
Relationality and Identity: A Performativist Perspective on the Displaced Subject in Andrew Kwong's *One Bright Moon*

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ABSTRACT

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Employing Paul John Eakin's notion of relationality and identity, and Homi K. Bhabha's concept of displacement, this research paper investigates the performativist role of the displaced subject of Chinese partcultural memoir. A partcultural memoir implies the composition of author's life-narrative during his stay in several flexible cultures as sojourner. In Andrew Kwong's *One Bright Moon*, the displaced subject constructs his identity narrative by experiencing displacement in various flexible cultures via somatic and social relationality. Eakin's idea of relationality is a combination of bodily sources (somatic) and social scenarios to establish identity of the narrating 'I' in the text. A performativist perspective of the displaced subject, in *One Bright Moon*, explores a daring venture of writing against oppressive social relationality. Andrew Kwong abrogates the concept of concealment of identity and demonstrates his somatic relationality. Mary Evans' autobiography as a research method helps invoke Eakin's idea of relationality and identity with Bhabha's notion of displacement. The displaced subject experiences Chinese, Macau, Hong Kong, Australian, and American cultures to document the real story of his life. A performativist role of the displaced subject recreates the lost self as narrated 'I' in the text. Autobiography/memoir does not present merely the record of incidents but rather determines the sleight of hand of the conceptual self. The displaced autobiographical subject reciprocates identity narrative with exorable geographical contiguity in hereness and thereness. Thus, somatic and social relationality simultaneously develop the conceptual self, equipped with a multiplicity of experiences in displacement.

Keywords: Identity, Displacement, Minoritization, Partcultural, Performativist, Relationality, Somatic

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I

This paper examines the performative role of the displaced subject of Chinese partcultural memoir experiencing homelessness in various societies to create identity through social and somatic relationality. Paul John Eakin postulates the concept of relationality in *Living Autobiographically: How We Create Identity in Narrative* (2008) to highlight somatic and social relationality creating 'identity narrative' of the subject. The notion of displacement of Homi K. Bhabha helps us to read the role of displaced subject in partcultural memoirs. In "Diaspora and Home", Bhabha (2015) narrates the conditions and factors of displacement and its implication upon writing. *One Bright Moon* (2020) by Andrew Kwong ascertains the story of displaced subject to demonstrate his identity as sufferer. Invoking these two theoretical concepts, the study explores the performative role of displaced subject facing trials and tribulations of his oppressive regime in China. This memoir has been composed in displacement wandering in various flexible cultures being a sojourner who remains in search of peaceful stay to expose his creativity independently. This paper utilizes "Autobiography as a Research Method" by Mary Evans (2013) to analyze the performance of displaced subjects in partcultural memoirs.

Paul John Eakin (2008) postulates the concept of autobiographies/memoirs to establish a relationship between the author and his works as "[t]he basic proposition [stating] that narrative is not merely something we tell, listen to, read, or invent; it is an essential part of our sense of who we are" (p. ix). Memoir, in the theoretical sense of relationality, shifts its focus from the text to the author and vice versa. The subject, in the text, performs its role to secure the identity of the writing 'I' existing outside the text. The writing exercise of life narratives requires a prolonged intellectual maturity to reveal the subject's identity. On the contrary, in fictional works, the subject finds a comparatively comfortable zone without exposure of identity in personal matters. George Gusdorf also views autobiographies or memoirs as "a daring venture of life" (p.23). While, theorizing the concept of identity in autobiographies, Eakin secures the narrator's identity. He is of the view that autobiographies or memoirs produce "the construction of identity talking about ourselves and lives" (p. x) to reveal the truth of life. The story of life provides subject matter to judge the person with performance. The performative perspective lies in the whole exercise of writing a story of the lost self through the experience of staying in different digestible cultures. This exercise of writing, in maturity, therefore, documents the performative perspective of the displaced subject.

