prefers the notion of loss, composition structured by loss', leading her to write the lines 'Why could we not come unstuck?' then replying her own question she further says, 'Because I write in the script of a colonial language, which I must melt down to my own purposes'. She further narrates how her mother tongue had a huge influence on her writing including features such as 'the patterns of sound, alliteration, assonance'. She further says, 'the rightness of English sounds, however, was a different matter,' clearly expressing her own preference about language of comfort.

Talking of her mother the narrator mentions that 'from her nationalist parents,' her mother learnt fluency of English as well 'a sense that its colonial trappings had to be subverted', her father on the other hand had no such issues and referring herself the narrator says that she was 'aware that the language' she used the most fluently through which she can 'shape and work with best, is rarely a language' she dreams in. Through this statement she highlights the breach and clefts 'between the wordless intimacy and functioning script, is coequal in intensity with fissures' in her everyday life, 'the estrangements, the casting adrift' that she requires while she writes, rather than 'transporting or ferrying across wordless, tangled thoughts and sensations into language'. She calls her linguistic activity that she commits as first, 'related to simplest transactions an Indian woman might make' and second, 'to the perplexed, hesitant nature of poetic speech'. In her poetry, '*Poem by the Wellside*', the poet writes:

> Severed from my birthplace, I hear my name
> (she cried out my name through her
> black teeth)
> shed syllables
> in air so tender
> the sounds melt, twisting
> sunlight in threads. (*The Shock of Arrival* 41)

The narrator further explains the process of words absorbing the body's revolt where there is a necessity for verbal eruptions which is 'crucial to the self; a self in which the mind lives in the flesh. She then refers to the necessary cruelty involved where 'performance had to strip apart given language, in order to reach the truth', along with the postcolonial epoch in which the English is 'torn apart, stitched together,' so that

one could return to the body of thought. She then composes her 'self' again by saying, 'After all, what am I but all those other selves that compose me?' refocusing her question on her identity.

Yet the question of madness, the final boundary of bodily performance, may be forced on us'. She further says that her 'other selves' is composed of 'Shelter, unhousedness, the multiple speeches that surround us, broken walls, prison cells', where 'everything is overcrowded' as well as 'everything is emptied out', she once again evokes the image of the barbed wire that appears to be recurring in all her writings. She further says she heard her words 'echoing, collapsing', and 'the language of home seemed so very far', in the discussion of coda and how it is to be voiced, 'bodies and voices struggling for a concordance of tone, breaking it up, starting all over again.' In her poem '*Aunt Chinna'* the poet again evokes the image of the menstruating women and how she hides her stained clothes, her shame of being a woman, a female:

She crouched
by the mango tree in its crust of dirt
hiding the coiled menstrual cloths,
the heaps of paper
on which she wrote her name
Over and over in all languages (*The Shock of Arrival* 54)

In her poem '*Coda from Night-Scene'* the poet evokes the image of women during child birth in the part called *Threshhold Song* she says:

And the infant thrust past
Her mother's bone

and the vagina unhooked its tongue

moaning in inhuman tone (*The Shock of Arrival* 58)

The narrator refers to the puzzles that all kinds of 'borders shifting inside' her such as 'languages, gestures, memories of place', making her realize that her 'existence was so marginal in the new world' she found herself, that maybe, if she writes a book and has it out for the world might give her 'the right to be in America'. Then again she probes herself saying 'what might it mean to have a right to live somewhere, anywhere?' She further states her ambivalence that maybe history meant 'a space memories can flow into, a depth of shared sense, of matters invisible that pierce our ordinary lives?' She further narrates that once she entered into the immigrant life she felt as if she had no history, posing a series of questions like, 'Who was I? Where was I? When was I?' These questions all directed towards the construction of her 'self', her identity, because of 'that shifting', diffused 'diaspora', concerning 'Indianness'. She says 'whatever color of one's skin, memories of dislocation can be deeply 'othering''.

**Translating Violence**

The next question concerning the immigrant South Asian identity that the narrator had was how might one 'pass in America?' Replying the question she explains, 'making it in economic terms, assimilation translated into doing 'well, very well'. The narrator further mentions how she felt belonged when she passed through the locality in Harlem where being a non-white did not matter anymore in this place where 'multiple ethnic borders are part of the shifting reality'.

Highlighting the black women's position in a white world in which 'multiple-imagined ethnicities' draw them into 'blackness, borne deep inside, fiery implosive,'

since surviving in a racist world do not offer to harbor their 'self' resulting in 'invented identities' with family bonds to expire somehow allowed these women for 'radical self-invention'. Talking of her own self-invented identity as a woman with multiple borders as part of her reality, growing up in the Postcolonial Third World the narrator further states:

> Femaleness, then, at least in its external markers, could be negotiated. I understood, too, that what a woman chose to wear could be quite deceptive. Assia Djebar writes on how the veil can allow women a subversive entry into public space. While Djebar's Algeria is far from this country, one can learn from her analysis of the danger of the moving body. (*The Shock of Arrival* 69)

Referring to Djebar's vision conceived during the anti-colonial movements in Algeria that shaped her ideas about the 'multifarious, covert shapes a female body can take, and what contraband, literally explosive, could be hidden under female coverings', the narrator gives the reader an idea about the multiple possibility a female might be concealing in her 'self'. Evoking the same multifarious nature of female identity, the poet in her poem *'Ashtamudi Lake'* draws the picture of a female goddess:

> A goddess with four arms
> hands lavish with paint
> gripping rubies, lotus, lute
> a stack of rupee bills. (*The Shock of Arrival* 74)

The narrator further muses upon the postcolonial violence, she refers racist murders, and then racist attacks where 'an Indian man was beaten to death, Indian woman who wore *saris* or *buttus* were stoned', the narrator then draws a parallel between these violence to the communal violence that happened in India and numerous other forms of violence happening in each every other part of the world.

The narrator then tries to explain that ethnic extremism is a form of translating violence and also how even the tiniest wave of violence in the nation result in violent explosions into the diasporic communities. The narrator then moves on with an elaborate discussion about the multi-ethnic characteristic of India and the 'bloodletting' history of Partition of India that lead the minorities into a vulnerable homeless situation, the narrator then asks how long does minorities have to be homeless, if at all minorities would ever seek any kind of protection ever, contemplating on her own minority status being in the diaspora community. She also refers to the Gandhian movement in India referring back to her parents' time, the later developed Naxalite movement and multiple other forms of struggles in the process of decolonization. She further ponders, 'the strictures of colonialism and patriarchy fuse', in the need to 'keep women in their place'. The narrator draws a fine parallel between colonialism and patriarchy and explains how both this systems are solely dependent on the hierarchy of power as a necessary exercise. She then questions:

> What sense can the fraught reflections of a multicultural feminism offer us? If to be female is already to be Other to the dominant languages of the world, to the canonical rigors of the great classical literatures of Arabic or Sanskrit or Tamil, to be female and face conditions of violent upheaval--whether in an actual war zone or in communal riots—is to force the fragmentation both of the dominant, patriarchal mold and of the marginality of female existence. (*The Shock of Arrival* 83)

The narrator further concludes that similar fragmentation can actually work powerfully contributing towards the necessary knowledge required for a 'diasporic life, for the struggle for a multicultural existence', for constructing her 'self' to deal

with the pressures of patriarchy and racism both, she therefore seeks to embrace feminism as part of the process of exhilaration for the possibilities of 'female expressivity'.

The narrator talks about the bitter experience of trying to translate the 'self' and the violent process of conflicted pressures, 'always localized, had forged itself into a second language—an Otherness more radical', that has never been felt by any women writer earlier in order to voice out her passions as well try to reconfigure the world. She emphasizes on the fierce effort that is required to break the boundaries of domesticity such that 'the otherness of violence seems to fill the substance of speech'. The narrator then focuses on the marginal status of 'female condition in a world filled with conflict'; the narrator thinks that women maneuver in different way as compared to men and thereby they try not to 'paint a nostalgic foyer from which the female self has been brutally evicted, but rather, to fuse together, the fragments of a different world' where the 'issues of territory and selfhood become intertwined'.

She then states that in women's postcolonial writings, territoriality, is not simply 'the 'ghostly imaginings' of nationalism.' The author believes that 'through the border crossings undertaken by the female body, the living 'I', that creative potentiality of the world is ascribed afresh', that the 'metamorphic nature of the female self is made visible', therefore refashioning the whole identity since border crossing allows an escape from the 'strict feminine mold of ordinary life,' opening up various new possibilities for liberty, dissolving the 'old patriarchal bondage'. The poet then evokes on the image of the barbed wire in the poem '*Estrangement becomes the Mark of the Eagle*', and in part II of the poem she writes:

But vision clamps. Bloodied feathers

in a young woman's mouth, torn from a colonel's cap,
she spits them out, she comes from Tiruvella, my hometown
heart undercover, belly huge in desert sand she squats
by the barbed wire of a transit camp outside Amman
Behind her back a ziggurat of neon
marking the eagle's pure ascent
in whose aftermath small bodies puff with ash. (*The Shock of Arrival* 90)

In part III of the same poem the poet evoke's famous urdu poet Faiz Ahmed Faiz's ghazal : *Mujh se pahli-si muhabbat…*because she feels that there is postscript to the vision that she witnessed, then her memories in a fragmented way takes her back to her childhood, then puberty with menstrual blood flowing, then her fragmented thoughts lead her forward to the subways, and later to the desert camps. This in itself give the readers a picture of her 'fragmented self' that works in 'bits and pieces' drawing from her memory, in the style of 'stream of unconscious', but here in poetry instead of fiction.

The narrator further moves into the discussion regarding the fascination with maps and refers to Conrad's *Heart of Darkness* character Marlow who was equally provoked and attracted by maps and 'blank spaces'. She then moves ahead by changing the gender of the whole narrative of *Heart of Darkness* by imagining a situation where instead of being a man, the colonial journey of 'the place of darkness' was undertaken by a woman, the dark woman further crying on the white men, who enter her life and change it forever.

The narrator draws a parallel here with her own life, where she is the woman undertaking the journey to the 'place of darkness' and crying to the white man in her,

her husband, for entirely changing her life. In continuation with the fragmented style she asks random questions about the future generation women in her lineage who might similarly have questions regarding their ancestry, again with the question revolving around 'identity' of women and the construction of the 'self'.

She further says that her diaspora status make her entitled to creating 'postcolonial stories' with particular dates, factual details from history and 'submerged, mute ancestral memory' all working together. Apart from the physical travels she refers to the travels of the mind as well in the process of migration, and consequently, for her, poetry allows her to weave all that in her and arrange the 'tangled knots' of her mind. She describes the context of her poem "*The Storm: A Poem in Five Parts*" which is the depiction of the intricate account of her migration form Kerala and also how Kerala in itself turned out to be a place of migrancy with every family having someone either living in the Gulf or America.

Talking about her poem *The Storm* the poet again ponders over her gendered identity and describes that 'displacement, violence', are all essential components of the 'feminine world', and she further says, yet, she is not ready to exclude all that has been a part of the migrations along with "the ashen stuff", that adhere to the realms of her imagination (*The Shock of Arrival* 96). Quoting from her poem *The Storm:*

…

I dreamt of bits and pieces
of the ruined house:
rosewood slit and furrowed
turning in soil,
teak, struck from the alcoves

where the icons hung

bent into waves

…

grandparents end to end

great uncles and great aunts

cousins dead of brain fever (*The Shock of Arrival* 100-1)

The instances of nostalgia from her ancestral Kerala home is clearly depicted in the poem *The Storm* quoted above where she describes glimpses of the house with signs of her grandparents, great uncles aunts and dead cousins.

The narrator again focuses back on her experiences of her travels throughout various places and further puts up questions regarding her travel experiences in her poem *The Travellers*. The pictures of a small child in the poem who while rubbing her nose stares at the jets, is very similar to her own experience as a child when she lived near an airport with her family.

…

Is there no almanac

for those who travel ceaselessly?

No map where the stars

inch on in their iron dance?

….

of the Red Sea, the Gulf of Aqaba

cry out to us in indecipherable tongues,

the rough music of their wings

torments us still. (*The Shock of Arrival* 104)

The poet goes on to describe about the child reluctant to undergo the voyage while her mother keeps combing her preparing to undertake the journey. The image of the 'barbed wire' again recurs in the poem with various images of families shedding tears on the death of their loved ones. The poet then brings in the images of the various places that she had travelled to and says 'sediments of love' are to be found everywhere including:

> In Baghdad's market places
> in the side streets of Teheran,
> in Beirut and Jerusalem
> in Khartoum and Cairo,
> in Colombo and New Delhi
> Jaffna, Ahmedabad and Meerut
> On the highways of Haryana (*The Shock of Arrival* 105)

The poet brings in glimpses from all this places as nostalgic memories and further goes on to describe that the contemporary generations seems to have witnessed much 'violence', 'cruelty', and 'damnation', than that existed ever before in history.

The poet brings in sites of economic discrimination among people and the class segregation as a result of this. She describes memories where she had seen poor children scrawling in the monsoon, with mud in their bodies drenched with rain water, in contrary to the rich building theatres with the black money from the gulf. The poet's revolutionary inclinations are clearly depicted in her portrayal of the societal injustices. She continues in her description of the glimpses of memories she had from 'Bahrain, Dubai, London, New York', when the security at the airports used German shepherds to sniffle their clothes for the purpose of security surveillance. The poet

further depicts images of various kinds of migrants including workers, pharmaceutical salesman, nurses, *chowkidars*, students, aging scholars, doctors, lawyers and all kinds of people from various professions who had to immigrate and travel to different countries.

The poet goes on to discuss the possession of the 'Other' body in her that she terms as the *chinmaya deha,* which forms within her already existing body, it has force, it fills the hollow and 'tilts the exile', that according to her is forced on her that she discovers that finding the 'I' and pronouncing becomes the ultimate truth. This 'I', the ultimate truth is what her 'self' is constructed of in another country away from her near and dear ones. The poet imagines a city which filled with women, called the *New World Aria* in which there are no children, no men, yet, the sight of the women were wretched with the burdens of sufferings since generations. The narrator says that she too finds herself in that 'fiery darkness' yet with the consolation that there are ten thousand other women as well who were no longer strangers to each other.

The narrator then labels herself as a 'No Nation Woman', describing her departures once again and also emphasizing that her migrations unlike others was not a forced migration due to 'political repressions', rather a conscious choice that her father made for his career and left their homeland. The narrator asks the question that was she a "creature with no home, no nation", and if it was so what species did she belong to, since humans did always have a place called home for themselves (*The Shock of Arrival* 116).

The narrator also expresses her conundrum regarding her gender that it was quite possible that if she was a man she might have turned herself into something 'large and heroic', a kind of creature with 'quest and adventure', but that being a

woman she could best do was be ‘small and stubborn’, yet unquestionably relentless. She further mentions that her life never literally had gone according to any plan and thus she has learnt the process of ‘unlearning the fixed positioning’, that she was taught by making her own ways through her life as a migrant woman (*The Shock of Arrival* 117).