Largely, characters in autobiographies are created from real life to secure the identity of writing 'I' to foreground the truth. The phenomenon finds space in theory as "our sense of identity is shaped by our lives" (Eakin 2008, p. xi). The question of performance is linked to the narrator's experience of life. The subject in *One Bright Moon* experiences displacement due to certain social elements. This displaced subject narrates his story of life in alignment with relationality to recall the events of yore. Homi K. Bhabha's notion of displacement reiterates the feeling of minoritization in other countries despite all the available facilities of life. Bhabha

states that this “whole process of minoritization as part of the very nature of cultural ethics, cultural politics, and cultural semiosis is the ill-fitting nature of the cultural, if you like, the culture as a misfitting apparatus” (p.12). The disparity of culture produces feelings of minoritization. Andrew Kwong, as a writer, documents his experience in the United States of America instead of his hometown. He belongs to China but does not find a comfortable zone of life and migrates to secure his future with independent views. Bhabha discusses in “Home and Belongings” that many factors of personal and social life cause to displace a person. A flexible culture absorbs many outsiders or nomads but cultural rigidity, especially controlled by state apparatuses, does not digest opposite views. Therefore, Bhabha and Eakin are on the same page regarding the flexibility of cultures.

Bhabha is of the view that “culture is a translational reality, and to that extent it depends upon its moving parts, its often contradictory, asymmetrical moving parts, its tensile strength” (p.12). It does not lose its identity but accommodates various members of other cultures and practices. This quality of digestion does not allow a merger of various cultures but rather adjusts with differences. Walter Benjamin (1992) states the same position of a cultural exhibition as “the pieces of a broken vessel fit[ting] together not because they are the same as each other but they fit into each other in all their differences” (p.78). This concept demonstrates cultural coordination and flexibility to explore the stay of the narrating ‘I’ with differences.

Eakin’s concept of partculture also endorses the above-mentioned two concepts of coordination and flexibility about cultural flexibility. Although, he uses different terms but conceptualizes the same phenomena. Eakin is of the view that “a concept of culture [] is sufficiently supple to address the complexities of contemporary life reconfiguring it as [a] set of permeable, less bounded and less tightly integrated structures and practices” (p.12). The subject leaves his hometown to adjust himself, along with his family stays, in partcultural societies. Here, Ulric Neisser’s concept of stages of conterminous self correlates with the performative role of the subjecthood after intellectual growth. All the five stages of ‘self’ contribute to the acquisition and reflection of ideas for the story of life. These “modes of self-experience” (Eakin 2008, p. xii) enhance the capacity of the subject to articulate a personal story for the public. The modes/stages of self help explore the concept of performativism about life and constructivism of identity narrative. Andrew Kwong, as the subject in his memoir, performs to expose the bitter realities of life and constructs his identity in partcultures during his displacement. This research is premised to investigate: What is the impact of relationality (somatic & social) upon the subject for his performativist role? How is the protagonist of *One Bright Moon*, a Chinese partcultural memoir, forced into displacement? How does the displaced subject perform to construct an ‘identity narrative’?

In Chinese partcultural memoir, the subject explores its performative role through relationality and identity in displacement. Relationality substantiates human memories to construct the writer’s narrative of identity. Eakin’s idea of relationality and identity complied with Bhabha’s concept of displacement may be

useful in reading the performative role of the displaced subject in the text under scrutiny.

Mary Evans's concept of autobiography as a research method is useful to conduct this research. Autobiographies or memoirs demonstrate the role of the writer as a subject in the text and connect various threads of life together. Mary Evan narrates that "[t]he individuals who are the subjects of auto/biography live in the same way as the researcher, within a world where the boundaries of the public and the private are increasingly fluid" (p. 33). The subject, in the memoir, also searches for the lost grounds of life in the past and reproduces his story. The writer of memoir/autobiography performs a daring venture with disclosure of secretive portions of life. The subject's performative role sometimes becomes extremely risky due to the involvement of other characters in this exercise. Therefore, Eakin posits the concept of performance as "[w]e perform it according to our lights" (p.89). The concept of 'lights' represents somatic and social relationality exerting influence on the subject. Andrew Kwong, in *One Bright Moon*, exposes the persecution of state apparatuses to oppress an individual's independent opinion.