The narrator recalls that when she was a child, every time when she had to leave Tiruvella for Khartoum she would always stop her breath but then she could never continue it for long as her ‘breath burst outwards’ always. She compares herself to a *kurianna* who would bury the face in soil. She describes how her mother would take her and get into the ‘metal’ bodied train that travelled with a very high speed crossing ‘boundaries of nations, oceans’, houses, states, oceans, ‘earth, sky, water’ and puts up a question asking how might had it been before people could travel, when ‘train, plane, ship’ as well as, ‘exile’ specifically, did not exist. She further describes herself, that when eighteen, she was carrying the scent of acid over the Atlantic, then she lived in England on Oxford street, Lawrence country, then ‘Pune, Delhi, Hyderabad’, calling herself now in contrast to earlier, as woman of ‘innumerate houses’.

**Hyphenated ‘Self’**

The author calls herself as a ‘plump, dark child’, who was cast out for being ugly, questioning how she learnt the language that she thinks was essential “moisture to the driving root, sap to the stalk, flesh to the succulent shoot” (*The Shock of Arrival* 122-23). The narrator keeps questioning throughout the text, the question that she highlights next is about creating a ‘durable past in art’, with effervescent connection with present if at all possible. She then once more focuses on her ‘identity’ stating that

she was a poet there is no doubt to that, but the question remaining is what kind of a poet was she "American poet" or "an Asian-American poet" and then the fact that she was a woman, a mother, everything is inclusive of her 'identity', making the construction her 'self' much more complex.

She then states that she was everything 'hyphenated', "a woman-poet, a woman-poet-of-color, a South-Indian-woman-poet who makes up lines in English, a postcolonial language", and a "Third-World-woman" (*The Shock of Arrival* 127). She then says that the borders she crossed had tattooed her all over. The author further explains that where 'identity' comes under question then there has to be a process of 'unselving' that allows a kind of 'subtle violence' in the production of art, for her in the form of poetry. She says that her artwork 'refracts…lines of sense, ...multiple anchorages' of ethnic identities, 'shared truths' (*The Shock of Arrival* 128). She further declares that experience cannot be apprehended in one language.

The author further highlights the heterogeneity of the Third world writers agreeing with Salman Rushdie who used the phrase 'terrifying singularity' that subjugates, brings terror and destroys. It's the multifariousness, the shared lives, according to the author that is worth rejoicing about the kind of life migrants live. She also mentions that the world on the contrary sucks up the multifarious art, referring to the murder of a talented artist Safdar Hashmi killed during one of performances, since he was a vocal artist, politically active.

The author focuses on making up memories. She is reminiscent of her childhood in Kerala, then the Nile and Khartoum, then she starts asking questions regarding the birth, name, mother, father, another life and finally asking how could one get into the cage. She is further reminiscent of violence, violence on women,

communal violence, ethnic violence, political violence evocative of all the incidents that she had come across. She then calls her memory as 'the migrant memory'. She then declares memory to be 'sliced up in slabs,' that is capable to remake whatever has been lost, as if 'life spent multiple places.' Returning towards the question of her 'self' once again she asks what might she had been when her 'self' was 'free' and not bound through time. She further asks if it was possible to be 'free' by crossing borders, leading to the question of 'freedom for what?', and answering the question she explains the freedom to 'make up a self' with the 'great dreams' about the various 'possible worlds' that she had lived (*The Shock of Arrival* 142).

The author further focusing on her question about her 'self' mentions her 'moral shock' that even with the multiple 'selves', she would always be marked 'insuperably' as an 'Indian' and that her 'body and heart were Other' irrespective of anything. She further elaborates and questions the process of making up a 'self' in America and her squabble with herself about and the consequential writing. She says that she understood the 'dark woman's burden', that was the 'task of making up memory'. The narrator further praises America for its rich aesthetic resistance and she figured out that it was because of its 'dislocation' the art which she feels "enshrines disjunction" (*The Shock of Arrival* 152).

She further justifies the titular phrase *of The Shock of Arrival* by saying that this shock of arrival is fundamental to identify and recognize the contemporary Asian-American forms of art. She says that this art solidifies the borders and spells out the fissure among 'desire and brute actual'. She further explains that it is repeated through thematic occurrences that allow the shattering of the gap, yet, this leads towards an incongruity demarcating the body as 'Other'. When delivered as the 'Other', then

interrogations tag along, subsequent to the artists' pursuit of their 'identity' or 'self'. She also mentions the various transitions that occur in the pursuit of intersecting the borders of 'past and present' by an 'Asian-American artist' where "body, memory, and desire are crucially implicated" (*The Shock of Arrival* 154).

The author then probes into her gendered identity focusing on her 'body' and 'body image' allowing permeability through ideology, she says gender is an inherent element of this ideology, thus in order to be seen, as she is thought to be, the narrator tries to construct her 'self' modifying the images of herself which 'encode the symbolic valencies of self.' The expression of this she explains is only exposed through the 'gendered body' for especially women they are compelled to align themselves with the gendered consciousness since they not only have to keep a track as how they are viewed but also how as Asian American they are marginalized, with the patriarchy working hand in hand, she definitely has to work against colonialism and patriarchy. Else the expression of the 'self' is always through fragmented, mutilated bodies, as expressed by contemporary Asian American postmodernist women artists.

The narrator refers to the violent past of America, making parallel of it, with the past of the immigrants living in there, and asking if that life means anything although seemingly sublime, is violence the necessary precondition for any kind of sublimity. She invokes the radically dislocated otherized artists 'presupposed with gender and race' and how they are under a pressure to 'cast off' their memory. She says that the body is an 'irreducible marker of identity'. She further discusses the pressure on Asian-American artists to 'tokenize' their work. Further she mentions that the beings of postcoloniality have fought for their space or 'nation-states or linguistic

boundaries', she says that entering the American space an 'imaginative act', 'a mimic reality', 'an empowerment'. Her next discussion moves ahead towards the dwelling after the arrival, then explaining it she says, in spaces like this the 'inside and outside' become one with the 'disruptions of migrancy', with the continued effort of finding space for oneself.

The author again moves back to the discussion of the meaning of shock of arrival saying that it is the phenomenology regarding the complexities of migrancy that cannot be cracked from the massive amount of memories, the desire at the crossroads in the world of splits. She says that this aesthetic phenomenology is the essence and cannot be drifted apart from the tension of the place. She also says that the violence and otherisation is not just confined to the immigrants, rather, it extends towards the natives as well. The aesthetic phenomenology contributes to the idea of America as 'vast, unified culture, seamless, equitable' that challenges and redrafts the 'frames of identity'. She also says that 'violence' and 'postcolonial musings' are interconnected and cannot be cracked apart.

In her poem *Paper Filled with Light* the poet in part I, II and III the author brings to mind the nuances of creating home, nostalgia and finally refers to the bloodied history of the process of nation creation.

…

But there's no distance between us now; you who lived

by the word are wholly immortal, your lines burnt into history.

…

Under a plum tree, a stone that weeps water

in Setu, under a roof of wood, paper filled with light

…

The massacres of ’47, the killing fields of Partition,

….

the limbs, the bloodied stuff that makes us a nation. (*The Shock of Arrival* 166)

The narrator speaks of fracturing the iconic feminine with an attempt at dismantling the prescriptions of the gender roles by the society. She says that women writers have always had to face the challenge of facing the feminine image then rupture it and transform it further. This process turns out even more problematic with the decolonization process and the task of liberating the feminine consciousness. She questions the intimate absorption of colonialism by writers and further refers herself and her own quest of the ‘self’.

The author makes parallel of the hierarchical order of patriarchy, the gendered subjugation with that of the stipulations of colonial domination, which makes women doubly inconceivable of emancipation. She says that for women writers during colonial and postcolonial era, they always had to forge particular formal structure, a form of writing legitimated and endorsed by the ideologies of the world. Further, if she again happens to be an immigrant women writer like herself, belonging from a conventional hierarchical social structure, she then has to compromise with a much more violent ritual of dislocation.

The author mentions that separating the previously sanctified images of the feminine and borrowing the archaic modular patterns of language and then forging one’s intimate ‘self’, indeed requires an edge. Woman writers always had to confront the male subjugations as well as the colonial oppressions, as a result, their voices had to tear apart the sanctified rituals with ‘turbulent desires’ within ‘self enclosed

feminine' voice (*The Shock of Arrival* 170). The author highlights the problems of a hierarchical society which for woman turns out to be in the form of a regular displaced entity, and language then articulates the 'forms of otherness'. The mother tongue of these women writers only further force the tension among the 'culturally sanctioned femininity' and 'claims of female imaginative power', in their attempts of the survival of 'female identity'.

**Conclusion**

The construction of the 'self' is a dynamic process where individuals construct their 'selves' in connection to their social and cultural environment. The individuals exhibit their social self through their linguistic choices further letting entry into their conceptual world. Every individual therefore seek to perceive themselves in their immediate social cultural context and embedding them in their language. This categorization process leads into the evaluation of certain critical elements regarding their social identity.

The socio-cultural context is wholly responsible for transmitting the embodied imageries articulated by any individual in written/spoken forms. Meena Alexander, in her personal narratives clearly depicted her 'multiple fragmented selves' with her conceptualizations of herself and all the embedded socio-cultural elements within it that she ingrained in her migrant entity as a third world woman.

## Chapter IV

## Deciphering the Queer Sri Lankan in Canada in Shyam Selvadurai

Writing is the most common manifestation of nostalgia therefore through diasporic literature there is always an attempt to negotiate between two polarities exile and homeland. In the process the 'identity' that is constructed is a transnational hybrid identity that not just shares the cultural affiliations of the host nation but also the collective experience of the many others who have migrated. This complex identity therefore tends to seek the knowledge of the 'self' from being an 'other' to both the society of their homeland and host land because although they can familiarize with both the community yet cannot totally relate and belong to the same. Such identities may be explored by unraveling the 'language in use' of the narratives through the Cognitive Approach of Critical Discourse Analysis. This chapter explains how Cognitive Linguistics framework of Critical Discourse Analysis may provide to explore the South Asian Diaspora 'Identity' of narratives by the authors of the community.

To add on the complexity of the hybrid identities the sexuality further otherizes and adds upon an intricate dimension of such complex identity. 'Queer' identity in the South Asian diaspora context could engage research into multiple paradigms, language cognition being one. This chapter therefore would investigate and explore the 'Queer' South Asian Canadian in Shyam Selvadurai's *Funny Boy* (1994) and *The Hungry Ghosts* (2013) through a detailed analysis of the Cognitive patterns in the language of the text. The constructions and negotiations of the language would be probed and analyzed through a cognitive approach to language of the text.

## Identity

Identity is always associated with the social variables such as ‘geography, gender, age, race, ethnicity, class, politics, occupation, family type, hostility to out-groups’ etc. it is further subjective to categories such as ‘ethnographic approaches,’ according to which identity started being explained with reference to “social network structures, speech communities, communities of practice, and a nexus of analysis” (Le Page & Tabouret-Keller 321-324). In recent times under the influence of social constructivist, the pragmatics of politeness and power once more are redefining identity (Eckert 2000; Eckert and Rickford 2001; Llamas, Mullany and Stockwell 2007).

## Cognitive Linguistic Approach

A significant theoretical development within cognitive linguistics was the progress of *prototypicality* in the processing of categorization (Lakoff 1987). Prototype effects undermine the classical view of discrete categorization. To explain it further since every attribute (or ‘trait’) can be regarded as being on a radial continuum with other. The crucial point that is to be taken into account is that every example of a concept can be adapted in different contexts. These categories further blend into each other without edges. This also necessitates a view of ‘memory and reference’ in which ‘referents’ are the idealized cognitive forms ‘schematic abstractions’ rather than ‘concrete memories’ of material objects and their attributes.

The cognitive psychological view of personality regards identity as multiply configurable and adaptive to the immediate physical context. Evidently it might seem to be the argument that people preserve a convincingly articulate and reliable sagacity of their own identities, yet, the case here is that this reliability is executed and dynamically endorsed rather than being a pre-existing phenomena. The significance

of this observation is that the apparent manifestation of the identity may be anticipated to be shifting under variable situations.

Another significant development in cognitive linguistics concerns *deictic braiding* (Stockwell 127-31). This was mainly developed for the complex ontological relationships that exist in literary reading, where, 'author', 'narrator,' 'character', and 'reader', are all positioned away in the course of written discourse. The link through the deictic shift taken by the reader, and the deictic centre created linguistically through the supplementary representation that the mind draws, is based on natural prototypes and procedures.

During conversations, people implement a cognitive position appropriate as per their judgment of the language circumstances. This kind of implementation, further perceptual identification on the one hand, and, an outline for performativity on the other, thereby making the characteristics update and emphasise each other consistent with the primary cognitivist theory of embodiment (Turner 1996, 2006). Further illustrating upon the 'modeling projection' ability of the human aptitude to envisage a 'theory of mind' in other humans (Zunshine 2003, 2006; Belmonte 2008), a deictic centre is projected for other individuals that is abundantly motivated and multifaceted. The technique for this kind of projection can be scrutinized for analysis with the six 'braids' of 'deictic realisation' and 'deictic centre' continuation that connect the writer/speaker and hearer/reader.

A rational deictic centre is kept in mind by individuals while dealing with all the different deictic braids that are being produced by interlocutors, and processing them. They, further, at other end of the strand make sociolinguistic choices while representing her/his own cognitive standpoint along each facet of deixis as cited. With

relevance to research existing within the *deictic shift theory* (Duchan, Bruder & Hewitt 1995; Stockwell 2002), the deictic centre in most of the interlocutors are usually held in reserve over and over again in the mind through a range of preservation strategies and 'attention-sustaining' features. Non-preservation through 'relative quietness', shifting away, or the inactiveness of deictics, which otherwise would maintain the activation of the different deictic centre, progressively lead towards a sense of deictic *decay*. The argument in this chapter, moves towards the essential significance, that a character might be presented within a tangible and deictically performed set of linguistic features in the beginning, but these rapidly develop into 'memorised and schematised' as operational memory shift towards the other inward bound objects, that Selvadurai's characters evidently do.

Deixis literally means 'pointing' and it mainly performs the function of attaching a meaning to any context. This kind of deictic patterning is possible to be tracked in any narrative/text. Deixis therefore mainly deals with the approaches regarding the resolution and creation of meaning and understanding in linguistics as well as in philosophy. Deixis is an essential concept that is vital to the idea of perception and the cognitive approach allocates the option of innovative and cohesive answers to questions.

In this chapter, an outline of the current understanding of deictic categories, and then a cognitive linguistic model of deixis is presented with the illustration of the centrality of deixis with a cognitive poetic discussion of literary characters Selvadurai's narratives. Since there are many different possible readings of the novels by Selvadurai, foregrounding different elements, all these possible readings can be collected together into a sort of idealised reader. This has variously been called the

'model reader', or 'informed reader', or 'super-reader'. All of the possible readings available from the novels are represented within the idealised reader. Each one of these entity-roles is made manifest in the text and can be described and tracked through an understanding of deixis.

**Deixis**

The archetypal deictic categories in language are established on the original deictic centre or *zero-point* or *origo*: the speaker ('I'), place ('here') and time of utterance ('now'). Many theorists have limited the discussion of deixis to these *egocentric particulars* (Bertrand Russell), also called *indexicals* (Charles Peirce), *occasional terms* (Edmund Husserl) or *shifters* (Roman Jakobson). The deictic centre allow us to understand uses of words in context such as 'come' and 'go', 'this' and 'that', and egocentrically determined locatives such as 'left' and 'right', 'above' and 'below', 'in front' and 'behind', and so on.

Deixis is apparently the vital theory in the context dependency of language. However it has been argued that the prototypical speech situation can be extended into written language, and applied equally well in literary or fictional situations. In order to understand how one might shift their point of view to perceive things as others do or as characters in literature would, is through the recognition of their aptitude for 'deictic projection'.

Following categories of deixis are generally adapted to the literary context:

i. *Perceptual deixis* – expressions concerning the perceptive participants in the text, including personal pronouns 'I/me/you/they/it'; demonstratives 'these/those'; definite articles, definite reference 'the man', 'Bilbo Baggins'; mental states 'thinking,

believing'. Cognition means that reference is to a mental representation and is a socially located act and is therefore participatory and deictic.

ii. *Spatial deixis* – lexis that locates the deictic centre in a particular location, such as the spatial adverbs 'here/there', 'nearby/far', 'away' and locatives 'in the valley', 'out of Africa'; demonstratives 'this/that'; verbs of motion 'come/go', 'bring/take'.

iii. *Temporal deixis* – expressions locating the deictic centre in time, including temporal adverbs 'today/yesterday/tomorrow/soon/later' and locatives such as 'in her youth', 'after few weeks'; particularly tense and characteristic in verb forms that distinguish 'speaker-now', 'story-now' and 'receiver-now'.

iv. *Relational deixis* – expressions that encode the social viewpoint and relative situations of authors, narrators, characters, and readers, including *modality* and expressions of the point of view of the narrator or author and the focalization; naming and address conventions; evaluative word-choices. In some fictional works, the narrating author is very polite to the reader in direct conversation, and takes up various stylistic manner of 'voice' in connection to the diverse characters in his work of fiction.

v. *Textual deixis* – expressions that foreground the textuality of the text, including explicit 'signposting' such as chapter titles and paragraphing; co-reference to other extends of the text; suggestions towards the text or the procedure of manufacturing; the manifested poetic characteristics that point up awareness to themselves; declarations of 'plausibility', 'verisimilitude' or legitimacy.

vi. *Compositional deixis* – the characteristics of text that makes the standard type or literary principles obvious and accessible to the readers with the proper literary aptitude. '*Stylistic choices*' predetermine a deictic affiliation connecting the writer and the literary reader.

It is imperative to confirm that just one word, terminology and sentences can exhibit all of the mentioned components of deixis. They are identified as deixis, only if they seem as such by the reader while they are observed as attaching the diverse 'entity-roles' in participatory interactions. The occurrences of deictic lexis are reliant on the context; therefore, analysing a literary text engages in a practice of 'context-creation' consecutively to track the 'anchor-points' of all the deictic lexis. Comprehension of a text is artistic in this method of its employment in order to create a cognitively flexible world, and the progression is dynamic and constantly shifting.

**Deictic shift theory**

It is clear from the above discussion that without considering cognition, the discussion of deixis remains incomplete. One fully worked out approach to cognitive deixis is Deictic Shift Theory (DST), and this section will outline its key concepts. DST[xxviii] mainly restricts itself to the prototypical deictic situation of egocentric person, place and time. It can be extended, however, along all six of the dimensions outlined above for the written literary context. Its fundamental advance in deictic theory is to place the notion of deictic projection as a cognitive process at the centre of the framework.

DST models the common perception of a reader 'getting inside' a literary text as the reader is taking a cognitive attitude within the mentally constructed world of the text. This imaginative capacity is a deictic shift which allows the reader to understand projected deictic expressions relative to the shifted deictic centre. In other words, readers can see things virtually from the perspective of the character or narrator inside the text-world, and construct a rich context by resolving deictic expressions from that viewpoint. The notion of the shifted deictic centre is a major

explanatory concept to account for the perception and creation of *coherence* across a literary text.

The key areas of investigation for DST are how the deictic centre is created by authors in texts, how it is identified through a cognitive understanding of textual patterning, and how it is shifted and used dynamically as part of the reading process. The world of a literary text consists of one or more 'deictic fields', which are composed of an entire series of lexis all of that can be categorised as 'perceptual', 'spatial', 'temporal', 'relational', 'textual' and 'compositional' in character. A set of expressions which point to the same deictic centre can be said to compose a deictic field. They are usually arranged around a character, narrator or narratee, the relatively central entity-roles in the text, though of course animals, plants, landscape elements and other objects can also form deictic centres in imaginative literature.

While a deictic shift takes place, it can shift 'up' or 'down' the virtual planes of deictic fields. In other words, a novel which begins with the deictic field centered on a narrator might shift its deictic centre 'down' to a position that happened previously in the narrator's life or to a special spatial position, or may be towards the deictic centre of a specific character in the narrative. Making use of a term from the field of computer science, this category of deictic shift is a 'push'. Moving from being a real reader to perceiving oneself in a textual role as implied reader or narratee, or tracking the perception of a narrator or character, all involve a deictic shift that is a push into a 'lower' deictic field. Entering flashbacks, dreams, plays within plays, stories told by characters, reproduced letters or diary entries inside a novel, or considering unrealized possibilities inside the minds of characters are all examples of pushing into a deictic field.

By contrast, moving up a level is a ‘pop’, one might pop out of a deictic field by putting a book down and shifting the deictic centre back to real life level as real reader. Within a text, one can pop up a level if the narrator appears again at the end to wrap up the narrative, or if the narrator interjects opinion or external comment at any point within the narrative. These entail shifts from the specific character in the existing core of consideration up to the deictic centre of the narrator. Equally, popping out from the narrative level to ascribe features of the deictic centre to the extrafictional voice is what enables readers to identify and locate irony.

This analysis is structured around the argument that for the interpretation of a narrative, the deictic centre of the reader shifts completely in spatial, temporal as well as perceptual point, devoid from the actual world and presupposes a deictic centre in the narrative. This presupposition involves a ‘spatial’ and ‘visual’ shift. This shift leads to the ‘imaginary’ point of view and multifaceted procedure. As the readers locate themselves in the narrative world, the space and time dimension, according to that of the narrator or the focalizing reflector of the deictic centre of the narrative.

The shifting of the deictic centre from the reader’s world to the narrator’s world involves multiple deictic shifts. Since the imaginary gaze is shifted from one position to another, from one temporal plane to another, from one filtering consciousness to another, readers experience spatial, temporal and perceptual deictic shifts (Stockwell 78). The deictic shifts can be identified through various linguistic data. The section below looks into the perpetual shifts, the various style of representation, variations, microlinguistic characteristics in facilitating the deictic shift.

**Shyam Selvadurai**

Shyam Selvadurai is a Sri Lankan Canadian author, whose mother was a Sinhalese and father was a Tamil. Selvadurai was born in Colombo on the 12th of February in the year 1965. The ethnic riots of 1983 in Sri Lanka forced Selvadurai and his family to leave Colombo and settle in Canada. Selvadurai's works mostly focus on the ethnic tensions then prevailing in Sri Lanka, owing to the fact that his parents belonged to the conflicting communities. Selvadurai gives a detailed account of the cultural predicaments of the riot-prone Sri Lanka presenting the collective trajectories of the Sri Lankan upper middle class Tamils.

Since Selvadurai himself is a homosexual, therefore he is quite vocal about his sexuality in his works of fiction and most of his protagonists therefore are caught up in the political violence as well as their own turbulent experience of acceptance of their sexuality and exploration of their own identity. Selvadurai's major works clearly depict the historical, political, social situation of Sri Lanka and the forced migrations of numerous Tamils and their dreams about the emancipation the west would offer. Selvadurai also moves ahead in narrating the disillusionment of the migrants once they have crossed the vicinity of their own ethnic boundaries. The journeys of Selvadurai's protagonists always begin with innocence, with gradually being introduced to the ways of the world.

**Section: I *Funny Boy***

**A Deictic Shift Theory Analysis of *Funny Boy***

The novel *Funny Boy*, is a first person narrative account that begins with the gendered sites and territories involving the juvenescent Sri Lankan, Tamil, protagonist Arjie Chelvaratnam. The narrator's first person point of view utilizes cross-references anaphorically pointing towards entities throughout the narrative as cognitively efficient referral. Arjie was the only person who had the permission for entering into the otherized 'feminized spaces', like Radha Aunty's and his 'mother's bedrooms', the spaces that gave him the authorization and facilitated the implementation of an ultimate feminine identity. Arjie is the main reflector/narrator here and considered himself to be in total comfort only when in company of women and in the feminized zones. Arjie soon becomes an outcaste in the family after his 'queer/funny' behavior gets discovered. As the narrator Arjie allows a conflation of planes by breaking the obstruction between the readers and the reflector, Arjie gives an intimate report about the rest of the characters, regarding their opinions on his 'transgressive' behaviour as well. According to the DST terminology the intimacy between the readers, whose spatiotemporal situation is unknown to the writer, and the reflector/narrator, is the consequence of the choice of deictic centre shifting that is from the narrator/reflector to reader.

As the definition goes, deictic centre "is the conceptual substitute for the discourse situation within the fictional world" (Segal 174). The reader has to interpret and presuppose the point of view of the reflector/narrator as well as the characters getting themselves infused with the style in the narrative. In order to understand what costs Arjie's transgressive behaviour make him recompense, the reader has to affix

their stances in a point of view that is located in Arjie's perception drawn from his own personal life experiences.

The deictic positioning in this narrative is of the 'conventional' narratology stylistics, known as the 'reflector narrative' that is responsible for the intimacy between the reader and the reflector and the intermingling of their perceptions without any external mediator. Arjie's opinion and perceptions and deictic centre shift the readers' deictic centre in such a way that the reflector's/narrator's assumptions, opinions shape the readers ideas about the other characters and their opinions as well. Arjie's opinion of his father, who believed that Arjie's transgression of the gender performative roles that labeled him as 'funny' would intimidate the established norm of patriarchy as well as deteriorate his own social status that he earned with his masculine performance, results in the readers becoming Arjie's confidante, where the readers point of view is focalized by Arjie's.

The deictic shifting, here, also reallocates from the reflector's deictic centre to the reflector's father's deictic centre, the perception now focusing on the wider discernment taking the societal construction of the masculine gendered role under consideration, according to which, Arjie was not fitting into by acting 'funny'. Yet, the argument of the narrator's father does not have any impact on the readers' deictic centre as it still corresponds with that of the narrator/reflector Arjie. Consequently there are two different narratological planes evident in the text, one of the reflector/narrator Arjie himself and the other of the various characters in the narrative. As discussed earlier in the chapter, this kind of deictic shifts has been termed as 'push' and 'pop,' (Stockwell 79) that is evident in this narrative. Through the narrative style of the text one can safely assume that emphasis has been laid on direct

contemplation and reflector narration to maintain the deictic centre as much as possible.

**Homophobia in Selvadurai's Funny Boy**

Selvadurai's novel is a junction of multiple strings that establish the connections among **'**ethnic identity, gender, sexuality, and class'. Thus the narrator's theoretical plane keeps shifting from one issue to another constantly informing the readers about each and every slightest event that occurs. The novel also represents the historical events related to the state's cynical deployment of ethnic nationalist propaganda from its incipit. The narrative pattern is set in the onset itself through "direct" thought giving the narrative direction through use of various graphological deviations. Readers gets 'pushed' into the narrator's/reflector's perception sooner than the sequence of events 'pop' give them an understanding of their deictic position in the narrative. An attempt is evident of the embodiment of presenting 'real' thought of the narrator *mimetically*, since, DST is a cognitive theory that examines the point of view constructed by the writers and recognized by the readers.

The fictional gaze of the readers in now focused towards the apprehension that Arjie's father had regarding the homosexuality of his own son and his reaction of it, which was totally different when it concerned his toleration of homosexuality for the profits of his hotel business. The rapid transition and immediacy is perceptible to Arjie, and therefore, he further employs his own strategies in the form of resistance against it to establish his gradually developing sagacity regarding his own 'self' and his evolving sexuality. The conflation planes of the narrative thus give the readers the scope to have a closer look at the fictional characters in the novel. Consequently, there

is a constant shift in the conflation planes as well as the deictic centre with which the readers have to be at parity.

*Funny Boy* is an account about the gay protagonist Arjie, his emerging sense of his own 'self' and sexuality, as a boy in his growing stage and the historical account of the of socio-political situation of Sri Lanka during the contemporary era, as perceived by the point of view of the young narrator's consciousness. The narrative of *Funny Boy* focuses on the oppression experienced by the novel's juvenescent protagonist, Arjie, with the backdrop of blatant politically apprehensive setting, which was progressing towards the official outburst of the historically significant communal war in Sri Lanka during the 1983s.

Arjie's resistance and reinforcement of the constructions of his identity and his consciousness about his sexuality and its acceptance resisting the societal normative order is the focus of the deictic centre of the narrative. The novel restructures the point of view on clashes about ethnic nationalism, and homophobia as well exposing the complex ways in which the perpetuation of ingrained understandings of individual and group identity is induced among generations. The adolescent growth of the narrator is also inculcated in the narrative through the mapping of the embodied theoretical apparatus of psychological growth.

**"*Pigs Can't Fly*"**

Arjie, the sensitive and observant young gay reflector/narrator/protagonist of *Funny Boy*, exposes the cognitive nexus of GENDER, SEXUALITY, ETHNIC NATIONALISM, and RELIGION. In the opening chapter, that is titled 'Pigs Can't Fly', Arjie was happy in the girls' arena, his family had evidently divided the spaces according to the gender, with the space for the women separated from that of the men

including the younger boys and girls. However, when Arjie was caught playing the game, where he was performing as a bride, wearing a *sari,* the situation went out of his control since his parents felt humiliated because of his acting in a 'funny' way. Arjie when caught doing this is prohibited from the girls' world totally which creates resentment in him.

Not only that, he further is also banished from his mother's bedroom which was a site for him to let loose of his 'self'. Arjie urges to know the reason for being pushed into the world of boys where he is not comfortable at all. The answer that Arjies's mother's has for the narrator's/reflector's tormented question asking about why he can no longer continue playing with the girls was 'Because pigs can't fly.' The reality that his mother was not able to communicate a convincing argument in order to make him understand the differences among the two genders and why they had to be separated according to the societal norms, in itself, establishes the paranoia that works among people in the process of assigning gender roles as firmly forced among people to give them a label of the gendered 'identity' and their responsibilities after affiliating to a particular gender.

Various other instances in which Arjie is found, to be not behaving as he was expected, as a male child, leads his parents towards scheming chastisement such that he understands that he has to behave in a particular way to be validated by the society. A very significant reason for his father to be additionally cautious was his own status in the society, a specific kind of masculine conduct authenticated by the society, which would get affected by his son's misconduct. He furthermore warns his wife, indicating his patriarchal authority, regarding his son's 'funny' conduct,

informing it clearly to her that if his son turns out to be an element of joke for others then she, as the mother, would be held responsible for it.