Evans endorses the performance of the subject because "a way of reading the lives of others that does not become simply a collection of information" (p. 33). In autobiographies and memoirs, the writer reveals one's identity in public to transform a mode of expression from imaginative character to real. Autobiographers invigorate this idea of identity through relationality whether it is somatic or social. Therefore, this mode of self-expression ensures that "the following years would see an extension of this idea to the public creation of identity" (p.33). While endorsing this notion, George Gusdorf (1985) establishes more or less the same idea with the conceptualization of the centrality of the author in the text. He is of the view that "[e]ach of us tends to think of himself as the center of a living space...my existence is significant to the world" (p. 29). A notion of the centrality of the subject, as a centripetal force, catches the attention of the readers. Eakin disseminates the idea of identity as "autobiography is not merely something we read in a book; rather, as a discourse of identity" (p. 04). The study of autobiographies and memoirs abrogates the concept of readings of life narratives as merely aesthetically enjoyable activities.

The study employs the idea of "a search for an interpretation of how the individual could be located within a particular *Zeitgeist*" (Evan, 2013, p.33). Self-reflexivity of the subject dominates the narrative constructed for the identity of the writer. Eakin conceptualizes social and somatic relationality in life narratives' theories. His concept of social relationality invokes various elements of oppression and persecution. A deliberate attempt to rebuke a vociferous narrator is made by influential authorities. The story of Andrew Kwong encapsulates a pathetic picture of life and exemplifies the indelibility of somatic relationality. Despite a heartrending reflection of his life in China; his somatic (physical) relation remains intact. The arrest of Kwong's father by government officials speaks of the oppressive role of social relationality of the subject. Andrew Kwong, as a subject, initiates his performance with the reflection of enthusiastic expression. His first expression of life highlights the situation like "this new era of optimism and promises, I am born.

We children are the bearers of hope, harmony and prosperity” (p. 17). These notions witness the role of the subject as a performative agent in memoir and interpret life with its colors and shades in the wake of the callousness of the authorities. Even in displacement, the subject strengthens his relations with the motherland and recalls all the events and information about it.

Eakin postulates the concept of somatic relationality including body, brain, self, and narrative. His concept of “movie-in-the-brain” (p. 61) ensures the indelibility of the past with the identity of the subject. In the same way, Howell Raines innocuously conveys this message as “[t]hey give you the sense of living person” (interview September 11, 2006). The ideas of reproducing life and recreation of the lost self, ensure the performativist role of the subject in the text. On the other hand, the writing ‘I’ establishes a link between the present and the past. When O’ Hagan (2002) also concludes that “afterlives are not more interesting than lives; they are just more ongoing” (p. 46), he means to establish the importance of this life in addition to the afterlife. The derivation of ideas of the subject by the actual experience of life presents the authenticity of the text. The firsthand source of information on the subject lies in the recreation of the events of yore. So, the process of articulation about life does not hinge upon mere information but seeks the sleight of hand of the writer. Evans also narrates that “[t]he explicit recognition in the contemporary culture of emotional life as a determined player in a social world has allowed us all, in all our lives, to recognize the ways in which we construct ourselves” (p. 34). The construction of the lost self requires strenuous efforts of creativity and strong recollections.

Bhabha elaborates on the notion of home and displacement in these words:

I think the very term “home” has two aspects of it, just as a concept. One – something to do with the normalized, the naturalized, the inevitable, the original. It’s there – the “thereness” of your existence, even more than the “hereness” of your existence. It is always there; this is my home. I understand this landscape. (p. 14)

This notion of home deeply penetrates children in their childhood due to social relationality. Andrew Kwong admits this reality at the beginning of his memoir and narrates his story as:

I was proud to already know the revolutionary slogans, songs and jingles. I’d been born amid the drone of them, into a noisy world filled with enthusiasm for a good life and hatred for the evildoers, both local and foreign, who had exploited China for centuries. Since infancy I’d been infused with cries of revolution, denunciation and the struggle for freedom – indeed, they were my first babbling words, and now I loved shouting them with the other children. The red stars on the flaps of our schoolbags shone in the morning sun and reflected in our happy faces. (p. 20)

The above quote elaborates on both the concepts of somatic and social relationality to construct the narrator’s identity. Somatic relationality supports this emotional attachment of the narrating ‘I’ to construct the story of life with a ripe stage of extended self. Some bodily sources for the absorption of events exist “long prior to

self-awareness and language” (Eakin, 2008, p.62). Brought-up of Kwong in China substantiates his reminiscence to connect body, brain, and self for the construction of the narrative of identity. His infancy and childhood absorb sufficient material of revolutionary spirit from social relationality. The concept of ‘proud’ in his narration is the result of the social construction of an enthusiastic flamboyant claim of the self. Evans vindicates the role of narrating ‘I’ in autobiography/memoir as “its very existence is premised on the belief in the particularity of the individual” (p. 35) to restore the lost self in the text. Kwong’s recollections assist him to construct his identity in alignment with his somatic relationality. The role of the ‘extended self’ depends upon a well-connected relationship between somatic and social relationality.

Eakin postulates the concept of the tandem role of memories and the human brain. He appropriates somatic and social relationality as a bicycle of “narrative identity on the basis of I-narrative” (p. 63) through autobiographies. The subject’s performative role, in *One Bright Moon*, meticulously rehabilitates the lost self in order to justify the created ‘I’ in the text. Evans’ research method explores the same idea about the role of a subject as “primarily concerned with the patterns and similarities of social life, [and she considers] auto/biography [a]s an important reminder of the deep fault lines of social life” (p. 35). The subject, in *One Bright Moon*, succumbs to bitter social relationality that causes his displacement. Kwong recapitulates his school days when the party secretary announces that “[p]recious Ones, Little Masters of New China, welcome to the big family of Chairman Mao. Welcome to our kindergarten. You are our first pure proletariat generation. You are Chairman Mao’s children. You are our future!” (p. 20). A well-designed plan of inculcation motivates children to follow jingoism in Chinese society where opposite views were not acceptable. Kwong, as a displaced subject, constructs his identity via somatic relationality despite the persecution by Chinese authorities of him and his family.

In the construction of self, the neurobiological structure of the brain constitutes somatic relations of the subject to hold the story of his past. Kwong’s description of his family and blood relations demonstrates his accuracy of memories which are the results of a well-connected body, brain, and self. The performance of the displaced subject is not possible without the relationship of these three aspects. Autobiographical consciousness reproduces the content of memories to create the lost self and validates the conceptual self, equipped with the contextual exhibition. William Earle, in *The Autobiographical Consciousness: A Philosophical Inquiry into Existence* (1972) narrates that “autobiographical consciousness is that consciousness which thinks about itself--its present, past, and future” (p. 23). This concept accentuates the reflection of truth in autobiographies or memoirs. The role of the subject reciprocates narrative autonomy “to have one’s views and to express it” (Eakin, 2008, p. 27). The performance of the subject, in the articulation of self-portrait, abrogates worn-out arguments about autobiography/memoir being a mere record of recollections. Andrew Kwong encompasses his life exploring resistance as well as resilience against social relationality and endorses somatic relationality.