The readers are indecisive about the communal standpoint of Arjie's father owing to the fact that he was an eminent member of the minority Tamil business society. There is clearly no doubt that it is utterly risky for him to lose the approval and endorsement of his male societal peers. That fact that Arjie's father thinks that his public image can be tarnished by his son's sexual identity, and that his wife is responsible for keeping watch over that identity, demonstrates the extent up to which sexism and homophobia provide to the benefit of an increasing extremity in patriarchal ethnic nationalism that was budding in the society.

Arjie's father's panic towards his son's abnormal behaviour leads towards his panic that his son might intimidate the patriarchal society that already has a prescribed code of conduct for the genders. It is this consciousness and the urge to 'fit in' into the gendered heteronormative structure that further pushes him to attempt at controlling his son's 'funny' behaviours. Since cricket represents masculinity and is considered to be a 'gentlemen's' sport, Arjie is punished by his father and sent to play cricket with the boys in the boy's part of the family's divided gendered spaces. While the game begins, the team in which Arjie is made to join, knew that Arjie was not capable to play a masculine game of cricket, and therefore, intends to send him back to where Arjie is more comfortable. This apparent failure of Arjie at the masculine performance is rather a victory for him as he attains his attempt to get back into his own comfort zone.

Yet, after returning to the girl's arena Arjie is deliberately asked to play the role of a man, since he was a boy, and is forced to play the bridegroom, Arjie

connives into a distortion of the masculine gendered performance and through his act depicts the inconsequentiality of being a man. His portrayal of the unnecessary extravagant gendered performance also includes the exploitation of privileged power of the masculinity. Arjie's attempt at destabilizing the expected norms of a patriarchal society is the onset to his queer rebellion that is evident later in the narrative throughout.

Gradually as the narrative proceeds further Arjie's deictic centre includes Daryl uncle and consequently his deictic plane now influences the reader's, as well as the other character's perspectives over the ongoing political scenario of the narrative. Daryl uncle turns out to be the medium through whom Arjie and his Amma are able to eventually discard the so called patriarchal normative order of the society. Daryl uncle who was formerly Amma's lover belongs to the Burgher community; this ethnicity further sets hurdles to his situation within the constant Tamil/Sinhala conflict. Daryl uncle has been living in Australia for the last fifteen of his life, yet, he comes back as a journalist, to face his fate and also to face the growing anti-Tamil aggression in Jaffna. It becomes evident that Arjie's mother was close to him in her youth when he comes to meet her.

Arjie's mother's anxious reaction on seeing Daryl uncle, and then her absolute delight when they get occupied in a secret relationship makes the readers aware, through the narrator's intimations, that they were involved with each other in their youth; this event also shifts the deictic centre of the narrative towards an earlier event in the narrative involving another women character, Radha aunty. This short affair between Amma and Daryl uncle was very similar to that of Radha aunty's short-term involvement at the theatre rehearsals with a Sinhalese man. Radha aunty's

involvement excited Arjie with its very idea of romance between two individuals somehow was disrupted by the ongoing ethnic violence as well as the societal interferences. As the event of both the relationship unfolds, it is perceptible that the external political matters of the country turn out to be intervening even in the internal lives of the people including their personal relationships.

Earlier than the arrival of Daryl uncle, Arjie's Amma was under the impression that Sri Lanka has changed with new prospects for the minority community Tamils living there. She enjoyed her status as a prosperous woman from the upper class strata of the society. Yet, soon, the state repression does not allow her to live in her illusionary world of possibilities. The narrative further unfolds to the unprecedented events that occur with the entry of Daryl uncle into their lives, affecting both Arjiie and his mother. Amma's enchantment with Daryl uncle as an 'other' man strengthens the notion in the reflector Arjie, as well as, informs the readers about the level upto which Amma was personally discontented and entrapped in her married life with the protagonist Arjie's father.

The family's opinion, as well that of the reflector and reader, as informed by the narrator/reflector, regarding the Tamil Tigers as being merely terrorists is disputed by Daryl uncle's opinions who gives a completely new and different perspective on the state repression, torture, and discrimination. Amma defends the government by pointing out there was freedom of press and therefore the earlier and current regime could not be the same in their approaches. Amma's attitude towards the government overall was defensive (*Funny Boy* 102-107). Similarly she is also in favor of the recently approved Prevention of Terrorism Act in 1978, with the implications that it had on them.

The deictic centre focalized on Daryl uncle through the narration of reflector Arjie, during Daryl Uncle's tour towards Jaffna which coincides with the burning of Jaffna library and the violence following it, which he attempted to report as a journalist and ultimately becomes a victim of the government's repressive course of action, as a result of which Daryl Uncle's assassinated body is found ashore. During the phase when the body was not discovered Amma takes up the precarious resolution to go to the police, with the expectation that since Daryl gets identified as a 'foreign white man', this fact might oblige the police to be keen on protecting him and pass him unharmed back to the city of Colombo. Amma's skill to talk in Sinhalese permits her in the beginning to conceal her identity as a Tamil, when at the station, and therefore, she is able to acquire good behavior.

She had imagined that the police would show interest as it was the issue about a white man and it happens likewise, yet, as soon as the officer inform about her report to his superior, who knew the cause for Daryl's residence getting ransacked in Colombo, and also had knowledge about Amma's whereabouts, the circumstance gets worsened with him hinting Amma that Appa was his acquaintance. Later the police arrests Daryl uncle's servant who was a simple Sinhalese peasant having no idea about what was happening at all, being the scapegoat for the police corruption and power abuse.

The police officer even calls upon Amma the next day and further blackmails her with informal talk, moral policing her regarding her illicit relationship with Daryl uncle as the police office was well acquainted with her husband and had very good knowledge about Amma's whereabouts as well, taking advantage of the privilege the patriarchal society has bestowed upon him being a man. This mortification of

Amma's character further infuriates her to such an extent that she gets more resolute in her pursuit of justice informing Arjie regarding her determination to find the truth instead of holding back in fear with pretensions of situations being under control (*Funny Boy* 129–134).

As, the deictic centre is now focalized on Amma and the events that follow eventually, the readers find Amma seeking her final resort by deciding to seek help from a civil rights lawyer, her father's friend. Povinelli, further warns her regarding the dangers of following her investigation and gives details through which one would know if their phone was being tapped or not (*Funny Boy* 137–38). It was established to the reader, with this episode, that at this stage, anyone who would want to confront the police corruption would be considered as the 'security risk', confirming Povinelli's claims. The social positions of the characters/entities play a significant part in the unfolding of the events, as evidentlty, the characters from the lower strata suffer even without being involved at all.

As the narrative unfolds, the major victims of the of the violence turns out to be Amma who suffers because of Daryl uncle's death and is humiliated by the police officers for pursuing the investigation, the next major victim is Somaratne who is accused of the murder although he had no idea of what was happening, with no involvement even in the farthest context. The damage that the police make to Somaratne comes to light only when Amma attempts to look for the boy in his village to inquire a little further, when infuriated Somaratne's mother rebukes Amma for her self-importance and insists on making her realize that her son too was equally important and clearly wants to know what would be done regarding Somaratne who was suffering without any fault.

She also accuses Amma saying that they were just too rich to even imagine the sufferings of poor people like Somaratne's family (*Funny Boy* 143). This event further shifts the deictic centre towards the larger issue of economic-class based oppression that subalternized the poor, evident in the Sri Lankan society, along with the other troubles.

Although a Sri Lankan citizen, the boy Somaratne is otherized on the basis of his economic strata and further symbolizes the unvoiced subaltern who is oppressed by the powerful as well as the state authoriry. On the contrary, Arjie's family's affluence had shielded them from any kind of violence until a very long time, if not forever. Later in the narrative when Jegan comes to visit, the deictic centre now shifting to Jegan, seeking employment, since he was Appa's friend's son, Appa although unwillingly, because Jegan was a Tamil, somehow employs him. He was cautious of not letting the fact, about the young man's former link to the LTTE[xxix], come to the highlight. Appa gradually is certain that it would be possible for him to insulate himself and his family from the violence if he assimilates and blends with citizens without highlighting his Tamil ethnic identity.

In a similar course of event, when Jegan, as his administrative position demanded, had to reproach a staff for justifiable mistake committed by the particular employee, is rather discouraged by Arjie's father who talks in favour of the blunderer over Jegan. Soon afterwards, following this event, one among the hotel employees sabotages Jegan's room and writes, "Death to all Tamil pariahs", (*Funny Boy* 192) on his window, this is when Appa starts to get suspicious about his own capability to deal with the circumstances, and the readers also being hinted about the forthcoming misfortune of the family. With the hope persistent that he can control the situation

without endangering his business more, Arjie's father expels Jegan, who was the son of friend, without giving any further thought to it.

Although Appa apparently believes that he has taken care of the problem by firing Jegan from his position yet he is totally uninformed about the fact that Jegan has already dismantled his ideology of assimilation. Apart from that Jegan also was the first character who did not find anything wrong with Arjie's behaviour. Not only that, Arjie looked upto Jegan as the sole companion who made him feel like his own 'self' without putting up an act of not behaving in 'funny' ways. Jegan also defends Arjie, when Appa refers to his 'funny ways', reasserting that he does not find anything wrong with Arjie (*Funny Boy* 162). Here again the deictic centre shifts back to the narrator/reflector whose evolution about his 'self' and recognition of sexuality gains impetus.

Jegan also turns out to be the only character who dares to point out to Appa that he was quite tolerant when promoting sex tourism and endorsing the idea of tourists bringing young boys from the rural areas to their rooms, whereas, when it came to his own son Arjie, Appa was embarrassed and concerned about his 'funny' manners, made him hypocritical in his standpoint. Focalizing on Arjie's point of view, Jegan allowed him to be his own 'self', and accept himself as he was without any kind of pretence to belong to the heteronormative patriarchal structure of the society. Jegan confesses that he too was very close to a man who suffered because of the state's repressive authority that further drove Jegan into radicalism (*Funny Boy* 171).

Jegan's determination to stick to his standpoint at all odds clearly contrasts to that of Appa who was in favour of assimilation and the privileges he could achieve through it. This attitude and ideological stand of Jegan makes Arjie admire him until

he finally leaves after being fired by Appa. The next significant step that Appa takes to educate his son into growing up into a heteronormative being of the society, was getting him enrolled into his brother's school called the Queen Victoria Academy, which was well known for its strictness. Appa considered that the change in school and its hardcore regulations would help Arjie to make a man out to him (*Funny Boy* 205).

The deictic shifting in the narrative from one character to another through the different planes again revolve back to the reflector further telling the readers that efforts that were put in, at compelling Arjie to participate in his socially approved masculine responsibility, is pinpointing towards the political backdrop of the patriarchal nationalistic fervors. Since the colonial ideology ran on the account of educating and civilizing agenda, it can be said that Arjie's education was also a neo-colonial agenda that was taken up by Appa. Earlier in the narrative a similar kind of educating, civilizing, agenda is witnessed to be applied on Arjie's Amma on account of her relationship with Daryl uncle and her pursuing to investigate his assassination.

The recurring instances of Amma's moral policing on the basis of her gender and social class, then Daryl uncle's assassination, Appa's attempt at getting assimilated concealing his Tamil identity are all directed towards the gradually overpowering state repression and its authoritarian threats towards the minority identities, on the basis of class, race, ethnicity, gender and sexuality as well. Arjie's 'funniness, therefore,' not only is a trouble inside the family, but also destabilizes Appa's endeavors to emerge as non-threatening at the backdrop of gradually increasing malicious Sinhalese patriarchal, neo-colonial, nationalism. Paradoxically,

at that same school, that was believed to make him straight, Arjie comes across Shehan Soyza, his first lover.

In the first chapter, where Arjie attempts at disillusioning the masculine gender performative role, inefficiently, to dismantle the patriarchal structure, whereas, during the ending of the novel, Arjie once more overturns the heteronormative masculinity in opposition to itself. Arjie disrupts the neo-colonial patriarchal agenda of his school principal who wants him recite poetry at a fundraiser, by intentionally reciting the poems wrongly, in such a way, that the sequence of lines get inter-mingled in their stanzas. This event disgraces the principal to such an extent that his removal was confirmed. Arjie, in the process of saving himself and his lover, Shehan, a Sinhalese, from the brutality of the principal, also gets rid of the school which he never was fond of. Further Arjie also realizes that the liberation was not just of his and Shehan's but of many other boys like them who had been imprisoned in the rules and regulations of the school and had been oppressed in the name of being educated, civilized, made fit for the heteronormative patriarchal structure with neo-colonialist agenda (*Funny Boy* 267).

The form of the narrative is totally changed in the last chapters of the novel, a conscious choice by the write to detail the events in a more authentic strategy. The deictic centre towards the end of the narrative are in the form of diary entries that chronicles the riots where his grandparents are killed by the mob, by setting fire in their car, when they were trying to come to them, Appa at last recognizes the fact that whatever they do they cannot belong there. The family plans to shift to Canada yet at that vulnerable state, too, the government repression goes on with not permitting them take their money out of the country (*Funny Boy* 297, 302).

Arjie attempts at dealing with the drastic change, while trying to overcome the shock of the trauma. Arjie's shock compels him to view things in new light, uncovered from their former figurative significance. Arjie is contrasted yet again with his father as he is capable of accepting the emptiness of fantasies, whereas his father is yet not capable of doing so and stays back in the country. The author concludes the novel by sorting out the predicaments through Arjie's family and their imminent flight from the country, further imploring the readers to reflect upon the events.

**Brief Explanation of the deictic shift**

This whole shift in the narrative is of persona-performance that could be termed as a shift in identity which is possible only under a definition of identity that is plastic and provisional. As the protagonist Arjie performs his shift, he is not moving towards anything in any substantial way, but towards a mental representation of a desirable prototype that he has projected his self to be. His language is administrated by a 'cognitive recipient design', and is reinforced in an affirmative manner by the echoing approaches of the other characters/entities and in a negative manner through the dearth of any indication of uncertainty or unconventional behavior.

During the course of this shift from the former to communal characterization, the former identity experiences a sort of decomposition and is steadily eradicated by the 'public' identity. This is obvious to be temporary and provisional, and the characters are reverted back to performing their prior identity configuration. The features that have been briefly set out earlier in this chapter are instances of social deictic markers, and it is along the braid of social deixis that most of the shift is effected. The character of the protagonist loses his prior sense of self as

he tries to reconfigure himself in the new setting, yet, is able to form a full-fledged evolution regarding his self and sexual identity in the process.

## Conclusion

This chapter was an attempt at a CDA of *Funny Boy* by using some of the analytical tools that Cognitive Linguistics provides. Cognitive Linguistics have usefully harnessed the mentioned study and the tools that it offers, fruitfully unraveling the often latent ideological properties of linguistic representation and the conceptualizations that such constructions reproduce in the practice of discourse.

## Section II: Deictic Shift Analysis of *Hungry Ghosts*

### Queer migrations: Hungry Ghosts

Literary language is best capable to "*embody*" theoretical as well as non-theoretical meanings. Meaning in language arises from the interaction of the 'self' with the world in literary discourse. Therefore, language is the best possible extension of the writer's premeditated field, allowing the writer to interact with the whole world. The manipulative point of view, and meaning making is evident in Selvadurai's novel, *The Hungry Ghosts*, when Shivan Rassiah, the protagonist/narrator, breaks off his relationship with his white Canadian partner Michael and packs up to return to the life in Sri Lanka. The narration of the first person reflector Shivan and his contemplation about his relationship has an ironic effect; the deictic centre focalized on his point of view. Although Shivan is scared of the thought that he was choosing to enter into the world of ethnic violence, authoritarian repressions, sacrificing his romantic relationship, his job at the university, yet, the fact that it is he who makes the choice because he feels that it was his destiny (*Hungry Ghosts* 370), is ironic.

The protagonist/narrator/reflector resorts to mute any emotional overtone by producing an uncommitted tenor portraying a vulnerable victim of the situation and that his homecoming is rather unavoidable, as if he believed that it was something predestined. The fact that the events and personal experiences were all his conscious choices and yet his condemning all his choices as his destiny, which is taking him somewhere he isn't willing to go, yet, is somehow compelled to go, leaving his life of privilege, evokes the titular myth of the '*hungry ghosts*', and has a paradoxical effect on the readers. Shivan's going back to Sri Lanka becomes a kind of life sentence as focalized through his point of view. Positioning the deictic centre of the narrator's point of view within queer migration agenda with the backdrop of diaspora constructions, this CDA of *The Hungry Ghosts*, scrutinizes and further deciphers the queer migrant identity contructs of the protagonist, Shivan, through the shifting deictic centers of the narrative's conceptual world.

At the inception of the narrative, the protagonist Shivan's point of view is bequeathed with the mythological assurances of the west and of prosperity as well as the prospects of sexual freedom; consequently, the prospects of these liberties induces a willful choice in the narrator to be unaware about the parallel political specificities. His point of view is biased and misleading, making his tone impersonal and naïve in his reserves of these myths that are based on reinforcing the repressive structure, supposing that these possessions will bring gratification, paradoxically this assumption in itself keeps on depressing him and he remains unsatisfied evoking the title of the myth of the '*hungry ghosts'* once again. The narrative deictic centre of *The Hungry Ghosts* even as it enumerates theoretically Shivan's imminent project in the west, at the same time, assists to maintain the ironic perspective, that Shivan's diverse plights was due to the *karmic legacy*, evoking the titular myth, and are consequently

obligatory and predestined thereby normalizing his catastrophic experiences, in an isolated impersonal tone.

The diaspora context within queer migration framework of the narrative further shifts the deictic centre towards establishing the point of view that adheres to Shivan's perceptive of his sexuality as well to his transnational travels. While taking into account the concept of diaspora and the way it might correspond to the queer subjects, the diasporic experience of separation, nostalgia, homelessness, further, lead them towards validating their own 'identity', ironically connected with the heteronormative order of the society. This further becomes an assimilation agenda while looking for 'home' to get validated.

The associations among 'migration', 'home' and queer identity, and the diasporic scattering, is that the dispersal of the migrant queer community is actually from the normative heterosexual space that they considered to be 'home'. Queer migration, consequently, then, turns out to be a prospective act of a type of return, in which the drifting apart is a condition of the foundational heterosexual space, instead of slithering away from it. Thus, once again, the subtle ironic point of view of the reflector's deictic centre of the narrative is being manifested to the readers in the process.

However, the ironic discrepancy is specifically and explicitly concerned with instances when this potential assembling necessitates transnational movement through which both western metropolitan centres and the act of migration risk being idealized "as necessary to the fulfilment of the true homosexual self" (Fortier 118). This linking of the queer subculture and the homosexual self, the one that will feel at home there constructs a 'self-orientated' agenda, where the queer migrations are viewed as the

shift from being suppressed to being liberated. This manipulative point of view results in the vulnerability of the queer subject to feel belonged inspiring a psychological environment that demands them to be validated by the heteronormative society, ironically.

In *The Hungry Ghosts*, Shivan's personal experiences of immigration amplify the subjugation to emancipation migration course. The segregations of the queer population experienced after the resettlement and their eventual inclination to be validated and to belong is also evident in the protagonist. Despite the fact that Shivan and his family's migration to Canada is made possible by the Canadian government's invitation to the Sri Lankan Tamils facing discriminations during the civil war (1983–2009), the narrative profoundly puts forward, that Shivan's yearning for this move, was specifically initiated by an exploration of the sexual emancipation he was seeking. While the boys at his school discuss America as a place for sexual explorations with women, Shivan begins to reflect the way he smuggled a copy of the Time magazine from his dentist's waiting room. The narrator/reflector felt that he found his answers in one random way, discovering the magazine, knowing about same-sex movements in various parts of America. The narrator further informs that because of the taboo he had hid the magazine under his mattress to read it secretly during the night so that nobody would know of his sexual orientation that deviated from the heteronormative patriarchal structure (*Hungry Ghosts* 56).

The focalized deictic centre of the narrator's/reflector's fascination with "*the gay movement*" suggests he would at least be able to receive some acknowledgement regarding the rights that he aspires, which was till then uncertain to him. He further hopes that the magazine would at least provide him some more detailed information.

However, this event becomes an inspiration for Shivan, he finds an emancipatory agenda for himself encouraging him into dreaming of something prospective, apart from suggesting an instant of acknowledgment, for his 'self' and his budding desires.

The binary of suppression and emancipation is focalized yet, again, with a detached ironical tone. While the protagonist evaluates the west, places where the men hold hands and kiss in the open, or the clinic of the dentist with the Time magazine put on view in the waiting room, at the same time when the magazine is in Shivan's ownership, it lies hidden under his mattress. The magazine, which apparently stands for emancipation and sexual liberty, the alternative world of possibilities, contrarily induces a sense of subjugation, trapped and suppressed. This event again reinforces the ironic point of view of the authorial deictic centre of the narrative, taking the scene spatially away from the multi-centered polyvalent deictic planes.

Taking Fortier's discussion into consideration, it is comprehensible how these spaces of queer subculture can reflect the promise of a queer homeland, as 'the ultimate destination' (410–411). Looking at a magazine in the 'dentist's waiting room' apparently seems to be something irrelevant, yet, it is significant that this 'random way one often finds answers' is in reality implanted in the intercontinental movements of metaphors and dreams that becomes a symbol as well as creates the urban centres of the west as the location of sexual freedom.

The conception of freedom that gets connected to the west in this context has additional connotations such as it circumvents any certainty of homophobia, further inculcating in Shivan the inspiration for the western superiority. Referring Judith Butler (2008) in this contexts, who suggests, "the particular sexual freedom of gay

people is understood to exemplify a culturally advanced position" and exists in opposition to a culture that might "be deemed pre-modern" (3), in this context, Sri Lanka.

The assurances that America holds gets gradually more solidified in the course of Shivan's examination of university prospectuses. The metaphorical images that represented freedom with students around the campus doing various activities made him gaze on them and dream about his own life picturing himself in there. He also constructed a persona for himself in which he pictured himself as the person he always wanted to be, unlike the person he was already. He imagined that once he was a part of America, he would be well-liked by everybody.

Although in real an introvert, yet Shivan imagined that in America he would be extroverted. It was the images on the prospectus that Shivan imagined himself to be, happy with lots of friends, outgoing, attractive and everything the images seemed to be, once he was in America (*Hungry Ghosts* 56). The impressionist recurrences of the images of 'glinting sun in hair,' and 'crossing campus with friends', undoubtedly ascertains a flight of the imagination together with the affirmation that Shivan would become the person he had dreamt to be, showing Shivan's developing certainty that access to America will let loose the authentic, as imagined by him, side of his 'self' that he feels was currently futile.

Achieving a gregarious and humorous 'self' is thus expected by Shivan to be a progression towards society, for which parting away from the original home for America will necessitate a true homecoming and true becoming. Hector Carillo's phrase "sexual migration" (qtd in Manalansan 225) emphasizes that intercontinental movements have the prospective to facilitate queer performance, 'identities and

subjectivities', the contradiction of migrancy , "opportunity and oppression, betterment and loss" as per whatever Shivan envisions is not the actuality of a migrant student with survival level jobs, or the structures of disparity and subjugation he possibly might come across in North America, yet, a desire of escape through the admittance into US's private university system would make it possible for him to become his authentic 'self', that extensively seems just like the "liberated" people he glimpses in the pamphlets.

Time magazine as well as the university prospectuses clings to this assurance, with the promotional metaphorical images that stand as common faces, against which readers can deictically project themselves. This deictic projection constructs the performance of migration uncomplicated and straightforward. It seems as if there are no chronicles of the routes here, no depictions of the great effort and accomplishments entrenched within the expedition, the relocation is alienated completely from its material reality.

Referring to Anne-Marie Fortier (2003) once more, who disagrees that the guarantees of home, that is enclosed within the spaces where queer migrants possibly will travel, takes on a "quasi mythical status" that puts forward a transcendental security that any queer individual will experience as if at home there. She further emphasizes that 'home' becomes a fetish by virtue of this double process of concealment and projection" (119), a "double process" that Shivan is seen to be engaged in.

Shivan's opinions and contemplations are sketched out through the novel's first-person account, that are all set in opposition to the plot indicate towards the facts that demonstrate the sharp liberation of the disjuncture connecting his fantasies and

the reality of migration. This further indicates towards the author's commitment to challenge any naive speculation in North America as a space that will accomplish the 'queer migrant's fantasies'. The sexual accessibility of men, although not a totally false claim, does not exist entirely as per the idealized visualizations he had before travelling. Shivan further informs the readers that he was not considered handsome generally because of his skin colour, yet, that added an appeal to the white men who attributed a passive as well as aggressive sexuality to him, sometimes also fulfilling their Asian fantasy (*Hungry Ghosts* 106).

Shivan understands that has been taken as a sexual commodity, and despite the fact that this directs him towards several encounters, yet none allow him to reveal a 'witty and gregarious' natured 'self' that he had pictured for himself. On the contrary, the loincloth reference makes it known that these encounters were mostly undignified and humiliating in exclusively racist ways, where loincloth symbolizes his South Asian Sri Lankan ethnicity. Nevertheless Shivan informs about these encounters in a straightforward factual tone, his narrator point of view, prepared to accept and by no means contemplates seriously on such accounts of racism, as if these occurrences are unavoidable realities for a person with his background. This brings forth the conflict towards strengthening his experiences within a much wider structure of subjugation, society and self, in which the 'queer migrants of colour are marginalized'. On the contrary he tries to hide his struggles, he says, that would pretend when he met other gay men, that he was not at all intimidated by Canada (*Hungry Ghosts* 85).

His pretensions are exactly opposite to the free 'self' he had invented for himself when once he was in the west, yet the expression "natural element" represent his long-term speculation in what he wanted to attain as regards to his authentic 'self'.

In an occasion when a "smattering" of other men of colour advances towards him, mostly for discussion or to share understanding, he illustrates the way he "avoided them as if fearing contagion", not really willing to see the reflection of his own image in their troubled countenances (*Hungry Ghosts* 106).

The suggestion that many among the queers might share this sense of isolation at being of origins outside North America could be, as well, according to Manalansan's (2006) outline, be recognized as "multiple hybrid cultures" and new cultural traditions that "depart from both their own migrant communities and from mainstream 'straight' and 'gay and lesbian' cultures" (*Hungry Ghosts* 236). However, even then these potential acquaintances seem to be linked with shame for Shivan, the idea of getting connected with the queer community of colour who endeavored to connect with him or sincerely confess that he has not slipped into Canada as if it were his "natural element", would rather be an acknowledgement of the impossibility of appropriating as a manifestation of the metaphoric images he viewed in the university flyers and the Time magazine. He further identified himself in the abandoned faces of queer racialized subjects on the contrary.

The latter action would impose a commitment with the multiplicity of his 'self' and his identity as alterable in the perspective of his progress, and, as Luibhéid (2008) distinguishes, this shifting terrain "cannot be understood within progressive, unilinear, and Eurocentric models" (170). Nevertheless, these are the representations in which Shivan has already devoted himself, and as effect of which he expresses his feelings in individual expressions, such instances when he endeavors to get in at a coming-out group, and records his failure, "I did not know what … I lacked, and I felt

anguished at my ignorance. Without knowing what was wrong with me, how could I change or fix myself?" (*Hungry Ghosts* 107)

Without looking at the problems as contextual, and noticing the racial discrimination and ethnocentricity of the spaces that he was in, Shivan 'internalizes' and 'individualizes' what he keeps on experiencing, coming to a conclusion that the failure he faced in a specific view were because of the fact that there is something "wrong" with him that he needs to "fix". Narrated in first-person point of view, *The Hungry Ghosts* makes the reader participate in Shivan's miseries, as he announces, "perhaps I truly failed to be witty", cursing himself for his initial flight of imagination in order that the undertaking of migration should stay put undamaged. His commitment here continues as a sense of apprehension, as perceived when he formulates a reason for wanting to go back to Sri Lanka to take care of his grandmother Daya, his Aachi, soon after her stroke, Shivan keeps pondering about why he should not go back. He also questions what the country has to offer him, he had a miserable life there and he hated it. He calls Canada "shit of a country" which he hated. (*Hungry Ghosts* 136–137)

Shivan identifies Canada as a "shit of a country" within the framework of a disturbing outbreak of emotions to his mother that might be deduced as insightful of his circumstances of desolation and isolation, instead as an account of the experiences that have led him feel marginalized. It is pertinent to reflect on Ann Cvetkovitch's (2012) classification of depression as an affective reaction to the society, together with Frantz Fanon's (1961, 2001) discussion of the psychological effects of colonization.

Cvetkovitch states that the depressed put a lot of effort to find rationale for their melancholy further than themselves, while Fanon posits that speculations in individualism is a most important indication of the colonized mind. These associations support the interpretation of Shivan's state of affairs as creating the circumstance he was in, as well as, his lack of ability to observe the circumstance for what it was with context to converting it as an alternative, into self-blame.

**Migration and homonormative kinship**

Shivan's bond with Michael, which is formed after Shivan comes back to Canada subsequent to Mili's murder, about whom Shivan's mother Hema states:

> Canadians like Michael and his parents are blessed to have lived without seeing their world erupting around them. It is our good fortune if we can tie our lives to theirs, as you have been able to. (*Hungry Ghosts* 332)

Although it is ambiguous to which type of 'eruption' Hema in particular talks about, this is evocative of Fanon, who suggests sexual metaphor to put emphasis on the control and privilege that whiteness holds beauty, that the civilization and dignity of the "white" culture attracts everybody (Fanon 36).