II

Andrew Kwong, the name of the writer, bears contradiction because he changes his name from Yiu-man Kwong to Andrew Kwong. His narrative testifies his claim with reference to his father as he writes about his childhood experience with his father “when he called me Ah-mun, a shortened, endearing version of my name Yiu-man” (p. 21). The new name Andrew Kwong is a combination of social and somatic relationality to secure his identity via resistance to displacement. Kwong changes the first part of his name due to the persecution of his family by Chinese authorities. His resistance against social relationality indicates his performative role being a subject in the text. The subject articulates his story of miseries and hardships resulting from the creative sufferings of District Committee Member of Shiqi, a Chinese office bearer. After reaching Hong Kong, Mr. Kwong alters his name and describes that “I even joined the catechism study group and was soon baptized as Andrew, a name that made me feel more at home at La Salle College, where nearly all the boys had English names” (p. 24). For the security of his identity, the second part of his name remains the same. Sticking to the second part of his name endorses his somatic relationality and helps construct a narrative against the hegemonic rule of Chinese authorities. Kwong’s feeling at home in Hong Kong invokes Bhabha’s concept of ‘hereness’ and ‘thereness’. If the subject feels comfortable in another country his sense of homelessness fades away. So, with the new name Andrew Kwong performs a twofold role simultaneously showing resistance against dominant social forces and securing the identity of his family and town.

Social relationality causes displacement of the subject in *One Bright Moon* by Andrew Kwong. Eakin theorizes the concept of social relationality to ascertain social conditions either in favor or against the autobiographer. He is of the view that “merchandizing pain in autobiographies or memoirs” (p. 22) influences the writer to displace his struggle for survival. The subject strives to search for a flexible culture where the articulation of the text could not be stopped from being resistant in the narrative. The painful period of the author’s existence provides the subject matter for the recreation of his past with a dexterity of writing. The subject, as an agentive figure in the text, assures that “the interpersonal change of self-narrative is a rule governed regime” (p. 24). The process of writing becomes an inexorable psychological imperative drive to challenge dominant exploitative forces in society. The grim picture of the past reiterates the troublesome life of the writer with exposure to indigestible reality. Kwong highlights the situation of Shiqi as:

[P]eople had begun dying in the streets of Shiqi, and the situation got much worse over the following months. It terrified me to watch sanitation workers collecting the corpses of the sick and homeless from the streets in the early mornings. A few days later, newcomers would occupy the places of the dead, and a few days later their bodies would be collected. (p. 125)

This horrible scenario of hometown coalesces with authoritative persecution by Chinese government to aggravate the prevailing situation. Kwong’s revolutionary spirit started since his childhood and got expedited because of being a son of a revolutionary father. This revolutionary spirit which did not materialize much in

his father as in Kwong is also endorsed by Eakin who is of the opinion that “narrative identity system is governed by social accountability” (p. 24). The existence of the sense of realization to promote revolutionary spirit motivates the subject to follow his predecessors. Kwong derives these revolutionary ideas from his father and mentions as “[y]ou’ve got to be progressive like the comrades. One day you can become a scholar, or a scientist, or even a leader like Chairman Mao,’ he continued, reinflating my spirit even more. ‘But you must be diligent in learning” (p. 22). This somatic relationality reinvigorates the ascendancy of lineage for the subject being vocal and prudent.

Mary Evans iterates that a “[p]art of the psychic restlessness of individualism is to discover the self; it is not an ethic which is content to see the work, the external manifestation, of the inner self, but, rather, it wishes to see and know the internal self” (p. 37). Absorption of memories and their revelation for writing relegate the misconception about autobiographies or memoirs as merely a record of the past. Kwong’s performance as a subject lies in recreating the character of self to expose the authoritative oppression of government officials. The process of writing an autobiography “distinguishes between being alive (biological notion) and having a life (notion of biography)” (Eakin, 2008, p.29). The agentive role of the subject overcomes the passivity of an individual in the experience of life. Social relationality, at the initial stage, flames revolutionary spirit among the children not to question the governing regime in China. Kwong memorizes revolutionary songs of his school days as:

The East is red and the sun rising,
Now our great saviour Mao Tse-tung
For people’s happiness he is fighting . . . (p. 23)

Here, the extended self grows with borrowed ideas of ideological state apparatuses to abolish individual’s opinions about government. This exercise leaves long-lasting impacts on the memories of the children who will hold the reigns of state in the future. Evan inscribes that “once we emerge from our private pluralism, we face a world in which the measurement of achievement is a significant part of our daily lives. Our minds and indeed our bodies may follow their own private paths in a private place” (p. 37). Kwong’s extended self lays the foundation of the interpersonal self to realize the role of others in an individual’s life. The narrative of the story of self-constructs a subject in the text to establish literary conventions in autobiographies/memoirs.

In China, post-revolutionary circumstances cause to enforce communist manifesto in the society. The state apparatuses disseminate ideological views of the communist party among the school children to oppress opposing elements. This social relationality marginalizes some families having different views about politics and the economy. Kwong recalls his school days and narrates his personal experience as “[o]ur teacher always concluded the morning’s political lesson with the message that China, together with our communist brothers, would be the triumphant proletarian power of the world. We repeated these words after her, not knowing what they meant, before moving on to other subjects” (p. 25). Feeding

communist ideology results in the hegemonic rule of the governing class that exercises its power without an answer. The subject, in *One Bright Moon*, inscribes exploitative treatment of the ruling regime that forces displacement for him and his family.

My father said this man had directed the district land reform and ‘mopping up’ programs – during which the landowning class and those resisting the young republic were exterminated – to the subsequent ruthless nationalisation of all industries and businesses, as well as the frequent summary executions of recalcitrant landlords and counter-revolutionaries, and the enforced exile of many others who were sent to re-education camps in remote parts of the country. Everyone was fearful of the District Head. (p. 28-29)

Kwong’s father got arrested and trialed as a traitor whose views spread unrest in the community and incited them to rebel against the system. His father secretly expressed his views against class dictatorship and forced confiscation of private assets. He often discussed with his wife that “[w]ithout the intellectuals and educated people, a nation of illiterate peasants is a lot easier to rule” (p. 35). His conspicuous ideology causes his arrest in a very humiliating way and his family gets shocked. The subject narrates the callousness of the ruling forces and the helplessness of his family during this happening. A deep influence on the memory of the subject reminds him of the role of government officials who cause the displacement of the whole family. Bhabha’s views about home may be helpful in this context when he writes that “emergence and return are complicit with the concept of home. Now it seems to me that those of us who move homes often, though not always, follow a certain kind of narrative pattern. By that I don’t mean that everyone who moves on follows a certain narrative structure” (p. 15).

The displaced subject illustrates his story to construct a narrative to highlight the unexposed exploitation of the common people in China. His calisthenics of self-narration amplifies his voice against the miseries of the oppressed community of China where difference of opinion becomes a defiance. Eakin declares these elements constituents of the conceptual self that constructs identity via autobiographies or memoirs. He is of the view that “[n]arrative is merely about self but in some way a constituent part of self--social resources and ethical implication of the notion of narrative identity” (p. 27). Kwong’s exposure to articulation demonstrates his contextual adaptation to displacement. A very disturbing event in his life is related to the ruthless arrest of his father. This event exerts a long-lasting impact on the life of the narrator who vows to challenge the exploitation of the ruling regime via self-narration. Eakin subsidizes this story as “[m]any modes of self and self-experience could possibly be represented in the kind of self-narration that our instinctive recoil points to an important truth” (p. 28). The bare truth of his life reflects a hollow picture of Chinese officials whose cruel treatment produces an insidious impact on the people. The subject, being a child, witnesses humiliation of his father who was indicted as counter-revolutionary.

Baba had barely got himself out of bed when several officers pounced on him and pinned him to the ground. They held Baba’s head down on the ground as

they put a rope around his neck and tied his hands to his back. A few officers pushed Mama and me into the sitting room, while the rest of their party kept searching inside. ‘What’s my crime?’ Baba’s voice was hardly audible. ‘What’s your crime? Fuck your mother. You fucking counterrevolutionary,’ yelled the leader of the group, his finger pushing hard on my father’s head. (p. 55)

According to Bhabha, these types of events generate an idea of ‘thereness’ and expedite a sense of displacement to find a comfortable zone for survival. One of the worst experiences of life was the derogatory arrest of Kwong’s father. The extended self is much influenced by the imprinted effects of painful memories of the subject. Eakin reciprocates this intellectual growth of the subject as “plural modes of self-experiencing” (p. 23) to establish a conceptual self. Therefore, Kwong’s assertive recreation of this event reflects his excessive pain and demonstrates that “[b]aba’s arrest was on my mind all day – the longest and worst of my life. I worried about how I’d be treated as the son of the latest black element in town” (p. 58). A very despondent impact of social relationality starts extracting revolutionary spirit from the subject.