In connection to whiteness, Hema further proposes that Shivan may have a more safe and sound life. Michael presents the life that is referred in the beginning of this chapter, a 'flat with a sea view' and 'weekends together', a dream that Lisa Duggan (2003) has referred as "homonormativity" opposite to the heteronormative order with, "privatized, depoliticized gay culture anchored in domesticity and consumption" and yet, this homonormativity is not objective, not absolute and

transmits the racist burden within itself. It is indispensable here to discuss the myth of the *peréthaya* or the hungry ghosts, that talks of the karmic legacy of that interprets as the characters who are always desperately deficient always, yet on no account are able to be satisfied.

The termination of Shivan and Michael's relationship is referred by both Shivan and Selvadurai as turn of the providence of the *peréthaya*, but this is somewhat of deviating away from the racial discrimination that Michael undoubtedly exhibits. In the course of critiquing the narrative's reliance on fate at this juncture, the burden and erasures that materialize in the company of whiteness and getting connected to its benefit is intricately discussed.

The price of their homonormative life as soon as Michael, gets to know about Daya and Mili for the first time, imposes Shivan to generate a disconnection from his past life, an insistence that could be interpreted as inherent chauvinistic approach. Michael's response to Shivan's past account is full of animosity and anger:

> You brought your grandmother, and your fucking lover into my life, into my apartment. You've soiled it with these people. I don't even know what they look like and I've been living with them for the past two years. And all the while here I was thinking it was just us, just us. (*Hungry Ghosts* 341)

Michael's fury on the subject of Daya and Mili moves further than resentment. His animosity and hostility comes through invective manners. He is disgusted at the idea of having had to share his breathing space with Shivan's ghosts in the abode that was categorically only preordained to be for the couple, perceived all the way through the echo of "just us". Yet the access to Shivan's past narration emits Shivan himself away from the couple dynamic.

Their collective space at that moment for Michael just becomes "my apartment", sponsored by Michael's parents and only provisionally together with Shivan. Michael claims that both his life and his dwelling space have been "soiled" by the chanting of Shivan's history is informing of further than just a longing to defend their coupledom, and rendering Michael's perception of Sri Lankans other than Shivan as mud blemish on his whiteness, home and life. In this, Michael maintains a prototype of white assimilation which operates in the course of the erasure, and aggression, on brown queer bodies, despite which Michael executes the victim role and considers himself to be the wounded lover.

This problematic dynamic is prolonged in a dialogue where Michael gets confused between Shivan's uncle Sunil Maama with Daya's henchman Chandralal, stating, "It's all these names, it's hard to keep track", Shivan then responds, "And yet you can remember the names of characters in Japanese tales." Michael plainly clarifies saying that it was his interest in the Japanese culture that made him remember the names so aptly (*Hungry Ghosts* 340) in a straight dismissal of Sri Lanka, and Shivan's ethnic and cultural background.

The dialogue becomes gradually more painful as Shivan discloses that, "I often used to tease him that I was part of his Asian fetish" by saying "who knows better than I that you do love all things Asian", to which Michael would "respond with his part of the patter: 'But you're the only thing Asian I lust for'" (*Hungry Ghosts* 341). This is a distressing association with the exoticizing encounters that Shivan has come across in Canada formerly, it is also the way in which Shivan appeals to Michael for the reason that there is an implication of differentiation that

can be inadequate, yet, he is dismayed when an element of Sri Lanka that moves further than his perception comes into revelation.

Referring to Jin Haritaworn's (2008) that states that even the mature and politically conscious queers, are not free from the chauvinistic dynamics, could be evident in Michael's desire to normativity entangled with a subconscious bigotry. Accomplishing homonormativity for Michael does not include merging of Shivan's past within it. Shivan's recognition in a queer relationship with a white Michael, in Canada, is therefore restrictive on his unraveling himself from his ethnic origins, bringing into play the dispute of identification that has troubled him all through the narrative. This is the affiliation that he has desired for, as a 'queer of colour' who is visible and recognized. But on the contrary, the actual circumstance for him is that he is still unaccepted into the structure owing to his multifaceted identity arrangement as a queer migrant.

Michael represents the racial discriminations that are discernible even in the closest of associations as well as the depersonalized ones. It is pertinent to bring in Jasbir Puar's (2006) notion of homonationalism where she argues that, that is it also sometimes an agenda of US nationalism that encourages gay community since the "perverse" individuals' aid in the reinforcement of ammunition for various "nationalist projects". This further clarifies the consideration about the repercussion of how Michael operates in the novel. While Shivan arranges to go back to Colombo once again, in order to take care of his Aachi, regardless of her role in Mili's death, Michael inquires, that why does Shivan have to go back instead of keeping it all in the past and moving on (*Hungry Ghosts* 346).

The truth that it is unreasonably excessive to Michael, that Shivan may prefer to go back to Sri Lanka, predetermined yet another time as the "past", underlines Michael's connivance with the speculation that locate the west as up to date and Sri Lanka as devoid of value. As Rao (2015) points it out, "homonormativity derives its power ... from its ability to shape desire by making itself synonymous with modernity" (42), a progression understood by Heather Love (2007) as an element of a kind of yearning by queers to be "recognized as part of the modern social order", having traditionally been identified as non-modern (7).

Both of these critics incite apprehensions regarding the confirmatory queer politics that benefit only specific structures of expressions. The main catastrophic aspect in case of Shivan is that he rationalizes and approves Michael's behaviour as obsessed by his longing to make a home where he would be treasured in the similar positive manner his parents love each other. Shivan explains that Michael had given him all, yet on the contrary, a part of Shivan had been missing from him. Michael therefore got offended because of his past with the feeling of betrayal, which made him feel as if it was only him alone who had high hope for them, but the moment he realizes that Shivan's past will always be exclusive ad he would never be a part of it, that is when its excruciating for Michael (*Hungry Ghosts* 367).

The way in which homonormativity works as described by Duggan, "a mimicking of heteronormativity and investment in a depoliticized home space by Michael, alongside the desire to fill a gap left by him feeling like an usurper in his parents" matrimonial life. At the same time, homonationalism is established as he puts emphasis on Rao's (2014) statement that sexual emancipation revealed by their homonormative life, develops into the way through which imperialism denotes itself

as the creator of the superior civilization, setting up colonial centers additionally progressive and consequently further defensive of the queers (203).

When Shivan reveals that "my past has tainted Michael ... He has become someone he does not recognize, twisted by his longing for something I cannot give him" (*Hungry Ghosts* 370), he openly holds himself responsible as an immigrant for the collapse of their normative vision. This consecutively puts forward the idea that there exists no space meant for queer migrants besides a kind of assimilation that calls for the total denunciation of the home from where one originates. In order for the normativity to be claimed there is required to be a rejection of the concept to be capable to fit in to multiple spaces, all at once.

Definitely, Shivan's choice to go back to Sri Lanka once more is to some extent unconscionable to Shivan himself as well, who puts it forward as a type of sacrifice, making sure that he is letting go of Michael as he was supposed to have let go of Mili, so that he could save himself. He diminishes the collapse of these affairs as he identifies them with his own karmic legacy, thus once more, relying on the myth of the peréthaya to elide immediate circumstances and the state of affairs, that it was destined for him to remain in Sri Lanka along with his grandmother until she passes away, that he will have to give up the person he most loves, that is Michael and save him instead. He then compares himself with the mythical *perethi* who would find release only on exchange for something else in return (*Hungry Ghosts*, 369–370)

As Shivan reasons with his choices, there is a sense of his disappointment while parting with Canada, however, at this moment in the narrative he is much more insightful and reconciled, instead of being depressed. Shivan is competent to view and

is disturbed by his deficiency in maturity and indulgence regarding the circumstance when he was with Mili:

> I am filled with repulsion for ... my blindness to the fact that everyone had picked up on our discord, my failure to understand that wearing the jacket I had gifted him in front of his friends ... was an acknowledgement of our relationship. (*Hungry Ghosts* 365)

This development widens to the ways in which he talks about parting with Michael, yet is overstrained with a depoliticized belief of self-sacrifice. Despite the fact that Selvadurai allocates Shivan the perception to make out where his yearning for acknowledgment in Sri Lanka escorted him to elide the perspective, he does not sanction him to observe the circumstance relative to Michael. Shivan maintains his investment in Michael as somebody he "cherish the most".

Shivan's ultimate homecoming to Sri Lanka is illustrated as completely pessimismistic, as he does not have a choice but to go back. It subsists in undeviating contrast to a life of sluggish weekends and 'sea views' that positions in for a queer living; according to Shivan his destiny is to not be unable to enjoy any type of queer life. The authorial dependence on the peréthaya control his choices, and subsequently the internalization of racial discrimination that gets converted into standardized in the course of the interest of homonormativity vestiges infuriatingly undamaged.

**The *Perethi* Legend**

Michael's petitioning "why do you have to go back?", signifies that he was aware that their connection and home should bring an end to Shivan's travels and compensate any requirement for association with Sri Lanka, adapts Sinfield's sketch of the

consequences of creating LGBTQ people as a cultural community, “If you are a person of colour, the prominence of a mainly white model makes it more difficult for you to negotiate ways of thinking about sexualities that will be compatible with your subcultures of family and neighbourhood” (272).

The collective pledge of the ‘queer homeland’ is fundamentally lacking for queers of colour, who are expected to cling to different connections. As Rao puts forward, just for the reason that one might encompass a queer sexuality, does not indicate that all other affiliating arrangements become unimportant, “claims of ageing parents, dependent siblings, and the array of other relationships [ ... ] constitute the web of obligations within which even professional middle-class nucleated family lives are lived” (42).

These are the associations that Michael does not desire to recognize, however it comprises the “web” that triggers off Shivan’s going back to Sri Lanka at the conclusion of the narrative, once more seemingly owing to Daya’s deteriorating physical condition. Through this an answer is produced to Michael’s “why do you have to go back?” and give emphasis to that utter partition from the home in the origin country is not simple, if at all achievable. Undeniably, a failure or denial to discard the cultural ethnic background could be observed as a universal feature of intercontinental migration.

According to diaspora scholars such as Brah (1996) who assert that, dialogue about home is at the centre of the diasporic understanding, where home cannot be something that is simply left behind, as “a nostalgic relation to both the past and home might become part of the lived reality of the present” (Ahmed, Castañeda and Fortier 8–9). The narrative puts forward that the sexuality of the queer migrant is condemned

owing to the existence of their home at their origin countries, and that a queer existence could merely be promising if the history, and the connected pain to it, could be discarded. This may perhaps be correct of the burdens of a 'homo-normalized queer' existence, but as Heather Love (2007) proposes, the question that arises is what could be the price of pursuing normalization.

Gopinath's dialogue of South Asian diasporas puts forward that when "queer subjects register their refusal to abide by the demands placed on bodies to conform to sexual (as well as gendered and racial) norms, they contest the logic and dominance of these regimes" (28). In contrast to Shivan, who makes an effort to put up with the burden and consequently endorses the authority of definite system by means of their existence as legends. Shivan allocates his sufferings as the mythology of sexuality as disconnected, innate and not obliged to circumstances and to the Buddhist legends that perform as a clarifying reason.

The obscurity, the discriminations and threats surrounding him direct him towards the internalized racial discrimination as his own disappointment. The myth of the hungry ghost is the focus, in this context, who has sought after too much while living so is cursed in their death so as to never be satisfied, unless they are able to put others' requirements as primary. The novel's ending advocate that to desire or struggle for a queer life in the backdrop of immigration is wanting for too much.

This constructs of the myth of the *perethi* the main dogma of the text. Selvadurai's employment of the *peréthaya* in the narration as well as the novel's decision provides narrative support to Shivan's ultimate choices. Whereas Shivan's further investments in legends, such as the immigration to the west and individualized

aspirations, turns out to be weak, speculation in the rationale of the hungry ghosts is not damaged.

**Conclusion**

The textual deictic shift theory analysis of the first narrative style in *The Hungry Ghosts* enables several crucial observations regarding the focalizing point of view of the narrator/reflector and the focalized point of view that the readers formed after situating themselves in the theoretical plane of the narrative. The narrator/reflector Shivan, frequently enters into 'self' reflective circumstances shifting the deictic centre towards the construction of the self. Apart from this the focalized point of view of the narrator also has a 'projected self,' a projected image that the narrator constructs, that he aspires to become.

The chronology of the narrator in the present tense and the past tense project that two different 'selves' constructed by the narrator with the past tense being representative of the former 'self'. The perspectives of the other characters/entities in the narrative is focalized through the narrator/reflector's point of view making the readers realize that the narrator's/reflector's point of view in not the only subjective deictic centre giving possibility for a multi-centered polyvalent deictic plane. The narrative also includes various interactions between the narrator/reflector with the other character/entities, several indirect representations of the other character's dialogues, and narration in second person from the focalized point of view of the narrator.

# Chapter V

## Language, Cognition and South Asian Identity in the Diaspora narratives

### Introduction

The Diaspora and Transnationalism studies inevitably get associated with the development and evolution of the English language. The question often raised in this context regarding the South Asian Diaspora studies and Transnationalism studies is concerning the English language which is highly influenced by cultural imperialism and postcolonialism. The impacts of globalization in the English language lead to the evolution of Global Englishes and New Englishes resulting from the compromise of major indigenous languages with English.

The conceptual domain in the development of Global Englishes/World Englishes/New Englishes and the varieties of Englishes therefore involve the study of the discursive alteration of Postcolonial Studies into "Literatures in English" as indicator and foundation of the emerging global English. This chapter is a detailed discussion about the various discursive transformations and the preconditions necessary for the investigation of the Global Englishes/New Englishes/World Englishes with focus on the varieties of South Asian Diaspora narratives with the Cognitive Linguistic framework of Critical Discourse Analysis.

### New Englishes

The notion of the standard variety of English has been destabilized with the linguistic heterogeneity that is certainly associated with the history of colonialism. The various Literatures in English therefore are discernible through critically examining the linguistic heterogeneity, and internal differences based on the cultural context, among

the varieties of these Englishes. Critical ideas such as 'hybridity'[xxx] and 'cultural creolization'[xxxi] examine the global linguistic heterogeneity by locating the potential of writing back to the empire and the shattering of the idea of standard monolingualism[xxxii].

Although the Literatures in English and the concept of Global English are studied as new universalisms[xxxiii], yet, it has been often seen that these concepts do have a totalizing and homogenizing tendencies that result in an epistemic[xxxiv] and literal violence. The influence of Postcolonial Studies and the histories of imperialisms with the collision of western epistemologies impacted immensely on the transformation that is also a mutation of the critical field of Literatures in English. The consequences of the impact of Postcolonial Studies is yet to be explored fully in terms of the emergence of global English and therefore such scrutiny is possible precisely through the investigation of language. The relentless blend of language and culture are such that whether English as common Global language is still bound to a particular cultural value or is just masked by universalism is still a question to be investigated and explored.

The varieties of English, even the diaspora varieties, and the South Asian varieties of the "outer circle" such as the Indian, Sri Lankan, or Pakistani English can be categorized under the term *New Englishes* (Pride 1982; Platt, Weber and Ho 1984). This global level English includes the varieties of English even emerging from the "expanding circle" (Kachru 1985) that includes the varieties such as Japanese English (Stanlaw 2004). Since differentiating between the "outer" and the "expanding" circle is always in a shift the categories regarding the "circles" always tend to be in a flux.