According to Damasio (2002), “theory of self is the idea that a sense of self [is] an indispensable part of the consciousness of mind” (p. 07). Kwong’s father sympathizes with his children to face their creative sufferings. His march, in the custody of forces, stigmatizes him for being a counter-revolutionary that is a symbol of the anti-state element. On the other side, the consciousness of Kwong inculcates the notion of safety of his father at every cost. He expresses his ultimate desire: “I wouldn’t even have cared if I was never awarded a Red Scarf. I didn’t want that Liberation Army uniform. I only wanted Baba to be with us” (p. 59). The subject emphasizes the acquittal of his father whose detention is a prologue of severe adversaries of his family. He consciously distinguishes between his efforts for the release of his father instead of the achievement of a national uniform. The performance of the subject highlights the major contribution of other characters in articulation of the memoir. Kwong’s father encourages him to continue to struggle to secure his position in society. He advises him to “[g]et a good education and never stop learning,’ he reminded us once more. ‘Keep your heads high, and don’t be afraid” (p. 60) to bring out the latent qualities of his son.

Eakin postulates the concept of self and its growth as “[s]elf is a feeling, specifically, a feeling of knowing, a feeling of what happens” (p. 68). Invoking this idea of producing realization, the subject resuscitates the lost culture of his past and reconstructs the identity narrative with social and somatic relationality. Despite having an enthusiastic attachment to the Chinese revolution, the subject receives a fabricated narrative from the schoolteacher against his father. This social relationality confiscates the right to live with independent opinions in a controlled society. Kwong narrates this story as “both teachers and schoolmates began telling me to wake up and be strong and bold enough to denounce my father and his crime: ‘You must have the courage to eliminate even your own parents for the sake of the revolution” (p. 61). The subject constructs his identity in an oppressed culture of exploitation and aggressive treatment of state apparatuses. Mary Evans too draws the attention of the readers towards the identity of the individual. She is of the view

that “whilst the centrality of auto/biography to an understanding of any culture and any society can be demonstrated, so there is equally a case to be made for the recognition of the social, the general, in the lives of individuals” (p. 40). The subject re-telecasts the whole picture of Chinese hegemonic rule with crushing pressure of state officials.

Kwong and his family realize severe threats to their lives and decide to migrate to Hong Kong where some of their family members were already settled. A deep influence on the mind of the subject is the result of “a nascent sense of social accountability” (Eakin, 2008, p.27) that confers the writer to foresee his future life in another place. Kwong discerns a horrible scenario about the future when his father may receive severe retribution on “Pig Head Hill” (a place for the execution of a death sentence). The subject flourishes his foresightedness with a “sense of single, bounded, living organism bent on maintaining stability to maintain its life” (p. 70) and perceives the miserable condition of his family in China. His mother’s pathetic condition expedites his conceptual self and develops maturity in the subject. Kwong, being a subject, narrates antecedents that cause displacement of the subject. His personal condition and mother’s predicament expose his past as “[s]he wept in her bed as I wept in mine. I tried not to be too loud so that she couldn’t hear me – I didn’t want my sadness to make her more miserable” (p. 64). His performance, as a displaced subject, constructs the identity of the narrator who finds a comfortable zone in distinct cultures of the world during the period of articulation of *One Bright Moon*.