The study of New Englishes essentially revolves around the formation of local/global identities. The essential component in the New Englishes study is looking into the variations of the New Englishes that are innovated as well as the connections that are retained form the cultural contexts. The New English paradigm therefore is highly heterogeneous in contrast to the otherwise taken for granted homogeneous notion. The New Englishes is often considered to be at the junction of late capitalism and the academia. Therefore Global English not only merges literary studies with postcolonial studies, but also explains the ironically transnational, yet, culturally constricted idea of globalism. In an attempt of homogenizing the most important power/knowledge configurations tends to conceal the heterogeneous diversity.

**Postcolonial Diaspora English**

A Critical Discourse Analysis of the role of language always tends to embody the discursive terrain of the history of colonialism. Language therefore has been considered to be the constitutive medium of the power structures and further amplify the Colonial and Postcolonial Studies as a mode of critical examination, yet, there has been a requirement to critique the domination and totalitarian effect of major languages and the inextricable associations between writing and violence, that is obligatory, to be explored in case of Global Englishes.

Global English, roughly considering, is both a descriptive and a performative phrase at the same time. Global English is a discursive attribute of a late-capitalist episteme with categorically material effects, at once linguistic, cultural, and critical. The global positioning of English tends to insist that the English language implements networks of connections that surpass those of nation and ethnicity. Global English, therefore, is not merely a descriptive phrase for the colonial power of language and

the new generation of cosmopolitan writers this force has produced, it is not even merely the replacement term for "Literature in English" and any similar merging theoretical term that intersects such transnational literary studies. Rather, it is the notion that the prospect for such a merger and consolidation in the wake of a global language does manage to survive. A prerequisite idea that is taken for granted regarding English language is the provision and chances for the amazing prospect of the global.

The self-evident attribute of English as global language has often been pragmatic with the investigation of linguistic appropriations, while exploring the destabilizing and dehegemonizing of English through the developments of the different varieties of English. A further gap for investigation and critical involvement is situated within the discursive monumentalizing of the English language. The monumentalizing of English created within wide-ranging records of English as a lingua franca and within academic studies of "World Literature in English" is clearly directed towards cultural linguistic hegemony over both metaphorical and literal global spaces. The universalizing gesture exhibited by Robert Burchfield and Hans Aarsleffs claim that "What was once an isolated group of local dialects has become an immensely potent group of international superdialects. The only circumstance that could change things now, it would seem, is a nuclear winter and the reduction of whole English-speaking communities to blocks of cindered ice" (30).

English as a language is trapped up within the obligation of projection of history; however, language expands in power when expanded in wider community. In other words English emerges as an "*international superdialect*" for the reason that it has been able to strengthen a sort of unity in the middle of diversity. It has been able

to re-impose a standard in the midst of collapse. However paradoxical it may be that English has been an '*über*'[xxxv] language, yet, a tendency that is highlighted by Burchfield and Aarsleffs which says that it would be intricate to deviate from the idea that the formation of dialects happened in drastic turmoils 'in the power, status, and positioning of the language "group," in critical circles or in the world'. "English" in a similar way seems to have undergone a semantic growth unequaled even by the "postcolonial". The question that arises concerns the evident ideological effect of the semantic growth in English language varieties in the context of "literature in English," of the South Asian Diaspora narratives. The disciplinary areas of the Colonial and Postcolonial studies occupied by the British Empire in particular emphasize the dominance of the English language. Thoughts about the global flexibility, dominance, and advantage of the English language have been in the limelight since the launching of English as "the lingua franca of the TNC[xxxvi] era" (Miyoshi 742) The problem of global English is that this universal, dominant status of it attaches a kind of hegemony to it.

**Classification of Englishes**

The issue regarding the classification of English varieties could be approached in a multi dimensional manner with diverse points of view. A significant impending opinion is the organization of the various viewpoints, according to the society that they symbolize, and in view of that finding their main cultural centre. This assertion is currently acknowledged and calls for the metatheoretical criticism for linguistics researchers. The "scientific" representation that motivates the analyses of the sociolinguistic contexts, specifically the scrutiny of the innate principles, discursive power structures, is possible, in an explicit manner, only through the Cognitive

Linguistics framework of Critical Discourse Analysis for application as a method of research, since it offers a variety of methodological strategies for the investigation.

The critical approach originating from socio-cultural identity is significant in the study of socio-cultural identity. As elaborately discussed in the previous chapters, with instances from various authors hailing from different cultural backgrounds, these authors are perfect examples of the 'romantic model'[xxxvii], which asserts that language for the most part acts as the intermediate between cultural identity and the documentation of cultural knowledge. In this context the indigenous languages are then looked upon as the authentic bearers of autochthonous culture. However, the same stance cannot be applied towards the second-language varieties of English. To a definite degree, "English" has been taken for granted with the notion as a static structure that completely symbolizes the west and the empire. It is believed that with its spread it transports this western worldview globally.

The expansion of globalization is viewed as the progress of making the cultures of the whole world standardized and identical with notions such 'Englishisation'.[xxxviii] According to Schmied (1991), this type of argument and the scholars of its proponents are referred to as 'cultural alienationist'[xxxix] (104), also termed by Mair (2002) as 'exploitation model'[xl] (437-61). English as a language and its adoption has become emblematic of the western culture. The language, therefore, is believed to alienate its new speakers from their own original culture that is embodied by their mother tongue. This observation, therefore, is based on the theory of determinism[xli] according to which everything, including language has predetermined causes, like culture and thought, working subconsciously. This however is in sharp contrast to the descriptivism[xlii] theory that believes that everything

is descriptive, including language that have undergone numerous changes owing to processes such as 'indigenization'[xliii] that has nativized English over the years with influences of the cultural origin of speakers/writers.

Similary the alienationists too are in contrast to hybridizationists[xliv], whose very research program is to analyze New Englishes and World Englishes as the product of socio-cultural fusion in English. Another pertinent observation that requires mention is that the cognitive-linguistic approach is also in sharp opposition to alienationist claims, who isolate or 'alienate' speakers from their socio-cultural background totally, whereas the cognitive-linguistic approach claim that the speakers cannot be devoid of the influences of their mother tongue or their indigenous culture-specific conceptual structure.

The third type to be discussed in the classification of New Englishes is "*hybridizationism*" which was founded by Braj B. Kachru (1983, 1985, 1986, 1994). The notion 'culture' is of central concern to hybridizationists who emphasize on the structural and socio-cultural transformations that English language has undergone in the diverse colonial, post-colonial and the diaspora contexts. These concerns are denoted through the terms such as '*nativization, Indianization,*[xlv] *indigenization,* and *acculturation'* used in situating the processes that has determined the structuring of the varieties of English. Among the many theoretical notions developed in hybridization-oriented research for New Englishes, the concept of speakers, focusing on bilingual and multilingual, specifically requires attention since these speakers not only acculturated, appropriated English they also maneuvered the language making it culture specific through shifting, controlling the syntactic structure leading to innovative literary expressions.

This brings to attention the diaspora narratives, here in this context in particularity, since the postcolonial writers have been acknowledged for their attempt at acculturation and appropriation (Ashcroft, Griffith, and Tiffin 1989, 1995). The Hybridizationists and post-colonial theorists seem to be complementarily working in these research projects since the process of hybridization is illustrated by the linguists and the illustrations are provided by the post-colonial literary theorists (Ashcroft 56). Whereas the post-colonial literary theory is found to be familiar with hybridizationist views, yet, the actual limited alternative of the former may consequentially lead to fundamental problems.

Ashcroft formulates the notion of 'transformation' which ascertains a connection between linguistic form and literary function. The strategies and devices employed to transform English include several strategies, the English gets arranged in accordance to the syntactic principles of the mother tongue of the speakers, the English is also in harmony to the rhythm and consistency of the first language, and the text of the language varieties and dialects of diverse varieties, coming from diglossic, polydialectical or monolingual speaking communities (Ashcroft 78). Apart from this many other linguistics innovations are evident in the diaspora varieties of English with cultural translation as an eminent part of it along with the overall cultural transformation.

Therefore, among the three paradigms discussed above, linguistic hybridizationism is the method that can be assumed to be conjectural to cognitive linguistic approach while investigating the intricacies of the New Englishes. Additionally, the cultural-cognitive linguistic perspective has been discussed by Kachru who illustrates that the cultural and cognitive aspects of language could only

be demonstrated in details at the cognitive level. He believes that the fundamental thought patterns of the multilingual and bilingual speaker/writers are accountable for an explanation of the nativization of the English (Kachru 160). Since Cognitive Linguistics offers rich analytical devices allowing the systematic exploration and investigation for the cultural domain of language and language varieties, therefore, it is assumed to be the best suited methodology in the current context.

**The Cognitive Linguistic Model of Language Variation**

Cognitive Linguistic research has been a much anticipated evolution in the field of language study. Since it is a "usage based" approach, Cognitive Linguistics provide the basic tenets for a necessary and logical development with the commitment that delineates Cognitive Linguistics from paradigms where, language use and language users, are kept in background or even sometimes eliminated. Cognitive Linguistics deal with the most familiar disagreement among various linguistic approaches regarding the issue of language use the immediate concern in the context of diaspora varieties. The "Usage-based implies variational" according to Geeraerts (2003, 2005) further, situates the sociolinguistic issues right in the core of the research interests of Cognitive Linguistics.

Another key principle of Cognitive Linguistics is the opinion that language is the reflection, and is always structured, by cultural experiences. The study of culture therefore has in fact always been significant in case of the Cognitive Linguistics projects. It has been made 'programmatic' in "Cultural Linguistics," which precisely, is a recent socio-cultural branch within Cognitive Linguistics.

The foremost inclusive theoretical groundwork of Cultural Linguistics was framed by Palmer (1996, 2006: 13-20). Cultural linguistics is based on the very

hypothesis that culture-based conceptualizations essential to language or language varieties are systematic in nature and therefore, can be investigated through various analytical tools developed in the field of Cognitive Linguistics, developed for the same purpose. The 'cultural model'[xlvi] which is the a medium for representing culturally relevant knowledge, are mental configurations that are excusive to every culture, as argued by Holland and Quinn (1987), are expressed through language, which can be investigated through Cognitive Linguistics. This argument again has been further developed by linguists and cultural anthropologists leading towards various interesting research projects like the 'ethnography of language'.

In accordance with and partially intertwined with Cultural Linguistics, a number of existing and promising branches in Cognitive Linguistics based research are proceeding, focusing on the cultural dimension of language and language variation. Among these many emerging trends, the focus here, in this chapter, in the present context is on the varieties of English. The focus therefore shall be confined to, cultural conceptualization research and sociolinguistic metatheory research.

**I. Cultural conceptualization research**

The fundamental basis of the cultural conceptualization research is to deal with the concepts such as 'conceptual metaphor,'[xlvii] 'category,'[xlviii] 'cultural schema,'[xlix] and 'cultural model.' Researches on cultural categorization specifically have an explicit footing in studies done in the cognitive anthropology. Various studies have been done on 'prototypes'[l] and' basic-level categories', to be particular. Relevant studies from ethnosemantics that comprises researches based on 'basic-color terms'[li] and 'folk taxonomy'[lii], and 'kinship terms', are few worth mentioning in this regard.

Researches pertaining to the consequent theoretical concepts propagating within Cognitive Linguistics, in the context of the *New Englishes,* are barely receiving recognition, therefore, are yet to be explored. Thus any endeavors towards the diaspora varieties are highly possible to be unexplored. Since this is a dynamic space to be investigated therefore it is presumed that this would be the future direction of research.

**II. Sociolinguistic Metatheory Research**

The Metatheoretical concepts in Cognitive Linguistics explore the issues of New Englishes. This type of research analyzes the main conceptualizations of English and its varieties that underlie, and direct the entirety of public discourse, through the method of Critical Discourse Analysis with the framework of the Cognitive Linguistics. Cognitive Linguistics has already made significant contributions to the study of critical discourse studies with the current focus being shifted on language ideologies based on manifestations of cultural conceptualizations (Polzenhagen and Wolf 399-436). The most commonly used method is the application of conceptual-metaphor based approach is the embedding and inclusion of the cultural-model point of view.

The most common notions that have been frequently applied in this kind of research are the 'folk models of language'[liii] and 'scientific models of language,' in this type of research (Harris 1990; Giddens 1993; Gergen, 1994, 2001). Whereas the first model chiefly deal with the public discourse, the second model is primarily aimed at scientific discourse; the distinction between the two is evident in this particular context of the diaspora English varieties. Since the public discourse and

scientific discourse are extremely entwined, therefore the two viewpoints cannot be separated.

Geeraerts (2003) and Polzenhagen and Dirven (2008) dealt with issue of linguistic diversity focusing on the discourse on 'standardization, linguistic diversity, and global languages'. They observed that the 'rationalist model'[liv] is exactly opposite to that of the 'romantic model' of language. The observation includes significant alterations that took place in these models as well as the result of their interaction.

Language conceptualization through the 'rationalist model' confines it to be only the MEDIUM TO COMMUNICATE, verbalize their thoughts and ideas into spoken form in order to convey them to others. It turns out to be a means of social participation in a particular group belonging to the same linguistic community. This participation therefore is limited in particular group and group members of that same linguistic community, whereas, in contrast to this, the process of language standardization actually allows the confines of this group to be elaborated and widened. Thus the resulting language of the process of standardization such as Global/New/World Englishes, therefore, become the COMMON MEDIUM providing an INCLUSIVE GROUP PARTICIPATION through an international platform irrespective of the confines of the local identities.

This process thus demolishes the barriers between the global and the local. Thus, the process of linguistic diversity and language variation are seen optimistically in the context of functional specialism, which basically refer to languages or varieties fulfilling explicit purpose in the meticulous areas synchronized together in subsequent situation without any discrepancies. The process of linguistic diversity and language

makes it possible for languages to retain their exclusivity and coexistence at the same time.

In the 'romantic model' language is seen as the medium to convey one's individual identity, thus the conceptualization of language then results in as an ESSENCE OF INDIVIDUAL INDENTITY, in which the individuality is paid a lot of attention to. This consequently maintains the individual local elements of the identity instead of eradicating them for the purpose of assimilation. The exclusivity of the indigenous language and local linguistic diversities are highlighted prominently with the purpose of comprehending the identity concerned.

With contrast to this, the process of globalization, as discussed in the 'rationalist model,' tends to eradicate the local for the purpose of assimilation. Thus the standardization process in case of language overpowers the local and the indigenous to the extent of excluding them. Therefore, conceptualizing the phenomenon of globalization is frequently seen as the MEDIUM OF SOCIAL SEGREGATION when it comes to the concern of anything to do with the local and the indigenous. As apparent is the fact that the global power structure takes over the local indigeneity with the intention to standardize language, making them eliminate their exclusive cultural baggage.