The subject narrates the story of displacement of the whole family due to starvation and persecution by the state apparatuses. He constructs his interpersonal and private self with an indelible experience of miseries. His manifestation lies in his statement “[i]t was there that I experienced the most powerful feeling of love and belonging, a moment of inexplicable magic and pain” (p. 76). Her sister Ping succeeds first to migrate Hong Kong and starts efforts for Kwong to reach there safely. His private self compels him to think about migration for survival therefore he inscribes his position as “[l]iving without freedom is like a living death, and now with starvation it is a certain death” (p. 151). This true experience of life enables him to incorporate the story of life with recreation in the memoir. A displaced subject proves that “[a]utobiographies, like all works of art, emanate ultimately from the deeper reality of being” (Mandel, 1980, p.50). The performativist role of the subject endorses Barret J. Mandel’s argument that “a true experience of being can fuel the writing” (p. 51).

The subject, in *One Bright Moon*, finds incarceration of self in the fascinating slogans of the revolution of China. He recalls his vigorous spirit to support the motifs of the communist revolution for the betterment of the masses. His memories are fraught with songs like:

Eighteen-year-old girls go get married soon,
Bring up your sons, and quickly will they grow
To be men and liberation heroes,
Defend our Motherland bravely will they go . . . (p. 170)

This song, in the memory of the subject, assists him to recreate the lost self. A deep-rooted lesson to secure the nation compels the people to leave their family members if they are contradictory. A popular narrative casts a spell over the common people to boast about their Chinese identity. Although, Chinese authorities' surveillance and strictness cause the displacement of the subject and his family.

Kwong, leaving his hometown after a short visit, commemorates his ancestors and their birthplace but recalls a few verses for career hunting. His articulation of these verses endorses Bhabha's notion of displacement for various reasons.

Fly my young eagle, fly.
Let the sky be the limit,
Far away you must roam.
With no fear but much courage,
Far away you must go.
Fly my young eagle, fly! (p. 245)

The sense of movement depends upon social relationality along with opportunities for a better lifestyle. Somatic relationality integrates conscious thinking and decides a way forward for the subject. The relationality of the displaced subject resuscitates the lost culture of identity even in displacement through his performativist role. The struggle for Kwong to secure his identity lies in his performativist perspective to construct his narrative via life narrative.

III

The performance of a displaced subject confirms his narrative of identity in critical circumstances. The readers of life narratives find sufficient subject matter from real life based upon the facts producing "trust themselves to let the truth of their experience illuminate the deeper relevance of these pictures in the context of their total existence. It is the context disclosed through writing that is the autobiography" (Mandel, 1980, p.52). The context becomes a bridge between somatic and social relationality to reconstruct the identity of the displaced subject. The journey of the subject from China to Macau, Hong Kong, Australia, and America exposes his talent for creative writing which is the result of the bitter experience of life in displacement. Therefore, Mandel reiterates his views that "[a]utobiography is autobiography for a subject" (p. 55). The subject learns quickly in the journey of experiencing various flexible cultures. His education and career as a professional boast up in three different states. His articulation, being a subject, reflects his experience of partcultures to expose hidden talent. In oppressed culture, he loses his senses and describes that "I couldn't feel, I couldn't hear, and I couldn't see. For a moment I didn't even care what was happening to my family and home" (p. 166).

The displaced subject, in the examined text, as it transpires through the foregoing analysis, recreates his lost self to construct his identity through a life narrative. After experiencing various flexible cultures, the subject finds space for himself and his family to get rid of the creative sufferings that cause displacement.

Experience and maturity ward off creative lethargy and the conceptual self constructs his narrative identity. Australian, American, and Singaporean cultures adopt the sojourner as a part of the community where his previous discomfort has been transformed into a creative agency. So, Kwong's *One Bright Moon*, as a partcultural memoir, demystifies the conceptual self and exhibits the construction of an identity narrative of the displaced subject. The performative role of the displaced subject nullifies social relationality that causes predicaments for the subject. Moreover, displacement exposes the dexterity of creativity and identity narrative about the real life of the protagonist in the text. For the construction of an identity narrative, the experience of various cultures becomes simulacra of geographical contiguity. The displaced subject, from the global South, competes with its contemporaries and counterparts of the West to create space in the ambit of life narratives.

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