The metalinguistic[lv] criticism adds further to the development of the various approaches inspiring the investigation for a common argument among the above discussed paradigms. The conceptual-metaphor theory has been used in Cognitive Linguistics with an attempt to look into and investigate the precise conceptual metaphors that has been undeviatingly directing the study of English language. Cognitive metaphors has been categorized according to their chronological use as

'foundation metaphors' from the 5th to the 17th century, 'expansion metaphors' from the 17th to the mid-20th century, and 'contemporary metaphors' up till the contemporary times starting from the mid-20th century.

In the context of conceptual metaphor study, Romaine (1997) further looks into the conceptualizations that were supported by the source domain FAMILY. Her examination revolves around the common colonial discourse, where the colonizers were represented as the all knowing enlightened guardian figures, who were supposed to civilize and educate the colonized who were represented as the barbaric, uncivilized and pathetic wards that required the guardians to guide them. In case of language as well, a similar pattern of conceptual metaphor structure can be observed where the standardized version of the language is considered to be the superior variety whereas the non-standard varieties as inferior issues of the language. In case of English specifically, the standard variety has always been held to be the most superior in comparison to the non-standard ones, this stands unchanged for even the New/Global/World Englishes that are often viewed as the unconstitutional descendant of the language.

The often reflected case in the discussion of the new varieties of English is regarding the accomplishments that replaced and substituted native-speakers varieties, which are considered to be superior to the endonormative varieties of the second language. According to the conceptual metaphor discussion the civilized, educated, all knowing guardian is the decision maker for the ward and therefore sets the regulations accordingly. These kinds of conceptual metaphor mappings on English language has been undertaken by many linguists who had clearly portrayed the image of the

relation between the colonizers and the colonized, keeping in view English and its varieties.

**Analytical tools: Conceptual metaphor, cultural models, conceptual networks**

This section focus on a concise outline of the theoretical approach for the cognitive-linguistic framework used in the current study of New Englishes concentrating mainly on three interrelated concepts that are central to it.

i. Conceptual metaphor and metonymy: The understanding of a conceptual domain as expressed through another refers to cognitive metaphor and cognitive metonymy. The cognitive domain is a reference to any mental structure of human perception. Lakoff and Johnson's[lvi] (1980) seminal work popularized both the concepts. Their work emphasizes that the frequency in which various language uses the same metonymy and metaphors, over and over again continually, could be assumed to be the mapping between the conceptual domains matching up the neural mappings of the brain. Many researchers have conducted investigations in this field with numerous theoretical progresses. A number of these advances, whether cultural, or more exclusively, cross-cultural perspective have been discussed in the current context. A major development in the field is attributed to Fauconnier's (1997) 'blending theory,'[lvii] and his multi-space-model[lviii], in which he states that the acknowledged culture specific conceptualization engage in the establishment of a whole cluster of domains that are blended in a varied complex theoretical matters. Therefore all conceptualizations, along with the metaphoric ones, which are the most essential attitudes in a particular culture, are always articulated with the conceptual composition in that culture.

The constructions implicit in the Lakoff and Johnson model at the most primary level of cognition is the image schema. Image schema/schemata are

considered to be embodied prelinguistic, recurring cognitive structures forming specific patterns. They are stated to be formed out of bodily interactions motivating the conceptual mappings and exist in static as well as dynamic forms.

'Embodiment' according to the Lakoff and Johnson model was something which denoted that humans conceptualize the world according to their bodily experiences. The 'incorporation' of the socio-cultural experience could be considered as the dialectical counterpart to this. The conclusion that can be drawn is that the body does not provide meaning to something which is not already experienced in the culture. Thus bodily experience is essential in conceptualizing the world because it is charged with sociocultural meaning, that is, through the synthesis of body and culture, meaning arises.

The perception of 'embodiment' is one of the primary issues in recent development of Cognitive Linguistics (Ziemke, Zlatev and Frank 2007, Frank et al. 2008), with notions such as 'situated embodiment' (Zlatev 1999). The discussion on 'embodiment' is multifaceted, and is positioned on multifold arguments by various scholars who contributed to the field. Embodiment symbolizes that knowledge, that is, conceptualizations, which are collective and shared among individuals. Therefore the shared knowledge accounts for the fundamental conceptual commonalities due to the common bodily experience and the shared biological composition of humankind, especially is case of communities like the diaspora where they share a collective migrant experience.

The cultural systems, of shared knowledge, beliefs, conventions, and norms exchanged in words, in such collective experience give rise to particular mental representations that can be traced through the analytical tools of cognitive linguistics.

These linguistic communities are active and ready for alteration, to a certain extent. The anthropological approach is chiefly concerned with sociocultural groups. Since this representation of cultural conceptualizations is of ideal homogeneous individuals who completely share the same conceptual structures therefore is under question.

A particular category of these representations, that are explicitly articulated in language get transformed into the 'public representations', which further gets communicated in social groups. Similar mental representations get communicated in others which may perhaps again be communicated resulting in creation of more mental representations. If these representations get communicated more repeatedly within particular social groups then these representations get established turning into 'cultural representations.'

Therefore cultural models, in fact, materialize in discourse alone, in the course of collective communication, and the concept further surpasses the cognitivist notion of 'idealized cognitive models (ICMs).' Hence, cultural model is an umbrella term often comprising the individuals' cognitive models as well. (Gary Palmer 1996).

**South Asian Diaspora variety**

The research on the South Asian Diaspora variety leads towards the understanding of the category HOME. This understanding of 'category' was proposed by Rosch (1973, 1975, 1978, 1999), and hence the prominence is on kinship terms, which directs the research towards the kinship systems. This analysis perhaps provides an elaboration of the significance, such kind of investigation has, not only in cognitive psychology but also on linguistically oriented anthropology, referred to at the start of the present section.

South Asia is usually treated as one socio-linguistic community since the syntactic, lexical, pragmatic features are shared by the communities to a large extent, yet, even after the shared features, completely heterogeneous in cultural specificities when the countries are considered separately. The diaspora community thus has a language that is an admixture of all the linguistic, cultural and traditional practices of the particular culture in focus.

Focusing on the use of kinship terms in the South Asian variety of English, it is evidently clear that this use is directed by the category FAMILY, which is characteristic of the South Asian culture. Fundamental family connection categories like "mother" and "father" may be often used in the South Asian Diaspora English in ways that is predetermined within the exclusive cultural categories like Indian, Pakistani or Sri Lankan ethnicities of the speakers. This cultural category appears to be footed on the generation level more than the concrete kinship.

In the family domain visible differences are noticed in the Western varieties of English that could be traced evidently in the schematic categorization of the mental models of the writers/speakers. These express the conceptualization THE NATION IS A FAMILY. Blending Theory and Cognitive Grammar offer devices to explore significant ideological cultural model, in the case of explicit South Asian English constructions that belong to a grammatical category. The relevance of the socio-cognitive perspective on variation in the area of New Englishes is still in its evolutionary stage.

The issue that if the speakers of an explicit accent consider themselves as part of a particular group, and are also considered and identified the same way by other members of that group or not. The study regarding South Asian diaspora English

evidently exhibits the issue of the conceptual metaphors are crucial, or, to put it in other words, as Kövecses (1999) mentions, whether the conceptual metaphors merely reflect or actually constitute the cultural models. The cultural model represents the analysis that cultural models are comprised by the cultural exclusivity.

On the other hand approaches of cultural models lean towards the "cultural postulate" observation, as Palmer (1996) terms it. With inclination towards an inclusive opinion, cultural models are more encompassing as compared to metaphorical networks. In the current context of the South Asian Diaspora this dependence of conceptualizations to the cultural model is noteworthy. A network of interrelated conceptualizations rather than individual ones is characteristic of the systematicity, a central observation of Cognitive Linguistics as well as conceptual-metaphor.

**Indian/Pakistani/Sri Lanka cultural model of community**

The Indian/Pakistani/Sri Lankan model is the most prominent area of research done in the field of language studies. There has been a rising interest in Cognitive Linguistics towards the issues of language variation and culture-specific conceptualizations, which further has lead to the surfacing of Cognitive Sociolinguistics. In case of New Englishes that is fundamentally concerned with variation the treatment of culture has been significant. Although the conventional descriptivists view of language devoid of any cultural influences, yet, it has been identified that English has been altered in non-western contexts specifically. English has been used by second language speakers in a variety of cultural experiences. The scholars dealing with the cultural transformations and lexis of World Englishes still lack methodologies to illustrate the cultural

variation meticulously and analytically, therefore, this when the methodological approaches of Cognitive Linguistics play a key role in facilitating the research.

The focus of investigation in this context has been the Indian/Pakistani/Sri Lankan cultural model of linguistic community in the diaspora setup. The South Asian diaspora model is constitutive of one South Asian cosmology and spirituality, yet, at the same time flexible enough to acknowledge cultural change and incorporate them resulting in a cultural fusion. Tengan (1994) explains that the flexibility and the assimilations are intrinsic to the Indian/Pakistani/Sri Lankan cultural structure (128-129). Yet, in order to make the integration or assimilation to happen certain stable structures have to be identified with which new constituents could be attached to make the fusion occur.

In the Cognitive Linguistics perspective these structures are considered as the conceptual structures or to be more specific a kind of network consisting conceptualizations. In this context, particularly certain types of social "relations" has been focused upon, such as, the relations among group members, that is relevant for the South Asian diaspora community. The relations formed of spirituality, binding a community and its members to the cosmological forces; and the relations of apprehensions, that are prototypically conjured up in terms of the supernatural or mystical.

## Conclusion

The second language varieties of English along with the South Asian Diaspora varieties have a complex model that is possible to be traced linguistically through semantic approaches in the intercultural pragmatics. These approaches are not considered by the functionalist theorists; therefore a Cognitive Linguistics oriented critical discourse analysis with diverse methodological framework is capable to extensively augment the investigation of the ‘conceptual-semantic’ procedures that motivate the intercultural encounter.

# Chapter VI

# Conclusion

The research looked at select works by Kamila Shamshie, Meena Alexander and Shyam Selvadurai, to analyze the language with a Cognitive framework of Critical Discourse Analysis. The conclusions drawn from the work are enlisted in the research findings below:

**Research Findings:**

i. There is a cognitive explanation possible for the discursive strategies employed in the particular diasporic narratives.

ii. Specific discursive strategies are used in the diaspora narratives and those strategies are frequently effective.

iii. There is a cognitive-linguistic interpretation of the linguistic structures and they do manifest and affect the discursive strategies employed in a particular diaspora narrative.

iv. The varieties of the South Asian English Corpus are different from each other in multiple ways.

v. There is a huge extent of similarities and differences among these corpuses.

vi. The cultural background plays a vital role in the individual linguistic features of these corpuses.

**Suggestions:**

Since little evidence relating to the cognitive explanation of language contact exists in written form, therefore, further cognitive investigations might provide empirical evidences that language contact become a source of linguistic creativity and identity construction, both at the same time simultaneously. Various other cognitive explanations applying different approaches of cognitive-linguistic framework of CDA might incur and establish new findings totally ignored and unexplored until now.

**Further research Scope:**

This study is a compilation of the Critical Discourse Analysis on just three authors particularly, belonging from the Indian, Pakistani and Sri Lanka origin, from the diaspora community, which is relatively small, especially taking the South Asian Diaspora under consideration. Thus, further research in this area including other cultural communities could pave a way for a more diverse context as written multilingualism has a lot of scope of research with the dynamic empirical evidence provided by the written narratives of the South Asian diaspora authors, writing from different quarters of the first world.

Cognitive Linguistics framework of Critical Discourse Analysis similarly has to offer a lot in the investigation of language which might contribute in the unexplored field of sociolinguistics, cognitive linguistics, anthropology, cognitive psychology and many other related fields in future. Thus, the research scope in this field of study is immense.

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## Notes

[i] Critical Discourse Analysis
[ii] The flexibility that uses a whole range of motion
[iii] Environments shaped by human activities
[iv] Small scale interactions among individuals
[v] Large scale social processes
[vi] "Primary" or "Active" memory is the capacity of holding information in the mind
[vii] Storage of information over an extended period of time in the mind
[viii] Social theory asserting freedom of action
[ix] Theory stating human development is socially situated and knowledge is constructed through interaction with others
[x] Theory stating that all aspects of the society serve a purpose
[xi] SFL considers language as a social semiotic system
[xii] Idealised Cognitive Models refer to a phenomenon in which knowledge represented in semantic frames is often conceptualization of experience that is not congruent with reality
[xiii] Basic mental operation that works over mental spaces
[xiv] Word formation with two or more words merging into one
[xv] Partial assemblies constructed while thinking or talking
[xvi] Representation of both theory and structure of human mind
[xvii] Cognitive transfer based on individual mental models
[xviii] Recognition of spoken/written words
[xix] The doctrine that states that thought in the manipulation of mental representation corresponding to external objects
[xx]PDP/ Parallel Distributed Processing: The connectionist approach in cognitive sciences was earlier known as PDP that stressed the parallel nature of neural processing and the distributed nature of neural representations
[xxi]Diagram, layout
[xxii] The narrative understanding of anything
[xxiii] Taking in, interpreting and understanding sensory input
[xxiv] Everything from the conceptual point of view
[xxv] Human cognition is geared to maximization of relevance
[xxvi] Human learning, cognition and perception is understood as information compression
[xxvii] Conceptual Metaphor Theory
[xxviii] Deictic Shift Theory
[xxix] Liberation Tigers of Tamil Elam
[xxx] New Postcolonial Transcultural forms as proposed by Homi Bhabha
[xxxi] Cultural blending forming new culture
[xxxii] When an individual is able to speak only a single language
[xxxiii] System applying to every individual
[xxxiv] Knowledge and Cognition
[xxxv] Outstanding or Supreme variety of anything
[xxxvi] Transnational Corporations Era
[xxxvii] 'Romantic Model' as proposed by Dirk Geeraerts 2003, that states language structures overall human existence comprising every sphere
[xxxviii] Making English the lingua franca
[xxxix] The opinion of English as imperialist killer
[xl] Application of exploitative measures
[xli] Theory that believes everything is predetermined
[xlii] Theory that meanings are purely descriptive and not evaluative
[xliii] Bringing something under the native control
[xliv] Linguistics who study semantic hybridization
[xlv] The process of spreading Indian language, culture etc
[xlvi] Schematic representations of culturally relevant knowledge
[xlvii] Understanding of cognitive metaphor/domain in terms of another
[xlviii] The fundamental principle of conceptual and linguistic organization
[xlix] Classification to understand members of other cultures
[l] Cognitive categorization

[li] 'Basic Color Terms: Their Universality and Evolution', by Brent Berlin and Paul Kay, published in 1969; The book proposes that the basic color terms involved in any culture can be guessed through the number of color terms the culture has.
[lii] Experiential hierarchies, prototypes are essentially folk taxonomies
[liii] Differentiation between structure and meaning in language
[liv] As Geeraerts (2003) states, the rationalist model asserts language as a means of communication
[lv] Branch of linguistics dealing with language and its relation with other cultural factors
[lvi] Lakoff and Johnson's 1980 work, *Metaphors We Live By*
[lvii] Mark Turner and Gilles Fauconnier, 2002, in their work *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities,* emphasize that cognitive blending is a deep cognitive activity that has the ability to create new meanings out of old.
[lviii] Network of multiple mental spaces